

THE POLARIZING GOSPEL GENRE AND REGISTER

by

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## ABSTRACT

“The Polarizing Gospel Genre and Register”

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This study aims to convince the reader of three things. First, the gospels ought to be classified as *gospels*. Second, a gospel is a folkloric collection about Jesus designed to polarize and galvanize readers with regard to the values at stake in the gospels (e.g., the moral, spiritual, historical, social, and theological values). And third, this classification is better than labels like *biography* or *historiography*, because this understanding of what a gospel is and does helps the reader draw better analogies between his or her own context and the kind(s) of context the gospels were designed to function in. Drawing analogies between your situation and the situation of the gospels’ first readers is at the heart of rightly interpreting these texts, and it is for this reason that scholars have sought for centuries to achieve an understanding of the original context of the gospels that is both precise and generalizable. This study traces scholarly approaches to classifying the gospels over the past century. Early claims about the genre of the gospels were refined and nuanced by form and redaction criticism, with its emphasis on how forms or genres were defined by the typical social situations in which they functioned. Interests subsequently diverged between a general, sociological focus and a particular, literary

focus. The literary focus brought questions of genre to the fore once again, though this time without the crucial insights of the earlier critics. Recent genre criticism of the gospels has involved some problematic developments, and the current consensus view that the gospels are biographies suffers from a number of weaknesses. Register analysis has developed as a promising path forward that re-integrates some of what genre criticism lost sight of by refocusing on both generic and sociological aspects of texts. I propose that the canonical gospels should be called *gospels*, not biographies, not least of all because they are more like folk literature than high literature. Using comparative register analysis, I demonstrate that the gospels were likely designed to function like a vilifying story or challenge, among other analogues.

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## LIST OF ABBREVIATIONS

*AThR: Anglican Theological Review*

*AmJT: American Journal of Theology*

*BAGL: Biblical and Ancient Greek Linguistics*

*BZNW: Beihefte zur Zeitschrift für die neutestamentliche Wissenschaft*

*CBR: Currents in Biblical Research*

*FRLANT: Forschungen zur Religion und Literatur des Alten und Neuen Testaments*

*HTR: Harvard Theological Review*

*JBL: Journal of Biblical Literature*

*JETS: Journal of the Evangelical Theological Society*

*JGRChJ: Journal of Greco-Roman Christianity and Judaism*

*JR: Journal of Religion*

JSNTSup: Journal for the Study of the New Testament Supplement Series

LEC: Library of Early Christianity

LNTS: Library of New Testament Studies

*LTP: Laval théologique et philosophique*

*NTS: New Testament Studies*

*ResQ: Restoration Quarterly*

SBLSBS: Society of Biblical Literature Sources for Biblical Study

SBLSP: Society of Biblical Literature Seminar Papers

SNTSMS: Society for New Testament Studies Monograph Series

*WD: Wort und Dienst*

WUNT: Wissenschaftliche Untersuchungen zum Neuen Testament

*ZAK: Zeitschrift für Antikes Christentum*

*ZWKL: Zeitschrift für Wissenschaft und kirchliches Leben*

*ZNW: Zeitschrift für die neutestamentliche Wissenschaft und die Kunde der älteren Kirche*

## INTRODUCTION

What are the gospels? At the risk of sounding tautological, the question contains the answer. The canonical organization of the gospels reveals that they share a type, at least in the minds of those who organized the canon.<sup>1</sup> Tatian's *Diatessaron* gathers the four gospels together into a single, harmonious narrative apparently following the outline of John.<sup>2</sup> Luke and Acts form a series (as is evident from their prefaces), and yet from very early on they are not grouped together; John is interposed between the two parts, implying, it would seem, that the texts have been arranged by text-type, and that whatever type Luke is, it is more like Matthew and Mark than Acts.<sup>3</sup> If the gospels share a type, what can we say about that type? Are the gospels part of a more general type, such as Greco-Roman historiography or biography, and how could we know for sure? It is my contention that these labels are not particularly helpful in addressing the issue of classifying the gospels, and if the labels are bad, the underlying assumptions about genre are worse.

In terms of the scholarly context of this study, the current consensus regarding the genre of the gospels is that they are biographies. With the recent publication of the

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<sup>1</sup> Buss, *Biblical Form Criticism*, 27. Collins ("Genre and the Gospels," 243) notes, "Burridge is right that the Greek titles of the Gospels in the earliest manuscripts show that the Gospels were seen as a literary group together. That this group was connected with the genre *bios*, however, is doubtful."

<sup>2</sup> Porter, *How We Got the New Testament*, 88.

<sup>3</sup> Porter, *How We Got the New Testament*, 84–88. Porter also notes that the Gospels and Acts together form a subcorpus of the New Testament.

twenty-fifth-anniversary edition of his monograph, Richard Burridge (the foremost proponent of the biography hypothesis) notes there is a vast landscape of scholarly work that not only accepts but (as he puts it) takes for granted his hypothesis that the gospels are ancient biographies. Burridge himself, however, seems to suggest that the time is ripe for a contrasting approach, saying,

It could be argued that its acceptance as the current scholarly consensus is now so widespread that it is no longer necessary to keep using the qualifier “hypothesis” and just talk [sic.] about the genre of the gospels simply as “biography.” But such is the nature of academic debate, that just when it looks like a theory has swept all before it, a new and contrasting approach has a tendency to appear. If so, we will look forward to that debate to come in due course.<sup>4</sup>

This study, accordingly, aims to convince the reader of three things. First, the gospels ought to be classified as *gospels*. Second, a gospel is a folkloric collection about Jesus designed to polarize and galvanize readers with regard to the values at stake in the gospels (e.g., the moral, spiritual, historical, social, and theological values). And third, this classification is better than labels like *biography* or *historiography*, because this understanding of what a gospel is and does helps the reader draw better analogies between his or her own context and the kind(s) of context the gospels were designed to function in.

Drawing analogies between your situation and the situation of the gospels’ first readers is at the heart of rightly interpreting these texts, and it is for this reason that scholars have sought for centuries to achieve an understanding of the original context of the gospels that is both precise and generalizable. Genre is a promising guide for interpretation of the gospels in this sense, but there is good reason to question the

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<sup>4</sup> Burridge, *What Are the Gospels?*, I.105.

“current consensus” on gospel genre (as Steve Walton describes it).<sup>5</sup> In broad terms, genre is a functional relationship between context and language. Context is an essential component of genre, including the genre of the gospels, not merely the literary context of the Hellenistic period, but more broadly the cultural context that provided meaning-making constraints and possibilities for language users in that culture, and the situations that realized that cultural context. To know how ancient texts functioned in context, we need to ground our observations of ancient semiotics in observation of actual semiotic activity, chiefly language. The form critics understood this, and so Karl Schmidt (a prominent New Testament form critic) finds folk-biography parallels to the gospels in the collections of the *Apophthegmata Patrum* and in both the Francis and Faust legend-compilations.<sup>6</sup> Schmidt looked across the centuries for similar texts, and his central claim about the place of the gospels as being more like folk literature than elite composition (developing an argument originally made by Dibelius)<sup>7</sup> has not been decisively refuted.<sup>8</sup> Often, as I will outline below, form critics like Schmidt are misunderstood or caricatured. One gets the impression that scholars who disagree with the historical evaluations of the form critics tend to conflate these historical evaluations with the form-critical method

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<sup>5</sup> Walton, “What Are the Gospels?”

<sup>6</sup> Schmidt, *Place of the Gospels*, 45–47. “Francis saw an enormous micro-episodic literature flourish around his humble person, which would flow into the so-called *Fioretti*. This was a new literary genre, very different from the more biographical and official one, used by Thomas of Celano in his *Vita Prima* and *Vita Seconda*. If, in some aspects, *Fioretti* show some points of contact with the Gospel genre, it should be emphasized with greater strength that around Jesus of Nazareth a phenomenon similar to Franciscan literature was born, which, however, would not flow into the canonical gospels, but rather into the apocrypha and gnostic writings”; Basta, “Gospel as Literary Genre and Form,” 446.

<sup>7</sup> Dibelius, *From Tradition to Gospel*, 1.

<sup>8</sup> See, for example, discussion of Talbert’s critique of Bultmann in Baum, “Biographies of Jesus,”

itself, which actually involves a paradigm-changing view of genre.<sup>9</sup> Form criticism, though, does not dictate historical findings, and so this objection to form criticism is misplaced insofar as questions of text types, genres, and contexts are concerned.

If the New Testament genre critics had learned from form criticism about the essential connection between context and genre, the story of genre analysis of the gospels might have been different. Instead, the insights of the form critics have been all but ignored in the push to refocus on texts as literary works and their authors as redactors, artists, theologians, or historians. Chief among these mostly ignored insights is the basic fact and historicist insight that the authors of the gospels were socially situated, and this should impact our reading of these text texts, since they realize *Sitze im Leben* (plural of *Sitz im Leben*), or typical situational contexts. My argument in this study will hopefully provide a glimpse into how form criticism is being developed and renewed through the insights of linguistic analysis in general and the theory of register in particular.

In Chapter 1, I describe the transition from the early genre critics of the gospels to the form critics, and then in turn to the redaction critics and new literary critics, culminating, to some extent, in genre criticism of the gospels. Chapter 2 then details the views of genre prevalent among proponents of the biography hypothesis, and addresses in some detail the weaknesses underlying the current consensus' view. I then outline how the theory of register brings together the concerns of the redaction critics for discovering

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<sup>9</sup> To cite a recent example, Keener's *Christobiography* offers no substantive engagement with the form critics' methods, though he is critical of their historical scepticism.

literary insights, information about the contexts of the evangelists, and the sociolinguistic dynamics realized in the production of any text.

In Chapter 3, I propose that (1) the gospels are more like folk literature than high literature, (2) the gospels should accordingly be viewed as instances of the genre *gospel*, and (3) the gospel genre should be defined, on the basis of its general functional characteristics, as *folkloric collections about Jesus*. Chapter 4, then, outlines a method for coming up with a plausible description of what the gospel genre is intended or designed to do, namely by comparing the language of the texts (e.g., the parables, sermons, dialogues, accounts, etc.) embedded in the gospel narratives with their situations or contexts within those narratives. By comparing these ancient texts to their ancient contexts (as construed by the evangelists), some general patterns may be observed and described, which form the subject of Chapter 5. In Chapter 6, all of the analyzed situations are clustered into general types on the basis of their contextual similarities and differences, and I offer a label and interpretive description of each situation type. Finally, in Chapter 7, I systematically compare the language of the narrators of the gospels to these general types. I find that, based on the way the evangelists use language, they seem to be functioning in and contributing to a situation that is most similar to the following types: vilifying stories, challenges, disappointing requests, and illustrated lessons.

Embarking on this study, I expected to find that the gospels were exemplars of some sort of “story” genre, part of a situation where someone is narrating a story or account (or something along those lines). Having first described all of the situation types in my data, I was surprised to find that the type I identified as narration/account

(exemplified by, among other pericopes, “The Flight into Egypt and the Return to Nazareth” [Matt 2:13–23]) was not even in the top ten when compared with any of the gospel frameworks. Based on the way the narrators are speaking, then, they are not simply giving an account of the life of Jesus (at least, not like the other narration/account pericopes). There are strong social dynamics at play implicit in and realized through the grammatical patterns used by the evangelists that would seem to serve a polarizing social function. Indeed, the evangelists create these dynamics by speaking the way they do (via the narrators), and this fact tells us something important about the genre of the gospels, about the way the evangelists made them to function in their contexts of production—or, to borrow some slightly passé terminology, the way they intended them to function in their original contexts.<sup>10</sup>

In general, I use the term “original context” in this study to refer to the context of production and initial or anticipated context of reception.<sup>11</sup> Likewise, I variously make reference to the gospel authors, editors, or compilers, because it is impossible to know for certain—though we can make educated guesses (and I do)<sup>12</sup>—whether the designation

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<sup>10</sup> This language is meant to help connect this research with the kinds of questions asked more generally in biblical studies. In most cases, I avoid this terminology, not because it is not always well-received anymore, but rather because it is rife with imprecisions that are clarified by literary and linguistic distinctions I clarify below in my methodology, including the differences between orders of discourse, authors and narrators, real readers and implied or intended readers, contexts of production and reception, material settings as historical contexts and situations as socio-semiotic triangulations of field, tenor, and mode parameters realized by register configurations of field, tenor, and mode semantic choices realized in turn by grammatical patterns, and situations realized by texts as opposed to settings in which a text is instantiated, to name several of the more important distinctions that must be handled without equivocation (even when one’s prose is, by necessity, less-than-airtight at times).

<sup>11</sup> The initial context of reception should be understood as a typical, not historical context, and similarly the original context is meant here to refer to the situation anticipated by a text’s producer, as a typical situation, not a specific situation comprising historical facts.

<sup>12</sup> Through this analysis, I come to the conclusion that the designation *editors* is helpful for avoiding certain pervasive misconceptions, though a term like *collectors* or *compilers* is perhaps better.



author is less appropriate than editor, since it depends in either case what one means by those designations. The goal of this study is to classify the gospels in such a way that one can draw educated inferences about the relational dynamics that seem to have been at play in the context of production for the gospels, and thus I often simply refer to the “evangelists,” which is both more and less specific than either. I return to this and similar questions below, and thus this terminological caveat should suffice to head off any objections on this front.<sup>13</sup>

After considering a number of general dimensions of register variation, and weighing arguments in regard to the concept of folklore and its applicability to the gospels, I come to the conclusion that the genre of the gospels is best labelled *gospel*. After further examining many hundreds of thousands of points of data and systematically comparing the language of the gospels’ narrators to the various situation types identified in this study, I draw a number of conclusions about the functional potential of the gospel genre as well. I therefore not only define what the gospel genre *is*, but also what a gospel *does* (or what it was plausibly designed or intended to do), and I offer this functional definition on the basis of structured analysis of linguistic data considered in context. Put simply, I maintain on the basis of this study that a gospel is *a folkloric collection*<sup>14</sup> *about*

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<sup>13</sup> Here I will also note that I refer to the creators of the so-called final form of each gospel using their traditionally assigned nomen for the sake of simplicity and to avoid making any assertions on the matter, since this issue is indirectly related to the object of my study (whatever the precise context of each gospel may be; I can only more properly speak of types of contexts).

<sup>14</sup> Both of these terms are defined in greater detail below. “Folkloric collection” could probably be replaced with a term like “anonymous, collected tradition,” though dropping the term “folklore” entails the loss of reference to certain important characteristics of the gospels, namely their simultaneous multiplicity and variation, lack of owned authorial stance, and several others I detail in Chapter 3 below.

*Jesus*, whose intended social functionality can be described in highly general terms. A gospel polarizes existing conflict about Jesus and the identity of his followers. A gospel, accordingly, rebukes hostile or unsympathetic readers, tries to convince unsure readers who may stand outside the conflict, and warns, instructs, and galvanizes true believers or sympathetic readers.<sup>15</sup>

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<sup>15</sup> I do not explore in detail the applicability of this definition for non-canonical gospels due to the limited amount of rich linguistic data available for such texts. Similar language of “galvanization” may be found in Elwell and Yarbrough, *Encountering the New Testament*, 73.

## CHAPTER 1: FROM FORM TO GENRE

The rise of genre criticism of the gospels and the emergence of the biographical consensus over the past several decades have taken place in concert with a broader trajectory of gospel criticism away from form criticism and towards newer literary-critical methods. Nevertheless, genre criticism of the gospels has become somewhat isolated from broader developments in literary theory and especially genre criticism outside of biblical studies. Genre criticism of the gospels has involved some problematic assumptions about genre and the basic generic categories that might apply to the gospels. Consequently, the biography hypothesis is resting on shaky ground and should not be considered as settled as many claim. In tracing the development from form to genre in this chapter, it is evident that some of the most significant insights of both the form and redaction critics have been overlooked or disregarded.

In the first place, it must be noted that genre criticism preceded form criticism; form criticism emerged as a more precise kind of genre analysis due especially to contemporary developments in folklore studies. Where New Testament studies before World War II typically employed the Romantic conception of peasantry, the *Volk*, form criticism brought this conception to bear in explaining the ways in which gospels differ from other ancient genres. In large part through the influence of form criticism, genre criticism of the gospels was, for a time, able to learn from and assimilate these important

generic distinctions, which remain operative in the field of folklore studies till the present. Somewhere along the way, however, opinion shifted in regard to these form-critical achievements. While form-critical work from the early decades of the 1900s certainly demands refining and clarification,<sup>1</sup> the basic distinction between high literature and folk literature as two ends of a spectrum remains important, and ought to inform any attempt to generically classify the gospels.

### Genre Criticism Before Form Criticism

Genre criticism was important before the rise of New Testament form criticism, as is evident in the work of Ernest Rénan and Clyde Votaw.<sup>2</sup> The consensus of the nineteenth and early-twentieth centuries was that the gospels are biographical sorts of texts, but this view was largely based on the fact that the content of the gospels focused on aspects of Jesus' life and ministry.

Rénan's *Vie de Jésus* (1863) presented the life of Jesus as any other biography might.<sup>3</sup> This book, "a biography of the founder of Christianity written with the tools of

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<sup>1</sup> Clarification is especially required in regard to the kinds of historical data that a form-critical analysis can actually furnish for consideration. Much of the historical evaluation one finds in form-critical works seems to be based on sweeping generalities about the historical epochs through which the various forms passed, each leaving its historically distinct stamp along the way. While issues of the historical significance of the gospels and their constituent pericopes are beyond the scope of this study, there is much that demanded revisiting in this regard.

<sup>2</sup> While Strauss (*New Life of Jesus*, 1:3) addressed the topic of writing a biography of "the Christ of faith," his work does not fit as easily into this discussion as Rénan's and Votaw's. As Baum ("Biographies of Jesus," 33) notes, "Strauss did not, however, apply these notions to the genre of the Gospels. He did not deal with the question as to whether the Gospels with their mix of historical and mythical content were ancient biographies."

<sup>3</sup> Rénan, *Vie de Jésus*. Rénan claimed that Jesus transformed from a Galilean Jew into a Christian, thus becoming an Aryan who was purified of all Jewish influence. For Rénan, the gospels were legendary biographies, not quite historical (like Suetonius) and not quite fictional (like Philostratus).

nineteenth-century historiography,” was nothing short of earth shaking.<sup>4</sup> For Rénan, the gospels, his sources, comprised various genres, and his own work was the biography, which critically sifted and evaluated the sources.<sup>5</sup> He called them “legendary biographies” and “popular narratives.”<sup>6</sup> These labels implied that the gospels were, in the words of Rénan’s foremost historian, “codified oral traditions.”<sup>7</sup> For Rénan, the gospels are in some sense *lives* (βίαι), but using these sources to write an actual biography required careful and conscious evaluation of sources by a historian.<sup>8</sup>

At the beginning of the twentieth century, Clyde W. Votaw (1915) reformulated this position without substantially altering it, though with more subtle discussion about types of biographies.<sup>9</sup> For Votaw, amid the “pre-eminent” literature of the Greeks, Romans, and Jews, the gospels cannot be regarded as high literature.<sup>10</sup> Rather, “In comparison with these elaborate literary productions of the Greeks and Romans, the

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<sup>4</sup> Priest, *Gospel according to Renan*, 1.

<sup>5</sup> He refers to Mark as a “biographical collection” and Matthew as *logia*. “The Gospel of Luke,” he notes, “is a regular composition, founded on anterior documents. It is the work of a man who selects, prunes, and combines” (Rénan, *Life of Jesus*, 9). Furthermore, he compares various aspects of Jesus’ life (whether discourses, miracles, other activities, etc.) as handled by the sources, rather than directly comparing the gospels as complete works. Rénan (*Vie de Jésus*, 662) notes, “If, before passing to the consideration of details, we first compare in general the character and the tone of historical narration in the different gospels, we find some differences, namely between Matthew and the two other Synoptics, and between the three first gospels together and the fourth.” Cf. Priest, *Gospel according to Renan*, 2.

<sup>6</sup> Rénan, *Life of Jesus*, 25.

<sup>7</sup> Priest, *Gospel according to Renan*, 72. Like D. F. Strauss, Priest explains, “Renan saw the Gospels as texts of popular origin that embodied the collective consciousness of the community from which they emerged.”

<sup>8</sup> Recent work has tended to equivocate between these two terms. For example, see Walton, “What Are the Gospels?”, 86.

<sup>9</sup> Votaw, “Gospels and Contemporary Biographies,” 45–46. He notes, “In comparison with [the] elaborate literary productions of the Greeks and Romans, the Gospels were brief, special and popular writings. . . . The Evangelists produced their books for the simple, practical purpose of preaching the gospel to the Mediterranean world. They were . . . efficient propagandist media among the masses of the Empire.” Cf. Talbert, *What Is a Gospel?*, 1.

<sup>10</sup> Votaw, “Gospels and Contemporary Biographies,” 45–46.

Gospels were brief, special and popular writings. . . . religious tract[s], intended to promote the Christian movement.”<sup>11</sup> The authors of gospels were preachers, not “professional *littérateurs*.” The gospels, in turn, “were writings of the people, by the people, and for the people,” “propagandist writings of this early Christian movement,” that “contain historical reminiscences, or memorabilia, of Jesus’ ministry.”<sup>12</sup> Furthermore, the transformation of this “informal, unsystematic, popular, and homiletical” oral tradition into writing was “incidental and supplementary to the oral mission, for the Christian propaganda was mainly by word of mouth.”<sup>13</sup> As these quotations help illustrate, Votaw draws an important distinction between high-literary biographies (or “historical biographies”) and popular biographies. On this view, the gospels differ from biographies like Philostratus’s *Life of Apollonius of Tyana* in precisely the aspects enumerated above.

### Form Instead of Genre

While some see in form criticism a decisive break with the genre criticism that preceded it, there was actually great congruence between both Rénan and Votaw’s classifications of the gospels and those of the form critics who came after. The form critics (especially Karl Schmidt, Martin Dibelius, and Rudolf Bultmann)<sup>14</sup> began where the source critics left off,

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<sup>11</sup> Votaw, “Gospels and Contemporary Biographies,” 45.

<sup>12</sup> Votaw, “Gospels and Contemporary Biographies,” 46–47. Votaw construes these people as basically lower class peasantry, “uneducated, poor, and obscure.” This is perhaps slightly exaggerated.

<sup>13</sup> Votaw, “Gospels and Contemporary Biographies,” 46–47.

<sup>14</sup> As Neill and Wright (*Interpretation of the New Testament*, 257) note, “These three together may be regarded as the founders of what has come to be known in English, rather inaccurately, as ‘Form-criticism’, though in German its title is the *formgeschichtliche Methode*, the scientific study of the history of literary forms.”

with an understanding that the gospels draw from sources, very often the same sources, and these sources are assembled by editors, who bring them together into more-or-less coherent narratives.<sup>15</sup> To this body of knowledge, the form critics added the insight that each gospel comprises both the original source content, usually several strata of oral tradition, and also a “framework” (*Rahmenwerk*) that served to bind together the disparate source material. By carefully and systematically distinguishing the work of the editor from the traditional material, the form critics could glimpse (at least, they supposed they could) an older, more authentic history that the editors both preserved and obscured.

Schmidt’s 1919 work, *Der Rahmen der Geschichte Jesu* (The Framework of the History of Jesus) argues that “The oldest outline of the story of Jesus is that of Mark’s Gospel,” and,

The instability of the traditions present in it shows what the oldest Jesus tradition looked like: not a continuous report, but an abundance of individual pericopes, which are all organized according to factual matters. . . . As a whole, there is no life of Jesus in the sense of a developing life story, no chronological outline of Jesus’ history, but only individual stories, pericopes which sit in a framework.<sup>16</sup>

After comparing each pericope to its parallels, Schmidt thus comes to the conclusion that each evangelist has developed a distinct framework as they saw fit, and thus we are left with little more than a series of episodes for reconstructing a life of Jesus. The original itinerary is essentially lost (assuming the gospels are inaccurate in their framing), and we rely almost entirely on the evangelists’ framing material for the information we do have.

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<sup>15</sup> It became generally recognized after Wrede that Mark’s text was not cut from whole cloth, so to speak, but rather pieced together out of distinct materials; Bultmann, *History of the Synoptic Tradition*, 1. Cf. McKnight, *What Is Form Criticism?*, 9.

<sup>16</sup> Schmidt, *Der Rahmen der Geschichte Jesu*, 317.

Dibelius, also in 1919, opens his *Die Formgeschichte des Evangeliums* (The Form-History of the Gospels), by describing the character of the gospels as *Kleinliteratur*. As Dibelius explains, *Kleinliteratur* comprises “materials where the author’s personality is of little importance,” where

Many anonymous persons take part in handing down popular tradition. They act, however, not merely as vehicles, but also as creative forces by introducing changes or additions without any single person having a “literary” intent. In such cases the personal peculiarities of the composer or narrator have little significance; much greater importance attaches to the form in which the tradition is cast by practical necessities, by usage, or by origin. The development goes on steadily and independently, subject all the time to certain definite rules, for no creative mind has worked upon the material and impressed it with his own personality. What we have said is true also in marked degree of the humbler forms of literature [here Dibelius uses the term *Kleinliteratur*]. By this phraseology I mean that lower stratum which accords no place to the artistic devices and tendencies of literary and polished writing.<sup>17</sup>

For Dibelius, “The literary understanding of the synoptics begins with the recognition that they are collections of material. The composers are only to the smallest extent authors. They are principally collectors, vehicles of tradition, editors.”<sup>18</sup> An editor, he says, is essentially different when compared with an author. The editor’s “labour consists in handing down, grouping, and working over the material which has come to [him or her].”<sup>19</sup> The Fourth Gospel and Acts exhibit much more of the authorial personality than the synoptics. But in the case of Luke–Acts, the author

is much more bound by his material in the Gospel of St. Luke than in the Acts of the Apostles. Here [i.e., in Acts] he acts as an author, but in the Gospel rather as a collector and editor. For this reason St. Luke more than the other synoptics shows

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<sup>17</sup> Dibelius, *From Tradition to Gospel*, 1. Here I cite the English translation of the second edition, but this passage is not modified from the German original of 1919. The “definite rules” of transmission Dibelius speaks of exemplify the kind of historical assumptions made by the form critics that I critique below.

<sup>18</sup> Dibelius, *From Tradition to Gospel*, 3.

<sup>19</sup> Dibelius, *From Tradition to Gospel*, 3.



the strongest literary character. Thereby it can be estimated in how lowly a degree after all St. Mark and St. Matthew may pass as authors. These matters are no longer in doubt.<sup>20</sup>

Around this time, German scholarship was undergoing a momentous change through broader exposure to the “nonliterary” remnants of the world that produced the texts of the New Testament. Adolf Deissmann, in his *Licht vom Osten* (Light from East, 1908), explains that inscriptions, papyri, and ostraca are non-literary (*unliterarisch*) and popular (*volkstümlich*) and they reveal to us the great difference between popular literature (*volkstümlich Literarischen*) and artistic literature (*kunstmäßig Literarischen*).<sup>21</sup> The former are made for a concrete, transient situation, while the latter are designed for a public. Thus, texts are not literary simply by virtue of being committed to writing, and so any simplistic equation of popular texts and oral tradition is mistaken. Artistic literature, by contrast, is “something written for the public (or at least for a public) and cast in a definite artistic form.”<sup>22</sup>

Deissmann’s comments in this regard apply most obviously in the case of the New Testament epistles. He explains,

To think of ‘literature’ or to speak of ‘epistolary literature’ in connection with these hundreds of ancient original letters would be utterly perverse. . . . The epistolary literature of antiquity is something altogether different. . . . On the contrary, we must banish all thought of literature, of conscious artistic prose, when we turn the pages of the letters that have come down to us. They are texts from which we can learn what is non-literary and pre-literary.<sup>23</sup>

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<sup>20</sup> Dibelius, *From Tradition to Gospel*, 3. An interesting contrast can also be drawn between Luke and the other synoptics as opposed to the two versions of Acts (that is, the Alexandrian version, broadly speaking, and the version represented especially in Codex Bezae). In the case of the two versions of Acts, there has clearly been editorial work, but this mostly consists in changes in wordings and style.

<sup>21</sup> Deissmann, *Licht vom Osten*, 98.

<sup>22</sup> Deissmann, *Light From the Ancient East*, 84.

<sup>23</sup> Deissmann, *Light From the Ancient East*, 85.

Deissmann is completely explicit that these categories admit of intermediate degrees of variation,<sup>24</sup> and yet a clear differentiation between them is essential for properly placing the New Testament texts in their literary and social context.<sup>25</sup> In fact, assuming each document collected in the New Testament is literary rather than popular would be a fatal mistake. “If we were to regard the New Testament merely as an assemblage of little works of literature and treat it accordingly in our studies,” he says, “we should commit the same mistake as an art-critic who proposed to treat a collection of artifacts in which fossils and ancient sculptures lay side by side as if it were a collection of nothing but works of art.”<sup>26</sup>

According to Dibelius, the claim that the gospels are folk literature (specifically collections) was an idea gaining widespread currency. Deissmann apparently stumbled upon this discovery by accident,<sup>27</sup> yet its significance was not lost on him due to the questions and sensibilities at play in the larger context of German Romanticism. Dibelius, for his part, points to the pioneering work of J. G. Herder, whose “understanding of the popular mind revealed to him the special character of religious popular literature.”<sup>28</sup> For differentiating the synoptic gospels from literature proper, since the gospels are

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<sup>24</sup> He thus offers a nuanced view of the distinction between artistic and popular literature, asking not only what category a text belongs to, but also whether it might be considered as having changed categories over the course of its reception. “We must not assume that the New Testament is literature from cover to cover. Whether it began as literature in its single parts is a question to be inquired about. The inquiry resolves itself into these questions: Did Primitive Christianity begin by being literary? When did it become so? What were the stages it went through in that process?” Deissmann, *Light From the Ancient East*, 84.

<sup>25</sup> Deissmann, *Light From the Ancient East*, 128. Cf. Webb, *Mark At the Threshold*, 30 n. 3.

<sup>26</sup> Deissmann, *Light From the Ancient East*, 84. English translation modified.

<sup>27</sup> Kümmel, *The New Testament*, 218.

<sup>28</sup> Dibelius, *From Tradition to Gospel*, 5. The notion of the popular mind as more authentic, in whatever sense, is critically addressed at length in Bendix, *In Search of Authenticity*.

collections, Dibelius likewise credits Franz Overbeck and Georg Heinrici.<sup>29</sup> Deissmann brought the conception of popular literature to bear on the New Testament writings, focusing especially on letters. This general consciousness of the Bible's containing popular texts coalesced, in some sense, in the work of Hermann Gunkel.<sup>30</sup> Through the influence of these thinkers, undoubtedly among others, "the consciousness came forward that in the case of some of the biblical writings, and especially in those of the first century of our era, the subject was not literature created by the mind of the author, but formulations which necessarily come from the presence and activity of a circle strange to literature."<sup>31</sup>

According to Deissmann, the New Testament, in its various parts, had never been "viewed, as a literary historian would view it, in relation to the history of ancient literature."<sup>32</sup> Comparisons with various other ancient genres could potentially confirm the folk literature view, and a remedy for this lacuna was soon to appear. In his 1923 essay, "Die Stellung der Evangelien in der allgemeinen Literaturgeschichte" (The Place of the Gospels in the General History of Literature), Schmidt further develops his description of the gospel "frameworks" in terms of the ways in which they relate to the broader literary context of their time—an exercise in comparative genre analysis. Using Dibelius's term *Kleinliteratur*, he argues that the gospels, unlike forms of high literature, are not self-

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<sup>29</sup> McKnight (*What Is Form Criticism?*, 11) notes that this view in some sense originates with Gunkel as well, saying, "Gunkel's view of the nature of the earliest documents [of the Pentateuch] assisted him in his work, for the earliest documents were not literary works composed by authors. The Yahwist and Elohist were *collectors* not authors." However, German folklore studies provides a more plausible origin for this conception, especially given the partly analogous nature of the famous collection of folktales by the Brothers Grimm.

<sup>30</sup> Bretkopf, "Hermann Gunkel," 52–53.

<sup>31</sup> Dibelius, *From Tradition to Gospel*, 5.

<sup>32</sup> Deissmann, *Light From the Ancient East*, 83.

conscious literary compositions so much as compilations prompted by a religious movement (although the later gospels, Matthew, Luke, and John exhibit an increase in literary tendencies to varying degrees).<sup>33</sup> Thus, when considering possible generic categories for the gospels, their genre is better understood as folk-biography rather than ancient biography. “The gospels,” he says,

must be understood as originating in early Christianity and as being imprinted by the early Christian community in the same way that the *Apophthegmata Patrum* arose from ascetic monasticism, the Francis legends from the Franciscan movement, and the Hasidic legends from Hasidism. Questions about sources [i.e., source-critical questions] are not the most important point; what matters most is recognizing that the gospels are the expression of a religious fact, a religious movement.<sup>34</sup>

Accordingly, rather than being examples of high literature (*Hochliteratur*), “The gospels belong, instead, to the low literature [i.e., *Kleinliteratur*].”<sup>35</sup>

For Schmidt, it is context that is critical in determining the place of the gospels in the general history of literary types. Looking only for key features that match some type of composition (where composition refers to texts that are *Hochliteratur*) may produce deceptive similarities based on content irrespective of context.<sup>36</sup> Rather, Schmidt argues, parallels from a nonliterary tradition need to be carefully considered, in particular because the gospels transmit their traditional material in much the same way as a

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<sup>33</sup> Fowler (“Genre,” 151) attributes a similar view to Schiller, later developed, he says, by C. S. Lewis in 1942. Schiller, who in the second half of his short life was friends with Goethe, may have had some kind of indirect influence on Gunkel, though I can only speculate on this point on the basis of Schiller’s and Goethe’s influence on German culture more generally.

<sup>34</sup> Schmidt, *Place of the Gospels*, 79.

<sup>35</sup> Schmidt, *Place of the Gospels*, 81.

<sup>36</sup> For example, Schmidt (*Place of the Gospels*, 11–12) says, “One should not ask whether Mark stands in the line of peripatetic biography; such a question bears absolutely no fruit for understanding the gospels. On that view, any book of legends, any folk book, or practically any other example of low literature that describes the hero only through his words and deeds would have to be related to the peripatetic method. But the peripatetics were self-conscious and artificial, whereas the gospels, legends, and folk books developed through an unconscious process, which grew up all on its own.”

nonliterary collection. Such compilations may be composed of “short stories and light practical proverbs (which correspond to the individual pieces of the gospel tradition), and collections, frameworks, and explanations of such stories and proverbs (which correspond to the gospels as wholes).”<sup>37</sup> What distinguishes *Kleinliteratur* (‘low-literature’, ‘folk literature’) is “the anonymous preliminary stages of these documents.”<sup>38</sup>

Much as Votaw claimed the gospels were texts of “the people,” Schmidt saw the gospels as *volkstümlich* (‘popular’), which means “they arise from the common life of a group,” and they “are a sociological phenomenon, the effluence of an oral tradition,” because “the creative energy that produced the gospels came, not from their authors, but from the life of a religious community.”<sup>39</sup> In other words, the author of a biography and the “author” of a gospel occupy distinct roles in the production of their texts. As John Riches (in the introduction to the translation of Schmidt’s *Place of the Gospels*) explains,

It is above all in the different attitude (explicit and implicit) to their sources that the distinctiveness of the evangelists and the ancient biographers is most apparent. Clearly both evangelists and biographers use sources, but there is a sense of critical distance in the ancient biographers that is almost entirely absent in the evangelists. The biographers have a much greater freedom to present their material according to their own lights, whereas the evangelists, for all that they may shade and nuance their material, are essentially bound to the tradition. Whatever else the evangelists were, they were not ancient biographers, even if in compiling and presenting the traditions of Jesus’ deeds and sayings, of his life and death, they were inevitably inviting comparison with ancient biographies.<sup>40</sup>

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<sup>37</sup> Schmidt, *Place of the Gospels*, 16.

<sup>38</sup> Schmidt, *Place of the Gospels*, 55.

<sup>39</sup> Riches, “Introduction,” xxxii–xxxiii.

<sup>40</sup> Riches, “Introduction,” xxi.

According to Schmidt, the gospels lack an authorial “I,”<sup>41</sup> and even where this personality appears to be present (e.g., in Luke’s preface: ‘It seemed good to me . . . to write to you most excellent Theophilus’), such overt authorial presence and assertion of personal stance toward the compiled sources is uncharacteristic of the text as a whole.<sup>42</sup> The baptism of Jesus episode is not a product of the genius of Mark—it is tradition that Mark has merely framed to fit into a larger collection.

Bultmann, in his *Die Geschichte der synoptischen Tradition* (1921),<sup>43</sup> appears to take Dibelius’s claims for granted regarding the essentially popular nature of the gospels.<sup>44</sup> He explains that the form-critical perspective takes a sociological rather than aesthetic view, because the early Christian movement had not yet developed an aesthetic conception of the genres of the forms it employed. “The literary ‘category,’ or ‘form’ through which a particular item is classified,” he says, “is a sociological concept and not an aesthetic one, however much it may be possible by its subsequent development to use such forms as aesthetic media in some particular literary product.”<sup>45</sup> Every literary category, or genre, has its genesis in the “definite conditions and wants of life” of a life

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<sup>41</sup> Schmidt, *Place of the Gospels*, 4–5, 34. As Riches (“Introduction,” xv) explains, “Whatever the different styles and methods of portraiture [in ancient biographies], one thing that is clear is the conscious purpose and use of literary devices as evidenced in the authorial ‘I’ which makes its presence felt throughout the work.” And again, “The authorial voice is almost entirely absent from Mark. It becomes much more audible in Luke, but then Luke’s attempts to push the gospel form closer to more literary forms of writing have been carefully scrutinized by Schmidt in *Der Rahmen*. There are, indeed, those who would speak of biography even where there is no evidence of conscious literary purpose, but in this case it is better to forge a new term, *folk biography*” (xvi).

<sup>42</sup> As Riches (*Place of the Gospels*, xiv) notes, “Already we can see tendencies within them to develop in a more strictly literary manner; but . . . there is a world of difference between patristic literature and the gospel writings.”

<sup>43</sup> For the German text I rely on the tenth edition published in 1995. For the English translation, see Bultmann, *History of the Synoptic Tradition*.

<sup>44</sup> Citing Dibelius, Bultmann (*History of the Synoptic Tradition*, 4) describes “the literature of primitive Christianity” as “essentially ‘popular.’”

<sup>45</sup> Bultmann, *History of the Synoptic Tradition*, 4.

situation, or *Sitz im Leben*.<sup>46</sup> “The *Sitz im Leben* is not,” he continues, “an individual historical event, but a typical situation or occupation in the life of a community.”<sup>47</sup> The gospels, then, contain genres defined by typical situations in the early Christian movement. The gospels as a whole are thus similar to texts like the Jataka collection, a collection of folktales about past lives of the Buddha.<sup>48</sup>

As Bultmann later explained in his *Theology of the New Testament*, he saw the early Christian *kerygma*, or essential message of proclamation, as the “germ” which developed into increasingly stable forms over time through preaching and community repetition, though it also gained accretions as its ethnic and geographical contexts as evangelistic requirements shifted. Nevertheless, through this process, “There develops out of the kerygma the literary form: *Gospel*.”<sup>49</sup> (1) Initially, according to Bultmann, the gospel genre comprised the oral transmission of the passion narrative, specifically the death and resurrection of Christ. (2) Next, in need of additional authority or verification among Jews, John the Baptist and Old Testament fulfillments were added to situate the kerygma within the larger divine plan of salvation. (3) Subsequently, developing cultic practice demanded an account of the sacraments as part of “the gospel.” (4) The collection and addition of miracle stories afforded further attestation of Jesus’ divine authority, as do (5) collected apophthegms. (6) Collected sayings of the Lord grew in importance as preaching internally rather than outside of Christian congregations grew in relative importance. And finally, (7) congregational regulations and exhortations were

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<sup>46</sup> Bultmann, *History of the Synoptic Tradition*, 4.

<sup>47</sup> Bultmann, *History of the Synoptic Tradition*, 4.

<sup>48</sup> Bultmann, *History of the Synoptic Tradition*, 7.

<sup>49</sup> Bultmann, *Theology of the New Testament*, I.86.

taken into “the gospel” as internal practice required legitimation in the life and teachings of Christ. Whatever one makes of the precise chronology Bultmann envisions, a clear picture emerges of sociological pressures—involving practical necessities, not aesthetic aims—charting the course from the sermons of Acts 2 and 3 to the collections we now refer to as the four gospels.<sup>50</sup>

Form criticism rejected direct comparison between the gospels and high-literary genres such as biography, then, in large part because of its sociological focus, introduced to form criticism through the work of Gunkel.<sup>51</sup> Sociologically relevant observations, such as the apparently lower-class provenance of the gospels, the anonymity of the gospels, their lack of an overt authorial presence, and the fact that Matthew and Luke appear to be based in large part on Mark (which in turn appears to be an organized collection of anonymous oral traditions), supported the claim that the gospels were not a high form of literature. Dawson summarizes the situation as regards the implications of form criticism for generic classification of the gospels, saying,

The conclusion, then, that the Gospels were a kind of unique, extended folk legend [actually a collection of folk legends] was not the main answer the form critics were searching for, but it resulted from the outworking of focusing on the situation of the early church where the Gospels took their written form, and it is observable that the Gospels’ purpose and their generic identity were actually mutually informative at this stage in the history of Gospel studies.<sup>52</sup>

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<sup>50</sup> Whether one can strictly distinguish aesthetic aims and practical necessities is questionable—and I attempt to complicate the picture of sociologically relevant variation later in this study—but either kind of aim can be examined from a sociological perspective, as the redaction critics would reveal.

<sup>51</sup> As Muilenburg (“Form Criticism and Beyond,” 4) describes this contribution, “The basic contention of Gunkel is that the ancient men of Israel, like their Near Eastern neighbors, were influenced in their speech and their literary compositions by convention and custom. We therefore encounter in a particular genre or *Gattung* the same structural forms, the same terminology and style, and the same *Sitz im Leben*.”

<sup>52</sup> Dawson, “Problem of Gospel Genres,” 37.



Indeed, chief among the form critics' achievements was the way they intentionally coupled the gospel type to the contextual function of the gospels in the early Christian movement. More broadly, however, there was general recognition at the time that the New Testament documents were "popular" literature.

The distinction between elite and popular literature relied on the Romantic conception—perhaps drawn too exclusively, as we will see—between the art of high society and the art of the peasant classes, the latter of which was viewed positively as being more nationally and perhaps spiritually authentic.<sup>53</sup> With this distinction in view, then, the form-critical claim is that gospels are folk texts. Thus, the genres of high literature are inappropriate categories for the gospels, and the gospel genre must be understood as a folk genre, and it must be classified on the basis of the role gospels played in the communities that brought them into existence.

### **Redaction Instead of Form**

While the form critics agreed that the gospels were not artistic or high literature, they did not envision the evangelists as merely passive transmitters. Explicit in the work of the form critics was the idea that the evangelists, though themselves part of a communal tradition, shaped the organization and framing of the pericopes. Bultmann, in his form-critical work, speaks of the *Redaktion* and *Komposition* of the gospels.<sup>54</sup> Schmidt points out that Wrede, in his *Messiasgeheimnis* (Messianic Secret), demonstrated that Mark is

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<sup>53</sup> For an example of this attitude, see Deissmann, *Light From the Ancient East*, 83.

<sup>54</sup> Bultmann, *Geschichte der Synoptischen Tradition*, 362.

affected by dogmatic or theological purpose.<sup>55</sup> Bultmann explains that Wrede's work set the stage for form criticism as a method for distinguishing traditional material from authored material in each gospel.<sup>56</sup> Wrede, says Bultmann, showed that

Mark is the work of an author who is steeped in the theology of the early Church, and who ordered and arranged the traditional material that he received in the light of the faith of the early Church—that was the result; and the task which follows for historical research is this: to separate the various strata in Mark and to determine which belonged to the original historical tradition and which derived from the work of the author.<sup>57</sup>

The evangelists were authors in the sense that they often contributed framing material for the traditions they incorporated into the gospels.<sup>58</sup> They were editors insofar as they arranged and selected material to include, and this process was by no means passive. From this understanding, the role of the evangelists as redactors became increasingly important, particularly as students of the form critics sought to build upon the findings of their professors. Thus, despite a handful of earlier works that took a similar interest in the redactional work of the evangelists, redaction criticism as a broad trend began in earnest after World War II.<sup>59</sup>

Günther Bornkamm, in his essay “Die Sturmstillung im Matthäusevangelium” (1948; translated into English as “The Stilling of the Storm in Matthew”),<sup>60</sup> showed on the basis of numerous clues such as the disciples calling Jesus ‘lord’ rather than ‘teacher’

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<sup>55</sup> McKnight, *What Is Form Criticism?*, 8; Schmidt, *Place of the Gospels*, 24. Cf. Wrede, *Messiasgeheimnis*. English translation: Wrede, *Messianic Secret*.

<sup>56</sup> Cf. Perrin, *What Is Redaction Criticism?*, 12.

<sup>57</sup> Bultmann, *History of the Synoptic Tradition*, 1.

<sup>58</sup> In my analysis below I operate with a slightly different definition of the gospel “framework,” which comprises, for me, all of the text of the narrator in each gospel, distinct from all direct discourse or “quoted” material (see further discussion in Chapters 4 and 7 below).

<sup>59</sup> Downing, “Redaction Criticism,” 310.

<sup>60</sup> Bornkamm, “Sturmstillung.” Cf. Bornkamm et al., *Tradition and Interpretation*, 52–57.

that Matthew revised and reinterpreted the Markan account of the stilling of the storm.<sup>61</sup>

This hypothesis is underpinned by Bornkamm's understanding, in alignment with Bultmann's, that the foundation of the gospel tradition is kerygmatic proclamation of Jesus. "Consequently," one of Bornkamm's critics explains, "we do not have biographies of Jesus but rather a proclamation of his words and deeds drawn from primitive Christian tradition and shaped to serve kerygmatic concerns."<sup>62</sup>

Hans Conzelmann's *Die Mitte der Zeit* (1953; translated into English as *The Theology of St. Luke*) treats Luke as a "self-conscious theologian" (in the words of Perrin).<sup>63</sup> The chief means of discerning Luke's theology involves a source- and form-critical understanding of the intertextual borrowings that occurred between Luke, Mark, and other sources. Regarding Luke's gospel, Conzelmann asks, "How did it come about, that he [i.e., Luke] brought together these particular materials? Was he able to imprint on them his own views? It is here that the analysis of the sources renders the necessary service of helping to distinguish what comes from the source from what belongs to the author."<sup>64</sup> From Conzelmann's perspective, "the first phase in the collection of the traditional material," which produced Mark's gospel, was the domain of form criticism; the second phrase, where "the kerygma is not simply transmitted and received, but itself becomes the subject of reflection" is the domain of redaction criticism.<sup>65</sup>

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<sup>61</sup> Bornkamm et al., *Tradition and Interpretation*, 57.

<sup>62</sup> Feiler, "Stilling of the Storm," 399.

<sup>63</sup> Perrin, *What Is Redaction Criticism?*, 29.

<sup>64</sup> Conzelmann, *Theology of St. Luke*, 9.

<sup>65</sup> Conzelmann, *Theology of St. Luke*, 12.

Both Bornkamm and Conzelmann, as students of Bultmann, latch on to the notion that kerygma is the principle of formation for the gospels' oral traditions. Perhaps this shift toward theological exegesis among Bultmann and his students can be attributed in part to the growing emphasis on theological exegesis after Barth.<sup>66</sup> Notably, however, neither student emphasizes (or even appears to mention) the gospels' popular or folk context. Given the centrality of this concept in the work of the form critics, its absence is notable.

Giving some explanation of this change in focus, Willi Marxsen opens his work, *Der Evangelist Markus* (1956),<sup>67</sup> with a discussion about the idea of the evangelists as authors. He notes form criticism's minimization of their authorial roles, citing Dibelius and Schmidt, among others, even calling this view a "prejudice."<sup>68</sup> Marxsen contends that "the boundaries are necessarily fluid" between author and collector, and thus it is incorrect to reject the idea that the evangelists authored the gospels in any sense.<sup>69</sup>

For Marxsen, redaction criticism is concerned above all with the *Sitz im Leben* of the evangelists, and it is at this point that the greatest similarity between form and redaction criticism is evident. The first *Sitz im Leben* is "located in the unique situation of Jesus' activity," the second is "mediated by the situation of the primitive church," which is the proper domain of form criticism, and the "third" *Sitz im Leben*, Marxsen suggests,

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<sup>66</sup> Kümmel, *The New Testament*, 369, 371. Kümmel describes how Bultmann debated the matter of theological exegesis with Barth regarding matters such as the identification of a "central theological point" throughout an entire work.

<sup>67</sup> Marxsen, *Der Evangelist Markus*. Here I use the English translation of the second edition, Marxsen, *Mark the Evangelist*.

<sup>68</sup> Marxsen speaks of "the prejudice that the evangelists were 'only' collectors" as distracting critics from the fact that the gospels comprise an "orderly redaction, carried out from a specific point of view" that "has shaped or reshaped tradition"; Marxsen, *Mark the Evangelist*, 20–21.

<sup>69</sup> Marxsen, *Mark the Evangelist*, 15.

is that of the evangelists.<sup>70</sup> For each of these three typical contexts, language is seen as the manifestation and implementation of a situational context.

By repudiating what he calls the prejudice that the evangelists are exclusively collectors, Marxsen does not mean to imply that they are not collectors and editors of pre-existing traditional material. Rather, “The term ‘redaction history’ [*Redaktionsgeschichte*] is especially appropriate because we can begin with the general agreement that the evangelists were redactors. The investigation itself must determine to what extent they were redactors (there is considerable distance between ‘collector’ and ‘theologian’).”<sup>71</sup> Here, then, we see that Marxsen has not invalidated the notion that low literature differs from high literature, especially in the role assumed by the author. Instead, he implicitly maintains with the form critics the view that low and high literature exist on a continuum by explicitly locating the role of an author on such a continuum.

Marxsen objects, nevertheless, to the form critics’ hyperbolic construal of the evangelists as passive in the transmission process.<sup>72</sup> He recognizes that his approach differs from the form critics, but primarily in terms of focus. “Again and again,” he notes, “form critics have implicitly or explicitly stressed the ‘anti-individualistic’ and ‘sociological’ orientation of their research. This gave much emphasis to the anonymous character of the individual pieces originating in the oral tradition.”<sup>73</sup> But this emphasis was unhelpful in examining the authorial purposes of the evangelists, he claims:

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<sup>70</sup> Marxsen, *Mark the Evangelist*, 23.

<sup>71</sup> Marxsen, *Mark the Evangelist*, 21.

<sup>72</sup> Wrede’s work, he claims, should have led “automatically” in the direction of redaction criticism, and focusing on the traditional material at the expense of the individual behind the redaction was in some sense a “regression” from Wrede’s perspective; Marxsen, *Mark the Evangelist*, 22.

<sup>73</sup> Marxsen, *Mark the Evangelist*, 16.

“Whenever the anti-individualistic view of the Gospels is elevated to a dogma, it is absolutely *impossible* to get a glimpse of the evangelists themselves.”<sup>74</sup> But this point is hardly an objection to the form-critical focus. In fact, Marxsen here illustrates the fact that asking certain questions is determinative of the kinds of answers it is even possible to find.

What is clear about the redaction critics, then, is that they differ from the form critics in terms of focus. Redaction criticism was in many ways a natural development of the form-critical perspective, focusing on the evangelists’ theological purposes, a focus which, as in the work of scholars like Wrede, motivated form criticism in the first place.<sup>75</sup> By asking about the communal pressures driving the transmission of traditions about Jesus, the form critics laid the foundation for further sociological analysis of the communities in which the gospels arose. The redaction critics asked, instead, about personal motivations,<sup>76</sup> about how each evangelist sought to craft certain kinds of narrative with theological or artistic purposes. Correspondingly, the evangelists’ social contexts receded from focus.

Nevertheless, even in Marxsen, the drive to describe the communal context of each evangelist plays an important role. He accepted Bultmann’s claim that the literary

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<sup>74</sup> Marxsen, *Mark the Evangelist*, 19.

<sup>75</sup> Cf. Bultmann, *History of the Synoptic Tradition*, 1. Furthermore, the work of a redactor presupposes prior material, prior forms, to be redacted. Perrin (*What Is Redaction Criticism?*, 2–3) argues that form and redaction criticism are closely related, differing only in emphasis, and so any strict distinction between the two is “artificial.” He (*What Is Redaction Criticism?*, 13) notes his own work combined both approaches under the label of “the form-critical approach,” and he refers to these two methodologies as in fact “first and second stages of one common enterprise.”

<sup>76</sup> Buss (*Changing Shape of Form Criticism*, 191) describes how this emphasis differs from form criticism’s, saying, “The question then arises, ‘What is the significance of dealing with generality and not just with particularity?’ One element of significance is that texts have a social dimension and are not merely expressions of individual opinions and attitudes. This dimension was important for Gunkel, as well as for form critics after him.”

form of the gospel genre developed out of the primitive Christian proclamation of the gospel.<sup>77</sup> The genre of each gospel, in turn, must be considered in terms of the framework material rather than the pericopes themselves. “Criteria for determining the genre of the work,” Marxsen says, “will have to be drawn from the ‘framework’ rather than from the reworked material.”<sup>78</sup> In seeking to classify the gospels, Marxsen explains, “we inquire into the situation of the community in which the Gospels arose,” and

The community ought not to be unqualifiedly viewed as located in a specific place, though we shall keep in mind the possibility of defining it exactly. Our concern is much more with what is typical in this community. . . . Hence a sociological element is present throughout. But over against form history this element is joined to an ‘individualistic’ trait oriented to the particular interest and point of view of the evangelist concerned.<sup>79</sup>

Redaction criticism in this way *adds* to the form-critical enterprise.

Thus, though Marxsen begins *Der Evangelist Markus* by distancing himself from form criticism in terms of adopting an individualistic focus on the evangelists themselves as authors, the break is not as significant as it might appear at first glance. Notably, he frames this departure in the terms of form criticism, such that redaction criticism inquires into the *Sitz im Leben* or typical situational setting of the evangelists—a sociologically oriented question. Equally intriguing is the way Marxsen addresses the notion of genre or *Gattung*. The Gospel of Mark, he says, “in no way deserves this title” of *biography*. On considering whether Luke is a biography, though, he contents himself with “postpon[ing] any classification for the time being.”<sup>80</sup> By the conclusion of the very study in which he

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<sup>77</sup> Perrin, *What Is Redaction Criticism?*, 214.

<sup>78</sup> Here he refers to the reworking in Matthew and Luke, noting “If we examine the development from one to the other, a very vivid picture of the history of the early church results”; Marxsen, *Mark the Evangelist*, 25.

<sup>79</sup> Marxsen, *Mark the Evangelist*, 24.

<sup>80</sup> Marxsen, *Mark the Evangelist*, 16.

first proposes the term *Redaktiongeschichte* to describe what he and Conzelmann are doing, genre, or text type, again becomes the major focus of discussion. Marxsen even describes his work as an “inquiry into their [i.e., the evangelists’] points of view and into the genre of their work.”<sup>81</sup> Since “the Gospels reflect an individual as much as a community,” Byrskog explains,

Marxsen is also interested in the correlation between the literary type and the *Sitz im Leben*. This two-way correlation has to do with the particular genre of the Gospel as it emerges from the redactional frames and additions, on the one hand, and the conception of the author and the situation of the community, on the other.<sup>82</sup>

Marxsen himself seems content to describe the gospels as a literary kind, and yet we cannot thereby presume, he says, that each gospel belongs to the same genre as the others.<sup>83</sup> His view of the gospel genre is difficult to determine exactly, since he focuses especially on what is unique to each gospel. This focus on the differences between each performance exaggerates each gospels’ distinctiveness without accounting adequately for their commonalities. Conversely, “Applying the same term to entirely different works,” he says, “results in leveling out the differences.”<sup>84</sup> Marxsen goes so far as to say, “There is no Gospel ‘genre,’ at any rate, in no more than a superficial sense.”<sup>85</sup>

A tension exists in redaction criticism between generality and particularity.<sup>86</sup> By adopting the viewpoint of the form critics who saw every text as being the realization of a

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<sup>81</sup> Marxsen, *Mark the Evangelist*, 207.

<sup>82</sup> Byrskog, “Century,” 10–11.

<sup>83</sup> Marxsen, *Mark the Evangelist*, 212–13. Marxsen even describes Mark as a *vita* by virtue of its conclusion (210).

<sup>84</sup> Marxsen, *Mark the Evangelist*, 150. He further claims the term *gospel* is designed to do just this: “Can the term ‘Gospel’ sufficiently and aptly characterize the genre of these works? Is not precisely this collective term calculated to level out important differences?”; Marxsen, *Mark the Evangelist*, 117.

<sup>85</sup> Marxsen, *Mark the Evangelist*, 105 (cf. 150n109).

<sup>86</sup> Buss, *Changing Shape of Form Criticism*, 191–93.



typical situation, generalizing played an important role.<sup>87</sup> The redaction critics thus seek to describe what is shared between all four gospels and their situational functions. For example, Marxsen notes, “Mark’s Gospel (if we have described it correctly so far), by its very origin and intent, is most intimately related to the concrete situation of its author and his community. . . . This reconstruction [of the situation] must begin with the framework.”<sup>88</sup> At the same time, by focusing on the role of the individual redactor, the redaction critics developed a particularizing focus on what it was that each redactor had uniquely contributed to their respective gospels. Both comparison and contrast thus play an instrumental role in redaction criticism. The generalizing tendency later developed beyond redaction criticism into a focus on the communities of the evangelists. The particularizing tendency, in turn, coincided with a broader trend towards narratological and literary-critical modes of analysis that culminated in almost completely removing sociological considerations from genre criticism of the gospels. Mary Ann Tolbert thus describes redaction criticism as a transitional discipline moving gospel criticism from an emphasis on form to an emphasis on literary qualities. She says,

As redaction-critical studies of all of the Gospels progressed during the past twenty-five years, it became evident that the intention of the writer can be perceived not only in the redactional residue but also in the selection, placement, and editing of the traditional units of material. Redaction criticism, perhaps best understood as a transitional discipline, has led directly to the beginnings of more broadly conceived literary examinations of the Gospels on one hand and to more sophisticated sociological analyses of the Gospels communities on the other.<sup>89</sup>

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<sup>87</sup> The form critics, one may note, tended to consider typical situations in terms of societal institutions.

<sup>88</sup> Marxsen, *Mark the Evangelist*, 148.

<sup>89</sup> Tolbert, *Sowing the Gospel*, 23.

Redaction criticism thus grew out of form criticism organically as a way to identify and describe the implications of the editing process, but it subsequently adopted two different kinds of focus, the *authorial* focus and the *communal* focus, which may fall more in line with the form-critical claim that the gospels are a kind of folk literature.<sup>90</sup> As time went on, then, the concept of the evangelists as redactors diverged into two distinct concentrations. In both cases, however, the gospels began to be considered not simply as collections ordered, organized, and redacted by an editor, but rather as something quite different, as compositions brought into being by authors, and not merely compilers of folklore, but authors who might have written any other of the elite Greco-Roman biographies or histories.<sup>91</sup> Though both form and redaction criticism explicitly relied on a sociological perspective, it was the literary-critical stream, rather than the sociological, which picked up the task of classifying and describing the gospels' genre or type.

### **Literature Instead of Redaction**

Byrskog, in describing the progression from form to redaction criticism and then to literary criticism says, "The new literary criticism, especially when practiced outside the European continent, tended to abandon any historical notion of a communal *Sitz im Leben* in favor of a text-internal kind of analysis."<sup>92</sup> Literary treatments of the gospels begin

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<sup>90</sup> In attempts at reconstructing gospel communities, such as the community giving rise to the Fourth Gospel, Bultmann's work has proved influential, along with concepts like *Sitz im Leben*. Cf. Cirafesi, "Johannine Community Hypothesis," 176, 180.

<sup>91</sup> A major issue in this discussion is lack of clarity about terms like *literariness*. Genre critics of the gospels tend to conflate the distinction between a composition and a compilation with the distinction between high-quality, valued, or culturally significant literature as opposed to nonliterary types. Literariness as a designation needs to cut across these other categories, since there are many confounding factors in this regard. Cf. Merenlahti, *Poetics for the Gospels*, 2, 4–5; Keener, *Christobiography*, 34.

<sup>92</sup> Byrskog, "Century," 11.

with the recognition of each work's unity or literary integrity. This common assumption stands to contradict the form-critical claim that the gospels are compilations, not compositions, since the assumption of literary integrity often means, specifically, that an entire text is the product of the author's creative work, something untrue of compilations. Literary criticism of the gospels may betray some insecurity on this point, however, as the goal of literary analysis tends to be, whether explicitly or implicitly, to prove just how literary, how artistic, and how unified and integrated each gospel is respectively. The concept of each gospel's unified theological purpose—specifically the purpose envisioned by the individual author of each gospel—provided the impetus for redaction criticism, but it simultaneously, if unintentionally,<sup>93</sup> established the viability of the more general assumption of literary unity that is necessary for literary criticism. Literary unity is thus an important concept empowering the transition from source, form, and redaction criticisms toward literary criticism.<sup>94</sup>

Redaction critics like Marxsen saw the gospels as fulfilling a unifying function that brought together diverging gospel traditions. "Mark," he says, "checked a process of disintegration which would have come with the fragmenting of the tradition."<sup>95</sup> While the various gospel traditions are ostensibly unified by their origin, namely the life of Jesus,

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<sup>93</sup> The fact that the redaction critics chiefly employed comparative analysis between the various redactors is indication of the fact that they were not engaged in precisely the same enterprise as later literary critics who evidently did not share the redaction critics' interest in generality.

<sup>94</sup> The pedigree of literary-critical methodologies is simplified in the following presentation in order to clarify the developmental relationship between form criticism and genre criticism of the gospels. Another important development that spanned this entire time period, though it cannot be examined in detail here, was the increasingly prominent method of rhetorical criticism. Due to its great antiquity (in one form or another), its relationship with form criticism is harder to specify. Watson (*Rhetorical Criticism of the Bible*, 107), for example, notes rhetorical criticism as a response to form criticism, though Muilenburg ("Form Criticism and Beyond," 18) frames it as a development.

<sup>95</sup> Perrin, *What Is Redaction Criticism?*, 216.

Marxsen questions the assumption that the early church's tradition necessarily comprised a complete presentation of Jesus' life and itinerary, a unifying biography that holds all the various traditions together. While this unifying biography "has its deposit in each individual piece of tradition," the various pericopes come from different contexts and serve different purposes. He suggests, instead, that the unity of a gospel such as Mark comes not from the biography of Jesus but from the redactor. The pieces of tradition serve to turn the unity of Jesus' life into the multiplicity of traditions. He says,

This unity exists prior to the synoptic tradition and is still mirrored in it, though often in a refracted way. But the individual tradition scatters in different directions. The unity subsequently created by the evangelists—first of all by Mark—is something else again. It is a systematically constructed piece which cannot be understood as the 'termination' of the anonymous transmission of material. The transmission leads rather to ultimate 'fragmentation.' The redaction, on the other hand, counteracts this natural development. This counteraction cannot be explained without taking into account an individual, an author personality who pursues a definite goal with his work.<sup>96</sup>

Unity, he explains, has been imposed on the multiplicity of tradition, and undoubtedly this multiplicity serves to explain, in part, the divergences between the various accounts. The unifying *effect* of the gospels, as the redaction critics understood it, became through redaction criticism the unifying *purpose* of the evangelists, and it was only natural given this focus that critics would begin to examine the gospels for their unified literary purpose—perhaps a core argument or central idea or thesis that each evangelist was trying to convey through his narrative or story. Thus, a unifying effect was described as a unifying purpose, which in turn was thought to be essentially singular, a unified purpose. A number of exemplars in roughly chronological order will serve to substantiate the claim that the assumption of unity is essential to literary criticism of the gospels.

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<sup>96</sup> Marxsen, *Mark the Evangelist*, 18.

Kermode, in *The Genesis of Secrecy* (1979), offers an early and influential analysis of Mark from a thoroughgoing literary perspective. He discusses the issue of secret meanings, both within the story of Mark and also for those of us who read Mark today. Drawing attention especially to Mark 4:12 (“that they may go on seeing but never perceiving”) and Jesus’ use of parables, he argues that the gospel assumes the existence of both insiders and outsiders, and yet these are not always the people we might expect. The disciples often end up as outsiders in understanding, but they are insiders insofar as they are privy to the secret meanings Jesus has for the parables. In turn, the reader is privy to these inside readings, and yet the suspicion remains that perhaps he or she has in fact misunderstood—perhaps the reader keeps on reading but never understanding.

At this point, Kermode raises an issue of enduring importance for gospel criticism. We who read the text today must always rely on secret meanings and divination to achieve “insider” status as readers. What this means is that a text must be institutionally approved in order to be a bearer of secret meanings (instead of simply a confused or unimportant text—he notes how quickly James Joyce’s works managed to overcome this construal), and secret readings must be unlocked via some divinatory key that unlocks a larger whole, often some unified purpose that may not have been apparent on a first reading.

Kermode notes that the drive to identify secret meanings is in fact a search for coherence, a search that assumes implicitly or explicitly that the sought-after coherence is there to begin with. He says,

If there is one belief (however the facts resist it) that unites us all, from the evangelists to those who argue away inconvenient portions of their texts, and those who spin large plots to accomodate the discrepancies and dissonances into

some larger scheme, it is this conviction that somehow, in some occult fashion, if we could only detect it, everything will be found to hang together.<sup>97</sup>

This assumption that everything hangs together is in one sense obviously justified. After all, the manuscript evidence is very clear that Mark is a single text.

Rhoads and Michie (and later Dewey), in *Mark as Story* (1982) offer one of the classic narrative-critical treatments of a gospel, along with their own idiosyncratic translation (where Peter is called “Rock” and the kingdom of God is called “God’s reign”). They argue that the sweeping narrative of Mark needs to be treated as a self-contained whole in order to grasp the literary significance of the first gospel. As they say in the original edition,

The study of narrative emphasizes the unity of the final text. Such a study of the formal features of Mark’s gospel tends to reveal the narrative as whole cloth. The narrator’s point of view in telling the story is consistent throughout. The plot is coherent: events that are anticipated come to pass; conflicts are resolved; predictions are fulfilled. The characters are consistent from one scene to the next, fulfilling the roles they take on and the tasks they adopt. Literary techniques of storytelling, along with elements of style and organization, unify the narrative at many levels: phrase, sentence, episode, and structure. . . . Thus, the unity of the gospel is apparent in the remarkable integrity of the story it tells.<sup>98</sup>

For Rhoads and Michie, the “remarkable integrity of the story” of Mark’s narrative contradicts the very idea that the text is a compilation of traditional pericopes in a framework. If the text were a compilation, then these literary-analytical methods would require re-thinking, at least insofar as they were designed for literary appreciation of compositions. However, they claim,

Although scholars know little about the origin of this gospel, a literary study of its formal features suggests that the author succeeded in creating a unified narrative. . . . Although the author of the Gospel of Mark certainly used sources rooted in the

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<sup>97</sup> Kermode, *Genesis of Secrecy*, 72.

<sup>98</sup> Rhoads and Michie, *Mark as Story*, 3.

historical events surrounding the life of Jesus, the final text is a literary creation with an autonomous integrity. . . . The author of the gospel has not simply collected traditions, organized them, made connections between them, and added summaries, but has also told a story—a dramatic story—with characters whose lives we follow to the various places they travel and through the events in which they are absorbed.<sup>99</sup>

The reader should note that Rhoads and Michie say the author has “not simply collected traditions . . . but also told a story.” Might one also contend, then, that the editor of Mark has told a story specifically by incorporating material in order to fit that story? They claim, “Mark’s story is complete in itself not only apart from reference to the historical events on which it is based but also apart from the other gospels, which are also autonomous stories about Jesus.”<sup>100</sup> They argue the “remarkable integrity” of the compilation proves its compositional or *Hochliteratur* nature (if I may put it in form-critical terminology). Rhoads, for his part, coined the term narrative criticism, and his work proved influential in the decades that followed, as evident in works such as Stibbe’s or Best’s treatments of gospels as stories.<sup>101</sup> The role of the literary work’s unity is not idiosyncratic in Rhoads and Michie’s work, but shows up repeatedly, as some further illustrative examples will demonstrate.

Tannehill (1986) claims that literary clues, especially foregrounding through repetition, indicate that both Luke and Acts are a unified narrative, sharing the theme of the purpose of God, a purpose accomplished by each of the major characters in the story and carefully structured into the very fabric of the text by the author. The chief human characters include John the Baptist, Jesus, the apostles, and Paul, and all, he claims, are

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<sup>99</sup> Rhoads and Michie, *Mark as Story*, 3.

<sup>100</sup> Rhoads and Michie, *Mark as Story*, 3.

<sup>101</sup> Best, *Mark*; Stibbe, *John as Storyteller*. For another seminal work in this regard, see Culpepper, *Anatomy of the Fourth Gospel*; Fay, “Culpepper and the Literary Approach.”

part of the same mission of God. In the very first lines of the preface to volume one, Tannehill says, “The following study will emphasize the unity of Luke–Acts. This unity is the result of a single author working within a persistent theological perspective, but it is something more. It is a *narrative* unity, the unity appropriate to a well-formed narrative.”<sup>102</sup> Despite this assertion, Tannehill immediately addresses the fact that Luke is apparently much more like a collection of previously disconnected pericopes than a composition. He addresses this counterpoint, saying,

To be sure, our expectations of narrative unity, shaped perhaps by the modern novel, are not always fulfilled in Luke. Much of Luke shares the episodic style of the synoptic gospels in general, in which individual scenes may be vivid but their connection into story sequences is often unclear. The neglect of clear causal connections among episodes (indications that one event leads to the next) is striking when we compare the synoptic gospels with modern narrative. Our narrator is quite capable of making such connections, as major portions of Acts attest, but *chose to leave the Jesus tradition in its looser form*. Despite the episodic style of large portions of Luke, it traces the unfolding of a single dominant purpose. This unifies the gospel story and unites Luke with Acts, for this purpose is not only at work in the ministry of Jesus but also in the ministries of Jesus’ witnesses. Luke–Acts is a unified narrative because the chief human characters (John the Baptist, Jesus, the apostles, Paul) share in a mission which expresses a single controlling purpose—the purpose of God. The individual episodes gain their significance through their relation to this controlling purpose of God, and the narrator has made efforts to clarify this relation.<sup>103</sup>

Tannehill observes and recognizes the same aspects of Luke (i.e., “its looser form”) that caused Dibelius, Schmidt, and others to consider these texts to be compilations. However, the assumption of literary unity, for Tannehill, merits the use of literary methods such as the observation of characterization methods, and observation of characterization, in

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<sup>102</sup> Tannehill, *Narrative Unity of Luke–Acts*, xiii.

<sup>103</sup> Tannehill, *Narrative Unity of Luke–Acts*, xiii. Emphasis has been added.



particular, demonstrates that the entirety of these two texts are in fact a single, unified narrative.<sup>104</sup>

Bauer (1988) surveys the various major proposals for a literary structure of Matthew, including a geographical structure, a topical structure, and a thematic structure. He argues these contradictory findings are largely caused by differences in method among the proposals. Moreover, all of these proposals fail to capture the real structure of Matthew because, prior to his work, scholars (apparently) failed to treat Matthew as a unified literary whole. When the text is taken as a unified narrative, what emerges is that Matthew is structured as “a story about Jesus” in three parts: the *preparation* for Jesus (1:1—4:16), the *proclamation* of Jesus to Israel (4:17—16:20), and the *messiahship* of Jesus (16:21—28:20).<sup>105</sup>

Darr (1998) also argues that Luke–Acts is a unified narrative, but not because of the purpose of God. Rather, Herod is a character that serves to unify the otherwise disparate “phases” of the narrative, which each involve distinct protagonists, including John the Baptist, Jesus, Peter and the apostles, and finally Paul. Herod “the fox” shows up at crucial stages as a consistent example of a negative response to the protagonists, in order to signal to the reader the fundamental similarity between them and their shared mission. By focusing on characterization, the character of Herod, he claims, serves as a “negative paradigm” in regard to the way he does not recognize Jesus and ultimately

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<sup>104</sup> Notably, this argument demonstrates that it is not simply a matter of observing a single text’s existence that proves it is in some sense a unified narrative. In other words, saying each gospel must be a unified and integrated literary genre because they comprise unified texts is not the fundamental motivation driving the assumption of unity. Luke and Acts are manifestly two different texts. If these can be treated as a single instance of a literary genre, then it is unsurprising that literary critics can treat a text like Mark as if it were simply a composition.

<sup>105</sup> Bauer, *Structure of Matthew’s Gospel*, 132.

responds inadequately to him.<sup>106</sup> Herod also supplies tension and suspense, making the story more interesting and providing a line of dramatic connection between disparate parts of Luke's narrative. Darr admits his model of characterization is "eclectic," though his "methodological choices are made in the light of specific premises, within the parameters of a particular overall orientation."<sup>107</sup> He finds that the juxtaposition of the paranoid tyrant with the charismatic protagonists in Luke–Acts indicates to the reader the protagonists' effectiveness with the people,<sup>108</sup> builds suspense as Jesus 'sets his face toward Jerusalem' (where he will face Herod in person), and distinguishes clearly for the reader between Jesus and John, the latter of whom Herod had known well and subsequently murdered. Herod serves to connect various phases of the narrative, to demonstrate a negative response and incorrect recognition to and foil of the protagonists, and to focalize key aspects of Jesus' identity for the reader.

Interestingly, one of the justifications Darr offers for claiming Herod plays such a prominent role is that Darr finds Luke's treatment of Herod to be idiosyncratic, and this idiosyncrasy, *when compared with the other gospels*, is a literary problem requiring an explanation.<sup>109</sup> Luke's idiosyncratic treatment of Herod is, however, more properly a synoptic or comparative problem—something fitting a redaction-critical approach—since a reader in possession of Luke's gospel alone would be unlikely to notice the "problem," and, as a consequence, the literary unity that solves that particular problem.

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<sup>106</sup> Darr, *Herod the Fox*, 17.

<sup>107</sup> Darr, *Herod the Fox*, 19–20.

<sup>108</sup> Darr, *Herod the Fox*, 171.

<sup>109</sup> Cf. Darr, *Herod the Fox*, 12.

Larsen (2018) makes use of Northrop Frye's model of archetypes, arguing that Jesus is a romantic, Pilate a tragic, Thomas and the Jews ironic, and Peter a comedic archetype.<sup>110</sup> In romance, he claims, values are embodied by the hero who deserves emulation. In tragedy, values are undermined and come apart in light of experience. In irony, that separation is present from the outset. In comedy, reality is reintegrated with values and beliefs. Alternatively, in tragedy normality is in the past, represented in the present only ironically; in comedy normality emerges; in romance normality is the present. For Larsen, irony is not just a literary device, but an archetypal theological claim about the status of beliefs in contrast to the archetype of romance. He claims this approach has universal relevance across literatures and cultures. Furthermore, he argues Frye's model of archetypal criticism is validated to the extent that it illuminates the characters of the Fourth Gospel in regard to both literature and theology.<sup>111</sup> In other words, the ability of the method to get the desired results proves its appropriateness.

Yet Larsen, too, undermines his claims about John's literary unity when he claims that Peter's comedic type (which involves a realignment between initially divergent ideals and reality—that is, everything comes together in the end as far as Peter is concerned) demonstrates that John 21 is in fact central to the unity of the narrative as a whole. The assumption of literary status allows for archetypal analysis, which is in turn justified because archetypal analysis shows that unity can be discovered by the final chapter of the text. He goes even farther, too, by claiming that “the Christian meta-narrative” is “the theological and ontological basis for the overall coherence of archetypal

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<sup>110</sup> Larsen, *Archetypes and the Fourth Gospel*, 281. Cf. Frye, *Anatomy of Criticism*.

<sup>111</sup> Larsen, *Archetypes and the Fourth Gospel*, 285.

criticism in general and the basis for romance, tragedy, irony, and comedy in particular.”<sup>112</sup> Thus, the narrative he sees instantiated to some extent in the Fourth Gospel proves that archetypal criticism involves categories of reality, not simply imposed categories of the mind, and the application of this criticism to the narrative proves that the narrative is fundamentally integrated by means of the final chapter of the Gospel of John. He also claims, in line with Bauckham’s proposal about the audiences of the gospels being “all Christians” (as least at the time of writing), that the presence of universal archetypes in the Fourth Gospel points to a truly universal reading of the Fourth Gospel.

These examples of literary treatments of the gospels demonstrate that the assumption of unity is arguably both the greatest strength of literary approaches and their clearest liability. Though it is hard to challenge the findings of literary criticism at the best of times except on the basis of internal incoherence or self-contradiction, the fact remains that despite their claims to having discovered literary unity and integrity in the gospels, a unity that would directly challenge Schmidt and Dibelius’s thesis that the gospels are *Kleinliteratur*, none of these studies has proven literary unity without first assuming it.

Explicating this logical gap forms an important part of the argument in Petri Merenlahti’s *Poetics for the Gospels* (2002). Merenlahti offers an incisive critique of literary approaches like these, insofar as they purport to demonstrate the unity of the gospels. As he points out, the literary approach is used to demonstrate unity, which in turn

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<sup>112</sup>Larsen, *Archetypes and the Fourth Gospel*, 286.

qualifies a text as literary in the first place and amenable to a literary approach. As

Merenlahti explains,

Narrative critics viewed objectifiable unity as a core value and applied an empirical method to discover that unity in the narratives of the gospels. Once they found a sufficient amount of unity to enable them to conclude that the gospels are of literary value, they could also maintain that literary analysis of the gospels was a meaningful task.<sup>113</sup>

However, opponents of this approach soon began to accuse the literary critics of what amounted to uncritical admiration of the evangelists' literary work. Merenlahti notes,

The debate concerned, essentially, one single question, even if it had three sides: Are the gospels (1) unified enough to (2) be valued as literature, which would justify (3) a "literary" approach? As it turns out, not only was the affirmative answer given to this question in narrative criticism open to doubt, but the question itself, and the underlying literary paradigm, was also problematic.<sup>114</sup>

A fundamental weakness with this approach, so far as critics of the literary approach are concerned, is that *unity*, the fundamental literary quality, is not an objective fact recognized by all readers, or even by all literary critics. The literary critic's perception of literariness cannot be justified for the gospels as easily as something like the form or redaction critic's perception of an evangelist's use of sources.

Narrative criticism originated in the late 1970s. "At that time," Merenlahti notes, a number of New Testament scholars sought a holistic approach that would give value to the compositional unity of the gospel narratives."<sup>115</sup> As noted, David Rhoads coined the term "narrative criticism" in a paper delivered in the final year of the Markan Seminar of SBL, chaired by Norman Perrin and subsequently Werner Kelber. Rhoads saw narrative criticism as comprising two shifts. First, narrative criticism shifted "*toward a more*

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<sup>113</sup> Merenlahti, *Poetics for the Gospels*, 3.

<sup>114</sup> Merenlahti, *Poetics for the Gospels*, 3.

<sup>115</sup> Merenlahti, *Poetics for the Gospels*, 17.

*holistic point of view*, that is, *an emphasis on the unity of the narrative*. Whereas traditional source-, form-, and redaction-critical methods had cut the gospel into small pieces of tradition and redaction, narrative criticism focused on them as *complete literary wholes*.<sup>116</sup> Second, it “involved moving away from the historical, or theological, questions concerning the Gospel’s author or audience toward *an exclusively text-oriented approach*.”<sup>117</sup> Rhoads’s method also necessitates using an exclusively or nearly exclusively literary approach to textual analysis, “a view of the text as a closed literary object whose form can be observed empirically,” and “a belief that formal analysis can reveal the text’s literary value which, in turn, is based on the inherent unity of the text.”<sup>118</sup> As Merenlahti reveals, the reasoning behind this method is indeed circular: “To prove, empirically, that the gospels are unified narratives,” he explains, “is to prove that they qualify as literature, which will legitimate a literary approach.”<sup>119</sup>

Literary-only analysis of the gospels is plausible, and yet it involves the initial assumption that the gospels are indeed unified. In other words, literary and especially narratological approaches involve adopting the assumption that the gospels, however they arose, could be or should be read as if they were more like compositions than collections, and the distinction itself is often brought into question. This assumption of a particular kind of compositional unity, rather than directly responding to the observations and contentions of the form and redaction critics, is justified subsequent to the analysis on the basis of the interpretive significance the literary critic has found.

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<sup>116</sup> Merenlahti, *Poetics for the Gospels*, 18.

<sup>117</sup> Merenlahti, *Poetics for the Gospels*, 18.

<sup>118</sup> Merenlahti, *Poetics for the Gospels*, 19.

<sup>119</sup> Merenlahti, *Poetics for the Gospels*, 19.

### Genre Instead of Form or Redaction

While the sociological dimension of redaction criticism, with its focus on the social settings of the redactors, led to the proliferation of social-scientific methodologies,<sup>120</sup> the authorial and individualistic focus led to a more isolated analysis based, in some sense, on the text as a symbolic world unto itself.<sup>121</sup> “As a result of redaction-critical work on the gospels,” Talbert explains, “all of the gospels are today viewed as the conscious creations of individual authors, each with his own artistic and theological tendencies and purposes. The gospel writer has become an individual author once again.”<sup>122</sup>

Embracing this individual-author focus, scholars have, since redaction criticism, proposed numerous more-or-less literary classifications for the gospels, whether as a unique “gospel” genre,<sup>123</sup> a form analogous to the *vitae* of philosophers,<sup>124</sup> aretalogy,<sup>125</sup> an ancient novel,<sup>126</sup> midrash or lectionary,<sup>127</sup> a modification of Mosaic legend,<sup>128</sup> among others,<sup>129</sup> but more often and more convincingly (according to most in the field) as a form

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<sup>120</sup> See, for example, the collection of seminal essays in Neyrey and Stewart, *Social World of the New Testament*. Cf. Byrskog, “Century,” 14–18.

<sup>121</sup> Such an approach is proposed explicitly in Güttgemanns, *Candid Questions*. Güttgemanns claims that form must be considered from a structuralist linguistic and semiotic perspective. This perspective, he claims, enables us to recognize that even the notion of situation itself is a linguistic phenomenon. Cf. Byrskog, “Century,” 11–12.

<sup>122</sup> Talbert, *What Is a Gospel?*, 3.

<sup>123</sup> Aside from the form critics, see, for example, Focant (*Gospel of Mark*, 1), who says, “Mark can be considered as the creator of the ‘gospel’ literary genre” and claims Mark should be described as an “evangelical narration” (2). Cf. Focant, *L’évangile selon Marc*; also Becker, *Markus-Evangelium*, 64–65.

<sup>124</sup> Georgi, “Records of Jesus,” 541.

<sup>125</sup> Smith, “Prolegomena to a Discussion of Aretalogies”; Kee, “Aretalogy and Gospel.”

<sup>126</sup> Praeder, “Luke–Acts,” 269–92. Similarly, see Van Oyen (*Lire l’évangile Marc*), who claims the gospel of Mark is not a novel, but can and should be read as a novel in order to allow its potential meanings to be realized in diverse contexts of reception. Cf. Van Oyen, *Reading the Gospel of Mark*, 4–5.

<sup>127</sup> Goulder, *Midrash and Lection*.

<sup>128</sup> Baker, “Form and the Gospels,” 14–26.

<sup>129</sup> For example, they have also been construed as historiography in Pitts, *History*, or “drame

of Greco-Roman biography.<sup>130</sup> As Pitts notes, “The thesis that the Gospels are literary [descendants] of the Greco-Roman biography is no longer widely contested in contemporary Gospels research.”<sup>131</sup> Rather than offering a full account of these viewpoints, I direct the reader to accounts in works by Pearson and Porter, Diehl, Talbert, Schuler, Aune, Thatcher, Collins, Dawson, and Walton.<sup>132</sup>

To present the debate succinctly,<sup>133</sup> Collins notes the following most-influential genre options for the gospels in the early 1990s: (1) *gospel*, a unique Christian literary form, (2) *history*, (3) *life*, and (4) *biography*.<sup>134</sup> More than any other work, Richard Burridge’s 1992 study served to strengthen the consensus view in genre criticism of the gospels as the third or fourth option.<sup>135</sup> Burridge caught the crest of the biography

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théologique” (‘theological drama’) in Cuvillier, *Tragédie de Jésus*, 9–22. For surveys of the various proposals, see Schuler, *Genre for the Gospels*, 15–23; Burridge, *What Are the Gospels?*, 16–23.

<sup>130</sup> Cf. Talbert, *What Is a Gospel?*; Schuler, *Genre for the Gospels*; *Greco-Roman Literature*; Smith, “Genre,” 184–216; Smith, “About Friends, By Friends,” 46–67; Smith, *Why Βίος?*; Burridge, *What Are the Gospels?* See also, from a classicist’s perspective, Hägg, *Art of Biography in Antiquity*, and review thereof in Burridge, “Art of Biography,” 474–79.

<sup>131</sup> Pitts, *History*, 3.

<sup>132</sup> Talbert, *What Is a Gospel?*, 15–16; Schuler, *Genre for the Gospels*, 15–23; Aune, *Greco-Roman Literature and the New Testament*; Aune, *New Testament in Its Literary Environment*; Collins, *Mark’s Gospel*; Thatcher, “The Gospel Genre”; Collins, “Genre and the Gospels”; Pearson and Porter, “The Genres of the New Testament,” 137–42; Aune, “Genre Theory”; Diehl, “What Is a ‘Gospel?’”; Walton, “What Are the Gospels?”; Dawson, “Problem of Gospel Genres,” 35–41.

<sup>133</sup> An additional aspect of the discussion worth noting is the claim (Baum, “Biographies of Jesus,” 47) that the gospels resemble the literature of the Old Testament, particularly the narrative cycles of, for example, “the patriarchs and their sons, Moses and his successors, the judges and the kings of Israel and the prophets,” etc. Some form of this perspective is attested as far back as Herder (*Erlöser der Menschen*, 194–95; see Baum, “Biographies of Jesus,” 48). Cf. also Zahn, “Geschichtschreiber,” 588, also cited by Baum. There is much to commend this general analogy, and it strengthens, in some ways, the claims made later in this study regarding the folkloric nature of the gospel collections. At any rate, the analogies identified between Old Testament literature and the gospels would seem to temper the view of the gospels as being high literature according Greco-Roman cultural conventions, and Baum thus notes that the gospels are more akin to popular than high-literary biographies. See Baum, “Biographien im alttestamentlich-rabbinischen Stil,” and the updated version in Baum, “Biographies of Jesus,” esp. 49–51, 56. I find much of the evidence Baum raises compelling, though I arrive at a somewhat different conclusion, in large part because I believe that neither the episodic narrative cycles of the Old Testament nor the gospels belong with the biographies of Greco-Roman high literature.

<sup>134</sup> Collins, *Mark’s Gospel*, 2–3.

<sup>135</sup> This assertion is the thesis of Walton, “What Are the Gospels?,” 81–93. Cf. Keener,



“wave,” as Dawson points out,<sup>136</sup> and already in 1997 Pearson and Porter could note that, despite some alternative proposals, “the overwhelming trend has been towards seeing the Gospel genre as some kind of biography.”<sup>137</sup> Rather than distinguishing between *life* and *biography*, however, Burridge claims the gospels are examples of the ancient βίος genre (lit. ‘life’, but for Burridge this term refers to Greco-Roman biographies)<sup>138</sup> because their content is focused on their subject (i.e., Jesus). The normative implication of the ancient biographical genre, he claims, is that we, too, ought to focus on their subject, on what they tell us about their protagonist, Jesus.

What is striking about this renewal of genre criticism, when compared with that of the pre-form-critical era (as exemplified by Rénan and Votaw), is the way the more recent genre critics (here exemplified especially by Burridge, as the most influential of the recent genre critics) reject the idea of the gospels being “popular” or “folk” literature. Prior to the 1960s, at least, the folk-literature view was widespread among gospel critics, who saw the genre of the gospels as *gospel*. Burridge’s dismissal of the form-critical claim that the gospels are *Kleinliteratur* is a major stepping stone in justifying the treatment of the gospels as artistic or literary compositions instead of popular collections. When examining Burridge’s justification for this dismissal, however, the case proves to be remarkably slim, mostly based on (1) misunderstanding of terms and misconstruing of the form-critical positions on both (2) the uniqueness of the gospels and (3) the form-

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*Christobiography*, 32–33.

<sup>136</sup> Dawson, “Problem of Gospel Genres,” 39–40. Cf. Koester, *Ancient Christian Gospels*, 27.

<sup>137</sup> Pearson and Porter, “The Genres of the New Testament,” 138.

<sup>138</sup> I will mostly refer to βίος as “biography,” recognizing that Burridge and others attempt to distance their generic category from the modern biographical genre.

critical project of locating the gospels in comparison to other types of literature in the ancient world.

Burridge's attempt to justify his rejection of this distinction between collections and compositions and his subsequent application of the biography label to the gospels thus involves at least three claims. First, he claims the form critics' distinction between high and low literature is too rigid and precludes asking literary questions about the gospels. Second, he claims the form critics were disinterested in the genre of each gospel, since these were simply by-products of oral tradition. Finally, he claims the form critics stress the total uniqueness of the gospels, and, he says, "from a literary point of view, [the idea of a unique genre] is a nonsense."<sup>139</sup> A genre, he responds, must be recognized by a reader to some extent in order to even come into existence. I offer the following responses to each of these claims:

1. The high- versus low-literature (*Hoch-* versus *Kleinliteratur*) distinction made by the form critics is too rigid, Burridge argues, and it precludes asking literary questions of the texts. It is true that the form critics of the gospels were in basic agreement that the canonical gospels are more like *Kleinliteratur*, in this case, collections of oral tradition, than *Hochliteratur*.<sup>140</sup> Categories like aretalogy, history, and biography properly belong to *Hochliteratur*, in their view, and thus these categories are not applicable to the gospels. Burridge's argument on this point has had a notable effect on gospel genre criticism since the nineties. Burridge claims,

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<sup>139</sup> Burridge, *What Are the Gospels?*, 12.

<sup>140</sup> While they refer to the gospels as being *Kleinliteratur* rather than being "like *Kleinliteratur*," the form critics obviously did not think that written texts like the gospels were oral texts. Rather, they viewed the tradition as being paramount in the shape and direction of the resulting texts. Cf. Byrskog, "Century," 5–6.

The two types of literature are seen in very rigid terms—and ne’er the twain shall meet. Any attempt to ask literary questions about the gospels, and in particular, their genre, is automatically precluded in advance. . . . The form critics’ distinction merely has the effect of removing the gospels from any discussion of their context within the first century on the grounds that they do not share some predetermined literary aspirations.<sup>141</sup>

In response to this view, McCane, in the translator’s preface to Schmidt’s “The Place of the Gospels in the General History of Literature” (Schmidt’s second work on the subject after *Der Rahmen der Geschichte Jesu*), explains the likely source of this misunderstanding, and is worth citing at length:

The neologisms *Hochliteratur* and *Kleinliteratur* were coined [or at least employed] by Schmidt to describe the two distinct categories that he regarded as essential to a correct literary appraisal of the gospels. *Hochliteratur*, on the one hand, was Schmidt’s designation for documents that are the product of the creative efforts of an individual writer. Such documents are the work of a *Schriftstellerpersönlichkeit* (authorial personality) whose talents give shape and form to the written product. *Hochliteratur* is the artistic output of a human individual. . . . But *Kleinliteratur* is something quite different—not the work of an individual but the product of a collective, not the result of one person’s labor but the outgrowth of a community’s common life. *Kleinliteratur*, Schmidt asserts, is created by no one and by everyone; it comes from nowhere and from everywhere. . . . [*Kleinliteratur*,] as the written detritus of an oral tradition, has an autonomy that is immune to the creative interventions of any individual author. The Gospels are therefore not analogous to any other biographical literature from late antiquity.<sup>142</sup>

McCane says that, on Schmidt’s view, the gospels are not analogous to other biographical literature, but this is not the same as claiming Schmidt precluded literary considerations entirely by describing them as *Kleinliteratur*. *Hoch-* and *Kleinliteratur*, McCane clarifies, are not rigidly distinct, but they do occupy distinct ends of a continuum.<sup>143</sup> Nonetheless,

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<sup>141</sup> Burridge, *What Are the Gospels?*, 11.

<sup>142</sup> Schmidt, *Place of the Gospels*, xxxi. Schmidt adopted the term *Hochliteratur* from Franz Overbeck and *Kleinliteratur* (as opposed to *der großen Literatur*) apparently from Dibelius. Cf. Koester, *Ancient Christian Gospels*, 24.

<sup>143</sup> As Schmidt (*Place of the Gospels*, 32) himself notes contrary to Burridge, “The boundary between artistic literature and a folk book is not always easy to trace.”

there is often a significant difference between a literary account of a historical event (such as Shakespeare's *Henry V*) and a collection of living tradition within a community framed as a coherent narrative. "Schmidt's insistence," explains Riches, that "the gospels are vehicles through which the tradition comes to expression . . . poses an insuperable obstacle to those who see the work of the redaction critics as justifying a simple equation between the creativity of the evangelists and that of ancient biographers."<sup>144</sup>

In short, Mark, Matthew, Luke, and John are engaged in an essentially different enterprise when compared with someone like Plutarch and his *βίαι*. Schmidt's point is not that comparisons cannot be made between the gospels and biographies, but rather that it is a comparison of apples to oranges as far as their contexts of production are concerned, particularly in the role of tradition on shaping the gospels. Burridge's claim that "The form critics' distinction merely has the effect of removing the gospels from any discussion of their context within the first century on the grounds that they do not share some predetermined literary aspirations," is therefore unfortunate, though it seems to have been influential.<sup>145</sup> It is imprecise, then, to say the high and low literature distinction is too rigid and precludes asking literary questions about the gospels.

2. Burridge also claims the form critics were disinterested in the genre of the gospels, which they saw as simply a by-product of the oral tradition. Reflecting on Schmidt's construal of the gospel pericopes as "pearls on a string," Burridge notes, "It is clear that this leaves very little room for any concept of authorial intention, purpose or literary pretensions—and thus the question of the genre of the whole work is replaced by

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<sup>144</sup> Riches, "Introduction," xxi.

<sup>145</sup> Burridge, *What Are the Gospels?*, 11.

a concern for the particular form of each individual pericope.”<sup>146</sup> This assessment is correct in some ways. The idea of the pericopes being pearls on a string is that their ordering does not transparently indicate historical progression.

Nevertheless, Schmidt and Bultmann were interested in the genre(s) of the gospels as complete works. Burridge says that for Schmidt the gospels find their “parallels among oral folktales,” and thus “questions may well be asked about the form of the individual units, but not the genre of the gospel as a whole.”<sup>147</sup> However, Schmidt’s claim that the gospels find parallels among folktales was not predicated on the idea that folktales do not have genres. Rather, Bultmann and Schmidt seem to agree that the gospels have many generic parallels, and they explore these parallels, and yet they come to the conclusion that the gospels are not generically identical to any high-literature such as historiography, since the latter is a composition, the creative product of a single authorial personality. Responding to Burridge, Riches has wryly remarked,

It is *prima facie* strange, to say the very least, that someone [i.e., Schmidt] who apparently believed that the gospels were without parallel in the world of literature should have written a major essay with the title “The Position of the Gospels in the General History of Literature.” It suggests that he wished neither to make a wholly absolute distinction between the *Kleinliteratur*, to which he believed the gospels to belong, and other more consciously literary forms of writing [i.e., *Hochliteratur*], nor to dispute that the gospels could be categorized within that history.<sup>148</sup>

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<sup>146</sup> Burridge, *What Are the Gospels?*, 8.

<sup>147</sup> Burridge, *What Are the Gospels?*, 9. Schmidt (*Place of the Gospels*, 72) says, “If such a connection between community folk narratives and cult does exist, then real analogies to the gospels immediately become apparent. As has already been noted, comparable documents lie within easy reach.” Even though these are not necessarily parallels from the same era, Schmidt explains, “In every case we have had to deal with (as Gunkel puts it) the ‘*Sitz im Leben*,’ so that contemporaneous parallels with the gospels are not the most important ones” (77). In other words, it is the similarity of typical social contexts that matters most.

<sup>148</sup> Riches, “Introduction,” x.

Riches also notes how Burridge conflates his accounts of Schmidt and Bultmann (something Burridge partially acknowledges in the second edition of *What Are the Gospels?*).<sup>149</sup> Riches explains,

This conflation accounts, I assume, for the surprising charge against Schmidt that he refuses to look for analogies (of any kind) for the gospels, whereas this is clearly the central intention of “The Place of the Gospels.” Not only does he look for them (as, indeed, does Bultmann), but he is convinced that he has found them in the popular collections of the *Apophthegmata Patrum* and in the Francis and the Faust legends.<sup>150</sup>

Bultmann finds analogies for the pericopes of the gospels, for which “we may take especially the sayings and stories of the Rabbis, but also Hellenistic stories, and for both there are the traditions of proverbs, anecdotes and folk-tales. Fairy stories are instructive in many respects, and in some ways folk-songs are even more so.”<sup>151</sup> Regarding the gospels as a whole, he finds, “There are also some extraordinarily instructive analogies to the history of the Synoptic tradition in the history of the Jataka collection of the Buddhist canon.”<sup>152</sup> Riches explains the nature of the confusion here, saying,

There is, moreover, a further confusion that creeps into Burridge’s treatment of Bultmann, which concerns the extent to which Bultmann addresses the question of the genre of the gospels at all. Here Bultmann’s views are similar to those of Schmidt. It is not the case that Bultmann concluded “that we cannot even talk in terms of genre for the gospels” [here Riches is citing Burridge, *What Are the Gospels?*, 11]. What Bultmann argues is that the gospels are not *literary* forms—not, that is, the product of a developed set of literary conventions, ones, moreover, that are consciously developed and discussed by the author. They are, according to Bultmann, expanded “cult-legends.” And *legend* is a generic term. But it is true that Bultmann adds, rather confusingly, that they are *sui generis*, that they

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<sup>149</sup> Burridge refers to this charge by Riches on p. 284. Burridge (Burridge, *What Are the Gospels?*, 324) also conflates Schmidt and Bultmann in his Appendix II, saying, “Before we can read the Gospels, we have to discover what kind of books they might be. It is therefore rather a shock to discover scholars like Karl Ludwig Schmidt and Rudolf Bultmann affirming that the gospels are ‘unique’ forms of literature, *sui generis*, of their own genre.”

<sup>150</sup> Riches, “Introduction,” xviii.

<sup>151</sup> Bultmann, *History of the Synoptic Tradition*, 7.

<sup>152</sup> Bultmann, *History of the Synoptic Tradition*, 7.

constitute a new genre, distinct from all others. It is at this point that Schmidt and Bultmann differ.<sup>153</sup>

As Burridge himself recognizes,<sup>154</sup> the form critics do assign a genre to the gospels—not biography, but “cult-legend” (according to Bultmann), or “folk-biography” (according to Schmidt).<sup>155</sup> Thus, it cannot be the case that seeing the gospels as *Kleinliteratur* precludes generic classification.

3. Finally, according to Burridge, the form critics stressed the uniqueness of the gospels, but, he argues, this view is nonsensical.<sup>156</sup> Burridge argues a generically unique text must a priori be impossible to understand, but in making this claim Burridge sets up a straw man. When Bultmann claims the gospels are an original creation of Christianity, is there something incorrect about this statement? Of what else are they a creation? Are they not original? Are they not unique?

Burridge argues a *sui generis* work of literary novelty is an impossibility.<sup>157</sup> He says, “It is hard to imagine how anyone could invent something which is a literary novelty or unique kind of writing. Even supposing it were possible, no one else would be

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<sup>153</sup> Riches, “Introduction,” xviii.

<sup>154</sup> Burridge (*What Are the Gospels?*, 10) explains Bultmann’s viewpoint, which is that the early Christian kerygma is in the cultic legend genre, and the gospels, developing out of this genre, are expanded cult legends. Burridge continues by explaining that, for Bultmann, the gospels do not find their genesis in a literary tradition so much as a liturgical one—but this is not the same as claiming that “any attempt to ask literary questions about the gospels, and in particular, their genre, is automatically precluded in advance” (Burridge, *What Are the Gospels?*, 11). Burridge claims that since Bultmann sees the generic basis for the gospels in an oral tradition, then Bultmann must believe the gospels cannot have a genre. Bultmann says “it is hardly possible to speak of the Gospels as a literary genus” because they have a liturgical genus in his view, not because they are generically unclassifiable.

<sup>155</sup> Schmidt, *Place of the Gospels*, 32.

<sup>156</sup> Burridge, *What Are the Gospels?*, 12.

<sup>157</sup> Talbert (*What Is a Gospel?*, 11) makes this argument more than twenty years prior to Burridge, saying, “A totally novel form would be unintelligible.” Burridge does not appear to acknowledge Talbert’s articulation of this point, even though the latter’s argument in its immediate context makes explicit reference to Hirsch, Fowler, and Wellek and Warren. In short, the rejection of the form-critical *sui generis* view and the replacement of this view with the “literary theory of genre” can be credited to Talbert, though Burridge expands this argument.

able to make sense of the work, with no analogy to guide their interpretation.”<sup>158</sup> For the form critics, however, Mark was likely created as an analogy of oral tradition specific to a unique community (though not itself without a history), and thus as a written work Mark could be considered unique in some ways. The uniqueness of Mark is due to its genesis in a unique religious movement, in their view. None of the form critics would have claimed that Mark had nothing whatsoever in common with any utterance known to the early Christians or their cultural context. Burridge believes, evidently, that Mark must be the same genre as another work that is contemporary, written and not spoken, and established according to elite literary conventions such as authors employ when they compose a text and not on analogy to some type of oral tradition. It is odd, then, that Burridge can describe Satyrus’s *Euripides* as the only extant example of peripatetic biography.<sup>159</sup> While peripatetic biography may be a subgenre and not a genre, it would appear, based on the extant texts we have, that it is a unique subgenre so far as readers can experience such biographies today. Yet *Euripides* seems readable enough even to readers who have never read another peripatetic biography.

Let us compare what Burridge says about form criticism with what the form critics say for themselves, quite clearly and in numerous locations throughout their works as to whether there are literary analogies to the gospels. Schmidt, citing Bultmann’s *sui generis* view, says,

The judgement that they [i.e., the gospels] are “an original creation of Christianity” in no way entails that there are no analogies to that creation. It only

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<sup>158</sup> Burridge, *What Are the Gospels?*, 12. “It is not possible to understand a text without recognising its literary genre,” claims Basta, “Gospel as Literary Genre and Form,” 442.

<sup>159</sup> Burridge, *What Are the Gospels?*, 124.



means that genealogical methods cannot be applied to this original creation and that it cannot be represented as dependent upon any other entity. Should “original” be understood to mean, in this case, that something just plain unique and without parallel is being presupposed? Such an assertion must be rejected.<sup>160</sup>

Schmidt’s work is more readily accessible within the English-speaking world than when Burridge first wrote, but the latter has not adjusted his construal of Schmidt accordingly.<sup>161</sup> Burridge says it is “rather a shock” to find Schmidt and Bultmann affirming the gospels are *sui generis*, because “genre is absolutely crucial to any kind of communication.”<sup>162</sup> This argument is a red herring that allows Burridge to dismiss the form-critical argument that the gospels are compilations or collections arising in large part from a religious movement (however unique) and not merely from an authorial personality, which is the intended point of calling them *sui generis*.<sup>163</sup>

The redaction critics recognized some of the important insights of form criticism, and they applied these insights in pursuit of understanding the social situation of the evangelists, since their respective social settings, their communities, were understood to have played an important role in the redaction of the gospels. Even where the redaction critics clearly differed from the form critics in emphasis, they viewed redaction criticism as the natural completion of the form-critical endeavour. By contrast, while the latter half of the twentieth century saw a renewed interest in genre criticism, there was more of a

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<sup>160</sup> Schmidt, *Place of the Gospels*, 69.

<sup>161</sup> Burridge (*What Are the Gospels?*, 285) does say, “I agree with Riches that Schmidt’s work has been ‘neglected’ and share his hope that this translation and introduction will contribute to the continuing debate about the genre of the gospels.” The fact that Burridge continues to overlook Schmidt’s clear repudiation of the very critique Burridge levels is proof that Schmidt’s work is indeed still being neglected.

<sup>162</sup> Burridge, *What Are the Gospels?*, 324.

<sup>163</sup> The claim that the gospels cannot be unique is given a theological significance, since, as Burridge (*What Are the Gospels?*, 260) says, “The unique hypothesis implies that the heart of the Christian message is untranslatable into human culture. However, interpreting the gospels as biography not only saves them from the literary nonsense of unique texts but also rescues Christian theology from such thoroughgoing gnosticism.”

strict break with form criticism, such that the understanding of the gospels as folk collections or “popular biographies” (as Votaw described them) was rejected outright. Form and redaction criticism account for the Synoptic Problem much better than literary approaches that leave the reader wondering at all of the uncited borrowings between these texts that are alleged to be artistic, narrative masterpieces. Though a focus on form and then redaction thus gave way to a focus on artistic genre, this transition remains dissatisfying in the (at times) facile rejection of the form- and redaction-critical findings.

### Summary

In the pre-WWII era, the concept of form had served, in part, to clarify and refine the concept of genre in gospel criticism. Redaction criticism, in turn, extended the analysis to the contexts of the evangelists in a more thoroughgoing manner than before. In all of this analysis, the concept of genre never ceased to factor into the discussion of how best to read the gospels. Classification of the gospels in the nineteenth century revolved around questions of genre. The form critics sought generic analogies for the gospels. The redaction critics, most notably Marxsen, likewise found their analyses converging around the question of genre and what exactly it means to call something a *gospel*. By the end of the twentieth century, however, critics like Burridge framed the concept of genre over and against the form-critical approach, but doing so required a near-total dismissal of the enterprise of form criticism (and the redaction-critical effort built upon it).

The current consensus in gospel criticism, largely attributed to *What Are the Gospels?*, is that the gospels are Greco-Roman biographies, and this classification is

deemed essential to their proper interpretation.<sup>164</sup> Burridge's work has been influential, it seems, mostly for its perceived thoroughness and methodological rigour.<sup>165</sup> There is reason to question this explanation of his influence, however. Burridge notes that the claim that the gospels are a kind of Greco-Roman biography was not a new one. He aimed only to support and test previous claims by Talbert, Schuler, and others noted above.<sup>166</sup> Several decades later, his hypothesis is widely accepted,<sup>167</sup> but this state of affairs cannot last indefinitely, especially as cracks are beginning to form in the biographical consensus, most obviously in regard to the theoretical and methodological foundations of the consensus view.

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<sup>164</sup> While there are dissenting voices, these usually describe the gospels as at least some kind of biographical writing. E.g., Johnson ("Christian Biography," 74), who says, "are the gospels biographies? Strictly speaking, no, they do not conform to standard definitions of biography. . . [yet] rightly or wrongly from our enlightened viewpoint, the gospels were taken to be biographies by their ancient readers."

<sup>165</sup> Dawson ("Problem of Gospel Genres," 40) notes, "Despite some overstatement, Walton ("What Are the Gospels?") sufficiently demonstrates that scholarship since Burridge has generally held to Burridge's conclusions, and Burridge's work is still considered by most to be the most thorough study applying genre criticism to the Gospels." Cf. Keener, *Christobiography*, 32.

<sup>166</sup> Dawson ("Problem of Gospel Genres," 39) also notes that Walton ("What Are the Gospels?") "does not seem to fully appreciate the influence of previous monographs written in the years leading up to Burridge's book that argued for the Gospels as belonging to the genre of ancient biography."

<sup>167</sup> Notable examples of this acceptance include Smith, *Why Βίος?* and Keener, *Christobiography*.

## CHAPTER 2: FROM GENRE TO REGISTER

Classification of the gospels has always been a matter of lively debate. In the wake of Burridge's *What Are the Gospels?*, however, genre critics have found themselves in something of a rut, constantly reaffirming that the gospels are biographies, but never quite sure what to do with that observation without returning directly to questions of historical reconstruction. In short, the task of gospel classification has grown stale, with Burridge himself inquiring as to whether the discussion should even continue.<sup>1</sup> This staleness in the discussion might be thought to imply the finality of the biography hypothesis, but it might instead imply that important methodological insights have been lost along the way, with the result that genre analysis has become somewhat vacuous in the interpretive insight it affords. The dissatisfying break between the older genre, form, and redaction criticisms and the new genre criticism of the late-twentieth century provides a good opportunity for scrutinizing the newer approach to genre criticism. Is this new approach methodologically superior to the sociological inquiry of form criticism? Is it better grounded in stylistic and linguistic analysis than the comparative methods of redaction criticism? If not, then perhaps the path forward involves reintegrating the sociological orientation largely absent from the current discussion about genre, and

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<sup>1</sup> Burridge, *What Are the Gospels?*, I.105. (The third edition of *What Are the Gospels?* includes a new section where the pagination is prefixed in this way with the letter I.)

allowing this sociological focus to inform comparative linguistic-stylistic analysis of the gospels.

### **The Consensus View's Model of Genre**

Genre criticism of the gospels since the 1970s has generally been based on comparative analysis, and rightly so. Most discussions of genre in New Testament studies, however, are based on formal features of texts, which are treated as essential or accidental properties revealing the text's inherent class.<sup>2</sup> Petersen explains this formal model of genre analysis as follows: "We must begin with an intrinsic literary analysis (*Literarkritik*) of the text in question and then attempt to match the results of our analysis with other texts that have a significant number of features in common with the text we started with."<sup>3</sup>

Although using a comparative approach is indispensable, the way comparison proceeds often has no logical terminating point other than the conviction of the researcher that enough similarities have (or have not) been identified to merit co-classification. Researchers must "work back and forth between each of them [i.e., proposed generic categories] until we feel that we have a secure genre identification."<sup>4</sup> Petersen, therefore,

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<sup>2</sup> As Petersen ("Gospel Genre," 139) says, "We must ask of each of them [i.e., Gospels], to what genre does it belong? As the ongoing history of research attests, the answer(s) to this question depend to a great degree on what it is in a given text that provides clues to the corpus of texts to which the text in question generically belongs."

<sup>3</sup> Petersen, "Gospel Genre," 139. Notably, Burridge reverses this approach. He begins not with the features of the gospels but with the features of ancient biographies—I will address this issue of Burridge's methodology in more detail below.

<sup>4</sup> Petersen, "Gospel Genre," 139.

is himself critical of this approach in retrospect, since the indicators of a given genre for one scholar end up serving as disqualifying marks in the hands of another scholar.<sup>5</sup>

On this model, generic similarity is identified by the presence of similar features.<sup>6</sup> Some features may be missing, some additional non-diagnostic features may also be present, but in either case it is a kind of prototypicality of content, particularly key characteristics or features, by which one identifies the correct genre for a work.<sup>7</sup> This conception of genre has been widely applied in genre criticism of the gospels and has exerted a considerable influence, whether implicitly or explicitly, in terms of both genre theory and the methodologies of genre criticism in gospel studies.<sup>8</sup>

The process by which such genre analysis proceeds is described clearly in the work of John Collins on apocalyptic literature. Collins defines a genre as “a group of texts marked by distinctive recurring characteristics which constitute a recognizable and coherent type of writing.”<sup>9</sup> He recounts how he and his colleagues “proceeded to make a list of features that occur frequently in texts that are commonly regarded as apocalyptic

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<sup>5</sup> Petersen, “Gospel Genre,” 140.

<sup>6</sup> A salient example of this formal model is found in discussion about whether the gospels are part of the aretalogy genre. Kee (“Aretalogy and Gospel,” 402) points to a renewed attempt to find a literary prototype for the gospels, saying, “Among various solutions of the problem proposed in current analyses is the hypothesis that the genre, gospel, is to be accounted for as an adaptation of a literary form known in antiquity as aretalogy.” Kee evidently finds enough similarities between this proposed genre (absent any clear exemplars besides the gospels) to secure the identification in his opinion.

<sup>7</sup> For a summary of prototype theory as it has developed later in lexical semantics, see Geeraerts, *Theories of Lexical Semantics*, 183–96. This analogy with lexical semantics is fitting for a morphological conception of genre in the tradition of Vladimir Propp (discussed below), since both lexical semantics and genre criticism flounder when the role of context in semiosis is underestimated. Cf. Collins, “Genre Apocalypse Reconsidered,” 32–33.

<sup>8</sup> See, for example, Smith, “Prolegomena to a Discussion of Aretalogies,” 196. For similar approaches from the same general time, see also Hadas and Smith, *Heroes and Gods*; Koester, “One Jesus,” 203–47; Weeden, *Mark*.

<sup>9</sup> Collins, “Towards Morphology of a Genre,” 1.

and formed grids to show which texts attested these features and which did not.”<sup>10</sup> While Collins has since adapted and refined this model of genre—he notes, for example, that the 1979 SBL work<sup>11</sup> was not explicit enough on its definition of genre—there was and continues to be a tendency among genre critics to think of genre in terms of key characteristics or motifs.<sup>12</sup> This tendency has long been associated with arbitrary selection of certain motifs as the most important ones for a given genre, with the result that scholars dispute classifications on the basis of a few motifs.<sup>13</sup>

Compounding the subjectivity of this model of genre, Alastair Fowler’s *Kinds of Literature* introduced the Wittgenstein-inspired<sup>14</sup> concept of family resemblance for genre analysis, and it has been highly influential in genre criticism of the gospels.<sup>15</sup> Fowler notes that other critics had already begun to apply the concept of family resemblance to genre criticism in the 1960s, including Robert C. Elliot, Maurice Mandelbaum, and Graham Hough. “Once the concept of family resemblance was introduced,” Fowler says, “its further application had a natural inevitability. All subsequent genre theory, it seems, must take account of the Wittgensteinian insight.”<sup>16</sup> Yet Fowler recognizes that genre

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<sup>10</sup> Collins, “Genre Apocalypse Reconsidered,” 24.

<sup>11</sup> Collins was involved in an SBL group examining the apocalyptic genre (1975–78, with a summary of results in Collins, *Morphology of a Genre*), while scholars like Petersen were involved in a task force on the gospel genre in the early 1970s.

<sup>12</sup> For a brief history of how this idea developed in the west, see Fowler, “Genre,” 151–52.

<sup>13</sup> “The study of the genre apocalypse was largely inspired by frustration with the tendency of scholars to identify what is apocalyptic with a motif of their choice, without regard to the role that motif played in the bigger picture.” Collins, “Genre Apocalypse Reconsidered,” 37.

<sup>14</sup> Fowler, “Genre,” 157.

<sup>15</sup> Fowler, *Kinds of Literature*. Pitts (“Fowler Fallacy,” 341) refers to this influence as “a problematic trend in New Testament studies.” See Wittgenstein, *Philosophical Investigations*, §66–67.

<sup>16</sup> Fowler, “Genre,” 157.

classifications have only become less convincing over time, hinting at a more fundamental problem with this approach to genre and its family-resemblance variety.<sup>17</sup> Fowler's own estimation of such genre theories is fitting. He says they "are comparatively external and superficial, consisting in the main, as they do, of empirical enumeration of generic features, with only desultory attempts to explain their interconnection. Clearly we now need more focus on the actual functions of these characteristics."<sup>18</sup>

Pitts has described the influence of Fowler in this regard, as well as the "fundamental methodological problem . . . known now for some time to literary critics" that results from this model, saying,

If genres are understood mainly in terms of literary similarities, then Burridge needs only to accentuate Lukan commonalities with the *βίος* to advance his case for a biographical reading of Luke–Acts. Conversely, Smith and Kostopoulos can recruit a convincing range of family resemblances shared by the history and the biography to establish their appeal for genre blending. Without considering genre differences (esp. within larger discourse structures), cases for multiple genres may be developed concurrently and defended with equal vigor, not unlike the situation we discover in contemporary studies of the genre of Luke–Acts.<sup>19</sup>

The use of Fowler's family resemblance model of genre is so problematic and yet widespread that Pitts dubs it "the Fowler fallacy."<sup>20</sup> Despite his widespread influence, Fowler himself assessed his approach negatively the year after Burridge originally published *What Are the Gospels?*, saying, "Philosophically, Fowler's [here Fowler is

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<sup>17</sup> "With modernism, if not earlier, groupings become often highly conjectural, and tend to have too little consensus even for useful debate" (Fowler, "Genre," 160).

<sup>18</sup> Fowler, "Genre," 161.

<sup>19</sup> Pitts, "Fowler Fallacy," 342–43. Cf. Smith and Kostopoulos, "Biography."

<sup>20</sup> When it comes to "how a genre is constituted and recognized," for Burridge (*What Are the Gospels?*, 41), one must look at "what sort of features help to make up a genre. . . . One should look for many features; it is the combination of them which constitutes the genre."



speaking of himself] ideas represented an unsatisfactory amalgam of Wittgenstein, Carnap and the non-structuralist element in Saussure; and he overestimated the part played in interpretation by coding. But he addressed a clear need, and made some contributions.”<sup>21</sup> Hazard, from the viewpoint of philosophy, has pointed out the irony in the use of “family resemblance” for the purpose of explaining in general: simply claiming that we use the same word (e.g., *game*) in diverse situational contexts, he notes, offers no help in understanding *why* we use that word in the first place, in any situation.<sup>22</sup> As this relates to biblical genres, likewise, we can note that finding a family resemblance among apocalypses or biographies does not help us understand their significance.

As Karl Schmidt pointed out a century ago, everything depends on how the concept of *biography* is defined.<sup>23</sup> I would add that it also depends on how the concept of *genre* is defined. The idea that the gospels are biographies is not far-fetched (Walton has described it as “bleeding obvious”).<sup>24</sup> And yet there are more fundamental questions to ask before answering such a question as “What are the gospels?”, including most obviously, “What is a genre?” Burridge outlines at length a theory of genre that is *essentialist* in its philosophical realism. Even if one were to accept that the gospels are biographies, further questions of methodology immediately arise. One notable genre theorist, John Frow, has recently hinted at a more moderately realist or *relational* conception of genre,<sup>25</sup> asking,

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<sup>21</sup> Fowler, “Genre,” 158. Cf. Pitts, *History*, 2.

<sup>22</sup> Hazard, “Problem with Family Resemblance,” 267–68.

<sup>23</sup> Schmidt, *Place of the Gospels*, 32.

<sup>24</sup> Walton, “What Are the Gospels?”, 82.

<sup>25</sup> On philosophical relationalism in relation to form criticism, see Buss, *Changing Shape of Form Criticism*, 129–42.

Are there in fact such well-defined classes, or are the genres of talk or writing or painting (and so on) looser, fuzzier, more open-ended. . . . What guarantees that we correctly recognise this class? Is there such a thing as ‘correct’ genre assignment, or is the process of generalisation looser and more variable? . . . What relations hold between all the members of a class? How many features must they have in common before they count as ‘belonging’ to it? How do we know which features are relevant to a judgement about genre? And is the point of thinking about genre to assign texts to the relevant class, or rather to say something useful about what a text means or how it works? Do texts in fact ‘belong’ to a genre, in a simple type/token relation . . . or should we posit some more complex relation, in which texts would ‘perform’ a genre, or modify it in ‘using’ it, or only partially realise a generic form, or would be composed of a mix of different genres?<sup>26</sup>

And yet even these questions do not exhaust the basic issues. Frow continues by describing various confounding factors, saying,

What happens when the genre frame changes as in the case when a newspaper headline is read as a poem, or when the ‘same’ text is reinscribed in a book as an ‘example’ of a genre? . . . To what extent and in what way does the setting or frame of a text govern the salience and function of its various elements? . . . What exactly is the ‘setting’ of a genre? Is it a matter of physical context, or of something immaterial? Where does its regulative force come from? Is it an empirical fact, or does its power derive from the fact that it is a kind of setting?<sup>27</sup>

All of these questions demand careful investigation.

Within gospel studies, there has been little work aiming to move beyond the metaphors of genre that fall prey to the fallacy identified by Pitts. For example, Justin Smith has offered some proposals about how genre classification (or sub-classification) might involve author and reader, but he relies on an essentialist conception of genre, whereby genres exist as cultural types that authors and audiences assent to follow.<sup>28</sup>

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<sup>26</sup> Frow, *Genre*, 11.

<sup>27</sup> Frow, *Genre*, 11–12. This “change of frame” Frow describes is precisely what, in my opinion, constitutes literariness—the reframing of a text in a new frame that is to some degree incongruent with the frame presupposed by the text, whether in time, place, value position, or something else.

<sup>28</sup> Smith, “Genre,” 185. Smith recognizes that the “contract” metaphor of genre, whereby readers and authors contract to follow rules of expression and interpretation, does not reflect reality very closely. He says (187), “While generic and aesthetic distinctions were recognized in antiquity, neither the critics nor authors adhered to the rules of genre. Often writers, critics and authors alike, would acknowledge the

Unfortunately, such a proposal does not successfully move beyond the formalist view of genre described here. Jonathan Pennington likewise adopts a view of genre where, “A genre is a matter of culturally understood conventions,” for which “the best analogy to describe this is that of a ‘family resemblance.’”<sup>29</sup> Pitts, for his part, argues that critics have only paid attention to what texts of the same genre have in common, without paying attention to what differentiates them.<sup>30</sup>

Wherever one looks, genre criticism of the gospels begins with a view of genre that assumes a text can be “boiled down,” as it were, and the essential generic essence exposed for examination. Without new methodological directions, gospel critics have been hard pressed to actually dispute Burridge’s methodology in any systematic way (though a number of important challenges have been levelled), and as a result many simply take for granted both the reliability of his method and the claim that the gospels are in fact biographies.<sup>31</sup>

Despite the view that attributes the success of Burridge’s *What Are the Gospels?* to methodological rigour, this explanation fails to convince in light of methodological weaknesses identified by a number of scholars. These weaknesses include an obsolete

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principles of generic construction, and then ignore them in their own compositions.” In a more promising direction, he explicitly adopts the definition of Depew and Obbink (“Introduction,” 6), who describe genre as a “conceptual orienting device.” Such a conceptual device, however, may simply relocate the idealist notion of genre by placing it within the human mind or psyche. While such a definition may be more flexible (after all, any given person’s mental conception of a genre is likely different than anyone else’s), it does not adequately account for the importance of social function in genre.

<sup>29</sup> Pennington, *Reading the Gospels Wisely*, 19.

<sup>30</sup> Pitts, *History*, 2–3.

<sup>31</sup> Pitts (*History*, 4) notes, “If one scans the literature on the genre of the Gospels, not only will they discover the Gospels-as-biographies thesis as a working assumption, they will constantly find statements like, ‘Burridge’s book, *What Are the Gospels?*, has become the definitive treatment on the subject.’” For example, Marguerat (*First Christian Historian*, 26) notes, “the affiliation of the gospels with the Graeco-Roman literary genre of biography . . . provokes no great difficulties.”

model of genre, selection bias, and problematic application of criteria. Pitts thus argues that widespread dismissal of the form critics makes for a more plausible explanation as to why Burridge's study was so quickly accepted. In essence, Pitts theorizes that Burridge's study gained rapid popularity in large part because gospel critics had ceased regarding form criticism as a viable method for generic classification of the gospels.<sup>32</sup> There is good reason to believe that Pitts is correct in this assessment, but the picture is slightly more involved, since, as argued in the previous chapter, the general move away from form criticism was not simply one of organic development.<sup>33</sup>

### **Burridge's Model of Genre**

Dawson has recently asked the salient question as to whether the widespread acclaim of *What Are the Gospels?* as a paragon of genre theory applied to gospel criticism is actually merited. He says,

Burridge's use of genre criticism was both muddled and outdated with regards to modern genre theory even at the time of the publication of the first edition of his work, and . . . with the progress in genre research accomplished over the last couple of decades, there is much to be questioned in Burridge's methodology, which also bears implications for his widely accepted thesis.<sup>34</sup>

While Burridge agrees that his conception of genre forms a "major foundation" of his argument, and that destabilizing this foundation would pose serious problems for his hypothesis, he would likely be surprised at Dawson's evaluation, since, as Burridge says

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<sup>32</sup> Pitts, *History*, 5.

<sup>33</sup> As Wright (*Interpretation of the New Testament*, 401) notes, "It seems to me that the history of scholarship over the period we have reviewed has seriously misled us at this point. It is absurd to imagine, just because scholars happen (for a whole variety of odd reasons) to have moved from Source-criticism to Form-criticism to Redaction-criticism, that this is the natural, logical, and correct way of proceeding."

<sup>34</sup> Dawson, "Problem of Gospel Genres," 41.

in the most recent edition of his volume, “We do need to be reassured that there has not been any significant ‘sea-change’ there [i.e., in the literary theory of genre], since that would pull out one of our two major foundations upon which the biographical hypothesis is constructed.”<sup>35</sup>

As it turns out, the sea change had begun even before Burrridge began his work. A highly influential paper by Carolyn Miller, argued in 1984, and on the basis of prior work with roots in the form-critical tradition, that a genre is not a set of classifying features but is, rather, the patterned use of language characteristic of social action.<sup>36</sup> In 2015 she published a retrospective on how the study of genre has progressed in the thirty years since that initial paper.<sup>37</sup> Among other claims, she argues there has been widespread acceptance since that time of the idea that “Genres are categories, or types, of social action.”<sup>38</sup> Furthermore, she claims, “Genres are recognized by those who use them, as opposed to those who study them,” and on this model, genres “are an open, evolving class and as such, genres do not constitute a neat, mutually exclusive taxonomy.”<sup>39</sup>

Pointing out Miller’s essay as an example of the divergence between Burrridge’s methodology and modern genre theory is not merely cherry-picking. It would have been relatively insignificant for Burrridge to miss this paper in the late 1980s when he originally wrote (though Miller was by no means the first to articulate the basic shift in perspective toward seeing genres as social functions). In order to bring his own work up

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<sup>35</sup> Burrridge, *What Are the Gospels?*, I.4.

<sup>36</sup> Miller, “Genre as Social Action,” 151–67. Some earlier influences I describe below include Lloyd Bitzer, Michael Halliday, and especially Karlyn Campbell and Kathleen Jamieson.

<sup>37</sup> Miller, “30 Years Later,” 56–72.

<sup>38</sup> Miller, “30 Years Later,” 56–57.

<sup>39</sup> Miller, “30 Years Later,” 57.

to date for the 2018 edition, Burridge chiefly engages with Frow's 2015 volume, *Genre*. Yet, while Frow cites Miller numerous times,<sup>40</sup> and notes in relation to the view espoused by Miller that "It would almost be a definition of genre to say that it is a *relationship* between textual structures and the situations that occasion them,"<sup>41</sup> Burridge finds in Frow's work only confirmation that Burridge's own account of genre is representative of the current state of the field. This is unfortunately mistaken, as Dawson points out in the passage above.

Frow, for his part, teaches a model of genre that is diametrically opposed to Burridge's own. Frow describes genre in terms akin to Miller's, saying, "I understand genre as a form of symbolic action: the generic organisation of language, images, gestures, and sound makes things happen by actively shaping the way we understand the world."<sup>42</sup> Even though genre is a universal dimension of textuality, "Texts—even the simplest and most formulaic—do not 'belong' to genres but are, rather, uses of them; they refer not to 'a' genre but to a field or economy of genres, and their complexity derives from the complexity of that relation."<sup>43</sup>

Would Frow accept that the gospels are either biography, history, or something else? Likely not. Rather, Frow describes genres as being something more like the forms of the form critics (though substantially refined and revised). "Genres," he explains,

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<sup>40</sup> Namely, on pages 14–15, 50, 125, 151, 155–56, 166. According to Frow (*Genre*, x), Carolyn Miller gave key feedback and even "road-tested" one of the new sections in the second edition of *Genre* to which Burridge makes reference.

<sup>41</sup> Frow, *Genre*, 14.

<sup>42</sup> Frow, *Genre*, 2. This terminology relates to the work of Kenneth Burke (e.g., Burke, *Language as Symbolic Action*).

<sup>43</sup> Frow, *Genre*, 2.

“relate to recurrent situations.”<sup>44</sup> Though Frow does follow Fowler and others in distinguishing genres from modes, which is perhaps a point of similarity between Burridge’s and Frow’s models of genre as noted by Burridge, the significance of this point is minimal.<sup>45</sup> Frow looks at genres in terms of poetics, or “a systematic account of structures.”<sup>46</sup> There are “three overlapping and intersecting dimensions” along which Frow thinks genre is organized: formal organization (“how genres are shaped”), rhetorical structure (“the speaking positions they enable”), and thematic content (“what they are typically about”). This tri-modality bears much more similarity to Gunkel’s concept of form than to Burridge’s concept of genre.

What role do formal features play in Frow’s view of genre? “It is not the formal features in themselves that lead us to make a different generic assignment,” he explains.

It is, rather, the different framings of the two texts, *their placing in different contexts*, that govern the different salience of their formal features. . . . There is an interplay between the cues given by formal features, such as assonance and rhythm, and the reframing that reinforces their role; and these intertwined effects of form and framing give rise to new patterns of meaning and tone.<sup>47</sup>

Furthermore, Frow speaks of genres as “durable social institutions” as Wellek and Warren do.<sup>48</sup> Frow consistently defines genre with respect to social function, even if he also grants (as one inevitably must) that it is important to come up with strategies for recognizing genres by means of their language.

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<sup>44</sup> Frow, *Genre*, 3. Here he also notes, “Genres are not fixed and pre-given forms,” and texts are “performances of genre rather than reproductions of a class to which they belong.”

<sup>45</sup> Burridge, *What Are the Gospels?*, I.6.

<sup>46</sup> Frow, *Genre*, 4.

<sup>47</sup> Frow, *Genre*, 9.

<sup>48</sup> Wellek and Warren, *Theory of Literature*, 94; Frow, *Genre*, 13.

This view, as I have stated, is almost the inverse of Burridge's view. Indeed, the modern theory of genre as social activity is articulated precisely to contradict the essentialist view espoused by Burridge. Given this radical divergence, it is highly unusual that Burridge equates "What Frow's recent handbook" teaches with what is taught by "Fowler and all the literary theorists which we [i.e., Burridge] first analysed three decades ago." Burridge does concede that "We may not have undertaken a full scholarly updating of the literary theory of genre which undergirds all of this project on the genre of the gospels," and yet, he is "confident that both the original version of this book and all that has flowed from it over the years is resting on a secure literary and theoretical base about genre."<sup>49</sup>

For the record, it is not simply Burridge's critics who have tied the validity of his entire project to the validity of his theory of genre; Burridge himself has stated that a major discrepancy between himself and Frow (as an exemplar of an up-to-date genre theorist) "would pull out one of our two major foundations upon which the biographical hypothesis is constructed."<sup>50</sup> Given his own insistence on this point, this major discrepancy between Burridge and Frow draws Burridge's methodology and conclusions into question.

Nevertheless, given the authority currently afforded to Burridge's hypothesis—he claims, remember, that "It could be argued that its acceptance as the current scholarly consensus is now so widespread that it is no longer necessary to keep using the qualifier

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<sup>49</sup> Burridge, *What Are the Gospels?*, I.8.

<sup>50</sup> Burridge, *What Are the Gospels?*, I.4.



‘hypothesis’”<sup>51</sup>—it is necessary to delve a little deeper into the mechanics of Burridge’s method to identify why the consensus view of the gospels’ literary classification requires reevaluation.

According to Burridge, the main contributions of his work are in genre theory and the history of the biography genre.<sup>52</sup> Indeed, his “account of the literary theory of genres continues to have significant implications for gospel studies, which some scholars have appreciated and utilized well, while others still fail to take this into account.”<sup>53</sup> In fact, Burridge alleges that scholars who have failed to take his methodological claims into account have demonstrated their own inability to meet the demands of genre criticism. As Burridge explains,

There have been two major areas of vulnerability affecting most theories: their handling of the literary theory of genre on the one hand and their understanding of the development of the various types of literature and literary relationships contemporary with the gospels on the other. If this is correct, it might explain some of the difficulties, since what is being suggested is a very demanding interdisciplinary study involving three vast and complicated disciplines: gospel studies, literary theory, and the literature of the Jewish and Graeco-Roman worlds.<sup>54</sup>

Yet one of the two areas of vulnerability he identifies is itself a major weakness of *What Are the Gospels?* As shown above, Burridge’s model of genre has significant discrepancies with modern genre theory, even according to Frow’s work, which Burridge holds up as exemplary. Beyond this weakness, two further issues in Burridge’s

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<sup>51</sup> Burridge, *What Are the Gospels?*, I.105.

<sup>52</sup> “The two main contributions of the original edition are the survey of the *literary theory of genres*, both ancient and modern, and the detailed account of the *development of Graeco-Roman biography* within its literary matrix of the centuries on either side of the gospels.” Burridge, *What Are the Gospels?*, I.3.

<sup>53</sup> Burridge, *What Are the Gospels?*, I.4.

<sup>54</sup> Burridge, *What Are the Gospels?*, 24.

methodology remain, even when his approach is taken on its own terms quite apart from the broader study of genre beyond gospel studies. These issues include (1) selection bias and (2) an array of problems relating to the criteria Burridge uses for identifying biographies.

### Burridge's Selection Bias

A significant weakness in *What Are the Gospels?* is the fact that Burridge's argument only works if the canonical gospels, and these alone, are the only texts under examination whose genre is in question. Adela Collins, Edwards, Tomas Hägg, and Pitts have pointed out this flaw.<sup>55</sup> "In order to exercise some control on the size of the three disciplines [i.e., literary studies, gospel studies, and classics]," Burridge says, "we shall limit gospel studies here almost exclusively to the four canonical gospels, *and contemporary literature to the genre of Graeco-Roman biography*, since this is the analogy currently gaining favour."<sup>56</sup> In other words, Burridge limits possible contemporary analogies for the gospels to only those works determined beforehand by him to be ancient biographies. This admission exposes an important flaw in Burridge's study, namely its selection bias (which is the use of partial data to back up established beliefs). How could he have

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<sup>55</sup> Cf. Hägg (*Art of Biography in Antiquity*, 155), who says Burridge established "no control group," and Collins ("Genre and the Gospels," 241), where she says, "Burridge's case for defining the Gospels as *bioi* appears strong in part because he did not seriously consider any alternative." Also cf. Edwards ("Epilogue," 231), who argues that memorabilia should have been included in the sample from the outset. More recently, several scholars from McMaster Divinity College have pointed out the serious flaws in Burridge's methodology. Dawson ("Problem of Gospel Genres") was influential in the early stages of this study, and Pitts ("Fowler Fallacy") reinforced many of the concerns I outline in this chapter (subsequently published as a book, Pitts, *History*). This account here aims to bring a new degree of thoroughness to the critique of Burridge's influential volume and his criteria while, more importantly, contributing positively to new directions one might pursue.

<sup>56</sup> Burridge, *What Are the Gospels?*, 24. Emphasis added.

concluded anything other than that the gospels are ancient biographies, since he had no intention of comparing the gospels to anything besides biographies? One can only guess about what he might have found had he systematically compared the canonical gospels only to works entitled “history,” or works entitled “gospel,” etc.<sup>57</sup>

Burridge claims that one must examine a number of works of the genre in question and then figure out what makes up that genre, but he has assumed the genre of such works is obvious, particularly by relying on the titular use of the term βίος (which itself is not entirely consistent). If the genre is so obvious that it can guide the selection of specimens *in advance of observation and description*, then why can Burridge not simply tell us what the gospels obviously are? Since the titles of the gospels (εὐαγγέλιον) are later added to identify their genre, the designation that is there should not be ignored in favour of the βίος designation that is not there.

Burridge himself has admitted the truth of the charge of having not seriously considered alternative genres besides biography, and recognized it as, if not a basic design flaw for his study, at least an omission needing correction.<sup>58</sup> By adding a discussion about possible Jewish analogies for the gospels in the second addition of *What Are the Gospels?*, he claims to have rectified the problem.<sup>59</sup> In reality, selection bias

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<sup>57</sup> I recognize that there is always a limitation in terms of what a researcher may examine within the allotted time, particularly for a dissertation. Any limitations should be recognized and allowed to temper the results accordingly. Burridge might have concluded that the gospels exhibit similarities to biographies, though he cannot say whether they do or do not exhibit similarities to other literary genres. In my analysis below, I rely on data gathered from within the gospels, but I do not compare the gospels only to other gospels. Rather, I compare the framework material of the gospels (the words of the narrators) to the various social situations within the gospels (none of which is a gospel) in order to infer aspects of the likely situational context of the gospels.

<sup>58</sup> Burridge, *What Are the Gospels?*, I.18.

<sup>59</sup> Cf. Burridge, *What Are the Gospels?*, 21 n. 60.

problematizes the basis of Burridge's original comparative enterprise, and so it cannot be rectified simply by garnering additional confirmation for the results of that same comparison after the fact. Eliminating his selection bias would involve backtracking his conclusions and comparing the gospels, in the first place, to a number of different genres in order to discover which genre the gospels are most similar to. Unfortunately, there are also significant problems with Burridge's criteria for analysis that would render suspect even a more comprehensive selection of comparative genres.

### **Problems with Burridge's Criteria for Genre Classification**

Burridge posits nineteen criteria for distinguishing the genre of a text and uses eighteen for his analysis.<sup>60</sup> These criteria fall into four categories:

1. *Opening features*: title, opening words or self-classification
2. *Subject* (which is "determinative for βίος"):<sup>61</sup> analysis of verb subjects, allocation of space
3. *External features*: mode, (metre,) word count, sequence, scale, literary units, sources, methods of characterization
4. *Internal features*: style, tone, mood, attitude, values, quality of characterization, occasion or function in its setting (which comes to mean "authorial intention and purpose")<sup>62</sup>

Burridge brings these criteria to bear on three different sets of texts over the course of his analysis: early Greco-Roman biographies (i.e., before the canonical gospels were

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<sup>60</sup> Burridge, *What Are the Gospels?*, 106–7. When other genre critics do not use the same criteria, Burridge (*What Are the Gospels?*, I.91) insists on "the importance of using all nineteen generic features to identify the genre of a work." In his analysis, however, the *meter* criterion is never actually examined under a heading (probably because it is hardly necessary for prose), and so in practice only eighteen criteria inform Burridge's analysis. It remains possible that I have tallied up the criteria differently than he had intended.

<sup>61</sup> Burridge, *What Are the Gospels?*, 107.

<sup>62</sup> Burridge, *What Are the Gospels?*, 145.

written), later Greco-Roman biographies, and finally the gospels themselves in two parts, first the Synoptics and then the Fourth Gospel. When considering how these criteria are applied to any one set of texts, certain problems arise, and when comparing their use between the various sets of texts, several more problems may be noted. While it is important to recognize that there is inherent subjectivity involved in using qualitative criteria—indeed, subjective judgement in this sense is a feature of the model, not a flaw—such subjective application should at least be consistent across the dataset, which it is not in Burridge’s case. Consequently, one may recognize at least the following eight problems: cherry-picking data, special pleading regarding counter-evidence, equivocating on a key term (*subject*), the applicability of these criteria to genres other than biography, evading problems with the most important criterion, the unclear theoretical status of both genres and modes in regard to his criteria, and the conflation of the subject criterion with the hermeneutical significance of the biography genre. I individually address each of these problems in the remainder of this section.

1. In a number of cases, Burridge appears to cherry-pick data in order to make a criterion apply that, by all appearances, obviously should not apply. For example, when it comes to the gospels’ allocation of space, Burridge notes the “overall sequence” of their events, saying, “all three synoptic gospels begin the *main narrative* with the Baptism of Jesus by John, although it is *prefaced by birth stories* in Matthew and Luke, and all three conclude with the Passion story, Jesus’ death and the subsequent events.”<sup>63</sup> Why is the birth story not the first stage of Matthew and Luke’s “main narrative” but only a

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<sup>63</sup> Burridge, *What Are the Gospels?*, 194–95. Emphasis is mine.

“preface”? The simple answer is because BurrIDGE is counting as the “main narrative” only that material which involves the subject of the biography directly, and so the data that count for this criterion are procrustean data that are made to fit a biographical structure.

Conversely, BurrIDGE can also cherry-pick counter-evidence from one criterion (without needing to consider all nineteen) to argue that the gospels cannot be part of another genre. For example, he claims the gospels cannot be parables, because we know that parables are very short, and the gospels are not very short.<sup>64</sup> *Apollonius of Tyana*, by contrast, is around 70,000 words longer than Mark, which in turn is only about 11,000 words longer than a parable. Mark, then, is much closer in length to a parable than to some biographies. In response to suggestions that the gospels are in some sense extended parables, BurrIDGE says, “Since parables are often less than 100 words long, and even one as long as the Prodigal Son in Luke 15:11–31 is below 400, they are clearly a short genre: indeed, brevity is part of the essence of their function. Talk of parables ‘extended’ to 10,000–20,000 words misunderstands how generic features function.”<sup>65</sup> Here we see BurrIDGE construing a feature (“length”) as it serves his point, but without any clear parameters by which the gospels or any of the other texts he examines might not be biographies. He argues biographies are “medium length,” but notes that *Demonax* is

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<sup>64</sup> He also claims the gospels cannot be encomia, because they lack the characteristic “desire to praise overtly” and “direct apostrophe, hectoring or pleading with the audience in an encomiastic way” BurrIDGE, *What Are the Gospels?*, 204. Contrary to this claim, John includes both direct apostrophe and a desire to praise overtly (e.g., ‘We have seen his glory’). Cf. Kelber (*Oral and Written Gospel*, 113), who describes Mark as in some sense a “parabolic narrative.”

<sup>65</sup> BurrIDGE, *What Are the Gospels?*, 194. He also states, “There may be elements of the tragic or tragicomic in the gospels, but these genres are smaller than our texts. . . . We would do better to search for a genre for the gospels among works of medium length” (194).

3,000 words, while *Apollonius of Tyana* is over 82,000. If one can talk of biographies that are only a third of the “medium length” or that are extended to many times that length (as in the case of *Apollonius of Tyana*), this feature is not a consistent identifier of biographies. Besides, were someone to make the case that the gospels are extended parables, it would be a simple matter to respond to Burridge’s argument by noting that the “size” criterion is only one of nineteen criteria, and thus should not exclude the gospels from being considered as instances of the parable genre. It is not obvious why size is so strongly determinative of the parable genre, or why it cannot be that such a diverse and flexible genre as *parable* may not admit of exceptions in length (as biography does, for example).<sup>66</sup> The length of most parables is cherry-picked as distinct without a systematic consideration of how the gospels may or may not exhibit a family resemblance to the parable genre.

2. A second question about Burridge’s criteria is whether his criteria are objectively applied. The answer would seem to be no, as some texts are repeatedly subject to special pleading in order that the criteria might be unevenly applied. Burridge notes, for example, that the preface and opening words of a text are an indicator of its genre, and biographies consistently use the subject’s name at the beginning of the work (usually within the first few words). This is not the case, however, in John’s gospel, yet Burridge asserts that the placement of the name of the biographical subject much later than the first few words is not problematic, because it falls after the first section. Even

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<sup>66</sup> In fact, Cuvillier (*Concept de παραβολή*), in comparing Greco-Roman and classical uses of the parable genre, argues that “parable” is not a unified or well-defined literary genre in the literature of antiquity; parable is more akin to a mode than a genre, with various functions depending on its receptive context (whether Hellenistic, gnostic, or Christian literature, etc.).

though John would seem to fail this criterion, John is claimed actually to evidence the biographical genre in this regard.<sup>67</sup>

As another example of special pleading, the biographical subject of a work should be the grammatical subject of the majority of the clauses in a work, Burridge claims, yet he does not conclude that the subject of the *Iliad* is “the Achaeans” (the most common grammatical subject in his estimation), nor that the subject of *Euripides* is the combined “Miscellaneous” subjects (noted as the majority in Burridge’s Appendix III),<sup>68</sup> nor again that Acts is a “life of Paul” as one would expect, seeing that Παῦλος is the grammatical subject the majority of the time (22.6 percent).<sup>69</sup> Yet again, Burridge claims the *Odyssey* “shows the effect of a pseudo-biographical concentration on one figure,” which is to say that the *Odyssey* does show the concentration on one figure that is determinative of the biography genre for Burridge, but this fact is dismissed as merely pseudo-biographical, though it is not clear why the criterion should not be consistently applied in these specific cases.<sup>70</sup>

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<sup>67</sup> Burridge, *What Are the Gospels?*, 215–16. Cp. his p. 130, where he notes regarding the early biographies, “Thus our works all display the feature of the subject’s name right at the start of the work.” Cf. p. 158 where this finding is repeated for the later biographies. John does not use Jesus’ name as the opening words or immediately after the prologue about the λόγος.

<sup>68</sup> In the case of Acts, Burridge shows he is willing to combine the totals for a number of subjects together, namely the disciples and named apostles, in order to demonstrate that this combined or group subject is in fact the subject of Acts, which, accordingly, he alleges is a “biographical monograph.” Cf. Burridge, *What Are the Gospels?*, 354.

<sup>69</sup> Burridge, *What Are the Gospels?*, 354. Burridge does note the possibility of multiple subjects on p. 110, but on p. 354 Burridge actually totals up the allocation of verbal subjects to Paul, Peter, and all other Christians in Acts, and then claims Acts actually has a “group subject.” He then finds that this group subject is allocated 57 percent of the verbal subjects, and since this number is similar to the 54.7 percent being allocated to Jesus in Luke, this distribution “could also suggest that Acts is a biography of the early church or the first Christians,” which would, he says, make Acts essentially the continuation of Jesus’ biography in Luke (“what [Jesus] *continues* ‘to do and to teach,’” Burridge says). There are thus multiple senses in which this criterion of grammatical-subject distribution is unevenly applied in Burridge’s analysis.

<sup>70</sup> Burridge, *What Are the Gospels?*, 112. In the case of Herodotus, Burridge calculates subject totals for Books VI through IX, in order to compare the subject of this sub-selection of sections to that of the entire book.



When considering the mode of representation of early Greco-Roman biographies, Burridge is forced to contend with two pieces of contrary evidence: (1) *Evagoras* is a speech, and (2) *Euripides* is a dialogue partially comprising metrical verse. Regarding *Evagoras*, Burridge notes, “In addition to βίος features, therefore, rhetorical ones may be expected.”<sup>71</sup> And *Euripides*, he explains, is “rather a shock, as it is written in dialogue, including some verse” but since the verse portions are quotations, and “Since these metres reflect their originals, they indicate nothing about the genre of *Euripides* except to caution us against dogmatic assertions about exactly *how* βίοι must be written.”<sup>72</sup> Lest this tidy handling of the counter-evidence of *Euripides* should also seem like special pleading, Burridge doubles down, stating,

The fact that an indubitably identified βίος is in such an unusual mode of representation shows that the genre is very flexible and does not always fit predetermined rigid rules; the text [because Burridge has pre-determined its genre is biography and then included it for comparison, it must be noted] rather than the rules must be allowed to determine the genre. With this one exception, however, we may conclude that βίοι are normally written documents in prose narrative, often continuous in form.<sup>73</sup>

And again, across all of his analysis, Burridge finds that biographies always have a more-“high-brow style.” When it comes to the synoptic gospels, however, he finds data that is inconsistent with his previous findings. He says their “style and social setting are probably more down-market than our other examples,” but this finding is mostly ignored, since “they have a similarly serious and respectful atmosphere.”<sup>74</sup> One would have thought that style would be a crucial indicator of whether the text were an elite

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<sup>71</sup> Burridge, *What Are the Gospels?*, 134.

<sup>72</sup> Burridge, *What Are the Gospels?*, 134.

<sup>73</sup> Burridge, *What Are the Gospels?*, 134.

<sup>74</sup> Burridge, *What Are the Gospels?*, 211.

composition such as a biography rather than a nonelite folk biography, regardless of how respectfully it treats its subject matter.

3. A third problem concerns Burridge's foray into linguistic analysis for his Subject criterion, and the result is a threefold equivocation when using the word *subject*. Burridge claims,

Since the subject of the verb dominates the sentence's surface structure, it ought to be possible to analyse all the verbs to ascertain the overall subject of the work. From the allocation of Verbal subjects, it may be argued that if someone or something dominates the results, then the subject of the whole is clear. If, however, two or more subjects share the distribution, then we may talk of multiple subjects.<sup>75</sup>

This formulation equivocates, as mentioned, between the *grammatical Subject* as the point of orientation for a process (i.e., the 'Subject' of a clause, which is often capitalized in linguistic discussion), the *topical subject* as what a work is "all about"<sup>76</sup> (i.e., the subject matter for a text), and the *biographical or referential subject* (i.e., some historical, or perhaps fictional person to whom the text refers), the person whose life is being "subjected" to biographical writing in the work.<sup>77</sup> Burridge counts how many nominative proper nouns (grammatical Subjects in at least some cases) refer to the biographical "subject" (i.e., the person whose life is being recounted in the work), and claims this distribution indicates the topical "subject" (i.e., the theme, topic, or subject matter of the text). He notes that in passive clauses, "The change of subject in the surface [grammatical] structure is significant both for the focus of the sentence and ultimately for

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<sup>75</sup> Burridge, *What Are the Gospels?*, 110.

<sup>76</sup> Or the "overall subject" (Burridge, *What Are the Gospels?*, 355).

<sup>77</sup> Cf. Burridge, *What Are the Gospels?*, 137, for an example of his referential use of the term. Collins ("Genre and the Gospels," 241) notes the shift from literary to linguistic uses of the term.

the overall subject of the still deeper structure of the work's total meaning and concern."<sup>78</sup>

Such a claim is challenging to evaluate apart from an explicit account of how a work's "total meaning and concern" is "deeper" than the "deep structure" transformed by the "surface structure" of a clause.

This criterion, the "focus on one subject" (in some sense of the word) is the most important characteristic Burridge identifies for βίος, by his own assessment. Interestingly, focus on the "subject" is, in the opinion of Schmidt, actually characteristic of oral tradition in general (though Schmidt was speaking only of the referential subject). He notes, "A basic characteristic of oral tradition is that . . . actual physical descriptions are not given; instead, action and speech focus all the attention on the main character, while bystanders fade into the background."<sup>79</sup> Burridge does not use the term "main character," as Schmidt does, since he would not be able to measure the "main-character focus" of a work by counting the number of times a given entity occurs as clausal Subject (although in reality he only counts nominatives, *not* clausal Subjects, and he restricts his enumeration to proper nouns, which even still creates trouble when it comes to works that mention geographical locations frequently, for instance). Since he uses the word "subject" for three kinds of subjects, it becomes a useful (if confused) tool for making one kind of subject the measure of some other kind.

4. Another significant weakness is each criterion's potential application to non-biographies. For each of Burridge's criteria to be a reliable indicator of the βίος genre, it should be distinctive. If a criterion obviously applies to non-biographical texts, its

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<sup>78</sup> Burridge, *What Are the Gospels?*, 111.

<sup>79</sup> Schmidt, *Place of the Gospels*, 38.

reliability is unclear for forming a strong cumulative case for distinguishing the biography genre. While one would not expect every criterion to be totally distinctive, it is nevertheless notable that virtually every single criterion Burridge enumerates could be found to unproblematically apply to texts that are obviously not biographies.

For example, the “opening words” of Herodotus’s *Histories* include a name (Ἡροδότου Ἀλικαρνησέως, ‘Herodotus of Halicarnassus’), as do all of Paul’s epistles. The “subject” of the *Iliad*, based on Burridge’s numbers as noted above, is “the Achaeans.” The “allocation of space” criterion applies to any narrative genre that involves transitions between stages of a story. The “mode of representation” criterion alleges that connected episodes or continuous narrative are the hallmarks of biographies.<sup>80</sup> Any non-biographical narrative, however, such as the *Acts of Paul and Thecla*, would exhibit a mode of representation that involves “prose narrative, often continuous and chronological, but allowing for other modes, especially those of rhetoric, to be inserted.”<sup>81</sup>

The “authorial intention and purpose” criterion reveals that “βίοι display many possible purposes,” according to Burridge, and “several intentions may be combined in one particular work.”<sup>82</sup> Yet again, this criterion might be found to apply to almost any text regardless of genre, from Philemon to Revelation to the Gospel of Thomas. Again, the “quality of characterization” criterion, which relates to “the sort of picture which emerges of the characters” including “the types chosen and how well or thinly drawn they are,”

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<sup>80</sup> Basta (“Gospel as Literary Genre and Form,” 447) points out some discrepancies between the gospels themselves on this point, saying, “In Mark and Matthew the episodic nature of the plot appears stronger than in Luke and John. This aspect creates a problem because the ancient *bios* (Plutarch, Xenophon and Cornelius Nepos) is rather consequential and not episodic, i.e. presenting a clear plot.”

<sup>81</sup> Burridge, *What Are the Gospels?*, 164.

<sup>82</sup> Burridge, *What Are the Gospels?*, 145.

could likewise apply to texts from numerous genres.<sup>83</sup> If the characterization criterion is intended to examine biography's distinctive use of character "types," can it be described as a finding to conclude that each gospel makes some use of character types? Thucydides makes some use of character types (the oligarchs, the upper classes, the tyrants, etc.), and he did not write a biography.

Consisting of tone, mood, attitude, and values, the "atmosphere" criterion, in turn, provides, "A further reminder of the flexibility of *βίος*, with the contrast between this lighter atmosphere [for some biographies] and the more serious tone of the others."<sup>84</sup> These observations are not particularly salient for a comparison of genres, since a text such as Strabo's *Geography* could be charged with having an even tone and "a fairly steady and serious atmosphere."<sup>85</sup>

Burridge himself finds the "style" criterion to be unhelpful for distinguishing biographies, since, "The style and level of *βίοι* can vary. . . . Thus *βίος* literature is *not* limited to any one formal or high-brow style and level."<sup>86</sup> And despite having a "setting" criterion, Burridge does not track settings in any obvious sense, except to note, "Settings are chosen because this is where the subject was active," and thus biographies consistently exhibit a "constant internal focus on the subject" and this focus "affects the settings of the individual scenes and also their overall content."<sup>87</sup> While not inaccurate, other genres such as encomia and novels would certainly fit this criterion, and histories,

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<sup>83</sup> Burridge, *What Are the Gospels?*, 120.

<sup>84</sup> Burridge, *What Are the Gospels?*, 144.

<sup>85</sup> Burridge, *What Are the Gospels?*, 226–27.

<sup>86</sup> Burridge, *What Are the Gospels?*, 142–43.

<sup>87</sup> Burridge, *What Are the Gospels?*, 141.

similarly, would not select settings where characters are not active. In short, arguably every single criterion Burrridge proposes can be shown to apply to indisputably non-biographical texts, especially where no clear case can be made either way so far as the criterion applies to the biographies under examination. Typically, Burrridge refers in such cases to the broad flexibility of the biography genre.<sup>88</sup> While Burrridge notes that *genera proxima* (i.e., ‘close’ or similar genres) will exhibit an overlap in features, the criteria are typically so broad, subjectively applied, or vaguely defined that they would apply to almost any ancient prose genre.

5. At times, Burrridge demonstrates a subtle moving of the goal posts until the canonical gospels fit the criteria he establishes for biographies. The aim of the “social setting” criterion, for example, is to examine each text “for internal clues to its social setting, the kinds of social grouping presumed for the audience, and the situation or occasion within which it was read. Similar hints about setting and occasion may be found within works of one genre.”<sup>89</sup> All of the early Greco-Roman biographies, he concludes, “reveal a setting within the educated and ruling classes,” and yet he hastens to note,

There are hints in some texts that a wider audience is sought: Philo wants to inform those ignorant of Moses. . . . Nepos hopes to reach more with his *De viris illustribus*. . . . Euripides reveals a social environment interested in stories about important figures, so there is an element of the popular about its setting. . . . So these examples contain evidence of a social setting within the upper or educated classes, but with hints that βίολοι can have a variety of settings and occasions further down the social scale.<sup>90</sup>

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<sup>88</sup> E.g. Burrridge, *What Are the Gospels?*, 65, 77, 144, 184, 234.

<sup>89</sup> Burrridge, *What Are the Gospels?*, 121.

<sup>90</sup> Burrridge, *What Are the Gospels?*, 145.

In other words, the examples are unambiguously upper-class or elite literary texts. The hints to the contrary, which are not obviously indicative of lower-class social settings (is ignorance of Moses a hallmark of the lower classes?), appear to be introduced so that this finding can be ignored with respect to the gospels. By the time attention turns to the gospels a few pages later, this description above has shifted to “The texts reveal educated social settings and occasions, *with popular tendencies*.”<sup>91</sup>

When examining the later Greco-Roman biographies, Burrridge finds they are typically upper class as well, but notes that Lucian’s *Demonax* has an “anecdotal” style, which in turn “lends itself to oral delivery, probably in a popular setting.”<sup>92</sup> Plutarch’s audience was probably “the wealthy and the educated”; Philostratus’ work is “firmly in an upper social setting”; and Suetonius “reveals the interests of the scholar and the equites,” not exactly the plebs.<sup>93</sup> In light of these indications of a setting in the upper classes, Burrridge nevertheless concludes that “although these βίοι reflect a social setting within the upper classes, there is evidence within the texts that βίοι can have a variety of social settings and occasions, including those of a more popular level.”<sup>94</sup> Yet, as we have seen, this claim is based solely on the fact that *Demonax* has an “anecdotal” style—hardly impressive evidence overturning his otherwise unanimous findings.<sup>95</sup>

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<sup>91</sup> Burrridge, *What Are the Gospels?*, 148. Emphasis has been added.

<sup>92</sup> Burrridge, *What Are the Gospels?*, 179.

<sup>93</sup> Burrridge, *What Are the Gospels?*, 180.

<sup>94</sup> Burrridge, *What Are the Gospels?*, 180.

<sup>95</sup> One should distinguish the context of production, which for the biographies Burrridge examines is clearly an upper-class social context, and the context of reception, which changes every time someone reads the text. Someone can read those texts today without being a member of the upper-class elite. Thus, even if the texts may have been readable in a variety of social settings, Burrridge’s analysis finds that they are upper-class texts across the board—except for the gospels, which he finds were not produced by the upper class.

If the gospels prove to be lower-class or popular texts, then it is clear that this criterion cannot be used to support their identification as exemplars of the βίος genre. As it happens, BurrIDGE arrives at the reverse interpretation. Rather than concluding, as the form critics did, that the gospels are essentially popular works, collections rather than literary compositions—which seems to be the direction this social setting criterion indicates—BurrIDGE massages the results to make the gospels fit. For the Synoptics, he notes,

It seems likely that their social setting is further down the social scale than our other examples, but perhaps not as far down as used to be thought and certainly not beyond the reach of βίοι, which had a variety of possible settings. At the very least, therefore, *there appears to be nothing about this generic feature preventing them being βίοι.*<sup>96</sup>

Despite consistently finding biographies to be texts produced by literary elites, typically for literary elites, the gospels are not outside of the bounds of family resemblance for this criterion because of the attempt BurrIDGE makes to qualify these findings along the way through the identification of cryptic “popular tendencies” that allegedly contradict an upper-class setting. When one moves from the actual source of these qualifications, for example, that *Demonax* has an “anecdotal style” that “lends itself to oral delivery,” to the conclusion that there is nothing about the gospels’ popular-level social setting that excludes them from being biographies, one is left wondering what would count as evidence that a text were not a biography on the social setting criterion.

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<sup>96</sup> BurrIDGE, *What Are the Gospels?*, 207. He later states, “Furthermore, nothing in the social setting of the gospel texts, writers and audiences prevents them being interpreted as βίοι” (250). This is a surprising assertion coming from a study in which “the only sensible conclusion” was that the texts themselves do not say anything concrete about their social settings (207).



6. Burridge evades problems with any given criterion, and especially with the most important one, the focus on one subject, by appealing to the cumulative case that all nineteen/eighteen criteria make collectively. However, the cumulative case argument does not hold water if each criterion is weak. An excellent example of a weak criterion is the “size” (or “length”) criterion. As noted above, so long as the gospels fall within the 3- to 82-thousand word range (which is the case for almost every text of the period that is not a receipt jotted down on a scrap of papyrus or a dedication engraved on a stone block), then this generic feature is not reliable in answering the question driving Burridge’s study. Both Romans (just over 7,000 words) and 1 Corinthians (just under 7,000 words), for instance, fall within this range.

Burridge’s most important criterion has also been subjected to significant critique. When Adella Collins challenges Burridge’s use of the *verbal subjects* criterion, rather than argue for its usefulness, Burridge concedes its unusualness and points instead to the large number of other criteria. He explains,

It is important to stress that our research into the “family resemblance” between the gospels and ancient βίολι was based on a range of some nineteen [i.e., eighteen] different generic features which indicate a work’s genre, including both “external” features of form and structure as well as “internal” features of content. Given the more unusual nature of one of our features, namely counting all the verbs to determine the subject, it is perhaps not surprising that this one attracted a lot of attention—but it remains critical to remember that it is only *one* of nineteen [i.e., eighteen] features, and cannot determine genre on its own.<sup>97</sup>

Essentially, he points to the fact that, despite the admitted weakness of this criterion that he himself describes as “determinative” for the βίολις genre, there are nevertheless a lot of

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<sup>97</sup> Burridge, *What Are the Gospels?*, I.4. I believe that when Burridge says here “counting all the verbs,” what he is talking about is “counting nominative nouns.”

other criteria that back up his claims. When Pitts levels the charge that, in fact, only this one criterion is really determinative of βίος, BurrIDGE counters “In fact, of course, I use all nineteen.”<sup>98</sup> BurrIDGE’s demurral here reminds me of Kierkegaard’s parable of the innkeeper who sells lots of beer below cost in hopes of making a profit due to the large number:

They tell a ludicrous story about an innkeeper. . . . It is said that he sold his beer by the bottle for a cent less than he paid for it; and when a certain man said to him, “How does that balance the account? That means to spend money,” he replied, “No, my friend, it’s the big number that does it”—big number, that also in our time is the almighty power. When one has laughed at this story, one would do well to take to heart the lesson which warns against the power which number exercises over the imagination. For there can be no doubt that this innkeeper knew very well that one bottle of beer which he sold for 3 cents meant a loss of 1 cent when it cost him 4 cents. Also with regard to ten bottles the innkeeper will be able to hold fast that it is a loss. But 100,000 bottles! Here the big number stirs the imagination, the round number runs away with it, and the innkeeper becomes dazed—it’s a profit, says he, for the big number does it.<sup>99</sup>

This parable cuts into the logic of BurrIDGE’s objection that questions about any one feature do not take into account the fact that he has examined nineteen/eighteen different features—with the implication that his overall argument is stronger than any one feature. However, the weight BurrIDGE assigns each feature is not equal, and the question of his approach in its entirety may also be raised. A stool with broken legs will not stand, even if it has nineteen, and eighteen specious arguments do not make a strong argument.

7. The theoretical status of both genres and modes is unclear in BurrIDGE’s analysis. One wonders how many genres there are, and how many modes. If criteria and modes can be distinguished, what criteria are indicative of a mode as opposed to a genre?

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<sup>98</sup> BurrIDGE, *What Are the Gospels?*, 1.78.

<sup>99</sup> Kierkegaard, *Attack Upon Christendom*, 30–31.

An unclear set of options guides BurrIDGE's classifications. "Βίος nestles among neighbouring genres," he explains, "such as historiography, rhetoric, encomium, moral philosophy, polemic and the novel or story, with some examples tending towards overlap with one or more neighbouring borders and yet still remaining recognizably within the genre of βίος."<sup>100</sup> What is it that makes the rhetoric and story genres comparable to biography or novel?<sup>101</sup> In one place, BurrIDGE describes both "historical biography" and "biographical history," which would seem to imply that the distinction is really one of English grammar.<sup>102</sup> If genres are akin to a contract, as BurrIDGE claims, then there is no need to posit a major distinction between these apparent "levels" of literary type. Distinguishing genres and modes becomes a distraction insofar as modes would also be part of the same interpretive "contract" as genres.

Without a clear theoretical status for these concepts as to their putative existence in a real cultural context, distinguishing mode and genre becomes a way for BurrIDGE to refute any proposed clarifications of his classification of the gospels as biography. For example, could one call the four gospels "biographical gospels," or perhaps "evangelical biographies"? Either way, because the set of generic choices (not to mention modes) is apparently open-ended, there is very little significance one can derive from classifying the gospels as biography or anything else.

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<sup>100</sup> BurrIDGE, *What Are the Gospels?*, 77.

<sup>101</sup> He himself is critical of Collins when she argues Mark is an eschatological historical monograph, saying "The piling up of modal adjectives like 'eschatological' or 'historical' or even 'biographical' onto the genre noun of 'monograph' almost brings us back to ideas of uniqueness and *sui generis*, since I know of no other comparable examples of this modalised (sub-?)genre within ancient literature." BurrIDGE, *What Are the Gospels?*, 1.19. The reader will recall that BurrIDGE likewise knows of only a single exemplar of the "peripatetic biography." Focant (*Gospel of Mark*, 1–2) is also critical of Collins' label, but instead prefers "evangelical narration" or "gospel."

<sup>102</sup> BurrIDGE, *What Are the Gospels?*, 1.66.

8. Finally, Burridge conflates the subject criterion with the hermeneutical significance, or “interpretive payoff,” of the biography genre. He describes the main implication of the biography hypothesis as follows, “If genre is the key to a work’s interpretation, and the genre of the gospels is βίαι, then the key to their interpretation must be the person of their subject, Jesus of Nazareth.”<sup>103</sup> This claim seems overstated, if not illogical. One might accept that genre is the key to a text’s interpretation. One might further accept that the genre of the gospels is βίος. It is not clear, however, that the conclusion follows from these premises. On the very same page, Burridge notes in regard to the Pauline epistles, “The overall message of the writer must not be confused with the genre he uses.” In reversing this formulation, Burridge confuses the means of identifying the biography genre with the overall message of a biography writer. Because biographies (as he views them) are identified by their focusing on the subject, apparently the overall message of a biography, the purpose of the author, is to focus on the subject. If an ancient letter is recognized by the specification of the sender and intended receiver of the letter, does it follow that the overall purpose of ancient letters is to specify senders and receivers? If a parable is recognized by its short length, is the purpose of a parable to be short?

In his conclusion, Burridge says that the “emphasis on the centrality of the person of Jesus is a hermeneutical consequence of the gospels being βίαι.”<sup>104</sup> Even if one were to grant this conclusion for the sake of argument, Petersen has pointed out that the conclusion itself is trivial. Petersen says, “I submit that the very triviality of this

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<sup>103</sup> Burridge, *What Are the Gospels?*, 248.

<sup>104</sup> Burridge, *What Are the Gospels?*, 249.

conclusion empties the generic classification of the Gospels as biographies of any hermeneutical significance whatsoever.”<sup>105</sup> He argues the very task of labelling texts as “biography,” or “history” is a pointless exercise that reveals nothing about the texts that cannot be learned from simply reading them.<sup>106</sup> He states,

To classify Luke-Acts as historiography (which it probably is) and Mark and John as biographies places them in such diversified categories that the categories lack hermeneutical pertinence. These classifications tell us absolutely nothing about these texts that we cannot learn from reading them individually, without comparative reference to other texts. Comparison would only disclose the differences among the many texts.<sup>107</sup>

One of the reasons generic labels may be superfluous is the fact that they do not directly indicate a generic social function for the texts they classify.<sup>108</sup>

Each of these eight problems with Burridge's criteria indicates that, even on his model's own terms, the theory of genre implemented by Burridge requires reevaluation. When considering (1) the possibility that all of Burridge's criteria may be plausibly indicative of a non-biographical genre as well, (2) the fact that the one would-be reliable criterion (i.e., the “title” criterion) does not apply in the case of the gospels (which are not called βίος in their titles), in conjunction with (3) his selection bias, it becomes clear that there are two sets of criteria at play in Burridge's work: one explicit and superficial, and the other implicit and determinative. The “nineteen” superficial criteria are used to draw

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<sup>105</sup> Petersen, “Gospel Genre,” 146.

<sup>106</sup> Somewhat similarly, “Genre criticism has been touted as an important key to the determination of meaning in texts, but it is probably best understood simply as a helpful tool to discover the situational circumstances within which the document came into being”; Pearson and Porter, “The Genres of the New Testament,” 133.

<sup>107</sup> Petersen, “Gospel Genre,” 146–47.

<sup>108</sup> Often, the debate over the genre of the gospels has more to do with securing a given historical status for the material. For most people, the labels “legend” or “myth” carry historical implications that are the opposite of “historiography” or “biography.”

unsystematic comparisons of uncertain significance between texts that have been pre-judged by the sole, implicit criterion that matters. In the end, the only criterion that reliably correlates with the results of Burridge's analysis is whether or not he considers a work to be a biography. He considers ten works from ten centuries across different continents to be biographies, and he considers the gospels to be biographies as well.<sup>109</sup>

It turns out that, for Burridge, virtually every genre of every ancient text—besides the four gospels—is a known quantity. He knows which comparative texts are biographies prior to his analysis. He knows what features make up other genres such as parables without examining a representative set of them for generic features. Even his evaluations of generic features are based on his intuitions about what features are significant and how much deviation can be permitted within the boundaries of the genres he has already recognized. His criteria merely spell out his preconceptions, since they serve to establish only that outliers are permitted within predetermined sets.

The weakness of Burridge's set of criteria is attributable to the fact that his model of genre is "a mixed bag of mixed metaphors."<sup>110</sup> He is far from alone in his problematic use of criteria to describe biographies. De Temmerman has recently noted that it is a widespread error to even assume the biography genre has a specifiable set of features in the first place, since the category really refers to nothing more than "life-writing."<sup>111</sup> He cautions one should not

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<sup>109</sup> Pitts ("Fowler Fallacy," 359) reaches a similar conclusion, noting, "Burridge's definition of genre according to linguistic form (i.e., 'clusters of features') and his neglect of nonbiographical genres in his analysis seem to limit his conclusions."

<sup>110</sup> Dawson, "Problem of Gospel Genres," 52.

<sup>111</sup> De Temmerman, "Writing (About) Ancient Lives," 11.

conceive of ancient biography in terms of a checklist of essential, generic features. Since biography in its broadest sense is really just an extended, written account of the life (or parts thereof) of a given (real or fictional) individual (or group of individuals), it does not have specific formal characteristics that allow us to build a solid set of criteria.<sup>112</sup>

Baum, likewise notes, “All modern efforts to define specific genre criteria of ancient biographies are confronted by this theoretical and practical plurality of ancient biography.”<sup>113</sup>

In spite of its selection bias, problematic criteria, and reliance on the criteria’s having a degree of family resemblance that cannot be specified, Burridge’s study makes sweeping claims about the strength and objectivity of his methodology and the conclusive, even incontrovertible, status of his claims, with the result that genre scholars often take the biography hypothesis as their starting point. Where scholars employ alternative models, or where they do not apply or deal in any significant way with Burridge’s criteria, reviewers are astounded and surprised by the apparent oversight.<sup>114</sup> This is an unfortunate state of affairs for genre criticism of the gospels, since Burridge’s criteria and dataset were designed not to prove but to reinforce the biography consensus. Only by putting aside this fallacious set of criteria with its foregone conclusions will genre criticism be able to do anything more than argue about which new label should be applied to a set of texts that already have one.

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<sup>112</sup> De Temmerman, “Writing (About) Ancient Lives,” 11.

<sup>113</sup> Baum, “Biographies of Jesus,” 38.

<sup>114</sup> Cf. Burridge, *What Are the Gospels?*, I.90.

### Register as the Confluence of Sociological and Genre Criticism

When considering the way today's genre criticism in gospel studies has developed as, in part, a reaction to form and redaction criticism, it is clear that this development has resulted in a parting of ways, in some sense, with social-scientific methodologies. While social-scientific approaches have retained the sociological orientation of older methodologies,<sup>115</sup> it is apparent that a unifying methodology is needed. What is lacking from genre criticism is an adequate focus on social contexts for categorizing and comprehending texts, but what is lacking from social-scientific approaches is, typically, a robust consideration of linguistic variation and the way such variation is or is not indicative of underlying variation in the social context of a given text.<sup>116</sup> While I will not be able to demonstrate this point at length, several scholarly reflections on community-reconstruction criticism illustrate the inherent challenges with the method.<sup>117</sup>

Werner Kelber read the Gospel of Mark as a "window" onto the Markan community, a community in need of a coherent way to understand the fall of Jerusalem.<sup>118</sup>

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<sup>115</sup> Elliott ("Social-Scientific Criticism," 2) describes such approaches as attempts at refining the form-critical concept of *Sitz im Leben*. This point reiterates something argued in greater detail in Byrskog, "Century," 14–18.

<sup>116</sup> Rather than developing a robust model of language and its systematic relationship with social context, methodological discussion in this area has tended to revolve around the proper use of social-scientific models. E.g., Esler, "Models in New Testament Interpretation"; Horrell, "Models and Methods."

<sup>117</sup> These critiques are necessarily overly general, since it cannot be said that all practitioners of social-scientific criticism employ inadequate linguistic models, etc. Social-scientific criticism itself is variously understood and practiced. For example, Elliott ("Social-Scientific Criticism," 1) describes social-scientific criticism as "a subdiscipline of exegesis, not a new or independent methodological paradigm," which is necessary because texts are a form of social activity, and thus "exegesis requires a social-scientific dimension, inasmuch as the biblical texts are both records and products of such sociality." As such, I will focus briefly on the specific matter of community reconstruction as a matter that is better approached by way of register analysis.

<sup>118</sup> Kelber, *The Kingdom in Mark*, 1, 147. Cf. Kelber, *Mark's Story of Jesus*. For the "Gospel-as-window" approach, see Tolbert, *Sowing the Gospel*, 303; Peterson, *Origins of Mark*, 56.



In criticizing Kelber's attempts at Markan-community reconstruction, Dwight Peterson claims Kelber reads Mark "as if it were a letter of Paul, i.e., as an occasional document best understood in light of the historical circumstances and personages which called it forth."<sup>119</sup> More generally, Peterson explains, readings that allege to rely on the construction of a historical community in order to enable better interpretation often fail to deliver on their promises, being inconsequential in the final analysis. Many of the arguments supported by a highly specific community reading, he says, can be justified more plausibly on the basis of basic cultural facts true almost anywhere in the Mediterranean basin in the first two centuries AD.<sup>120</sup> "The Markan community," he continues

cannot [provide reliable interpretive control] because it is the product of highly speculative, viciously circular and ultimately unpersuasive and inconclusive reading. . . . There is not even "a" Markan community; instead, there are as many so-called Markan communities as there are scholars to produce them. At the end of the day, reconstructed Markan communities do not produce solid interpretive ground for all readers of Mark under all conditions for all purposes, and ought not to be regarded as if they do so. Markan communities simply do not show the way to the Archimedean point which is capable of governing the appropriate reading of Mark. This is not to say that they cannot provide provisional vantage points for some readers under some conditions in the service of some purposes. . . . Various vantage points can yield sometimes compelling (and sometimes mutually exclusive) insights into the Gospel of Mark.<sup>121</sup>

Kelber himself later offers a more critical perspective as well, asking whether Mark's community can really be mirror-read from Mark's story. "Reconstruction of precise communal histories based on gospel texts," he argues,

erroneously assumes an unbroken continuity in the function of contextuality from the oral to the written medium. . . . What is there to stop Mark from casting his

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<sup>119</sup> Peterson, *Origins of Mark*, 55.

<sup>120</sup> Peterson, *Origins of Mark*, 193.

<sup>121</sup> Peterson, *Origins of Mark*, 196.

recipients into fictional roles and walking them through his narrative world? If, in short, Mark's written words are capable of plotting a narrative of Jesus' life and death, could they not effect a fictionalizing of audience or readers as well?<sup>122</sup>

In essence, Mark may have written a text that purports to belong to a community, without this being the historical case.

Robyn Walsh pushes this possibility even further, noting, "While it is the case that writers compose their works with certain audiences in mind, the way scholars of early Christianity have emphasized the religious communities of these authors is at the very least parochial, if not ahistorical."<sup>123</sup> While the gospels may purport to be written by the people for the people, she claims the gospels ought instead to be understood as texts written by literary elites for other literary elites in a tight-knit circle. "In both antiquity and modernity," she says, "the most immediate and formative social context for the production of any kind of cultural product tended to be circles of like-minded consumers and critics."<sup>124</sup> In other words, Kelber's possible fictionalizing is asserted as the most plausible case by Walsh. The plausibility of this case chips away at the very notion of reconstructing social contexts using the texts of the gospels. At the same time, Walsh, despite objections to the contrary, is in fact proposing what amounts to a different *kind* of community in place of the religious community scholars have proposed.<sup>125</sup> Whatever the weaknesses of the community-reconstruction approach, it is unavoidable to conceive of a text as being written within a social context (however such a context is understood).

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<sup>122</sup> Kelber, *Oral and Written Gospel*, 115–16.

<sup>123</sup> Walsh, *Origins of Early Christian Literature*, 6.

<sup>124</sup> Walsh, *Origins of Early Christian Literature*, 200.

<sup>125</sup> Walsh, *Origins of Early Christian Literature*, 7.

The chief difficulty with reconstruction is the fact that each gospel is related in a complex manner to its social context. Speaking of Mark, Peterson notes how, “The text is so embedded in its *Sitz im Leben* that dissecting vectors of influence is extraordinarily difficult,” and because we lack “access to informants for the circumstances surrounding the production of Mark,” the social function of Mark remains basically impenetrable to us.<sup>126</sup> Porter describes this problematic situation as follows:

When studying ancient texts . . . there is much of the context of situation that is unknown to the interpreter, with the interpreter being left simply with the evidence within the discourse, and perhaps a vague notion of the ‘context’ out of which the text arose. To date, to my knowledge, there have been no fully-developed linguistic models proposed that have serious potential for reversing the interpretative process, so that, on the basis of the textual evidence, one can attempt a reconstruction of the original context of situation—even though this process is one that is engaged in incessantly in the study of ancient texts by means of forms of historical criticism.<sup>127</sup>

Within this context, where reconstruction is a perennial task that consistently takes place apart from the systematic observation of the relationship between context and texts, Porter suggests that register analysis could provide a unifying methodology, since register analysis accounts for typical textual variation and systematically relates it to social factors, thus analyzing linguistic patterns as functional.

Thus, in what is likely the first application of register analysis to the gospels, Porter offers some “instigatory” remarks regarding the situation of Mark’s gospel from a register-analytical perspective, and this proposal is intended to address the somewhat haphazard state of community-reconstruction approaches to the texts of the New

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<sup>126</sup> Peterson, *Origins of Mark*, 170. Cf. Porter (“Register Application to Mark’s Gospel,” 224) who says, “establishing a relationship between the narrator and the original audience is very complex, since this requires extra-linguistic analysis.”

<sup>127</sup> Porter, “Register Application to Mark’s Gospel,” 210.

Testament.<sup>128</sup> By focusing on sociological context specifically through the lens of linguistic variation, register analysis offers a more grounded approach to drawing inferences about the contexts of the gospels than other sociological approaches. He explains, “The shift that I have suggested is away from an almost arbitrary accumulation of random examples from the ancient world that point to the idiosyncrasies of individual users, categorized and analysed in terms of pre-linguistic categories, to an attention to texts that illustrate functional usage, analysed in terms of a sociolinguistic framework.”<sup>129</sup> Register thus offers the potential of some interpretive control on how social context is reconstructed from ancient texts.

A register is *a functional variety of language*, “variety according to use.”<sup>130</sup>

Register analysis attempts to uncover the general principles at work in the relationship between typical contexts and the typical patterns of linguistic variation.<sup>131</sup> Register analysis examines texts in order to discover what is being talked about (i.e., the domain of experience the text construes), who is doing what (i.e., what kinds of participants are involved and the kinds of exchanges they are making), and what role language is playing (i.e., how language orders and realizes the social activity taking place). These three register parameters are called field, tenor, and mode, and they vary in relation to typical situational contexts, “situation types in which the language is by no means restricted as a whole, the transactional meanings are not closed, but nevertheless, there are certain

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<sup>128</sup> Porter, “Register Application to Mark’s Gospel,” 216.

<sup>129</sup> Porter, “Dialect and Register,” 207.

<sup>130</sup> Halliday and Hasan, *Language, Context and Text*, 32, 41. Cf. Thompson, *Introducing Functional Grammar*, 39.

<sup>131</sup> Halliday, *Language as Social Semiotic*, 31–32; Porter, “Dialect and Register,” 198.

definable patterns, certain options which typically come into play.”<sup>132</sup> In register analysis, then, context (i.e., situational variation) is primary, and language is secondary, constrained by context.<sup>133</sup>

While in some sense a given text’s specific field, tenor, and mode values may be described as that text’s “register,” the term is better applied to the more abstract notion of the text type, such that a text does not *have* a register so much as it *enacts* a register. Thus, a general register in English such as “conversation,” is not a description of any one text’s triangulation of register parameters. Rather, “conversation” is the general type, and a given text will enact that functional variety to some extent, as will many other texts, even though each of these texts will in fact be unique. Given this understanding that text and text type should not be confused, it is nevertheless expedient at times to speak of a text’s register as being characterized by the specific characteristics of that text.

Parameter	How Each Parameter Is Realized in Texts
Field	Domains of experience the text construes (e.g., subject matter)
Tenor	Types of participants and types of exchanges they make (e.g., speech-act types)
Mode	Modalities such as a spoken or written format, the involvement of non-linguistic activity, etc.

Table 1: Register parameters

Register can be considered both a qualitative and a quantitative enterprise. It is qualitative insofar as a close reading of a text while paying attention to sociolinguistic concerns may reveal significant social dynamics implied by the text’s existence as a

<sup>132</sup> Halliday, *Explorations*, 18. Cf. Thompson, *Introducing Functional Grammar*, 40.

<sup>133</sup> Leckie-Tarry (*Language and Context*, 6, 9) notes that Halliday at times “down-graded” contextual factors to being on an equal level with linguistic patterns of variation, and this led to an interpretation of register as being primarily linguistic.

socially meaningful document. Such qualitative observation is especially productive when exercised on the basis of theory-bound linguistic observations. When examined qualitatively, register analysis becomes, in some ways, a form of literary analysis. One of the most definitive examples of literary analysis from a functional-linguistic perspective remains Halliday's analysis of William Golding's *The Inheritors*. In this analysis, Halliday demonstrates that relative grammatical frequencies, namely three different transitivity patterns that successively characterize the language of the text, function as the realization of "man's interpretation of his experience of the world," which proceeds through distinct stages. In *The Inheritors*, Halliday finds, "the linguistic representation of experience, through the syntactic resources of transitivity," stands out as one of the text's basic stylistic facts that contribute to its literary meaning.<sup>134</sup> While Halliday's analysis of literary style relies on functional linguistic categories (namely the ideational, interpersonal, and textual metafunctions, corresponding to the register parameters of field, tenor, and mode), his analysis is not quite a register analysis, since he is not

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<sup>134</sup> Halliday, *Explorations*, 127. See an important response to Halliday's analysis in Fish, "What Is Stylistics"; reprinted in Fish, *Is There a Text in This Class?*, 68–96. Fish is negatively disposed to Halliday's analysis particularly because Fish is interested in essentially reader-response criticism (cf. *Is There a Text in This Class?*, 42). He says, "[Halliday's] procedure is a complicated one, and it requires a great many operations, but the critic who performs them has finally done nothing at all" (80). After denigrating Halliday's model for its complexity (as if what human beings do with language should be simpler to explain than other things about humans such as their biology), Fish says that stylisticians' interpretations are "simultaneously fixed and arbitrary, fixed because they are specified apart from contexts, and arbitrary because they are fixed, because it is in contexts that meaning occurs" (86–87). On the one hand, Fish is clearly correct, and correct in a way that Halliday takes as a point of departure for his model of grammar—namely that meaning is functional. At the same time, Fish's own "affective stylistics" bears the burden of trying to explain how each poem is "about [its] readers" (21), and yet each poem is not identical. Somehow, each poem must be "about its readers" in a unique way even when the same reader reads each poem, and this uniqueness must have something to do with the stylistic choices a poet makes, which in fact can be systematically observed and correlated with what a poem does. In short, focusing on the contexts of reception in which a text functions or may function does not invalidate analysis of how it is a text does what it does across multiple contexts and often in a predictable relationship to those contexts. My own analysis skirts Fish's main critique, at any rate, by focusing specifically on the relationship between language and contextual social function.

concerned with the social context implied by the text so much as the intrinsic message and “world” construed by the text. “Any approach to register,” Matthiessen explains, “must include an account of context,” and thus register analysis is in some sense an “extension” of text analysis.<sup>135</sup> Leckie-Tarry notes, likewise, that all models of register have in common the fact that “both situational and linguistic variables need to be an essential part of the process of register characterization.”<sup>136</sup>

Building upon this qualitative approach, however, Porter refers to his own methodology in his commentary on Romans as a “register discourse analysis.”<sup>137</sup> The subtitle of this volume, moreover, is *A Linguistic and Literary Commentary*. In it, Porter employs the categories of field, tenor, and mode, in an effort to understand the Epistle to the Romans within the context that the text implies. Thus, while Porter’s approach bears similarities to the community-reconstruction approach more generally in terms of its aim (i.e., to understand a given text as being functional in a given context), it stands out in its employment of a well-developed sociolinguistic theory which grounds his conclusions.

Register analysis, however, can also be applied in a quantitative manner, and, in this respect, it is very different from traditional literary and stylistic analyses. Though register analysis has been theoretically established at least since the 1960s, it is not until the last several decades that “the tools and resources for extensive register studies are now in place, thanks to work in corpus linguistics and, importantly, (statistical) natural language processing.”<sup>138</sup> Consequently, while in biblical studies there has been a mostly

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<sup>135</sup> Matthiessen, “Register in Systemic Functional Linguistics,” 12–13.

<sup>136</sup> Leckie-Tarry, *Language and Context*, 7.

<sup>137</sup> Porter, *Letter to the Romans*, 24.

<sup>138</sup> Matthiessen, “Register in Systemic Functional Linguistics,” 11.

qualitative emphasis thus far for a variety of (mostly practical) reasons, some initial groundwork has been laid by work done by Matthew Brook O'Donnell, in publications with Porter as well as his volume *Corpus Linguistics and the Greek of the New Testament*.<sup>139</sup> Within this quantitatively oriented endeavour, Porter and Wishart have provided a baseline analysis of the register probabilities for the Greek of the New Testament in comparison with a much broader corpus of Hellenistic Greek, including a corpus of digitized papyri and ostraca texts (a much larger corpus, relative to the New Testament).<sup>140</sup> The increasing availability of open data and the refinement of tools and methods within digital humanities more broadly have opened up new avenues for register analysis not previously available.

In order to avoid getting too far afield into the history of register analysis, the present discussion may be confined to two matters, namely the relationship between register and genre (as well as style and form), and the claim that register may provide the context for greater interpretive control when it comes to matters such as community reconstruction.

There is some debate over the way concepts like genre, register, and style relate.<sup>141</sup> Halliday at times seems to subsume genre (as generic structure) within the higher order concept of register.<sup>142</sup> Others, conversely, subsume register within genre, such that a particular register is just one part of a genre, and genres, in turn, are typified not only by

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<sup>139</sup> See, for example, O'Donnell, "Register-Balanced Corpus"; Porter and O'Donnell, "Probabilistic Standpoint"; O'Donnell, *Corpus Linguistics*.

<sup>140</sup> Porter and Wishart, "Register Variation in Hellenistic Greek."

<sup>141</sup> Cf. Leckie-Tarry, *Language and Context*, 7–8. Martin and Rose (*Genre Relations*, x) claim that "the idea of distinguishing register and genre" only occurred to their colleagues in 1980–81.

<sup>142</sup> Halliday, *Language as Social Semiotic*, 145. Cf. Leckie-Tarry, *Language and Context*, 7.



activities functioning in the situations but also as patterns of social organization functioning at the cultural stratum instead.<sup>143</sup> Thus, Martin and Rose define genres as “staged, goal-oriented social processes.”<sup>144</sup> Amy Devitt, in another somewhat distinct formulation, understands genre as something operating at the nexus of individual rhetorical action, recurring situation types, cultural patterns of social organization and activity, and the context of other genres currently at play in a group.<sup>145</sup> For Devitt, then, “genres function for a group,” and thus the context of a social group and its set of genres serves to mediate between the register perspective, which examines variation according to use, and the dialect perspective, which examines variation according to users.<sup>146</sup> For Devitt, groups of users have different sets of genres.

While these proposals may seem mutually exclusive in some ways, it is possible, when considered in light of the work of Douglas Biber and Susan Conrad, that their differing formulations arise from the fact that types and varieties can be identified at many different levels of granularity.<sup>147</sup> Types of staged, goal-oriented activity can be identified within texts via rhetorical structures. They can also be identified at the situational and textual level, as many situations (and the texts that realize them) are characterized by the orderly unfolding of obligatory stages. Abstract traditional genres such as the novel may involve many registers, and thus a relatively abstract genre can be

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<sup>143</sup> Martin and Rose, *Genre Relations*, 10. Porter (“Register Application to Mark’s Gospel,” 216) makes a similar point about traditional approaches to genre, claiming that issues of genre (so conceived) fall outside of the domain of register analysis.

<sup>144</sup> Martin and Rose, *Genre Relations*, 6.

<sup>145</sup> Devitt, *Writing Genres*, 31.

<sup>146</sup> Devitt, *Writing Genres*, 50–51.

<sup>147</sup> Biber and Conrad, *Register, Genre, and Style*. One must agree with Porter’s (“Recent Developments,” 28) framing of the situation, when he states in this regard, “The issues are complex and have tended to divide the SFL community between Halliday’s and Martin’s ideas.”

considered a higher-order category when compared with a register.<sup>148</sup> At the same time, the most general registers such as *writing*, *fiction*, or *conversation* may be descriptive of texts performing many different genres. Rather than either register and genre being relatively higher or lower order, both kinds of patterning may be observed at almost any level of generality, and thus some registers or some genres may be higher or lower order relative to others of either type.

Biber and Conrad, in their handbook covering empirical analysis of linguistic varieties, *Register, Genre, and Style*, capture the essentially perspectival nature of the analysis of varieties, both in terms of the approach one adopts as well as the many levels of generality on which one may focus. Terminological confusion has been a source of confusion in the analysis of varieties for at least the last half-century, and thus Porter has suggested that “the term ‘genre’ should be jettisoned altogether: it carries far too much semantic freight to be useful.”<sup>149</sup> Without jettisoning the term entirely, I am inclined to agree with Porter’s subsequent suggestion that it is perhaps better to treat all three terms as specifications of a more general category, that of *variety* (or “diatypic variety,” to distinguish it from dialectic and idiolectic varieties; Porter uses the term “textual type”).<sup>150</sup> For Biber and Conrad, accordingly, *register*, *genre*, and *style* refer to three different perspectives on this more general matter of text variety.<sup>151</sup> “The *register* perspective,” they explain,

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<sup>148</sup> Martin (“Modelling Big Texts,” 49), thus, distinguishes between “elemental genres,” which are similar to Bakhtin’s speech genres (more on this below), and “macro-genres,” which are complex literary types. Note that the pagination of this reference may differ between available versions.

<sup>149</sup> Porter, *Linguistic Analysis*, 147.

<sup>150</sup> See discussion in Gregory, “Aspects of Varieties Differentiation,” 194–95.

<sup>151</sup> Biber and Conrad, *Register, Genre, and Style*, 2.

combines an analysis of linguistic characteristics that are common in a text variety with analysis of the situation of use of the variety. The underlying assumption of the register perspective is that core linguistic features (e.g., pronouns and verbs) serve communicative functions. As a result, some linguistic features are common in a register because they are functionally adapted to the communicative purposes and situational contexts of texts from that register.<sup>152</sup>

By contrast, they explain that genre variation focuses on “the conventional structures used to construct complete texts within the variety.”<sup>153</sup> In other words, genre focuses more on structure, and register on the correlation between language and situation, but the core unit of analysis, in either case, is the text variety. For comparative register or genre analysis of any given text variety, linguistic co-occurrence patterns of one kind or another are indispensable. Furthermore, while all three perspectives relate to language varying according to use, the genre perspective may not be well suited to every kind of text, while register is.<sup>154</sup> Style analysis, like the other perspectives, examines pervasive linguistic features of a text or variety, but unlike the other perspectives, style explains linguistic patterns on the basis of their aesthetic value, rather than their situational function (e.g., style focuses more on what an author is saying than on how the author is creating and manipulating a communicative situation with readers).<sup>155</sup> This perspective is necessary insofar as many of the most important or interesting aspects of literary texts cannot be boiled down to relative frequencies, so to speak, and thus “in stylistics we have *both* to count things *and* to look at them, one by one.”<sup>156</sup> Nevertheless, any text that is susceptible to stylistic analysis can equally be examined from the register perspective.

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<sup>152</sup> Biber and Conrad, *Register, Genre, and Style*, 2.

<sup>153</sup> Biber and Conrad, *Register, Genre, and Style*, 2.

<sup>154</sup> Biber and Conrad, *Register, Genre, and Style*, 6.

<sup>155</sup> Biber and Conrad, *Register, Genre, and Style*, 16.

<sup>156</sup> “What cannot be expressed statistically is foregrounding”; Halliday, *Explorations*, 108.

What potential, then, does register analysis hold for creating interpretive control in the task of interpreting the gospels as documents functioning in social contexts? Porter's comments are instructive. Analysis of ancient texts invariably means making educated guesses at the context based on clues in the text, but "The Hallidayan concept of register might be able to reverse this interpretative flow in New Testament studies . . . since this sociolinguistic system has a reciprocal character that may prove useful."<sup>157</sup> All that is missing in order to actualize the informative reciprocity between texts and situations is some analysis of what kinds of situations tend to be realized by certain linguistic patterns and probabilities. The fact that texts realize linguistic situations, however, means these ancient typical contexts are in fact retrievable from the texts under scrutiny (though not in unlimited detail), so long as we can continually improve our sense of the calibration between texts and contexts in the languages and cultures in which the biblical texts were produced. As Porter explains,

The predictive capacity of the model, in the sense that the context of situation constrains the field, tenor and mode, has, by implication (so far undeveloped), potential for reconstruction of the original context of situation on the basis of the evidence of field, tenor and mode at hand. . . . Perhaps this can provide, at least from a linguistic standpoint, some controls on the kinds of reconstructions that biblical scholars are usually accustomed to offering.<sup>158</sup>

It is important to recognize, however, that register analysis without comparison is probably better understood as discourse analysis. Porter makes this fact explicit by describing some of his work as a "register discourse analysis" as noted above, but those within biblical studies who see the potential of register analysis would do well to recognize that qualitative register analysis without explicit comparison can easily slide

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<sup>157</sup> Porter, "Register Application to Mark's Gospel," 210.

<sup>158</sup> Porter, "Dialect and Register," 208.

into a more traditional kind of criticism, nullifying the promised potential for greater interpretive control (aside from the benefits of a rigorous linguistic model, which are not insignificant). Though his analysis of Mark's register parameters is a major step forward, Porter at times relies in places on the traditional interpretive conclusions one might associate with certain linguistic or literary characteristics, leaving him potentially vulnerable to the same charges of unjustified reconstruction leveled at the more traditional community-reconstruction attempts. For example, he notes, "There is no necessary implication that Jesus' interpersonal relations with the Jewish leaders are reflective of that of the audience of the work, since the relationship between Jesus' followers and the authorities is not developed."<sup>159</sup> It is unclear, however, whether Mark has been written in a register where the dynamics of the author-audience relationship must be explicit in the subject matter of the text. Porter continues by saying, "Nor is there a use of language reflecting a situation in which Jesus' followers are under perceived threat from without, since there is little interpersonal relation between Jesus' followers and the authorities."<sup>160</sup> In this interpretation, too, there is an underlying similarity to the kinds of observations made by community-reconstruction proponents.

The reason comparison is so important is that it provides our only means for relating ancient texts to their situations. Reconstructions may be plausible, but they cannot be refined and improved without systematic correlation with functional contexts; they can only be discarded in their particulars when some more plausible interpretation arises. As Kelber pointed out, what is to stop an evangelist such as Mark from simply

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<sup>159</sup> Porter, "Register Application to Mark's Gospel," 228.

<sup>160</sup> Porter, "Register Application to Mark's Gospel," 228.

fabricating the characteristics of his audience? Whatever the case, it bears remembering that additional facts about the context can always come back to bite even the most plausible and erudite reconstructions.<sup>161</sup> With this caution in mind, however, Porter's optimism about the potential of register analysis is justified and is borne out by the valuable readings and explanations a register-oriented perspective can produce.<sup>162</sup>

I would suggest, then, that both *register* and *genre* can be thought of as relating to the pursuits of the form critics, who were concerned with linguistic and structural variation as they relate to sociolinguistic contexts (albeit in the service of locating the texts historically in ways that subsequent scholarship find seriously problematic). *Style*, by contrast, is more closely related to the interests of literary critics. Redaction criticism, accordingly, occupies something of a mediating role between these approaches, and thus there is some affinity between qualitative register analysis and the interests of the redaction critics. Both genre and register are suited to describing "text varieties," so long as these varieties are understood as "[occurring] in particular situations of use."<sup>163</sup>

With register, we are enabled to address to some extent what Porter describes as "one of the limitations of contemporary New Testament studies," namely "its fragmentation due to the development of various sub-disciplines."<sup>164</sup> This fragmentation is evident in the bifurcation between sociological and literary forms of analysis in the

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<sup>161</sup> See discussion of Peter Sanz' reconstruction of half a papyrus document, which was later rendered completely incorrect when the second half of the papyrus was found and the size turned out to be larger than Sanz had guessed, in Porter, *How We Got the New Testament*, 97.

<sup>162</sup> Land's analysis of 2 Corinthians (*Integrity of 2 Corinthians*) is a notable example of how highly debated portions of ancient documents (e.g., the shift from 2 Cor 9–10) can be better understood when the analyst recognizes the plausible situation encoded in the document as a whole.

<sup>163</sup> Biber and Conrad, *Register, Genre, and Style*, 34.

<sup>164</sup> Porter, "Dialect and Register," 208.

wake of redaction criticism, as demonstrated in the previous chapter. “A functional linguistic perspective is not to be seen as the great unifying force of biblical studies,” Porter grants, “but it does provide one model that allows for possible integration of historical, literary, sociological and, above all, various linguistic features into one conceptual framework.”<sup>165</sup> Register analysis can from this standpoint be seen as a reinvigorated form criticism. Strengthened and constrained by the advances of modern linguistics, both register and genre may be considered tools for describing varieties of *form*.<sup>166</sup>

### Summary

In an individual text, the social group and the creative individual come together in a fascinating way, which Saussure, the father of modern linguistics, distinguished as *langue*, the shared linguistic system of signification, and *parole*, the individual performance that instantiates and exploits the shared system, and which changes the nature of that system incrementally in the process.<sup>167</sup> Where form critics sought to describe each gospel’s typical situational context, which necessitated a focus on recurring or shared functional characteristics, the redaction critics sought to define “the uniqueness” of each gospel.<sup>168</sup> Redaction critics relied on comparative analysis of the gospels to determine what is distinct about the way each evangelist had redacted the

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<sup>165</sup> Porter, “Dialect and Register,” 208.

<sup>166</sup> Whether or not one finds it convincing to treat *register* and *genre* as hyponyms of *form*, I rely on Biber and Conrad’s use of these terms for the analysis in this study. Register, genre, and style analysis can be mutually informing, and thus literary criticism is also integrated on this view of the form.

<sup>167</sup> Saussure, *Course in General Linguistics*, 13–15.

<sup>168</sup> Perrin, *What Is Redaction Criticism?*, 214.

“gospel” traditions. They may have cut off the branch they were sitting on, however, by de-emphasizing the sociological approach of the form critics and the related finding that the gospels were more like folk texts. The form-critical stages of redaction, including the final “form” of each gospel text, make less sense as being in fact stages rather than simply literary fabrication if the gospels are not the popular, folk literature the form critics claimed they are.<sup>169</sup> The folk-literature view of the gospels, however, exists in tension with the authorial focus of the redaction critics and the literary critics who succeeded them, since folk literature is essentially anonymous, arising from convoluted transmission processes and social dynamics that go beyond the individual’s theological or literary aims. This folk-literature position was explicit in form criticism, understood in redaction criticism, but then either overlooked or repudiated in the literary criticism that came to dominate in the latter decades of the twentieth century. Genre criticism, therefore, was thought to no longer require a sociological orientation, for the more exclusively one emphasizes the autonomy and individualism of the evangelists (with a focus on their writing styles), the less a sociological perspective is even capable of framing meaningful questions or providing meaningful answers.

Form criticism thus sought the historical situations for the units of oral or folk tradition. Retaining some of this sociological focus, redaction criticism sought more specifically the gospel communities that gave rise to the gospel collections themselves. Literary criticism, turning away from sociological questions, sought instead to uncover the unifying artistic purposes of the evangelists. Thus it is that genre criticism, landing

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<sup>169</sup> Walsh (*Origins of Early Christian Literature*, 6, 194), consequently, is basically agnostic about the gospels’ reliance on oral tradition, and she instead views the gospels as representing “the strategic choices of educated Greco-Roman writers working within a circumscribed field of literary production.”



somewhere between the form-critical and literary-critical methods, sought the divinatory key to interpreting the gospels in the task of classification. Register analysis, the approach adopted in this study, offers some possibility of fusing these unfortunately severed concerns. Register analysis seeks interpretive insight through classification (like genre criticism), but this classification is far more complex and dynamic than the traditional genre approach, relying on (1) a robust sociological notion of form (as in form criticism), (2) a recognition of the gospel communities, or social contexts, as integral to the meaningfulness of the gospels (like redaction criticism), and (3) a programmatic analysis of the way authors or producers affect their social contexts through their linguistic, generic, and stylistic choices (as in literary criticism).

The history of gospel criticism evidences numerous methodological innovations and insights. Each approach differs in its emphasis, but every approach remains committed to the basic literary-historical task of understanding the gospel texts. Classification will continue to play an important role in this task, and the more traditional genre perspective should be complemented by the sociolinguistic register perspective in order to avoid trivial conclusions. The development of register analysis as the heir apparent of form criticism brings again to the fore questions about where the gospels stand in relation to the generic and functional categories of folklore. Going forward, however, register analysis cannot afford to rely on strict dichotomies between literary and non-literary, between communal and individual influences, or between biography and historiography (etc.). Rather, register analysis must integrate the literary, linguistic, and sociological factors that complicate in a non-trivial manner any analysis of texts as

meaningful realizations of contexts. Genre and register, as perspectives on the phenomenon of form, belong together, grounded in a unified literary, sociological, *and* linguistic approach. Form criticism pioneered such a unified approach, and register analysis rounds it out by specifying how it is that situations and texts vary in patterned, theoretically predictable ways.

### CHAPTER 3: A PROPOSAL REGARDING THE GOSPELS AS FOLKLORIC COLLECTIONS

Loveday Alexander, in attempting to answer the question “What is a gospel?” offers a compelling explanation of how the genre of the gospels cannot be simply equated with any of the extant instances of ancient high-literature genres. Alexander notes that early Christians such as Justin, Papias, and Clement all stressed “the continuity between tradition and text” in the gospels.<sup>1</sup> This early perspective comports with the later findings of the form critics, she explains, and in this vein, it is no stretch to see the four gospels as “performances” of the one gospel.<sup>2</sup> At the same time, she says, the gospels as *books* may not be simply equated with oral performance. Though the gospels exhibit many similarities with ancient biographies, she continues, “the precise literary form adopted by Mark’s performance of the Jesus story is hard to match in the Greek biographical tradition.”<sup>3</sup> Likewise, while the religious intensity and rich theological themes of the gospels betray a high degree of reliance on the “narrative modes” of the Old Testament (such as the story cycles of Samson or Elijah), she says, Hebrew narrative modes do not entirely account for the precise narrative patterns shared by the gospels. Wherever one looks, analogies are plentiful, and yet none may claim to be the equivalent of the gospel

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<sup>1</sup> Alexander, “What Is a Gospel?” 25.

<sup>2</sup> She notes (“What Is a Gospel?” 25) that “more recent narrative approaches to gospel criticism have demonstrated conclusively that the evangelists are much more than mere ‘editors’ or compilers,” but as discussed above, the conclusiveness of this narrational finding is prejudiced by the prior imputation of a certain kind of artistic literary intention to the evangelists.

<sup>3</sup> Alexander, “What Is a Gospel?” 27.

genre, the pre-existing genre in which the evangelists wrote.<sup>4</sup> Alexander's conclusion points the way forward, however schematically, and is worth citing at length:

So are we left with [the conclusion] that the gospels are unique? The answer in the end is probably, Yes and No. Many of the motifs that appear in the gospels can be paralleled in contemporary texts. . . . The way the tradition works is certainly not unique: folklore studies suggest a number of fruitful analogies. But what may be unique is the particular form this tradition takes when it is written down, a form whose external shape is strongly reminiscent of the Greek *bios* but whose narrative mode and theological framework (connectives, narrative structure, use of direct speech, intertextuality) owe much more to the Bible. . . . If this seems inconclusive, it may be because we have been asking the wrong kind of question. Gospel criticism for most of the past century has been dominated by the search for a pre-existent genre to *explain* (or explain away) the gospels, as if we were hoping to find the mould into which Mark (or whoever was the first to write the gospel down) poured his Jesus story. Unfortunately (or perhaps fortunately), no such genre has been discovered: and that suggests that it may be time to change the way we configure the question.<sup>5</sup>

How might we configure the question of the gospels' proper classification differently?

Following some suggestions from Alexander, it is worth considering some generic distinctions from folklore studies more carefully than recent genre critics have been willing to do, since these distinctions help to broadly define the functional role of the gospels in the first century. There are thus several avenues of inquiry that require some consideration, including the folkloric status of the gospels, their status as a genre, and the register variation that characterizes the gospel genre.

A functional definition of the gospel variety of texts, the gospel form, would ideally explain, however abstractly, both what a gospel is like and why someone would write a gospel in the first place. The first question, which involves a comparison of text types, is better answered from the perspective of genre; the second, which involves a

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<sup>4</sup> Focant (*Gospel of Mark*, 2) likewise notes that "the comparison [with the biography genre] has its limits and, in spite of partial parallels, none of the genres is suited to all the characteristics of a gospel."

<sup>5</sup> Alexander, "What Is a Gospel?" 29–30. Cf. Petersen, "Gospel Genre," 146–47.

comparison of situation types, is better answered from a register perspective. Together, these perspectives provide a working definition of the gospel form.

Considering a text variety in terms of genre need not be a formal exercise. Indeed, genre is a perspective on diatypic varieties, types of texts that vary according to use in context. To this end, then, I propose several sociolinguistic traits, both broad and specific, that help situate the gospels as socially functional texts. While the arguments raised in this chapter are necessarily programmatic when compared with the register analysis offered in subsequent chapters, they provide some important functional definitions necessary for understanding the gospel variety in distinction from other genre proposals discussed above, the biography hypothesis not least of all. Among the numerous possibilities for classification of the gospels, multiple indicators point toward the appropriateness and utility of describing their genre or literary type as *gospel*, and toward understanding this genre as designating what we might call—after establishing some basic definitions—folkloric collections about Jesus.

### **Can the Gospels Be Considered Folklore?**

The difference between *Hochliteratur* and *Kleinliteratur* as described by the form critics is an example of the attempt to outline a truly fundamental difference between general types of texts. There have been a number of potential categories and candidate criteria proposed as differentiators between major types of texts on the most general level. Some folklorists point to distinct levels of interpersonal involvement between producers and consumers of texts, with “games” and “arguments” being highly involved, and “historical fiction” like Tolstoy’s *War and Peace* being highly removed (Roger Abrahams, for

example).<sup>6</sup> Others rely on the social status of the participants in a text's context of production or reception (e.g., Devitt).<sup>7</sup> Others rely on the construal of authorial presence (such as Schmidt and Dibelius, as discussed above). Others rely on the relative atomicity or complexity of the text as comprising the most basic distinction (Bakhtin, for example).<sup>8</sup> Others rely on the distinction between spoken and written texts (e.g., Buchan, as well as Biber and Conrad).<sup>9</sup> Others point to the distinction between narrational and expository texts (e.g., Porter and Wishart, also considered by Biber and Conrad).<sup>10</sup> Still others rely on how much the situation of the producer and consumer aligns with the situation construed in the text (i.e., how congruently a text realizes its situational context) and the perfunctory nature of the social activity (e.g., Voloshinov).<sup>11</sup> One of the oldest and most continually applied distinctions, however, is the distinction between folklore and non-folklore (or alternatively, folk literature as opposed to high literature), which is often closely aligned with the spoken versus written distinction. In considering whether the gospels may be considered folklore or not, however, it is important that absolutism be set aside in favour of recognizing the inherently provisional and heuristic nature of all of these categorizations. The labels we apply to texts, especially when they involve broad generalizations, are necessarily synthetic labels, intended to capture many dimensions of variation on an intuitive and easily recognizable level. Thus, rather than establishing

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<sup>6</sup> See Abrahams, "Complex Relations of Simple Forms."

<sup>7</sup> Devitt, *Writing Genres*, 163.

<sup>8</sup> Bakhtin, "Problem of Speech Genres." Somewhat similarly, Pearson and Porter ("The Genres of the New Testament," 134) label primary genres as "forms."

<sup>9</sup> Buchan, "Folk Literature," 986; Biber and Conrad, *Register, Genre, and Style*, 26, 300–305.

<sup>10</sup> Biber and Conrad, *Register, Genre, and Style*, 309; Porter and Wishart, "Register Variation in Hellenistic Greek," 123.

<sup>11</sup> Voloshinov, *Marxism and the Philosophy of Language*, 20.

strictly delimited categories, a non-simplistic account must be given of where the gospels fit within a number of these bimodal continua, beginning with the distinction between folklore and non-folklore but also bringing into consideration a number of the most general transcultural patterns of register variation.

As demonstrated above, the early genre critics (Rénan and Votaw) shared with the form critics (Schmidt, Dibelius, and Bultmann) the view that the gospels are popular or folk texts, and this viewpoint “came to determine NT scholarship” on the subject.<sup>12</sup> In the aftermath of the Second World War, however, a shift occurred in this viewpoint. Indeed, one notes a sudden and near-total change in how the gospels are described following WWII. Bultmann does not disavow his pre-war stance that the gospels are folk texts, but he begins to emphasize almost exclusively the notion of *kerygma* as determinative of the gospel texts. Rather than the early Christian “folk” (i.e., the primitive church), it was a religious concept, *kerygma*, that controlled the tradition and its various forms. The language of *Kleinliteratur*, in turn, virtually disappears from the discussion, with the category of “folk literature” playing almost no role at all in the work of redaction critics such as Bornkamm, Conzelmann, and Marxsen. While Bornkamm, for example, notes the basic principle of synoptic studies that the gospels “do not fall into any category of the history of ancient literature,” nevertheless he does not call them *volkstümlich* (‘popular’) or *Kleinliteratur*, nor indeed does he make any reference to *Volk*.<sup>13</sup>

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<sup>12</sup> Byrskog, “Century,” 7–8.

<sup>13</sup> Bornkamm, “Sturmstillung,” 49. Cf. Boman (*Die Jesus-Überlieferung*) for a later work that attempts to mediate between the form critics and the ongoing changes in folkloristics, which he calls *der neueren Volkskunde*.

The newer genre criticism found in the work of Burridge, Talbert, Petersen, Collins, and others lacks a viable means of accounting for social context and function when compared with form and redaction criticism. Rather than refining the sociological focus of the form critics (whose “reconstructions largely outran available evidence,” as Buss puts it),<sup>14</sup> the sociological focus was mostly abandoned in genre criticism, though it was simultaneously taken up elsewhere, within social-scientific and to some extent rhetorical approaches.<sup>15</sup> It is unsurprising, then, that the basic sociological fact claimed by the form critics, namely that the gospels were popular or folk literature, was “discarded” as a matter of course in the new genre-critical work.<sup>16</sup> Where an early-twentieth century genre critic like Votaw could unequivocally distance the gospels from Greco-Roman high literature, calling them “propagandist writings,” or “memorabilia” that were “of the people, by the people, and for the people,”<sup>17</sup> the new genre critics disavowed this view, in large part because they were under the impression that such a distinction was no longer viable within folklore studies.<sup>18</sup>

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<sup>14</sup> Buss, *Changing Shape of Form Criticism*, 191.

<sup>15</sup> Cf. discussion of social-scientific criticism as a development of form criticism in Byrskog, “Century,” 2, 14–18. Also see Muilenburg (“Form Criticism and Beyond,” 18) on “conventional rhetorical practices.” As noted above, I do not delve into New Testament rhetorical criticism here because, in a number of ways, it is similar in its interests to literary criticism at the expense of a sociological focus (though with more consideration given to the way discourses affect audiences). As Bitzer (“Rhetorical Situation,” 2) explains about rhetorical criticism more broadly, “Typically the questions which trigger theories of rhetoric focus upon the orator’s method or upon the discourse itself, rather than upon the situation which invites the orator’s application of his method and the creation of discourse.”

<sup>16</sup> Talbert, *What Is a Gospel?*, 60.

<sup>17</sup> Votaw, “Gospels and Contemporary Biographies,” 46–47.

<sup>18</sup> Ironically, even Burridge’s most important indicator of biography, focus on the subject, was in fact viewed as an indicator of folklore before Burridge reinterpreted this phenomenon of focus on the main character with his threefold equivocation regarding the term *subject*. Cf. Propp, “Nature of Folklore,” 22; Alexander, “What Is a Gospel?” 18. Baum (“Biographies of Jesus,” 47), however, notes that “The Gospels bear more similarities to the popular Graeco-Roman biographies than to the cultivated Graeco-Roman biographies.” In his previous German version of this paper (Baum, “Biographien im alttestamentlich-rabbinischen Stil,” 551) the term he uses is *volkstümlich*.



Burridge claims that developments in folklore studies problematized the notion of a steady growth in oral tradition as conceived by the form critics,<sup>19</sup> and thus the idea that the gospels are *Kleinliteratur* is problematic. Perhaps the greatest objection to viewing the gospels as folklore has to do with the non-oral or written character of the gospels. Kelber, for example, argues that the writing of the gospels was an attempt to supplant oral tradition, and thus the two exist on opposite ends of a spectrum, since written tradition is fundamentally different from oral tradition.<sup>20</sup> But Kelber overstates the case by polarizing these options.<sup>21</sup> It suffices to note, as Byrskog says, that “it remains unclear to what extent the oral and the written word interacted in the various stages of transmission, redaction and aural reception and how this interaction influenced the literary types and forms of early Christianity.”<sup>22</sup>

The notion of orality, moreover, does not get at the heart of what *folk literature* or *folklore* designate, though orality is very often a marker of folklore.<sup>23</sup> As Dan Ben-Amos, a prominent folklorist, says already in 1971, “The criterion of oral tradition has become the last citadel of folklore scholars in defending the uniqueness of their materials.”<sup>24</sup> He

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<sup>19</sup> Burridge, *What Are the Gospels?*, 13.

<sup>20</sup> “Even if the gospel [of Mark] was meant to be recited or read aloud, its writing was nonetheless done in the absence of the hearers. Whatever their reactions to the recited text, they did not participate in its written formation, and they were hardly in a position to alter it. This substantial lessening of audience interference permits the writer to efficiently control both the text and its readers.” Kelber, *Oral and Written Gospel*, 115.

<sup>21</sup> Iverson, “Orality and the Gospels,” 80; Kim, “Hallidayan Approach to Orality and Textuality,” 117.

<sup>22</sup> Byrskog, “Century,” 13. For an in-depth review of the ongoing discussion of orality versus textuality in the gospels, see Iverson, “Orality and the Gospels.” Iverson notes that a print-oriented hermeneutic still reigns in gospel studies (99), and it seems likely that this will continue to be the case since only written gospels are extant.

<sup>23</sup> Again, one may find a similar point argued in Deissmann, *Light From the Ancient East*, 84.

<sup>24</sup> Ben-Amos, “Toward a Definition,” 8.

regards this viewpoint as imposing an ideal on what folklore often looks like in circulation without getting at what it is, for, “It is still necessary to ask, ‘What is it that circulates verbally and is transmitted through time within a distinct social entity?’”<sup>25</sup> Similarly, Albert Lord compares the terms *folk*, *popular*, *national*, and *primitive*, and finds each inadequate, opting instead for *oral*, though he notes this term, too, is subject to significant misunderstanding.<sup>26</sup> Alan Dundes thus notes that orality is a “common but not absolutely essential factor in defining folklore.”<sup>27</sup>

What, then, is the essential factor in defining folklore? What traits of the gospels might betray their status as high literature or folk literature? The answer is not as straightforward as simply pointing to some formal feature of the texts, but rather has as much to do with the literary and social contexts of the gospels as it does their specific linguistic configurations. Additional confusion comes from the fact that the way the form critics defined folklore is not the same as the way folklorists generally define it today—but this shifting *definition* does not mean that the form critics did not properly *recognize* folklore when they saw it. Certainly, it remains true that the distinction between high and low literature remains useful and well-established, and that fact has not changed since the days of the form critics.

Within folklore studies, in fact, there has always been a fundamental generic distinction between folk literature and high literature, not least of all because folklore studies is specifically the study of the former as opposed to the latter.<sup>28</sup> The shift in

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<sup>25</sup> Ben-Amos, “Toward a Definition,” 9.

<sup>26</sup> Lord, *Singer of Tales*, 6–7.

<sup>27</sup> Dundes, *Holy Writ as Oral Lit*, 5. He documents several different written folklore genres with examples on 5–8.

<sup>28</sup> The distinction between high and folk literature was one of “the major literary findings of this

definition over the last century had as much—if not more—to do with political upheaval around the academy as it did with scholarship within the academy. As one folklorist explains as recently as 2014, “Times have changed” since the early decades of the twentieth century, “but the core subjects of folklore studies remain.”<sup>29</sup>

This claim that the high and folk literature distinction remains definitive in folklore studies may seem surprising to gospel critics, given all that has transpired since the form critics first took up the notion of *Volk*-texts in the early 1900s, especially because, since that time, there was a definite and concerted effort within folklore studies to move away from the old language of *Volksleben* and its related categories and terminology. This shift took place because, for many folklorists, *Volkskunde* (‘folklore studies’) was seen as having a compromised heritage due to the way it was employed in the Third Reich, from 1933–45. This heritage requires some brief rehearsing in order to appreciate the dramatic change that took place and the impact this change must have had on gospel criticism as it transitioned in focus from form to redaction.

Folklore studies or *Volkskunde*, with its roots in German romanticism, first came to expression in *Germanistik* or German Studies, part of the larger German philological tradition, and *Volkskunde* was soon to follow. Jacob Grimm is often referred to as the founding father of both disciplines,<sup>30</sup> *Volkskunde* and *Germanistik*, though the first chair of German studies at Berlin University was given to Karl Lachmann, who was already a

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[i.e., twentieth] century”; Buchan, “Folk Literature,” 987. This finding was actually quite a bit older, however, going back at least to the Brothers Grimm, if not Herder and the other early Romanticists.

<sup>29</sup> Naithani, *Folklore Theory in Postwar Germany*, 27.

<sup>30</sup> Because of their enormous influence on the field, it is “customary,” Buchan (“Folk Literature,” 985) explains, “to mark the beginnings of folk literature criticism with the Brothers Grimm.” Cf. Naithani, *Folklore Theory in Postwar Germany*, 11.

professor of classical philology and hence led German Studies to develop into an essentially philological field examining modern German.<sup>31</sup> Folklore studies, by contrast, took on a different emphasis, largely as a result of the Grimms' collection of fairytales.<sup>32</sup>

This focus, before WWII, constituted a "grand theory" unifying the field of folkloristics. This grand theory was the notion, usually attributed to Herder but popularized especially by the Brothers Grimm, of the *Volk*, the peasantry who retained, in their simplistic and fantastical traditions, the authentic spirit of a nation, a people. Folklore remained fixated for nearly two centuries on peasant folk culture so understood.<sup>33</sup> Thus the definition of folklore at play during the time of the form critics assumed that, as folk literature, the gospels were expressive of the core experience of primitive Christians.

The shift away from the grand theory was complicated,<sup>34</sup> but it was especially motivated by the desire to distance the field from any perceived similarity to the way National Socialism in Germany had mobilized folklore material as propaganda. According to Dow, the war mobilized the nationalist focus of folklore studies. He notes, "The years of National Socialism in the German Reich allowed a decidedly fascist discipline to add race and nation to the theoretical mixture of peasant culture."<sup>35</sup>

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<sup>31</sup> Naithani, *Folklore Theory in Postwar Germany*, 11–12.

<sup>32</sup> "The frame of 'field and folk' that the Brothers applied to the tales they presented created new value for the tales," and this value was more nationalistic than the philological field of *Germanistik*. Naithani, *Folklore Theory in Postwar Germany*, 17.

<sup>33</sup> Dow, "No Grand Theory," 56.

<sup>34</sup> "The movement has been from grandiose theory to origin and diffusion study to an emphasis on the performer, context and function, and communicative processes." Buchan, "Folk Literature," 986.

<sup>35</sup> Dow, "No Grand Theory," 56–57.

The defeat of the Third Reich was viewed by many as the triumph of liberalism over cultural nationalism, two political principles which had developed in opposition to one another during and beyond the Romantic period in England and Germany, respectively.<sup>36</sup> England is traditionally identified with liberalism while Germany is identified with nationalism. As Kaiser explains, “The traditional historical explanation for this is the differences in political development between the two countries. In short, at the beginning of the nineteenth century, England was a unified political state, while Germany was striving to become one.”<sup>37</sup> Though this bifurcation may be simplistic (and Kaiser attempts to nuance it), it remains helpful in explaining why folklore’s grand theory of culture began to be perceived as problematic following the war.<sup>38</sup>

The major problem later scholars saw with folk concepts of culture was their inherent nationalism. In liberalism, culture is essentially a private matter. Thus, with the Allied victory over nationalism in the Second World War, culture was liberalized (so the story goes), and its significance became a matter of private desire and special interest groups. In short, culture ceased to “matter” in the public sphere as a means to pursue universal reason. Without this perceived connection to universal reason as a moral imperative attached to cultural analysis, it is no wonder that the “grand theory” of folklore evaporated. In its absence, scholars came to mourn the pitiful state of folklore

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<sup>36</sup> Kaiser, *Romanticism, Aesthetics, and Nationalism*, 3.

<sup>37</sup> Kaiser, *Romanticism, Aesthetics, and Nationalism*, 20.

<sup>38</sup> According to Kaiser (*Romanticism, Aesthetics, and Nationalism*, 22), “Taken to their extreme logical outcomes, liberalism and cultural nationalism seem inherently incompatible. But in fact what characterizes Schiller and subsequent German Romantics and philosophers is the conviction that *Bildung*, the process of autonomous self-development, could and should occur simultaneously for both the individual and the political state.” He notes further, “This idea of a joint development of the individual and the state is baffling to the English tradition of liberalism” (22), though it would likely strike a Catholic solidarist in the tradition of Heinrich Pesch as deeply reasonable.

studies as an existential crisis for the field—though a net positive for their respective nations, they believed.<sup>39</sup> Folklore under cultural nationalism had as its subject matter culture, understood as the symbiotic relationship between individual and state, wherein national culture constitutes the people. Under cultural nationalism, a nation (*Volksstaat*) is comprised of its people (*Volk*). Since the *Volk* constitute the nation, the end of the Third Reich and its brand of nationalism seemed to naturally imply the end of a particular conception of the German *Volk* (to be replaced with something less problematic), and apparently the end of *Volk* as a viable object of study beyond the more politically neutral philological interests of *Germanistik*, though neither field escaped the postwar political backlash.

This developing taboo necessitated a change in focus and a change in terminology. Beginning in the 1960s, increased scrutiny regarding the National-Socialist appropriation of folkloristic material for its propaganda led to overwhelming pressure on departments of folklore studies to rebrand themselves and their object of study. In 1960, for example, Albert Lord said that calling oral epics *folk* epics carries on “a nineteenth-century concept of composition by the ‘folk’ which has long since been proved invalid.”<sup>40</sup> This “folk” terminology naturally meshed with the Romantic concept of national identity, and thus folk or oral epics were sometimes referred to as national epics. As Lord explains,

The fever of nationalism in the nineteenth century led to the use of oral epics for nationalist propaganda. The poems glorified the heroes of the nation’s past; they depicted the struggles of the nation against outside foes. Hence the hero emerged

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<sup>39</sup> Geiger et al., eds., introduction to *Abschied vom Volksleben*, 8–9. Cf. Dow “No Grand Theory,” 59–60.

<sup>40</sup> Lord, *Singer of Tales*, 6.

as a ‘national’ hero, and the poems themselves were labeled ‘national’ epics. . . . As a term to designate oral epic ‘national’ is woefully inadequate and an insidious imposter.”<sup>41</sup>

As a consequence of intensifying criticism, every single *Volkskunde* department in Germany ended up re-labelling itself to *Kulturanthropologie* (‘cultural anthropology’), *Europäische Ethnologie* (‘European ethnology’), *Empirische Kulturwissenschaft* (‘empirical cultural studies’), or something similar.<sup>42</sup> Dow points out that “the term *Volkskunde*, as well as its use in the title of university departments, has for the most part been abandoned, along with any semblance of a grand theory.”<sup>43</sup> According to Naithani, both *Volkskunde* and *Germanistik* “underwent a period of intense critique of the disciplinary history and consequently changed.”<sup>44</sup> *Germanistik* expanded its canon of literary figures, and scholars came to be concerned more broadly with *Literaturwissenschaft*, while *Volkskunde* morphed into more of a “social-scientific discipline concerned with the everyday culture of the common people.”<sup>45</sup>

In the 1970s, a collection of essays entitled *Abschied vom Volksleben* (Goodbye to Folk-life) appeared, in which the authors find it necessary to say goodbye to certain aspects of their field “that can now only be of ideological-critical interest.”<sup>46</sup> What was wrong with *Volksleben*, from their perspective, that demanded a collective “Goodbye”? “Despite all of its harmlessness,” they claim, “*Volksleben* also contains assumptions of organic unity, of uniformity, of unbroken continuity, of a realm marked off from the rest

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<sup>41</sup> Lord, *Singer of Tales*, 7.

<sup>42</sup> Dow, “No Grand Theory,” 59; Naithani, *Folklore Theory in Postwar Germany*, 20.

<sup>43</sup> Dow, “No Grand Theory,” 55–56.

<sup>44</sup> Naithani, *Folklore Theory in Postwar Germany*, 21.

<sup>45</sup> Naithani, *Folklore Theory in Postwar Germany*, 21.

<sup>46</sup> Geiger et al., eds., introduction to *Abschied vom Volksleben*, 8.

of society,” and such a thing is empirically problematic.<sup>47</sup> This conception of culture they describe fits that of the cultural nationalism described by Kaiser, who says, “According to the theory of cultural nationalism all aspects of culture are or should be part of a common culture, which, by definition, provides the basis of unity [i.e., a shared sense of rationality and values] for the nation.”<sup>48</sup> Within the realm of gospel studies, we may note, it was at this very moment that New Testament scholars became “theologically open and methodologically ready for genre criticism,” according to Talbert.<sup>49</sup>

Abandoning the cultural-nationalist understanding of culture is not without its drawbacks, however, and Kaiser notes that “for liberalism, culture becomes a problematic term that can be assimilated either to public reason or individual desire.”<sup>50</sup> The tension between public reason and individual desire, in turn, manifests in two new ways of redirecting and renaming departments of folklore in West Germany. The change in focus involved focusing on contemporary cultural units, whether those of (1) subnational groups—evidencing the subjection of culture to individual or small-group desire—or (2) supranational entities—evidencing the subjection of culture to public or universal reason (e.g., European culture, African culture, etc.). As early as the years immediately following the war, gospel studies saw a shift in focus to the communities of the redactors, not primitive Christianity as a whole, and this shift was in keeping with the same tendency in folklore studies.

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<sup>47</sup> Geiger et al., eds., introduction to *Abschied vom Volksleben*, 9.

<sup>48</sup> Kaiser, *Romanticism, Aesthetics, and Nationalism*, 25.

<sup>49</sup> Talbert, *What Is a Gospel?*, 11.

<sup>50</sup> Kaiser, *Romanticism, Aesthetics, and Nationalism*, 25.



Scholars within folklore, especially those who did not witness the shift described here, tend to be uninformed and uninterested in the history of folklore scholarship according to Dow, and within gospel studies, we see a similar reticence if not hostility to consider seriously the claims of the form critics that the gospels are a kind of folklore.<sup>51</sup> “The rejection of a grand theory, however troublesome it was,” Dow claims, “has led to a kind of dilettantism in the name of a broader understanding of culture.”<sup>52</sup> By turning aside from the grand theory of the authentic peasant culture contained in folklore, folklore itself as a field of research has lost most of its orientation towards solving conceptual problems, resulting in “diffuseness” and “dispersion instead of a broadened concept of culture.”<sup>53</sup> Thus, “to a very large degree, present instructional and research practices represent a reaction to, and rejection of, one particular theory for folklore in this part of Europe.”<sup>54</sup>

These fundamental changes are reflected indirectly in biblical studies as we have seen in previous chapters. The folklore of the form critics was defined by this grand theory, which the academy has almost totally rejected. The pre-war insistence that the gospels were popular, folk texts consequently gave way to a shift in focus onto the

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<sup>51</sup> Cf. Dow, “No Grand Theory,” 60. For some indication of just how significant the political facts have been in the decline of form criticism within gospel criticism, Walsh is reticent even to cite the form critics, lest she should acknowledge and thus validate their academic credentials. She (*Origins of Early Christian Literature*, xix) says, “At times, I cite scholars within this monograph who have been accused of or charged with crimes and other serious offenses, or who have known ties to prejudiced organizations (e.g., the National Socialist Party in Germany). It is my strong preference not to offer these individuals professional acknowledgment given the nature of their actions and associations. That said, it would be intellectually misleading for me to omit entirely reference to certain works and persons, particularly as it pertains to my critique of German Romanticism and its legacies of anti-Semitism and racism. Therefore, I have endeavored only to cite such individuals when absolutely necessary to my argument and the conventions of the field.”

<sup>52</sup> Dow, “No Grand Theory,” 60.

<sup>53</sup> Dow, “No Grand Theory,” 59.

<sup>54</sup> Dow, “No Grand Theory,” 55.

redactors who made specific decisions in producing the gospels and away from the “folk” who gave rise to the text.<sup>55</sup> The goal was no longer to understand the authentic spirit of primitive Christianity (or to some extent the historical developments that gave rise to that spirit) but rather the specific small-community social context of the redactor or, increasingly over time, the individual motivations and sensibilities of the redactor/author himself.

While the postwar period in West Germany saw terms like *Volk* become taboo, a fascinating dimension of this shift in folklore studies is the fact that Soviet folkloristics did *not* abandon the idea of the literature of the *Volk* as the authentic expression of the people.<sup>56</sup> On the contrary, in East Germany under communism, the term was once again an important piece of propaganda for the state. Because East Germany “was a peoples’ state, *der Volksstaat*, [conducting] its business in the name of the people, *das Volk*,” Naithani explains, “the word thrived, but its meaning had been changed. Now it did not mean the rural and ordinary people, but the working classes who had for the first time come to determine the course of history.”<sup>57</sup> Not until after the Berlin Wall came down in 1989 did the final German academic venue for folklore studies, Humboldt University’s *Seminar für Volkskunde*—which had been on the Eastern side of the wall—get renamed to the *Seminar für Europäische Ethnologie* as East Germany came up to speed with what

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<sup>55</sup> Lord (*Singer of Tales*, 8) notes a similar situation in addressing the Homeric authorship problem.

<sup>56</sup> Here I rely especially on several of Propp’s influential essays collected in *Theory and History of Folklore*. Though these betray apparent hat-tipping to the regime under which he wrote, I am not in a position to evaluate Propp’s sincerity on these points.

<sup>57</sup> Naithani, *Folklore Theory in Postwar Germany*, 23. Though obviously not all Soviet scholarship used the German term, those in East Germany would have.

had been happening in the West for the last three decades.<sup>58</sup> The reunified Germany, in the wake of both left and right regimes, appears almost totally opposed to the old terminology of folkloristics with its implied national subject matter, opting instead for a broader focus on European ethnology.

It is likely no mere coincidence that the decline of form criticism's view of the gospels as being essentially folklore occurred simultaneously with these massive political changes. The situation is of course far more complex than the goings on in folklore departments across German-speaking regions, and yet the political forces at play in this shift leave open the question of whether the gospels should still be considered to be folk literature rather than high literature. Of course, such a determination must be based on current models of folklore, not those of the prewar era.

In the aftermath of the grand theory of the Brothers Grimm, folklore has diverged into three major critical approaches, the structuralist (e.g., Vladimir Propp), the oral-cultural (e.g., Lord), and the contextualist, especially influenced by Malinowski.<sup>59</sup> The structuralist approach represented by Propp's "The Nature of Folklore" gives an illuminating example of Soviet postwar scholarship and a telling indicator of the way the older grand theory served state interests. For Propp, language provides a fitting analogy for folklore: language is created by no one and everyone at the same time.<sup>60</sup> In this work,

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<sup>58</sup> Naithani, *Folklore Theory in Postwar Germany*, 23.

<sup>59</sup> These categories are found in Buchan, "Folk Literature," 985–86. Cf. Lord, *Singer of Tales*; Malinowski, *Scientific Theory of Culture*; Propp, "Nature of Folklore."

<sup>60</sup> Propp ("Nature of Folklore," 7) explains how it is challenging to grasp how folklore could arise from a group, and yet we recognize the very same thing obtains in the case of language. He says, "Brought up in the traditions of literature, we are often unable to conceive that a poetical work can have arisen not as a literary work arises when created by an individual. It always seems to us that someone must have been the first to compose it. Yet it is possible for poetical works to arise in completely different ways, and the

the basic distinction between high and folk literature is defended in stark terms. A

fundamental distinguisher is the exerted presence or absence of an author. Propp notes,

Folklore possesses a number of features so sharply differentiating it from literature that methods of literary research are insufficient for solving all its problems. One of the most important differences is that literary works invariably have an author. Folklore works, on the contrary, never have an author, and this is one of their specific features.<sup>61</sup>

While this formulation is overly rigid, the admission of a more complex picture emerges when Propp notes that “Literature and folklore overlap partially in their poetic genres.”<sup>62</sup>

Consequently, he speaks of “reflected and refracted folklore” in larger and more complex ancient texts.<sup>63</sup> Nevertheless, the distinctness of folklore remains essential to the task of proper classification for Propp, such that one ought to recognize different types of genres for high and low literature. “There are genres specific to literature (for example, the novel) and to folklore (for example, the charm),” he explains, “but both folklore and literature can be classified by genres, and this is a fact of poetics. Hence there is a certain similarity in some of their tasks and methods.”<sup>64</sup>

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study of those ways is one of the most fundamental and complex problems of folklore. I cannot go into this problem here and will only mention that in its origin folklore should be likened not to literature but to language, which is invented by no one and which has neither an author nor authors. It arises everywhere and changes in a regular way, independently of people’s will, once there are appropriate conditions for it in the historical development of peoples.” On language, Saussure (*Course in General Linguistics*, 10) says, “It belongs both to the individual and to society.”

<sup>61</sup> Propp, “Nature of Folklore,” 6.

<sup>62</sup> Propp, “Nature of Folklore,” 6.

<sup>63</sup> “The study of such ancient works of literature as the Egyptian *Book of the Dead*, the myth of Gilgamesh, the myths of ancient Greece, Classical tragedy and comedy, etc., is indispensable for the folklorist. All this is not folklore, pure and simple; it is reflected and refracted folklore, but if we succeed in making a correction for the ideology of priests, for the consciousness of a new state and class, for the specific quality of new literary forms developed by this consciousness, we will be able to see the folklore basis behind this motley picture.” Propp, “Nature of Folklore,” 13.

<sup>64</sup> Propp, “Nature of Folklore,” 6.

Both the oral-cultural approach to folklore as well as the contextualist had a primarily American academic context, and in such a context the older grand theory was viewed as problematic in even broader terms (though the German reluctance to retain the terminology of *Volksleben* was not paralleled in an American reluctance to speak of “folklore”). On the American scene, the rejection of nationalism was not as prominent as the rejection of totalitarianism, in particular manifested within and part of the Cold War. Jones notes in this regard that it was not only National Socialism, but all three of the major twentieth-century superpowers of the East (China, Russia, and the former German Reich) whose use of folklore was found to be increasingly problematic in Western eyes.<sup>65</sup>

The oral-cultural approach is best exemplified by Lord’s *Singer of Tales*. Lord, in pursuing the work of his teacher Milman Parry,<sup>66</sup> sought to solve the Homeric Problem, partly analogous to the Synoptic Problem, and he recognized that a false dichotomy reigned where more complex categories were warranted. As Harry Levin (the editor for the series in which Lord’s *The Singer of Tales*) explains regarding Lord’s work, “That problem may have remained unsolved for centuries because it was irrelevantly formulated: because, on the one hand, a single literate author was taken for granted and, on the other, the main alternative was a quasi-mystical belief in communal origins.”<sup>67</sup> Based on analysis of the oral epics of nonliterate Slavic bards, Lord came to recognize

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<sup>65</sup> Jones (“Applying Folklore Studies,” 10) says, “A spate of books and articles appeared in the 1960s and 1970s warning against the perversion of folklore research for political ends,” he says, “holding up as examples Nazi Germany’s exploitation of the Aryan myth, Soviet Russia’s glorification of its power elite as heroes, and Red China’s indoctrination of children in its government’s philosophy through folk songs, dance, and puppetry.” Cf Naithani (*Folklore Theory in Postwar Germany*, 23), who says, “In the reunified Germany one wishes to disassociate not only from the legacies of Romanticism and Nazism, but also from that of communism.”

<sup>66</sup> Cf. Iverson, “Orality and the Gospels,” 73–74.

<sup>67</sup> Lord, *Singer of Tales*, preface (no pagination).

the act of composition as at once an act of transmission and an act of creation, “composition *during* oral performance.”<sup>68</sup> For Lord, oral composition does not merely involve repetition of wordings memorized by rote, nor does it mean free improvisation, nor again the simple process of retelling that inevitably introduced errors or distortions through lapses in memory, exaggerations, etc. “An oral poem,” he explains, “is not composed *for* but *in* performance.”<sup>69</sup> The main insight Lord seeks to apply to his analysis of Hellenistic and Slavic epics is the idea that a tradition might develop and change not only on the basis of lapses of memory or willful change but also in response to the constraints imposed by the traditional art itself.

Lord’s oral-cultural approach (also called the Parry-Lord theory) had a notable impact on gospel studies at the time, as exemplified in his 1978 essay, “The Gospels as Oral Traditional Literature,” where he argues that “the Synoptic Gospels exhibit certain characteristics of oral traditional literature.”<sup>70</sup> The most telling feature he identifies is their variability. “They have the appearance,” he claims, “of three oral traditional variants of the same narrative and non-narrative materials.”<sup>71</sup>

Based on work stemming from Malinowski, folklore in the second half of the twentieth century came to be increasingly defined on the basis of its situational context, whereby folklore came to be understood as an artistic action that takes place according to

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<sup>68</sup> Lord, *Singer of Tales*, 5.

<sup>69</sup> Lord, *Singer of Tales*, 13.

<sup>70</sup> Lord, “Gospels as Oral Traditional Literature,” 90.

<sup>71</sup> Lord, “Gospels as Oral Traditional Literature,” 90. In the same volume, Talbert (“Oral and Independent”) argues in response that oral characteristics show up even in written compositions. While Lord’s work differed in many respects from that of the form critics, it may be overstating the case for Iverson (“Orality and the Gospels,” 74) to claim that “Parry’s and Lord’s research had important ramifications for challenging form-critical assumptions, as well as for understanding Synoptic origins and relationships.”

cultural conventions. Based on ethnographic observation, Malinowski argues in his *Myth in Primitive Psychology* (a pre-WWII text that became increasingly prominent in the postwar period) that, in fact, different types of narrative do have different functions depending on their “context of situation,” and these narratives need to be considered in light of their distinct situational functions within their cultural context, as opposed to a universalizing literary-generic typology.<sup>72</sup> “In other words,” as Dan Ben-Amos explains the contextualist approach, “the definition of folklore is not merely an analytical construct, depending on arbitrary exclusion and inclusion of items; on the contrary, it has a cultural and social base [defined in terms of] the text, texture, and context of the forms.”<sup>73</sup> The shift toward contextualism in folklore studies positively reinforced the move away from viewing folklore as the expression of a folk spirit by introducing more precision into the description of the groups (not conceived as nations) who create and use folklore.

Ben-Amos’s influential definition of folklore, in his *Toward a Definition of Folklore in Context*, thus states that “Folklore is artistic communication in small groups.”<sup>74</sup> Accordingly, he views folklore as fundamentally a contextualized communicative process rather than a set of static features either of text or performance.<sup>75</sup>

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<sup>72</sup> Malinowski (“Myth,” 121–22) says, “Folk-lore, these stories handed on in a native community, live in the cultural context of tribal life and not merely in narrative. By this I mean that the ideas, emotions, and desires associated with a given story are experienced not only when the story is told, but also when in certain customs, moral rules, or ritual proceedings, the counterpart of the story is enacted. And here a considerable difference is discovered between the several types of story.”

<sup>73</sup> Ben-Amos, “Toward a Definition,” 10. Cf. Dundes, “Text, Texture, and Context.”

<sup>74</sup> Ben-Amos, “Toward a Definition,” 13. Though Ben-Amos gave this definition several decades ago, it is still reflected in recent undergraduate folklore handbooks, such as McNeill, *Folklore Rules*, 17–18, n. 4.

<sup>75</sup> Ben-Amos, “Toward a Definition,” 14.

“It is possible,” he explains, “to distinguish three types of relations between the social context and folklore: possession, representation, and creation or re-creation.”<sup>76</sup> In its *possession* aspect, folklore in some sense involves the shared knowledge or “lore” of a people or folk, their common intellectual property, in some sense, whether as the sum total of their knowledge (to which no one person can lay claim), the popular knowledge every mature member of a group possesses, or else the collective ritual actions that every member of the group participates in. Regarding representation, Ben-Amos notes that many definitions regard folklore as the representation of emotional or psychological experience. And finally, he notes that the notion of communal creation has largely been replaced by the concept of communal re-creation.<sup>77</sup> Communal re-creation is likely a better description of the circumstances behind the writing of the canonical gospels than the idea that a “Johannine school,” for example, created the Gospel of John. The social context of folklore, in turn, is the “small group,” which could be as small as a family and as large as a tribe, though a given instance of folklore is almost invariably attributable to an individual who is re-creating the group’s art.<sup>78</sup>

Barre Toelken, in *The Dynamics of Folklore* (1979), further claims that the contextualist approach is “the most prominent approach to folklore in recent years,” to the extent that “contextual perspectives are demanded of all folklorists today. . . . They all take contextual evidence into consideration as a standard obligation.”<sup>79</sup> Toelken operates under the fundamental assumption that “there must be some element all folklore has in

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<sup>76</sup> Ben-Amos, “Toward a Definition,” 6.

<sup>77</sup> Ben-Amos, “Toward a Definition,” 7–8.

<sup>78</sup> Ben-Amos, “Toward a Definition,” 12.

<sup>79</sup> Toelken, *The Dynamics of Folklore*, 5–6.



common (or else we could not lump it all together),” and he identifies that element as its particular form of dynamism, or, more precisely, its “variation within a tradition.”<sup>80</sup> He thus describes the “twin laws of folklore process” as being the conservative and the dynamic forces; the conservative force is what multiple iterations of the same tale or song or joke have in common, and the dynamic force is what new performers and changing context bring to bear upon this common element.<sup>81</sup>

Toelken explains as well that sacred, moral, or religious matters (such as “myths,” in this specific sense) are less open to change, and thus the conservative force operates more prominently. “Although it can be easily demonstrated that myths do in fact change through time,” he explains, “the attempt on the part of the believer is to transmit them intact. They are not to be tampered with or rearranged, and often a special priesthood provides direct protective and conservative custody. Stylistic variation is suppressed or discouraged, for truth is not believed amenable to artistic manipulation.”<sup>82</sup> All traditional material, Toelken explains, can be located along a spectrum between extreme dynamism (such as a humorous story you share with your friends) and extreme conservatism (such as the Lord’s Prayer, which Christians all over the world recite in very traditional form—though even here there is an element of dynamism insofar as different languages come into play, for example, and the Father might be asked to forgive “debts” or “transgressions,” etc.).<sup>83</sup>

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<sup>80</sup> Toelken, *The Dynamics of Folklore*, 7.

<sup>81</sup> Toelken, *The Dynamics of Folklore*, 39. He continues, “Conservatism refers to all those processes, forces, and attitudes that result in the retaining of certain information, beliefs, styles, customs, and the like, and the attempted passing of those materials, essentially intact, through time and space in all the channels of vernacular expression.”

<sup>82</sup> Toelken, *The Dynamics of Folklore*, 39–40.

<sup>83</sup> Toelken, *The Dynamics of Folklore*, 40. He continues, “Myths, whose function in most cultures

In our current context, then, the grand theory of folklore that underpinned the form critics' application to the gospels of the term *Kleinliteratur* has been almost wholly set aside. Nevertheless, the distinction between high literature and folk literature continues to be definitive of the field of folklore studies, even if its theoretical justification has been relocated from the "soul of the nation,"<sup>84</sup> as it were, to the contextualized function of certain kinds of artistic performances. Even the English terms remain the same (though *Volk* terminology has largely been replaced in German contexts). As Buchan explains, "These terms, 'folk' and 'high' literature, though not without drawbacks because of their inherent connotations, correspond to the established usage in German of *Volksliteratur* and *Hochliteratur*."<sup>85</sup>

What, then, can we make of the label *folklore*, its traits, and its applicability to the gospels? Alan Dundes, in *Holy Writ as Oral Lit: The Bible as Folklore* (1999), argues that folklore is evidenced by "the basic distinctive criteria" of "multiple existence and variation."<sup>86</sup> For Dundes, therefore, the entire Bible is "oral literature" in the sense that it is "codified oral tradition, or codified folklore."<sup>87</sup> He baulks at Lord's mistake in calling the gospels myths: "The Gospels are clearly legends, not myths, if one accepts the definition of myth as a sacred narrative explaining how the world and humankind came to

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is to provide dramatic experiential models of protected truths and laws which would otherwise be very abstract, are most likely to be closer to the conservative end of our scale. Jokes and other kinds of orally transmitted materials, whose function is largely fictional and pleasurable, are likely to be closer to the dynamic end."

<sup>84</sup> As Hoffmann-Krayer ("Naturgesetz," 60) describes in 1903, "Die Volksseele" ('the soul of the people').

<sup>85</sup> Buchan, "Folk Literature," 976.

<sup>86</sup> Dundes, *Holy Writ as Oral Lit*, 2. And again he notes (19), "oral tradition by its very nature has variation as one of its principal defining characteristics."

<sup>87</sup> Dundes, *Holy Writ as Oral Lit*, 12.

be in their present form, whereas a legend is a narrative told as true set in the postcreation world.”<sup>88</sup> He affirms, “the Bible consists of orally transmitted tradition written down. Certainly there were collations, ‘literary’ emendations, and editorial tampering, but the folkloristic component of the Bible remains in plain sight even if blind scholars have failed to recognize it as such.”<sup>89</sup> As evidence, he enlists numerous parallel texts, claiming, “virtually every major event in both the Old and New Testaments exists in at least two versions.”<sup>90</sup> As a salient example, he compares the contemporary Anglo-American version of the Lord’s Prayer to the versions in Matthew, Luke, and in its closest Markan parallel. None of the four versions are precise matches, and the contemporary version is in fact a kind of harmony of the others. He concludes, “Perhaps the reader is somewhat surprised to discover that the version of Lord’s Prayer so commonly known is not found with precisely the same identical wording in the Bible. This is a prime instance of how oral tradition has been adjudged superior to the written text. It is the oral version, after all, that is recited, not the written versions in Matthew, Mark, and Luke.”<sup>91</sup>

In a similar manner, in order to maintain the historical and chronological accuracy of each of the gospel accounts, one must assert that Jesus in fact cleared the temple in

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<sup>88</sup> Dundes, *Holy Writ as Oral Lit*, 18.

<sup>89</sup> Dundes, *Holy Writ as Oral Lit*, 20. Immediately softening, however, he notes, “Calling scholars ‘blind’ may be too harsh a judgment. From a historical perspective, it is not hard to discover why students of the Bible might not want to recognize or acknowledge its folkloristic nature. It turns out that studying the content of the Bible could prove to be a risky proposition, definitely dangerous to one’s health or professional standing.” He has in mind here numerous examples of scholars who have lost their positions and livelihoods (if not even more) for publishing unauthorized views. Having briefly surveyed the disavowal of folklore’s grand theory that took place especially in the 60s and 70s, additional confirmation of Dundes’s point is evident. The form critics and their *Volk* terminology, in short, have been associated with National Socialism, thus exposing an additional deterrent for scholars in Europe who wished to explicitly describe the gospels as a kind of folklore. As pointed out above, Walsh is an example of someone who will only grudgingly admit to their academic credentials.

<sup>90</sup> Dundes, *Holy Writ as Oral Lit*, 21.

<sup>91</sup> Dundes, *Holy Writ as Oral Lit*, 104.

Jerusalem of moneychangers twice during his ministry, even though none of the gospels tells us that he did so. As Dundes explains, “The folk adaptation of materials from the Bible constitutes yet another aspect of the study of folklore and the Bible. This explains why, for example, the folk conceptualization of the life of Jesus draws upon elements from all four Gospels to create a traditional composite story that corresponds in all its detail to no one of them.”<sup>92</sup> What is true of contemporary use of the Bible is true because of the fact that the gospels exhibit the two major criteria of folklore that Dundes describes, namely multiple existence and variation that cannot be attributed to scribal tendencies alone. If we had only one extant gospel, it would be the definitive account, and yet we have different accounts that are obviously different versions of the same basic story.<sup>93</sup> As such, these versions may or may not be susceptible to harmonization, depending on what any given individual finds plausible. Buchan’s description of folklore, in general, thus applies to the gospels, when he states, “The types of folk literature, in short, achieve multiformity, with the individual versions being the contextually and culturally determined multiforms of the typic essence.”<sup>94</sup> The gospels, therefore, are a kind of folklore insofar as they appear, through the dual qualities of multiformity and variation, to be largely comprised of text that was once oral tradition.

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<sup>92</sup> Dundes, *Holy Writ as Oral Lit*, 105.

<sup>93</sup> “There are simply too many variations in the four Gospels to list them all. It would be laborious and tedious to do so. Moreover, it is really not necessary to mention them all to prove that we are dealing with four versions of one basic narrative, versions that were once in oral tradition and that even after being recorded continue to exhibit telltale variation. The variation cannot be explained simply as resulting from scribal errors or mistranslations. There are fundamental differences in the four versions, differences that are entirely to be expected when encountering oral tradition or what was once oral tradition”; Dundes, *Holy Writ as Oral Lit*, 105.

<sup>94</sup> Buchan, “Folk Literature,” 983.

There are three common reservations to describing the gospels as folklore. Some, as noted, point out that the very fact that the gospels are written down prevents us from classifying them as folklore, but we have already seen that folklore may be written down. As noted above, Ben-Amos is clear that describing folklore as oral does not fully exhaust the functional category. Buchan likewise agrees that folk literature is typically performed instead of written down,<sup>95</sup> and yet, he continues, “That of course is not to say that it never reaches manuscript or print; naturally it does, but that does not diminish its status as folk literature; it does not suddenly metamorphose into high literature, for the material still continues being transmitted by the traditional verbal processes”—i.e., a joke will continue to be told, and the gospel, as it has been “performed” in the canonical gospels, will continue to be preached.<sup>96</sup> Even if the text eventually ceased being performed in this sense—though it is by no means clear this has happened—what was once written down remains a written piece of folklore. The idea that the act of writing fundamentally alters the text (an argument made by Kelber, as noted above), “is a faulty premise,” Dundes explains, for,

An oral proverb once written down does not then magically cease to be a proverb. Once a proverb, always a proverb! A legend once written down does not stop being a legend. The point is that if the Bible was once folklore, why is it not still folklore? Just because it was written down does not automatically negate its original folkloristic nature.<sup>97</sup>

If the fact that the gospels are written, not oral texts is one of the chief objections to viewing them as folklore, another major objection is the suspicion that folklore is less

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<sup>95</sup> “Where high literature relies primarily on the written word, folk literature relies primarily on the performed word”; Buchan, “Folk Literature,” 977.

<sup>96</sup> Buchan, “Folk Literature,” 976.

<sup>97</sup> Dundes, *Holy Writ as Oral Lit*, 9.

historical than forms of high literature, which, if true, renders untenable for many the identification of biblical texts with folklore. However, this viewpoint is simply the result of a mistaken bias toward trusting only “official” and documented sources.<sup>98</sup> As Toelken explains,

In the common understanding of many people, the terms [folklore and myth] have come to mean ‘misinformation’ or ‘misconception’ or ‘outmoded’ (and, by implication, naively accepted where believed) ideas.’ The misunderstanding and misapplication of these terms seem to stem from a modern continuation of [the notion] that only backward or illiterate people have folklore; where it exists among us, by implication, it represents backward or naive thinking. . . . This use of *folklore* . . . is simply not borne out by the facts.<sup>99</sup>

It is important to recognize that there should be a separation of concerns in this matter. Primary to the discussion at hand is whether or not the gospels exhibit characteristics of folklore. Whether that makes them more or less historical (and I would suspect it does neither necessarily) is a secondary matter that does not bear on the first issue. As noted above, Walsh argues that the gospels are more plausibly understood as fiction *because* they are high literature undoubtedly penned by Roman elites (in her opinion). Clearly, a designation as high literature does not necessarily entail historical accuracy.

One other objection relates to aesthetics. In vernacular usage, it is often the case that the term *literature* is used to indicate texts of surpassing cultural value. To describe the gospel texts as folk literature, then, would seem to be at odds with the obvious fact of their immense spiritual and cultural impact over the last two millennia. However, this concern, like the others, is in fact misplaced, since folk literature is inherently no less valuable than high literature by virtue. As Buchan explains, “The customary arrogation of

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<sup>98</sup> Biber and Conrad, *Register, Genre, and Style*, 301.

<sup>99</sup> Toelken, *The Dynamics of Folklore*, 3.

the unqualified term ‘Literature’ to one kind of literature has produced certain unfortunate results. . . . It has led to the application of inappropriate critical assumptions and methods to folk literature, and it has created the tacit premise that what is not ‘Literature’ must lack high seriousness and artistic sophistication.”<sup>100</sup> The danger, in other words, is that the urge to venerate the gospel texts may, for some, lead to the inappropriate imposition of the categories of high literature on them. As with the concern of those who wish to avoid classifying the gospels as something unreliable or unhistorical, there must be a separation of concerns implemented: folklore is not defined by its aesthetic or cultural value but by its nature as artistic expression within small groups, recognized by its multiple existence and variation; its cultural value is thereby neither improved nor diminished.

Having considered these objections, the designation of the gospels as folklore remains a viable and appropriate categorization in several ways. First, the gospels likely have their genesis in Christian preaching, as the form critic Dibelius claimed. Thus, the gospels are like Propp’s “reflected and refracted folklore,” living folklore written down into a linear framework.<sup>101</sup> If the material redacted in the gospels did indeed have its origin in the rituals and teaching practices of the early Christian movement, as seems likely, then it is clear that the gospels are less like the high literature of a Josephus or a Plutarch, and more like the phenomenon of language in their origin, which arises everywhere it is used and changes according to both the conditions of the people who use it and the individual choices that comprise each instance of language. This observation, in fact, is foundational to both the community-reconstruction task and redaction criticism.

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<sup>100</sup> Buchan, “Folk Literature,” 976.

<sup>101</sup> Propp, “Nature of Folklore,” 13.

One can therefore describe the gospels as exemplifying the traditional folkloristic notion of collective intellectual property relating to the life and rituals of the early Christian movement (which clearly spanned a number of different communities with some variation in their practices).<sup>102</sup>

Second, as Alexander points out, the fact that there are four gospels is a “fact that has a fundamental impact on the way the gospels work.”<sup>103</sup> The gospels are clearly multiform, and this is likely the case because they are compilations of folklore that have been passed on both by word of mouth or oral performance and through written performance. As Buchan explains, the multiformity of tradition leads to adaptation for contextually relevant functionality.<sup>104</sup> And, following Toelken’s twin laws of folklore process, the gospel traditions exhibit both dynamism and conservatism insofar as they faithfully perform<sup>105</sup> the contextualized oral tradition of the gospel story.

Third, the evangelists, in turn, can be considered similar in some ways to Lord’s singers of oral epics: their creativity lies in the fact that the very act of writing a gospel is a creative performance of sorts. As the role of Lord’s bard is to truly convey the story according to the tradition, employing the forms of the tradition, the role of the evangelist is to truly convey the one gospel using the forms of the early Christian preaching and other oral and/or written tradition. Thus, the evangelist is not a free improviser as an artistic author of literature might be, even though he necessarily shapes and construes the

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<sup>102</sup> Cf. Ben-Amos, “Toward a Definition,” 6. This concept is only partly definitive of folklore, though it is helpful in the context of Christian tradition.

<sup>103</sup> Alexander, “What Is a Gospel?” 16.

<sup>104</sup> Buchan, “Folk Literature,” 983.

<sup>105</sup> Given the subject matter, it would be surprising if the evangelists were being intentionally deceptive, though this possibility, however implausible, cannot be completely ruled out a priori.



tradition in the act of collecting it. Lord explains that every performance by a singer of an oral epic is a creative act, rather than simply a recitation of what has been memorized by rote. Though rote memorization plays a definite part, it accounts only for instances of extreme conservatism; memorization of wordings does not account for dynamism. Two performances by one or two singers, therefore, may not be exactly alike, word for word, as it were, but this is because, as Lord explains,

What is of importance here is not the fact of exactness or lack of exactness, but the constant emphasis by the singer on his role in the tradition. It is not the creative role that we have stressed for the purpose of clarifying a misunderstanding about oral style, but the role of conservator of the tradition, the role of the defender of the historic truth of what is being sung; for if the singer changes what he has heard in its essence, he falsifies truth. It is not the artist but the historian who speaks at this moment, although the singer's concept of the historian is that of a guardian of legend.<sup>106</sup>

The singer, thus, must truly and accurately pass on the “essence” of what he has learned, since it is impossible, without the permanence of writing, to reproduce word-for-word, across generations, songs that span many hours in performance.<sup>107</sup> In reality, repetition of precise wording does not create a complete identity between two utterances (or between two gospels): the situational context is not identical—indeed it cannot be due to the passage of time—and the linear, textual context almost certainly differs. Moreover, the voice is another's, and the tempo, cadence, and personal conviction realized by semiotic

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<sup>106</sup> Lord, *Singer of Tales*, 28.

<sup>107</sup> What this “essence” is, exactly, is an interesting question. Parry (“Epic Technique,” 80) defines a formula as “a group of words which is regularly employed under the same metrical conditions to express a given essential idea. The essential part of the idea is that which remains after one has counted out everything in the expression which is purely for the sake of style.” I would guess that Lemke's thematic formations (“Thematic Analysis”) might be a useful semantic analogue for the metrical “formulas” identified by Milman Perry and discussed by Lord, considered from a functional-linguistic perspective. The latter apply to oral tradition and especially epic poetry and song, which has rhythm. Thematic formations might be better suited to analyzing “traditional units” in written tradition, whether folk literature or high literature.

systems beyond the bounds of language are not identical. If one is only concerned with propositions, then word-for-word identity will do, but Luke's word-for-word use of Markan material, for example, does not make Luke identical to Mark in part or in whole. In the case of the evangelists, as in the case of Lord's bard, "The picture that emerges is not really one of conflict between preserver of tradition and creative artist; it is rather one of the preservation of tradition *by* the constant re-creation of it. The ideal is a true story well and truly retold."<sup>108</sup>

In summary, while the gospels themselves are written, they are more like folklore than high literature due to their multiple existence and variation. Put differently, their blend of conservatism (what is shared between the gospels) and dynamism (the ways in which the gospels differ) is a telltale sign of folklore. Their genesis can be attributed to what Ben-Amos describes as communal re-creation, which helpfully reframes the "communal-creation" notion assumed by critics who believe the gospels were created by disparate communities or schools long after the original apostles had died.<sup>109</sup> Almost all of their constituent material, moreover, can be usefully categorized as folklore when considered in isolation, and thus the gospels can be said to be collections or compilations of folklore. Since the difference between high and folk literature admits of gradation, it should suffice to say that the gospels can be considered more like folklore than high literature.

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<sup>108</sup> Lord, *Singer of Tales*, 29. Emphasis added. There are certain analogous traits one can recognize in the biblical law tradition. Cf. Wishart, "Emerging Account of Biblical Law."

<sup>109</sup> On the communal creation view, the writing of a gospel is somehow attributed to a group. On the communal re-creation view, by contrast, the group is the context for re-creation typically undertaken by an individual.

### Can *Gospel* Be Considered a Genre?

The gospels can and ought to be classified as gospels—an emerging genre from the first century, “unique” in a number of ways (though not in the hyperbolic sense of being uninterpretable enigmas). Alexander recognizes, as noted, that one of the basic problems with attempts to define the genre of the gospels over the last century is the assumption that the gospels themselves cannot be treated as a genre, but must conform to some other, pre-existing genre. As we have seen, this assumption has not been universal; for many decades the gospels were generally recognized as exemplars of an emerging genre closely tied to the emerging Christian movement. In keeping with this tradition, the gospels, I would argue, ought to be classified as gospels for two main reasons, one formal and one functional.

First, *gospel* is the only attested titular category for these texts.<sup>110</sup> Helmut Koester has provided the most comprehensive treatment of the term “gospel” as it applies to the early Christian movement and to the various texts of and around that movement, and he considers at length the various reasons why the canonical gospels might or might not be

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<sup>110</sup> Basta (“Gospel as Literary Genre and Form,” 442) notes that the gospels are referred to as “memorabilia” in Justin Martyr’s *1 Apol.* 66.3. However, in this case, he points out, the memorabilia of the apostles are then called *gospels*. (The text reads: οἱ γὰρ ἀπόστολοι ἐν τοῖς γενομένοις ὑπ’ αὐτῶν ἀπομνημονεύμασιν, ἃ καλεῖται εὐαγγέλια). He also notes 2 Clem 8:5 and Did 15:3–4. Alexander (“What Is a Gospel?” 21–22) notes *gospel* in this passage is not necessarily a generic term, but rather a description of the texts as good news. On this passage, Koester (*Ancient Christian Gospels*, 39–40) notes Justin intended by his term to “[designate] the written gospels as the true recollections of the apostles, trustworthy and accurate, and more reliable than any oral tradition which they are destined to replace. . . . The use of this term advertises the written gospels as replacement for the older oral traditions under apostolic authority.” Nevertheless, it must be emphasized that Justin says the four gospels “are *called* gospels,” which is to say that is how they are designated, and they “are called *gospels*” (i.e., in the plural) not “gospel” (which one would expect were this merely a note about how they are forms of good news).

best understood as exemplars of a gospel genre.<sup>111</sup> When it comes to the writings we know of as the canonical gospels, Koester says, “There is no indication whatsoever that either Mark or any of the authors of the Gospels of the New Testament thought that ‘gospel’ would be an appropriate title for the literature they produced.”<sup>112</sup> The noun εὐαγγέλιον and related verb εὐαγγελίζεσθαι basically referred to news or the sharing of news, and in Christian contexts, it referred to preaching, but this preaching did not comprise a fixed set of wordings or texts.<sup>113</sup> Even in references to the one “gospel,” the tradition purportedly shared by all Christians, Koester notes a “striking heterogeneity,” with “only a few central elements which appear repeatedly.”<sup>114</sup>

According to Koester,

It is not evident why the term ‘gospel’—once the technical term for the early Christian missionary preaching—became the title for a particular type of literature. Explanations for this change have been closely associated with the attempt [esp. by Schmidt] to define the special genre of the gospel literature . . . [as] a literary genre *sui generis* which cannot be related to other developments in the history of literature in antiquity.<sup>115</sup>

Yet the form critics’ claims would imply that it was because “gospel” was the technical term for early Christian missionary preaching that the term was applied to the literature that compiled and organized that very preaching tradition. Koester, however, does not consider the gospels to have been the originators of the term *gospel* as a genre, since many documents of differing character—the apocryphal gospels being a prime example of gospels without a “kerygmatic” structure—came to be called gospels around the same

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<sup>111</sup> Koester, *Ancient Christian Gospels*, 1–48.

<sup>112</sup> Koester, *Ancient Christian Gospels*, 14.

<sup>113</sup> Koester, *Ancient Christian Gospels*, 1–2, 9.

<sup>114</sup> Koester, *Ancient Christian Gospels*, 6.

<sup>115</sup> Koester, *Ancient Christian Gospels*, 24.

time in the second century, and thus theological definitions of the genre are unhelpful.<sup>116</sup>

The canonical gospels did not originate as a conscious attempt to produce a new genre.<sup>117</sup>

As generic antecedents, Koester argues that the genres of the gospels' written (and perhaps oral) sources have exerted an important influence on their ultimate forms.<sup>118</sup> The canonical gospels, in turn, likely exerted some influence on the apocryphal gospels, and yet the *Gospel of Thomas* was not originally called a gospel; this term was introduced in a scribal colophon at the end of the text.<sup>119</sup> In fact, none of the gospel writings in the Nag Hammadi library use the designation *gospel* for itself; the term is exclusively introduced by later scribes or is used to refer to the preaching of the Christian message.<sup>120</sup> In the face of a broad range of texts later designated gospels, and given the lack of evidence for seeing the canonical gospels as the generic source of all of these gospels, Koester arrives at a content-based criterion, namely, "all those writings which are constituted by the transmission, use, and interpretation of materials and traditions from and about Jesus of Nazareth."<sup>121</sup> In considering in particular the patterns shared among the four canonical gospels in particular, Alexander offers a more specific definition of the gospel genre than Koester. She says, "a gospel is a loose-knit, episodic narrative relating the words and deeds of a Galilean holy man called Jesus, culminating in his trial and death in Jerusalem,

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<sup>116</sup> Koester, *Ancient Christian Gospels*, 43, 45.

<sup>117</sup> "There is no justification whatsoever to speak of Mark's writing as an attempt to transform the oral 'gospel' (i.e., the Christian proclamation) into a literary document." Koester, *Ancient Christian Gospels*, 29.

<sup>118</sup> Koester, *Ancient Christian Gospels*, 30–31.

<sup>119</sup> Koester, *Ancient Christian Gospels*, 20. Similar cases apply to other apocryphal texts, such as the *Gospel of Philip*.

<sup>120</sup> Koester, *Ancient Christian Gospels*, 23.

<sup>121</sup> Koester, *Ancient Christian Gospels*, 46.

and ending with discrete and varied reports of resurrection appearances.”<sup>122</sup> In short, then, there is good reason to suspect the authors of gospels would not have called them gospels, since they were not *aiming* to produce a unique text type, and yet a recognizable text type can be discerned among the early Christian writings. This text type concerns itself with tradition of and from Jesus. Regardless of the historical explanation of how the term gospel came to be used for this text type, then, there is sufficient reason for us to adopt the term to refer to the specific texts.

Secondly, the functional reason for treating the canonical gospels as exemplars of a gospel genre has to do with the fact that the gospels played a distinct role in early Christian social life (and, incidentally, they continue to do so). As noted by Koester, *gospel* refers to the act and perhaps content of Christian preaching. Alexander concurs that “a gospel is the written deposit of oral preaching and teaching about Jesus.”<sup>123</sup> Justin Martyr offers an instructive explanation of this role in his *First Apology*, saying,

For the apostles [speak of the Eucharist] in their memoirs [ἀπομνημονεύμασιν], which are called gospels [εὐαγγέλια], of the things which happened . . . and on the day named for the sun, all who abide by city or field come to the same meeting, and the memoirs of the apostles [ἀπομνημονεύματα τῶν ἀποστόλων] or the writings of the prophets are read, as long as time allows. Then, when the reader has ceased, the overseer verbally provides admonishment and invitation to imitate these good things.<sup>124</sup>

Increasingly, the canonical gospels came to function as a central part of early Christian worship, with the four being established by and large as the exclusive, authoritative gospels by at least the mid-second century.<sup>125</sup> The gospels record “structured teaching

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<sup>122</sup> Alexander, “What Is a Gospel?” 16.

<sup>123</sup> Alexander, “What Is a Gospel?” 23.

<sup>124</sup> *I Apol.* 66.3, 67.3–4 (my translation). Cf. Focant, *Gospel of Mark*, 2.

<sup>125</sup> Porter, *How We Got the New Testament*, 84–106. Esp. p. 93. Cf. Petersen, “Tatian’s

tradition” shaped by the preaching of the apostles and early Christians, and thus, “From the earliest recorded stages of church tradition, then, the written gospels had a dynamic, two-sided interface with oral performance.”<sup>126</sup> In this sense, the gospels are generically distinct even from other New Testament scripture, such as Paul’s epistles, which were not collections of oral tradition so much as expository letters.

As one example of the gospels’ being collections of oral, didactic tradition, consider the Lord’s prayer (Matt 6:9–13 and Luke 11:2–4).<sup>127</sup> The Lord’s prayer would not likely have been considered part of a/the gospel as a biographical anecdote, designed to help us focus on the subject of the gospels. Rather, given the context in which oral tradition was likely transmitted through preaching and teaching, the Lord’s prayer served as an important recollection of the apostles that was passed on through preaching to the churches, who were thus taught to pray in a similar manner. Context likewise plays an essential role in the generic classification of the gospels as complete texts, since “the question of *what they are* is inseparable from *what they were being read as in their immediate context*.”<sup>128</sup>

Their consistent use in Christian worship accorded the gospels a unique status to match their “distinctive discourse.” As Baum affirms, “It is certainly correct that not only the Gospels but also the oral Jesus tradition were cited in Christian worship services (Col. 3.16, etc.) and in missionary sermons (Acts 2.22–24, etc.).”<sup>129</sup> However, Baum argues

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Diatessaron,” 403; Alexander, “What Is a Gospel?” 16–17.

<sup>126</sup> Alexander, “What Is a Gospel?” 22.

<sup>127</sup> Cf. *Did.* 8.2. Koester, *Ancient Christian Gospels*, 16.

<sup>128</sup> Johnson, “Christian Biography,” 74.

<sup>129</sup> Baum, “Biographies of Jesus,” 36–37.

that the evangelists nevertheless “gathered the material for their Jesus books from oral and written eyewitness testimonies, just as other ancient biographers did.”<sup>130</sup> In response, one must note that the evangelists, including Luke who refers to sources in his preface, offer no explicit attribution for these sources. Similarly, they offer no evaluation of their sources’ veracity, unlike biographers such as Plutarch. And furthermore, they do not compare or harmonize between various accounts of any given event or teaching. These absences are striking and lead me to doubt that, however exactly they gathered material, the evangelists were not proceeding just as other ancient biographers. Thus, despite numerous points of similarity between the gospels and Greco-Roman biographies, Johnson explains,

The Christian biographical tradition [i.e., gospels] is simultaneously fundamental to the early church and also fundamentally different from Graeco-Roman biographical traditions. This difference emerges from the distinctive discourse of the canonical gospels. These foundational texts were not *sui generis* across the board in terms of form and genre, but their distinctive discourse and their devotion to narrative as a standard of orthodoxy, combined with their role as historical and theological authorities in the church, gave them a paradigmatic status never held by Graeco-Roman, or even most Jewish, biographies in their own reception histories.<sup>131</sup>

Since the gospels found their origin and continued use in the context of preaching, we ought to recognize their functional distinctiveness as we seek to understand not only what a gospel was, but also what it did.

As a description of the gospel genre, then, I will adopt Alexander’s definition as a starting point, namely that a gospel is an episodic narrative comprising recorded and organized Christian preaching tradition about the words and deeds of Jesus, culminating

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<sup>130</sup> Baum, “Biographies of Jesus,” 37.

<sup>131</sup> Johnson, “Christian Biography,” 73.



in the passion, including his trial, death, and resurrection appearances and/or reports.<sup>132</sup>

Notably, this description by Alexander is not simply a morphological description of key features of the gospels; rather, it identifies the distinct staging of the gospels that enables them to accomplish their function within the context of Christian preaching as it came to be re-created in various communal contexts of production. However, this description of the gospel genre is incomplete without a corresponding description of the that function, what a gospel was meant to do in its context of production. To describe this function, it is also necessary to consider what a gospel is from another perspective, that of register.

### **Can *Gospel* Be Considered a Register?**

Biber and Conrad define register, genre, and style as three different perspectives on the phenomenon of textual variation and its relationship with situational contexts. A functional variety, in this sense, may be examined for its generic structure, pervasive linguistic features, and for its aesthetic stylistic features. These perspectives do not exhaustively describe functional textual variation (for example, text varieties associated with particular groups of speakers may be referred to as dialects), but, as noted above, all three are suited to describing “text varieties that occur in particular situations of use.”<sup>133</sup> Register analysis involves the classification of language varieties on the basis of the situational contexts in which they are used (contrast this approach with the genre-analytical approach that classifies texts on the basis of stylistic features).

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<sup>132</sup> Alexander, “What Is a Gospel?” 16.

<sup>133</sup> Biber and Conrad, *Register, Genre, and Style*, 34.

The gospels, as a genre category, can thus also be subjected to register analysis, even though *gospel* may not be an adequate label for any given register.<sup>134</sup> “Genres generally have simple names in a culture,” Biber and Conrad note, “but this is not always the case for registers. That is, genres are governed by specific conventions, generally recognized by members of a culture, and so the genre itself is named within the culture. These same varieties can also be analyzed from a register perspective.”<sup>135</sup> From either the genre or register perspective, accordingly, the gospels reflect a named functional variety of text within first-century Hellenistic-Jewish culture (or perhaps simply the broader Greco-Roman culture—though they are only produced within Christian communities). Consequently, there is good reason to treat the canonical gospels as exemplars of the same functional variety. While each may be considered for the ways in which it differs from the others, all can likewise be considered together in order to examine and describe their shared functional variation, both in terms of their potential placement within the broad categories of folklore and also in terms of their general and specific patterns of register variation.<sup>136</sup>

When examining register, one may compare both general registers (e.g., conversation versus academic prose) and specific registers (telephone conversation versus family dinner-table conversation). “There is no single ‘right’ level for a register

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<sup>134</sup> Biber and Conrad (*Register, Genre, and Style*, 24) note, “Because linguistic features are functional, they are used to greater and lesser extents in different situations, and thus any text sample of any type can be described from the register perspective. This functional association between linguistic forms and situations of use results in the systematic patterns of register variation.”

<sup>135</sup> Biber and Conrad, *Register, Genre, and Style*, 34.

<sup>136</sup> As Alexander (“What Is a Gospel?” 14) notes, “The four canonical gospels (which I use here as the basis for a working definition) have many individual characteristics. But they also have much in common. . . . In generic terms, it is this common core that we need to analyse, if we are to arrive at a working internal definition of gospel as a genre.”

analysis,” Biber and Conrad explain, “rather, situational characteristics and linguistic features can be analyzed for a general register or a very specific register.”<sup>137</sup> Furthermore, “Linguistic differences can be functionally associated with situational characteristics when registers are specified at any level of generality.”<sup>138</sup>

General registers can in some sense be considered universal. Conversation, for example, is “the most basic register of human language,” it is “acquired naturally,” and “all cultures and languages have a conversational register.”<sup>139</sup> General register patterns are, if not universal, at least superficially transcultural, and in this sense, the general communicative functions that explain such patterns are like the major functions of language, namely to (1) interact and (2) construe in a (3) linear, (4) logical manner.<sup>140</sup> these functions are universal in their *relative* functionality but language-specific in each instance.

One of the chief benefits of register analysis, as I see it, is the way it affords relative classifications without forcing analysts to rigidly categorize texts within one or other of the accepted genre classifications within a culture, field of study, or tradition of literary analysis. Classifying text types is both an interpretive and a provisional task. It is interpretive because abstraction is necessary in order to identify patterns. It is provisional because the terms and definitions by which we classify texts may change over time, as is evident from the discussion above regarding folklore and form criticism. Within a

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<sup>137</sup> Biber and Conrad, *Register, Genre, and Style*, 32.

<sup>138</sup> Biber and Conrad, *Register, Genre, and Style*, 33.

<sup>139</sup> Biber and Conrad, *Register, Genre, and Style*, 88.

<sup>140</sup> For more on these three (or four) “metafunctions,” see Halliday, *Halliday’s Introduction*, 30–31; Thompson, *Introducing Functional Grammar*, 30–39; Porter, *Letter to the Romans*, 25–35.

cultural context, not only particular structures or staging of texts relevant for classification, but interpersonal issues of class or social status also play a role in defining the types at play in that culture. Likewise, material issues of the mechanism for delivery (such as whether a text is spoken or written) are significant, as are aesthetic and moral decisions made by speakers or writers (whether to present fact, fiction, or fiction as fact, for example), along with numerous other important factors.

Among all of the dimensions of functional variation one may consider, there are a number of candidates for the most general dimensions of register variation. These dimensions are not simply meant to describe formal features of texts, but rather their functional orientation, the way observable aspects of a given text relate to the context in which the text was produced (or the contexts in which it was initially or intended to be received). The first five of these dimensions are distilled from Biber and Conrad's discussion of significant situational characteristics of registers and genres (again, these are not descriptions of situations, but rather situationally functional aspects of texts).<sup>141</sup> However, Biber and Conrad's categories are tailored for discussion of the broadest range of texts, including, for example, ephemeral texts such as telephone conversations. Biber and Conrad's categories thus apply to any text, but especially to shorter, relatively simple texts. Their categories do not address several important distinctions especially relevant to larger, more complex texts. The form and redaction critics consistently distinguished between compositions and compilations, and, therefore, I have included this dimension in addition to Biber and Conrad's. Furthermore, Biber and Conrad's categories do not

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<sup>141</sup> See especially Biber and Conrad, *Register, Genre, and Style*, 39–48.

differentiate between simple texts and texts that embed other texts within them, though these two kinds of texts are in principle very different in terms of their broad functional significance in virtually any context. To account for this difference, I have additionally included two other dimensions for register classification drawn especially from the work of Mikhail Bakhtin. These eight dimensions bear most directly on the current questions and problems in gospel classification. More dimensions could be added to achieve an even finer-grained description, however, and so these eight should be understood as an extensible set for broad register description.

1. *Speech versus writing*: Is the text in question written down on some physical medium (stone, papyrus, parchment, paper, digital, etc.) or is it transmitted vocally? Spoken registers tend to have specific addressees and a specific addressor, whereas written registers tend to have “an institutional addressor and unenumerated addressees.”<sup>142</sup> The gospels have been considered from this dimension above, with the conclusion that they appear to be oral traditions written down. Thus, this dimension must be considered both in terms of the actual means of transmission (i.e., the gospels are written texts), as well as the typical linguistic patterns that tend to accompany a given physical means (i.e., the gospels are probably closer to the oral end of the continuum in this sense).<sup>143</sup>

2. *Interactive versus removed*: Do participants tend to directly interact with one another in this text’s register?<sup>144</sup> Rogers describes this dimension as it relates to folklore

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<sup>142</sup> Biber and Conrad, *Register, Genre, and Style*, 43.

<sup>143</sup> A nuanced distinction in this regard is outlined in Kim, “Hallidayan Approach to Orality and Textuality.”

<sup>144</sup> Biber and Conrad, *Register, Genre, and Style*, 42. Cf. Porter and Wishart, “Register Variation in Hellenistic Greek,” 124.

genres as the difference between expressive and implemented genres.<sup>145</sup> In the case of the gospels, the situation is again somewhat complex. On the face of it, the answer to this question would be “No.” At the same time, there is good reason to believe the gospels arose in dynamic relation with the constant performance of their constituent material (resulting in variation according to localized contexts of practice). The ongoing dynamic performance of material from the gospels certainly continues in their contexts of reception today as portions of the texts are recited, preached, memorized, and sung. Nevertheless, it is safe to describe the gospels as being more interpersonally removed in terms of their register.

3. *Fiction versus non-fiction*: A text’s “purported factuality” helps to distinguish whether it is intended to advise or to entertain (among other related purposes).<sup>146</sup> Though there are many factors to consider in drawing this distinction, it is not necessary to enter into the discussion about the factuality of the gospels, since it is clear that they at least purport to be factual in their presentations of Jesus’ ministry and passion.<sup>147</sup> While some might argue that reports of supernatural events automatically imply that the text is purporting to be fictional, or at least legendary, this conclusion relies on the faulty premise that ancient readers would have been necessarily incredulous in the same way modern readers might be. By presenting an account purported to have taken place during the period of living memory (cf. esp. Luke 1:1–4 or John 19:35), the evangelists offer

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<sup>145</sup> Abrahams, “Complex Relations of Simple Forms,” 213. This distinction is drawn even by those who are critical of the traditional notion of folklore. Cf. Bendix, *In Search of Authenticity*, 5, 25.

<sup>146</sup> Biber and Conrad, *Register, Genre, and Style*, 47.

<sup>147</sup> Thus Focant (*Gospel of Mark*, 1) finds that the claim that the gospels are exemplars of the “novel” genre has not “prove[d] to be very conclusive, inasmuch as the gospels are not mainly oriented toward fiction.” Likewise, Van Oyen (*Reading the Gospel of Mark*, 3) notes, “Certainly, the Gospel of Mark is not fiction.”

their accounts as, to some extent, publicly verifiable. As Alexander says, “in general, the core gospel narratives concern public events, theoretically available to public view.”<sup>148</sup>

Their purported factuality is an accurate description of their register even if such purporting is in fact a clever ruse designed to delight other elite literati.<sup>149</sup>

4. *Owned stance versus no owned stance*: This distinction is closely related to the issue of “authorial presence” as discussed especially by the form critics Schmidt and Dibelius. Biber and Conrad agree that “expression of stance” is an important dimension of register variation.<sup>150</sup> As an example of variation in authorial presence, one can consider the authorial discretion evident in Plutarch’s *Lives*. In Plutarch’s account of the life of Cicero, he says the following (note the italicized text, which betrays the distinct role of the author and his attitude toward his sources when compared with the gospels),

Cicero, *whose story I am writing, is said to have replied* with spirit to some of his friends, who recommended him to lay aside or change the name when he first stood for office and engaged in politics, that he would make it his endeavour to render the name of Cicero more glorious than that of the Scauri and Catuli. . . . Of his birth *it is reported* that his mother was delivered, without pain or labour, on the third of the new Calends, the same day on which now the magistrates of Rome pray and sacrifice for the emperor. *It is said also*, that a vision appeared to his nurse, and foretold the child she then suckled should afterwards become a great benefit to the Roman states. *To such presages, which might in general be thought mere fancies and idle talk*, he himself ere long gave the credit of true prophecies.<sup>151</sup>

Herodotus likewise offers, for example, the following evaluation of the competing claims of the Persians and Phoenicians: ἐγὼ δὲ περὶ μὲν τούτων οὐκ ἔρχομαι ἐρέων ὥς οὕτω ἦ

<sup>148</sup> Alexander, “What Is a Gospel?” 15.

<sup>149</sup> According to the claims, discussed above, made by Walsh, *Origins of Early Christian Literature*.

<sup>150</sup> Biber and Conrad, *Register, Genre, and Style*, 47.

<sup>151</sup> Plutarch, *Cic.*, 2.1. Translation by John Dryden; emphasis added.

ἄλλως πως ταῦτα ἐγένετο (‘But whether these things happened this way or another way I am not going to say’).<sup>152</sup>

Modality is a useful means for assigning responsibility for certain claims, because it is the grammatical capacity for expressing indeterminacy, something between “yes” and “no.”<sup>153</sup> A biographer or a historian will, as these examples illustrate, use modality to express affirmation or perhaps some degree of credulity, if not outright suspicion, toward source material, in part to signal that one is reading a biography or a history and to help construe the material in light of the biographer’s or the historian’s perspective on the subject. Modality can be expressed using degrees of probability and degrees of usuality, often with adverbial forms such as “*evidently, supposedly, reportedly, allegedly, arguably, presumably,*” or else with cognate verbs such as *report, allege, argue*, among tens of thousands of other variations in expressing modality.<sup>154</sup>

Biographies and histories rarely lack these realizations of modality when they engage their sources, and these wordings indicate for us the varying degrees of responsibility the authors are taking for the claims of their source material.<sup>155</sup> While any text’s construal of events involves adopting some kind of stance (e.g., through the construal of causality), in the gospels there are a mere handful of passages that might come close to betraying the sort of authorial personality evident in works of high literature (e.g., Matt 24:15, Mark 13:14, Luke 1:1–4, John 19:35, 20:30–31, 21:25, and perhaps several others). Such passages are exceptional, however, specifically because

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<sup>152</sup> Herodotus, *Hist.* 1.5.3.

<sup>153</sup> Halliday, *Halliday’s Introduction*, 176.

<sup>154</sup> Halliday, *Halliday’s Introduction*, 678.

<sup>155</sup> Cf. Keener, *Christobiography*, 178.



they appear to stand out in texts that otherwise neglect to explicitly own their stance. As Baum notes, the gospels are “anonymous and [offer] no authorial reflections.”<sup>156</sup>

5. *Spontaneous versus planned*: There is a great difference between texts that occur spontaneously as opposed to texts whose producer has “as much time as needed to plan exactly what she wants to write.”<sup>157</sup> This distinction generally aligns with the difference between spoken and written texts, though not rigidly (one may alternatively scrawl a note required immediately or sing a song whose words have not changed for years). In the case of the gospels, their register is certainly better described as more planned than spontaneous, not only because of their status as written texts but also due to the highly traditional nature of much of their material, which remains very close in wording, particularly among the synoptic gospels.

6. *Creating versus collecting or redacting*: This dimension of a text producer’s situational role is emphasized by the form critics, and for good reason, since there is a very important situational distinction entailed in collecting and redacting as opposed to composing a text. In the case of a composition, an author utters a text (phonically or graphically), assuming responsibility for what is said, such that the words of the text are assigned to the author both by immediate readers and by later readers.<sup>158</sup> By contrast,

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<sup>156</sup> Baum, “Biographies of Jesus,” 57.

<sup>157</sup> Biber and Conrad, *Register, Genre, and Style*, 44.

<sup>158</sup> Quotations, however, offer a strategy for saying something without assuming responsibility for its utterance. As Stewart (*On Longing*, 19) explains, “In detaching the utterance from its context of origin, the quotation marks textualize the utterance, giving it both integrity and boundary and opening it to interpretation. The quotation appears as a severed head, a voice whose authority is grounded in itself, and therein lies its power and its limit. For although the quotation now speaks with the voice of history and tradition, a voice ‘for all times and places,’ it has been severed from its context of origin and of original interpretation, a context which gave it authenticity. Once quoted, the utterance enters the arena of social conflict: it is manipulatable, examinable within its now-fixed borders; it now plays within the ambivalent shades of varying contexts. It is no longer the possession of its author; it has only the authority of use. At the same time, the quotation serves to lend the original an authenticity it itself has lost to a surrounding

“Collection,” Susan Stewart states, “is the antithesis of creation.”<sup>159</sup> The basic distinction between collections and compositions is an intuitive one for scholars to grasp today, due to the ubiquity of edited collections of essays that are readily available. A collection such as an edited volume is fundamentally different from a composition such as a monograph, for the simple fact that a collection involves accumulating, organizing, and framing, while compositions involve creating, imagining, explicitly evaluating, and inventing. While I would indeed describe this difference as fundamental, any actual text will instantiate these logistics and purposes (creating, organizing, etc.) to varying degrees. An editor or collector must imagine, evaluate, and invent to some extent, but the activity is typically much more constrained (perhaps creating an interpretive conclusion for a collection, or evaluating a contribution as unfit for the collection, etc.). When editing work that is relatively foreign to envisioned readers, an editor may insert explanatory footnotes or inline glosses, etc. Thus, there is a continuum between compositions and collections, but as opposite ends of a continuum, they represent distinct purposes.<sup>160</sup>

In terms of the situational function of a collection, the producer of a gospel takes on the role of an editor, a compiler and organizer of older tradition perhaps well-known to the envisioned readers or listeners. Such a role is not simply a literary device; it is situationally or contextually significant to assume a role, and it involves concomitant demands on the consumers of the text. The gospels are more like compilations and not compositions because they appear to be collections of material more than creative

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context.”

<sup>159</sup> Stewart, *On Longing*, 160.

<sup>160</sup> For more discussion of the functional potential of collections, see Stewart, *On Longing*, 152–61.

productions of material. It is generally recognized that all three gospel editors did not independently invent precisely the same wordings for their works. Keener has noted that the lack of explicit reference to their sources (apart from a somewhat vague reference in Luke's preface, which mentions no other works or authors by name) is likely due to the fact that the audience or readers of such collections would have known that these pericopes were collected, not invented.<sup>161</sup> In regard to this dimension of variation drawn from the form critics, then, the gospels' register is clearly closer to the collecting and redacting end of the spectrum.

7. *Atomic versus complex*: According to Bakhtin, there is a "very great and fundamental" difference between primary and secondary genres, or, more specifically, between simple/atomic and complex genres.<sup>162</sup> A complex genre, in short, is a genre that incorporates other genres within it, the novel being the paradigmatic example in this regard.<sup>163</sup> In a novel (a complex genre), a character may write a letter, get into an argument, participate in legal proceedings, greet someone on the street, etc. (all simple genres), or a character may tell a story in which characters argue, greet others, etc. (an embedded complex genre). Bakhtin cannot overstate the importance of this dimension of variation. In terms of the situational function of a text, it is crucial to differentiate an embedded register from its embedding register. The redaction-critical enterprise employed this distinction in seeking to programmatically focus on the situation encoded in the language of the evangelist as redactor in contrast to form criticism, which had as its

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<sup>161</sup> Keener, *Christobiography*, 105, 102.

<sup>162</sup> Bakhtin, "Problem of Speech Genres," 62.

<sup>163</sup> Cf. Biber and Conrad, *Register, Genre, and Style*, 33.

focus the situations (or *Sitze im Leben*) encoded in the language of the embedded pericopes. As the redaction critics recognized, the nature of the gospels as complex texts means that the situation directly encoded in the gospels (particularly in the words of the narrators) is the situation of the evangelists.<sup>164</sup>

8. *Congruent versus decoupled*: This final dimension of register variation also relies on Bakhtin's distinction between primary and secondary genres, but it should properly be distinguished from the atomic/complex distinction. According to Bakhtin, a primary genre immediately realizes its situation (it is "unmediated," he says): generally speaking, it is highly constrained by its situational context or *Sitz im Leben*. By contrast, a secondary, or "ideological" genre is different.<sup>165</sup> Bakhtin explains,

Primary genres are altered and assume a special character when they enter into complex ones. They lose their immediate relation to actual reality and to the real utterances of others. For example, rejoinders of everyday dialogue or letters found in a novel retain their form and their everyday significance only on the plane of the novel's content. They enter into actual reality only via the novel as a whole, that is, as a literary-artistic event and not as everyday life. The novel as a whole is an utterance just as rejoinders in everyday dialogue or private letters are (they do have a common nature), but unlike these, the novel is a secondary (complex) utterance.<sup>166</sup>

*Primary* and *secondary* genres, accordingly, refer not only to the atomic/complex distinction, but also to the difference between genres that have a direct connection with a social activity in some typical situation, and those that realize a more general cultural activity. Typically, simple genres realize a basically congruent, "natural," or

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<sup>164</sup> The picture is actually more complex than this, as the redaction critics recognized, and as I will detail in my methodology below.

<sup>165</sup> Cf. Biber and Conrad, *Register, Genre, and Style*, 33.

<sup>166</sup> Bakhtin, "Problem of Speech Genres," 62. Notably, both simple and complex texts are comparable on the basis of their being utterances, provided the complex text's embedded genres are duly accounted for.

straightforward relationship with the narrated situations in which they are presented.<sup>167</sup>

Secondary, “literary,” or “artistic” texts are literary precisely to the extent that their context of reception is “decoupled” from the situation implied by the text.<sup>168</sup> In other words, complex, secondary texts tend to make for pretty good reading in completely different situations, whereas the language of a grocery store transaction tends to remain closely coupled to grocery store transaction situations.<sup>169</sup> In the case of the gospels, the situation is once again fairly complex. The material of the gospels arose in close connection with the concrete practices of the early Christians, and, thus, while the compilation of this very material into a larger collection must in some sense be recognized as a “decoupling” from those concrete practices, the envisioned context for receiving these collections nevertheless would probably have been very similar to the contexts in which the uncollected material was received in the first place. As noted above, Justin Martyr describes how the memoirs of the apostles, the gospels, were read during a Sunday gathering for as long as time allowed. Given the likelihood that the collected material was passed on through Christian preaching and related activities in the first

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<sup>167</sup> Congruent wordings are the opposite of metaphorical wordings. For further discussion of these and related terms, see Thompson, *Introducing Functional Grammar*, 219–21.

<sup>168</sup> While I cannot expand on this point here, a related point is made in Abrahams, “Complex Relations of Simple Forms”, and a paper arguing for this definition of *literariness* is forthcoming in an edited volume on the impact of Russian Formalism on biblical studies. There I also address the obvious issues with the *literary* designation itself and so I will not address them here. As an example of a “situation implied by the text,” Paul’s letters typically imply a situation in which Paul the letter-writer, with the help of an amanuensis, writes to a church or an individual regarding ideas and events relevant to their situation. While the situation’s precise details (such as the theological positions of Paul’s so-called opponents) cannot be naively “mirror-read” from the text, there is nevertheless a situation implied by the text (cf. Land, *Integrity of 2 Corinthians*, 5). When we read these texts today, we are reading literary instances of these texts, because the context of reception is completely decoupled from the situation implied by the text (and any remaining points of contact become relatively more significant for our purposes).

<sup>169</sup> Again, the distinction between “expressive” and “implemented” genres is closely related, as described in Abrahams, “Complex Relations of Simple Forms,” 213.

place, the similarity between the two contexts seems probable. As regards this dimension of register variation, it is probably safest to assume neither extreme decoupling nor extreme congruence. While it is clear that the conflicts and priorities construed in the gospels would not have been precisely analogous to those taking place in the lives of their readers, it is likely that important similarities may have been obvious to those readers—indeed, form critics like Bultmann identified numerous passages that apparently referred specifically to the context of the later Hellenistic Christians—and thus the scales may be slightly tipped in favour of the register of the gospels being somewhat more congruent than decoupled.

These eight dimensions of general register variation do not come close to exhausting the dimensions of variation that might be explored, but they enable some degree of broad characterization of the gospel genre (i.e., the diatypic text type) in terms of its register. In short, the general register of the gospel genre may be described as written, interpersonally removed, purported non-fiction, almost entirely lacking in owned authorial stance, planned rather than spontaneous, generically complex, and yet perhaps relatively congruent in realizing its context of production.

### **Folkloric Collections**

In light of the status of the gospels as folklore, their generic structure as, in particular, episodic narratives of Jesus' ministry and passion, and the general functional characterization of their register, I would like to propose that we define *gospel* as

referring to *a folkloric collection about Jesus*.<sup>170</sup> This definition has several components that may be briefly elucidated, and, unsurprisingly, they bring us full circle to many of the observations and conclusions Alexander draws in her essay, “What is a gospel?”

First, the gospel type is folkloric. In the case of the canonical gospels, it is highly significant that there are four of them, all universally accepted and even harmonized at a later point.<sup>171</sup> As Koester explains, “Diversity rather than unity is the hallmark of the beginning of the traditions about Jesus.”<sup>172</sup> Alexander, likewise, notes that “Whatever way we look at it, the fourfold gospel, recognized and valued by the church from early on, is a significant literary phenomenon in its own right. If the writers of the four gospels had no contact with each other, the similarities are remarkable: if they did know each other, the differences are remarkable.”<sup>173</sup> Furthermore, the gospels exhibit a “peculiar combination of fluidity and fixity, coherence and individuation.”<sup>174</sup> As Toelken’s thesis states that folklore involves a particular mix of conservatism and dynamism, so the gospels, though remarkably similar overall and even susceptible to complete harmonization—a remarkable feat, however one may gauge the resulting harmonization’s plausibility—have “a dynamic, two-sided interface with oral performance,”<sup>175</sup> such that they exhibit the telltale combination of multiformity and variation that is indicative of folklore.

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<sup>170</sup> If someone objects to the use of the term “folklore” for one reason or another, then another way of wording this definition might be *a collection of anonymous traditional material about Jesus*. While the focus of this study is restricted to the canonical gospels, it is plausible that this definition, being rather abstract, might apply in a relatively straightforward manner to some non-canonical gospels as well.

<sup>171</sup> On the significance of the *Diatessaron*, see Petersen, “Tatian’s *Diatessaron*,” 403–4.

<sup>172</sup> Koester, *Ancient Christian Gospels*, 50.

<sup>173</sup> Alexander, “What Is a Gospel?” 16–17.

<sup>174</sup> Alexander, “What Is a Gospel?” 17.

<sup>175</sup> Alexander, “What Is a Gospel?” 22.

Second, the gospel type is a collection. This fact is especially evident when comparing the four gospels. Alexander accordingly describes a gospel as, at least in part, “a loose-knit series of anecdotes of Jesus’ actions (many but not all miraculous), combined with samples of his teaching: parables, sayings, discourses. The amounts and arrangements of teaching material vary.”<sup>176</sup> She notes that all the gospels include the calling of the disciples near the beginning, a turning point somewhere in the middle of the story at Caesarea Philippi (when Jesus asks his disciples who people say that he is), and the passion and resurrection at the end, with an ever-increasing degree of hostility between Jesus and the Jews throughout. “Finding a more precise narrative structure within that loose framework is difficult,” she says, as the “individual episodes are connected to this outline in a flexible manner which suggests that the evangelists felt free to exercise a certain amount of individual licence in the overall construction of their narratives.”<sup>177</sup> From the perspective of folkloric variation, moreover, we can recognize that such variation probably had less to do with individual sensibilities about how to improve or correct previous accounts than it had to do with the practices of specific communities in terms of the order and wording by which they continually re-created the Jesus tradition, the gospel, in their preaching and teaching.<sup>178</sup> Thus Alexander describes

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<sup>176</sup> Alexander, “What Is a Gospel?” 16.

<sup>177</sup> Alexander, “What Is a Gospel?” 16.

<sup>178</sup> “It is surprisingly hard to identify clear quotations of individual gospels as written texts during the second century: Christian preachers and teachers continue to refer to ‘the gospel’ (or ‘the Lord’) as a living, unified tradition long after it is written down, and without troubling themselves too much about the viewpoints of the individual evangelists. It is as if each written text represents a particular performance of ‘the gospel’, the good news about Jesus, and, however much it is valued and respected, it retains its ‘provisional’ character as a performance, as one possible instantiation of the gospel. Contrary to what we might expect, it is the underlying story that has solidity, while the particular performance in which it is embodied . . . has a more ephemeral quality”; Alexander, “What *Is* a Gospel?” 23.



the high degree of “continuity between the oral tradition, shaped by constant repetition for the purposes of teaching and preaching, and the written record: *hypomnēma* [‘record’] is another word used of a text only one stage removed from oral composition, whether students’ notes or scholar’s commentary.”<sup>179</sup>

The final component of this proposed definition, that a gospel is *about Jesus*, hardly requires explanation, though it is certainly worth noting. Alexander notes that Diogenes and Socrates were both teachers who wrote nothing themselves, and thus their disciples’ anecdotes about them (and often their encounters with questioners whether friendly or hostile) served as the tradition that kept their teaching alive. They were both leaders of loyal communities of disciples who sought to emulate their teachers. Anecdotes of Socrates, moreover, end with his martyrdom. And yet, “there is no single ‘Biography’ of Socrates which tells this story ‘from birth to death’”; and even more to the point, no one ever wrote a gospel about Socrates.<sup>180</sup>

Despite the momentous changes that took place since the beginning of the twentieth century, within folklore departments and more broadly, the “folklore” designation remains an important and useful category for properly directing our attention to the diachronic significance of the designation—namely the fact that the label still captures something crucial that the form critics recognized—which has important implications for gospel studies as well. Hoffmann-Krayer (writing in 1903) explains the distinct forces at work in folklore as opposed to high literature, and his description

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<sup>179</sup> Alexander, “What Is a Gospel?” 22.

<sup>180</sup> Alexander, “What Is a Gospel?” 24. Cf. Baum (“Biographies of Jesus,” 38), who refines the “birth to death” definition as simply being until death, “In order to avoid an artificial distinction between biographical and non-biographical Gospels in the New Testament.”

remains relevant, at least insofar as it exemplifies the essence of what sets apart folklore from high literature. He notes how folklore is transmitted and redacted by means of “popular” or “general forces,” not through “private” or “individual agents,” and thus he can claim that “Die Volksseele produziert nicht, sie reproduziert” (‘the folk-soul does not create, it re-creates’).<sup>181</sup> One can immediately note the paternalistic elitism typical of his romantic context, and yet he draws an important distinction here that remains surprisingly relevant for folklore studies in the first two decades of the twenty-first century. He repudiates the metaphor of folklore as something that simply emerges collectively from the national soul like fruit growing on a tree. Rather, he explains that such texts (or other kinds of expressive folk culture) arise individually, but are taken up by the masses.

Thus, he claims that such popular forces (*allgemeinen Agentien*) are in some sense anonymizing. For example, the manner in which such texts are reproduced is primarily between individuals or small groups. The motives for disseminating these texts, likewise, may include a collective awareness of a societal change, an ongoing collective movement, or other public happenings that spur word-of-mouth transmission. The motives for making editorial changes in the process of transmission, in addition, may include updating, clarifying, or harmonizing in relation to the current context, etc., but it would be less likely that the aim would be to explicitly engage with other published sources.

These anonymizing processes are distinct from what Hoffmann-Krayer calls the private forces (*individuellen Agentien*) driving the creation, dissemination, and editing (if

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<sup>181</sup> Hoffmann-Krayer, “Naturgesetz,” 60.

any) of high literature. High literature is typically not anonymous (and even where it is, an authorial persona is typically not lacking). It is usually reproduced without extensive editing (once again, there are exceptions). High literature so understood, however, is not necessarily more advanced or developed than folklore. Hoffmann-Krayer's "popular forces," he makes clear, could actually come to bear on a piece of individual literature, anonymizing it over time through personal or small-group retelling that may modify and recast the original telling without thereby creating a distinct story in the cultural understanding. Most western children will recognize the story of Cinderella, for example, yet no two storytellers offer precisely the same story, and none can name the original author. We can see, then, even in Hoffmann-Krayer's account from over a century ago that the distinction between folklore and literature is dynamic, admitting of both synchronic evaluations for a given text as a more or less literary or folk text, and diachronic explanation of the anonymizing and personalizing forces that a text has undergone. This understanding of folklore, which is operative in the work of the form critics, remains a powerful description that explains the differences between folkloric texts and non-folkloric or high-literary texts.

Considering the way that the gospels almost never exhibit the owned stance of an authorial persona,<sup>182</sup> coupled with the fact that they are to a great extent collections of prior material that seem to have arisen as folklore (especially in the case of the

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<sup>182</sup> An exceptional passage is Luke 1:1–4. In this passage, however, Luke explains the purpose for which he has gathered and arranged his material. There is no implication that Luke is the creator and originator of that collected material, nor does he refer to multiple sources within his work or offer explicit evaluation as to their relative reliability, etc. For debate over the generic significance of Luke's preface (including the rich history of this debate), see, for example, Moles, "Luke's Preface," 464; Dawson, "Does Luke's Preface Resemble a Greek Decree?," 552–63.

Synoptics), Hoffmann-Krayer's "popular forces" would seem to be both accurate and potentially useful for describing how the gospels came to exist side-by-side in their canonical forms. Though they exhibit some literary tendencies, and there was certainly a man whose reed and ink lay behind each gospel, the texts nevertheless cannot be fully explained in terms of such "private forces" as individual authorship or artistry. Despite their similarities to ancient biographies, histories, and novels (etc.), their multiformity and the varying nature of their subsumed material should probably exclude them from being identified with these and other generic labels from the era's high literature. As noted above, another early label the gospels were assigned was *memorabilia* (ἀπομνημονεύματα), and *memorabilia* would probably be a better generic parallel if one were looking for a defined, pre-existing genre to compare the gospels with. The plural form of this label implies a collection, and, as the etymological antecedent of the word "memory" indicates, perhaps, a collection of remembered material whether individually from eyewitnesses or else collectively through tradition.<sup>183</sup> Whatever else the gospels may be *like*, however, there is no other pre-existing generic label or analogy from the Greco-Roman world that describes folkloric collections about Jesus, and so it will be best to continue using the label "gospel."

### Summary

This chapter has covered several related matters. First, I have carefully defined *folklore* in order to clarify how the definition and terminology have shifted over the past century

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<sup>183</sup> Though one should note that Xenophon's *Memorabilia* differ from the gospels on a number of points.

since the form critics called the gospels *Kleinliteratur*, and also how the underlying phenomenon has remained relatively stable in spite of momentous cultural changes. Given the contextualist understanding of folklore as artistic expression within small groups, recognizable especially by its simultaneous multiformity and variation, I have advocated the case made by others that the gospels are best regarded as folklore. Second, I have made a case for the appropriateness of considering the gospels as instances of a general type that we can describe as *gospel*, both as a genre and as a register. In light of their genre structure as episodic narratives about Jesus' ministry, teaching, death, and resurrection, and in light of their general register, I have proposed that a gospel is a folkloric collection of episodic narrative and teaching material, very likely drawn from Christian preaching tradition.<sup>184</sup> It includes within its collected material both words and deeds ascribed to Jesus, his encounters with the Jews, and, as the closing part of the collection, the passion narrative, including accounts and reports of Jesus' trial, death, and resurrection appearances. In short, the gospel genre may be defined as a folkloric collection about Jesus.

Though some scholars are critical of the practice of coming up with generic labels,<sup>185</sup> there is a tangible benefit to doing so, insofar as we are thus enabled to describe the texts under consideration not only in terms of their individual formal characteristics but also in terms of their common functional patterns. Having defined the gospel type, then, the question remains, what does a folkloric collection about Jesus actually do? Or, put differently, Why would someone write a gospel?

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<sup>184</sup> Cf. Baum, "Biographies of Jesus," 36–37.

<sup>185</sup> Petersen, "Gospel Genre," 146.

## CHAPTER 4: A METHODOLOGY FOR ANALYZING SITUATIONS TO DESCRIBE WHAT TEXTS DO

In order to talk about what a text employing the gospel genre might have been designed to “do” in functional terms, one must be able to make plausible inferences about the typical situational context of a gospel. Such inferences are open to dispute, however, and thus it would be desirable to base these inferences on a systematic analysis of linguistic data and its relation to a broad range of other typical contexts in which the gospels might have functioned had a given evangelist communicated differently with his intended readers/consumers. To this end, I use Ruqaiya Hasan’s method of situational analysis, especially the concept of *contextual configuration*, in order to identify typical situations within the gospels (see discussion below). Having produced a set of typical situations that the gospels plausibly *could have* functioned in (at least along the same lines of register variation), I then locate the gospels themselves in relation to these typical situations following Biber and Conrad’s application of multi-dimensional register analysis.<sup>1</sup> The result of such analysis includes data-driven inferences about the kinds of situations in which the gospels might have been designed to function.

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<sup>1</sup> For an example of multi-dimensional analysis, see Biber and Conrad, *Register, Genre, and Style*, 270–96. For previous works dedicated to this methodology, see Biber, *Variation*; Biber, *Dimensions of Register Variation*; Biber and Egbert, “Register Variation on the Searchable Web.” For prior implementation to examining the register variation of Hellenistic Greek, see Porter and Wishart, “Register Variation in Hellenistic Greek.”

What sets this study apart is the attempt to apply register analysis to the only ancient texts whose immediate contexts we can still access—those texts embedded within a narrative framework—and then to use the results of this register analysis to attempt to locate the gospels within a plausible social context. An underlying assumption of this study is that grammatical variation correlates with situational variation in broad but predictable ways (again, more on this point below).<sup>2</sup>

### Methodological Steps

The methodology employed in this study begins with qualitative analysis, examining the contexts of several hundred ancient texts embedded within narrative frameworks. This qualitative data is then represented quantitatively, observing how participants in those texts speak and representing that linguistic activity as grammatical probabilities. Moving from a qualitative to a quantitative representation allows a direct comparison between the pericopes—texts *with* contexts—and the gospels—texts *without* contexts. Because both kinds of text can be directly compared in terms of their grammar, it is then possible to infer the types of situations that are most similar to the gospels' situations and describe these similarities qualitatively. In this way, one may arrive at an inferred qualitative

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<sup>2</sup> Notably, the use of register analysis to infer situational context is explored by Porter (*Letter to the Romans*, 25), where Paul is described as instantiating certain kinds of relationships by means of his language; for another thoroughgoing attempt to infer a context of situation from an ancient text, see Land, *Integrity of 2 Corinthians*, 52. The latter notes, “Even when biblical scholarship cannot determine with any precision the concrete historical setting of a given New Testament text, it may nevertheless be possible to say a great deal about the context that is encoded in a text. . . . This opens up a fresh approach to the contexts of the New Testament . . . [through focusing on] who is doing what to whom by means of the language of a given text.”

description of the gospels' contexts on the basis of the ways participants tend to speak in hundreds of ancient social contexts.

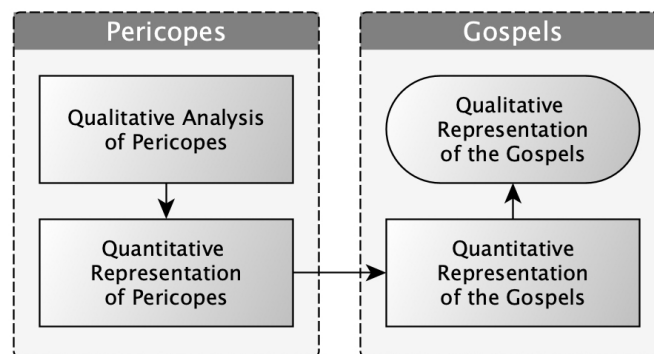


Figure 1: Achieving a qualitative description of the gospels' context through quantitative comparison.

This methodology is based on an adaptation of Biber and Conrad's multi-dimensional approach to register/genre analysis, which includes the following steps:<sup>3</sup> (1) compile an appropriate corpus for analysis; (2) identify the set of linguistic features to include in the analysis; (3) compute the frequency of each linguistic feature in each text; (4) identify co-occurrence patterns among linguistic features using factor analysis of these frequency counts; (5) compute dimension scores for each text on the basis of the factor analysis, and compute "mean [i.e., average] dimension scores for each register";<sup>4</sup> (6) interpret the resulting "factors" of variation functionally, as "underlying dimensions of variation."<sup>5</sup>

Since the gospels are ancient texts whose situational contexts are not directly observable, I insert some additional steps in the process to enable a description of the

<sup>3</sup> Biber and Conrad, *Register, Genre, and Style*, 269–96.

<sup>4</sup> Biber and Conrad, *Register, Genre, and Style*, 270.

<sup>5</sup> Biber and Conrad, *Register, Genre, and Style*, 270.



functional generic patterns of the gospels. Furthermore, I am not seeking to document the variation of a set of texts whose social function is known, but rather I am beginning with a set of texts, the gospels, whose social function I am methodologically unable to determine beforehand except in the broadest of terms. Thus, my own procedures adapt the tools employed by Biber and Conrad within a somewhat different argument, with the following steps (I explain each step in more detail below).<sup>6</sup>

*Step 1:* Compile an appropriate corpus for analysis, including both an annotation of each pericope's situational context as well as the various orders of discourse each pericope contains. First-order or non-embedded discourse for each gospel cumulatively represents the narrative framework of each respective gospel, which is the speech of the narrator. Second-order or embedded discourse (e.g., text that belongs in quotation marks) represents the speech of participants in each of the respective pericopes, excluding third-order (and fourth-order) discourse which is embedded within that second-order speech.<sup>7</sup>

*Step 2:* Complete a factor analysis on the situations documented in Step 1 to determine the abstract dimensions of situational variation within the corpus. Next, compute clusters of similar situations. That is, calculate which pericopes have the most similar social contexts within the narrative framework. Then, interpret and label each of the resulting clusters on the basis of its average scores according to the factor analysis. These labelled clusters represent situation types.

*Step 3:* Using the second-order text, compute the probability of every linguistic feature in each pericope. These data comprise the grammatical probabilities, or the way participants tend to speak, in each respective situation. Using the first-order text, likewise, compute the probabilities for the narrative framework material of each gospel text to determine the way each narrator is speaking.

*Step 4:* Calculate the linguistic probabilities for each situation type (the grammatical register of each situation) by averaging the probabilities of all its member situations. These consolidated data represent registers, or typical varieties of language (i.e., grammatical probabilities) according to use (i.e., situational context). Finally, determine which registers the gospels are most similar to (using cosine similarity to determine pairwise similarity) based on the linguistic probabilities observed in the gospels. The result is a set of registers the gospels

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<sup>6</sup> There is some similarity in my methodology to Biber and Egbert's ("Register Variation on the Searchable Web," 98) approach that involved prompting classification of texts on the basis of "basic situational characteristics."

<sup>7</sup> See below for further explanation of how orders of text are distinguished.

most resemble relative to the dataset. Since these registers can be characterized qualitatively as well as quantitatively, they provide plausible, descriptive contextual analogies for the gospels.

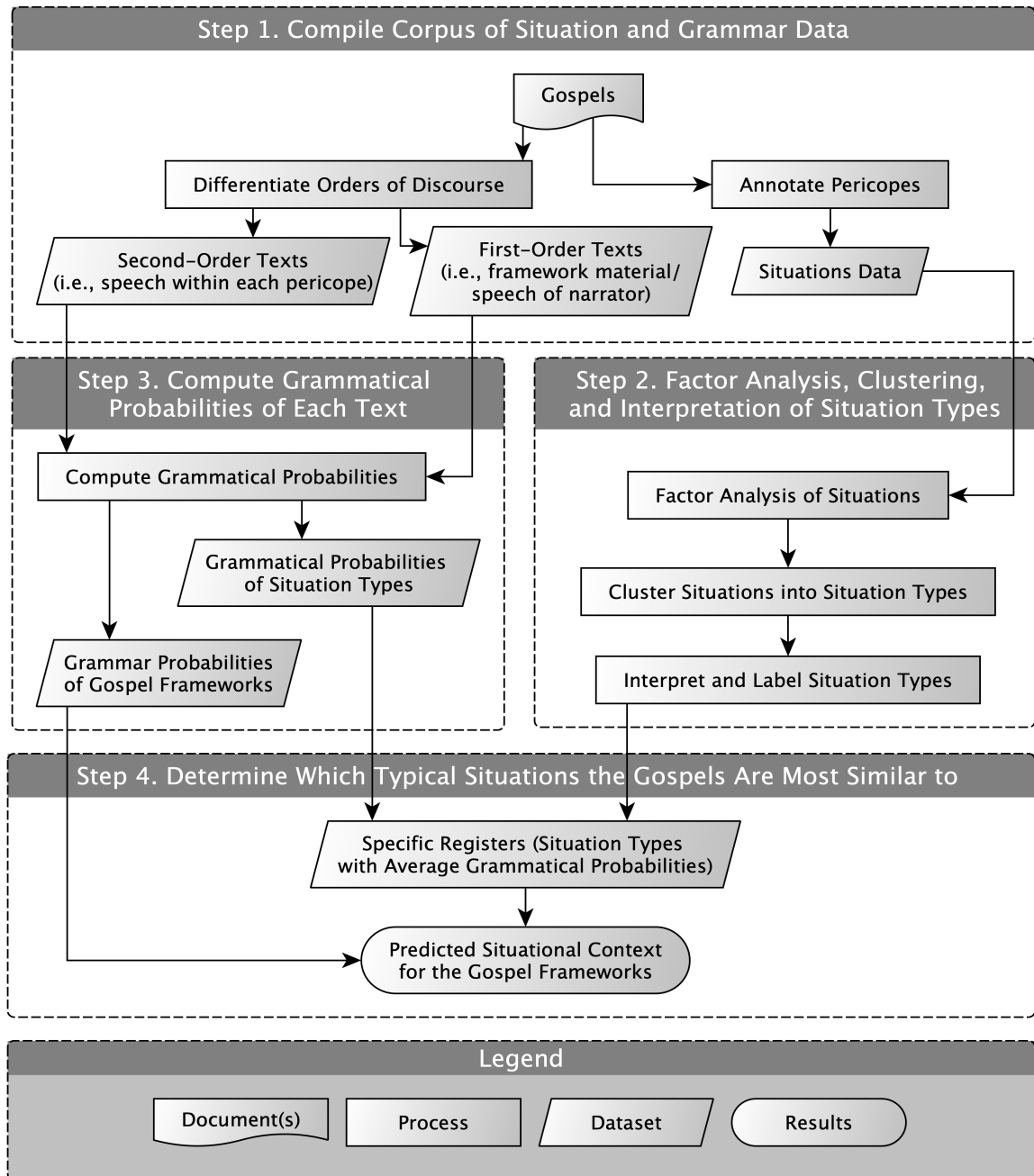


Figure 2: Methodology Flow Chart.

### Step 1: Compile Corpus of Situation and Grammar Data

In Step 1, I compile a corpus of texts comprising all of the pericopes in the gospels, which I annotate with the situational features discussed later in this chapter. Because each pericope is thus treated as a situation, I refer to these units as either pericopes or situations. I begin with a list of pericope divisions (and titles) originally based on Robinson and Pierpont's English edition, which itself draws its pericope titles from another adaptation of the Bible edited by Kretzmann.<sup>8</sup> I make use of these existing titles to enable easier, more memorable references to each situation. However, while annotating the situations I either conflated or split apart some of the pericopes in order to achieve a better approximation of the various situations according to functional considerations outlined in more detail later in this chapter.<sup>9</sup> Many of the original pericopes had been segregated based on topics or themes, whereas my situations are sensitive to direct discourse, spatio-temporal changes, the completion or continuation of situational activities, and thematic boundaries. For example, "The Sermon on the Mount" (Matt 5–7) originally comprised the following pericopes:

1. "The Beatitudes"
2. "The Chief Functions of the Disciples in the World"
3. "Christ Confirms and Expounds the Law of Moses"
4. "The Law of Love toward the Enemy"
5. "On Giving of Alms, Praying, and Fasting"
6. "Warning against Covetousness and Care"

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<sup>8</sup> Robinson and Pierpont, *Greek New Testament for Beginning Readers*. Cf. Kretzmann, *Popular Commentary*. Using public domain sources as the basis allows me to release this data for anyone's use.

<sup>9</sup> See below, p. 223.

7. “Warning against Unauthorized Judging and Admonition to Persevere in Prayer”
8. “The Conclusion of the Sermon”

I lumped these together, since each of them would have an identical situational analysis in terms of the social context within which this sermon is framed by the evangelist. In another example, a pericope like “The Daughter of Jairus” (Matt 9:18–26) is interrupted by the account of the woman with the flow of blood, and this interrupting story could be analyzed as a social situation, but, since “The Daughter of Jairus” situation does not come to an end until after the situation with the woman with a flow of blood, it makes more sense for my analysis to leave this pericope intact as a single, mutating situation. A table containing a complete list of pericopes, verse references, titles, and situational features for each pericope may be found below in Appendix 1: Pericope and Situation Data.

In terms of the representativeness of this corpus, then, a limitation of the corpus lies in the fact that it does not compare literary texts, since no ancient literary text comes with an observable context. The pericopes within the narrative framework of the gospels (along with texts embedded in other narrative frameworks), by contrast, offer us a rare opportunity to observe ancient texts in social contexts. Even though the texts within the pericopes (such as the dialogue between Jesus and Nicodemus in “The Visit of Nicodemus” [John 3:1–21]) do not resemble long-form literary texts such as a gospel, I am not comparing all of these texts on the basis of their structure, length, formal features, etc. Rather, I am comparing them strictly in terms of their grammatical probabilities, in terms of the way the participants in those texts speak to one another. When people are socially close or distant, friendly or hostile, trying to inform or trying to influence others,

etc., they tend to speak in certain ways. A scholar writing on a debated subject will reveal through his or her prose not only the thematic aspects of that debate but also the interpersonal dynamics at play. The evangelists likewise spoke in particular ways that, to a native speaker, would betray underlying social dynamics—indeed, gospel scholars have always assumed as much—and my large-scale comparative analysis attempts to approximate such native-speaker intuitions. In this sense, even though the gospels are not directly compared to other literary texts, my analysis uses nearly three-hundred smaller texts which together serve to reveal patterns of correlation between social contexts and linguistic probabilities. In this sense, then, the potential objection to my corpus's lack of other literary texts is relatively insignificant, since comparing the gospels to other literary texts (without reference to the respective contexts of each text) can, as we have seen in the previous chapters, only serve to highlight similarities or differences without necessarily revealing anything about the social function of the gospel genre.

The shape of this corpus of situations thus represents an area in which future work can make improvements, but the corpus nevertheless has some unique features that render it useful. First, the pericopes are all fairly similar in length (usually several paragraphs at the most). Second, the participants remain fairly stable across the four gospels (with some outliers). This stability means participant idiosyncrasies are minimized in favour of situational factors. Third, the gospel redactors were capable of adjusting or even inserting wording into their collected material in order to ensure the redacted texts communicated effectively with their intended consumers/readers/audiences. The redactor who is interested in ensuring effective communication with readers is, at the same time, capable of adjusting wording within embedded situations,

whether in terms of the way each situation is construed in order to render its projected speech sensible or in terms of the way the projected speech affects the construal of that same situation. As a result, the situations embedded within the gospels comprise a consistent basis from which to infer typical patterns of text-to-context variation without necessarily relying on a representative corpus in terms of all the types of situations one might encounter in the Second Temple Jewish context. A non-representative corpus leaves open the possibility of exposing purely epiphenomenal patterns or distortions, and so I have taken steps to mitigate this possibility, including adding additional depth to the situational analysis by extending the delicacy of some of Hasan's situational features (described below), and only including situational parameters in the model that are represented in my corpus.<sup>10</sup>

### Step 2: Factor Analysis, Clustering, and Interpretation of Situation Types

In step two, I determine, using factor analysis, the major patterns of situational variation within the situations of the gospels. Factor analysis plots high-dimensionality data (including, in this case, dozens of dimensions along which any two situations might vary) against a lower-dimensional space. Put simply, factor analysis can expose more abstract “factors” that can explain the variation in the data. For example, the most significant factor by which situations vary in this dataset is *concreteness*—whether the activity in a given situation is a semiotic activity or a material activity. This dimension comprises an

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<sup>10</sup> Despite these precautions, this analysis should be understood as a foray into new territory by trying to systematically infer context from ancient texts. Such forays inevitably involve backtracking at times, but even when improvements are made in the underlying data or the implementation of the method, such forays afford the larger project the benefits of both novelty and hindsight.

abstraction from patterns such as the goals, abstractness, and role of language in the situation (detailed below). Since a factor analysis reveals that these situational parameters tend to vary together, they can be interpretively explained by the broader pattern of the situation's concreteness.

Next, I compute clusters of similar situations. By treating all of the situation features as binary values, one may directly compare each situation with every other situation (using cosine similarity), and then plot these similarities on a graph in order to identify "clusters" of similar situations. This stage involves determining a cutoff point at which some degree of similarity is no longer useful for the researcher's purposes, and so different analyses may arrive at different clusters, even though these clusters will always reflect, at some level of granularity, the underlying similarities between the data points. If one accounts for weaker similarities between situations, then the result will be fewer but larger clusters (e.g., one might divide all the situations into two large groups). If one discounts all but the strongest similarities, then the result will be more numerous but smaller clusters. It is up to the researcher to determine at which point of generality the cluster analysis is most useful for describing the underlying multivariate data.<sup>11</sup> Rather than being a limitation of the methodology, this step incorporates the insight of modern genre theory that there is no fixed or final set of genres, but only texts that perform abstract generic types to some degree in typical situations. Because the underlying variation is not ignored but only abstracted into more general terms, various degrees of

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<sup>11</sup> See the resulting graph at "[Situations Graph](https://dissertation.ryderwishart.com/appendix/situations-graph)" <https://dissertation.ryderwishart.com/appendix/situations-graph>, where degrees of similarity can be toggled in order to see how this decision changes the number and size of the resulting clusters.

generality provide the opportunity for additional insight into the patterns of variation in the data.

Next, I interpretively describe these clusters on the basis of their average dimensions of situational variation. The resulting clusters are treated as types of situations, and each type, in turn, can be described in general terms using the average dimension scores of all the situations in the cluster, and on the basis of the actual situational features that characterize those situations. The result is a qualitative, synthetic label, e.g., *disputation* or *oration*, intended to capture some important aspects of the underlying dimensions.<sup>12</sup>

### Step 3: Compute Grammatical Probabilities of Each Text

In Step 3, I compute the grammatical probabilities (or, for the situation types, the average probabilities), system by system, for every situation and situation type. The aim of this step is to achieve a quantitative representation of each situation and situation type, such that the social contexts in the data may be correlated with linguistic patterns of variation. In other words, the aim is to represent how people speak in typical situations in a way that can be easily compared to other typical situations. Normally, one would use a select, representative set of linguistic features to describe a register. However, as Biber and Conrad instruct, one may comprehensively examine all linguistic features available for quantitative measurement rather than using a select set of features. This comprehensive approach, they note, may be appropriate in cases where “the researcher does not decide

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<sup>12</sup> “Like all register analyses, qualitative analysis is required to interpret the functional bases underlying each set of co-occurring linguistic features. The dimensions of variation have both linguistic and functional content”; Biber and Conrad, *Register, Genre, and Style*, 269.



ahead of time which linguistic features co-occur, or which functions are going to be the most important ones.”<sup>13</sup> Using all grammatical features (rather than a curated selection on the basis of what native speakers find most significant about a genre or register) complicates the resulting parameters, and so future work will benefit from examining certain situation types (or other types identified on the basis of contextual parameters) more closely using more specific features. Nevertheless, to avoid assuming what features are most significant for the register of the gospels, I attempt to be comprehensive.

In this step, I produce two distinct but directly comparable datasets. What I want to compare is how people speak within typical social situations. In order to determine this in the case of the pericopes, I first have to systematically differentiate when the narrator is speaking from when participants in a situation are speaking. The grammatical probabilities I am interested in for these pericopes, and for the situation types they cluster into, are the words of the participants. For example, I am not interested in how the narrator is speaking in “Healing of the Man Born Blind” (John 9:1–34) but rather in how Jesus, the blind man, his parents, and the Pharisees are speaking. It is in their speech that the register of the situation is instantiated. By contrast, the words of the evangelist instantiate the register of a situation wherein the narrator speaks to the readers of the Gospel of John. This latter situation is the one into which we are trying to gain some insight by creating this comparison in the first place.

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<sup>13</sup> Biber and Conrad, *Register, Genre, and Style*, 269. Cf. p. 64, “There is no easy way to decide ahead of time which linguistic features to investigate for a register analysis, because almost any linguistic feature can have functional associations and be useful for distinguishing among registers.”

In Chapter 7, below, I discuss in detail the distinctions between orders of text and the way each order's respective grammatical probabilities relate to its context, but a short overview of the process is in order:

1. For each pericope, calculate grammatical probabilities for both first- and second-order discourse.
2. For each cluster of situations, calculate the average probability for every grammatical system using only the *second-order* probabilities.
3. For each of the four gospels, calculate the average probability for every grammatical system using only the *first-order* probabilities.

Here I have included a data table exemplifying the output of this calculation process, truncated to include only a handful of rows and columns from the complete data table (which is too large to fit into a printed format).<sup>14</sup> The columns that correspond to the gospel frameworks include grammatical probabilities for first-order discourse only. Each number value represents the probability of that feature occurring *relative to the other features in its system* in the data respective of each column. What this means is that masculine, feminine, and neuter forms are scored with a probability relative to one another, as are first, second, and third person, etc.

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<sup>14</sup> Each pericope comprises a number of moves (sentence-like spans of text) that exists on a given order of discourse, and so I generate probabilities for 1850 moves, and these are combined by order of discourse, and, in the case of second-order discourse, by situation. Each row includes probabilities for all morphological values as well as all of the major semantic domains for Louw and Nida.

Table 2: Example grammatical probability data

Feature	Framework <sup>15</sup>	Matthew	Mark	Luke	John	01-02	01-03	01-04	01-05
Indicative Mood	0.62	0.54	0.61	0.57	0.76	0.62	0.53	0.48	0.36
Participle (Mood) <sup>16</sup>	0.29	0.38	0.28	0.31	0.18	0.15	0.18	0.18	0.38
Infinitive (Mood)	0.06	0.06	0.07	0.10	0.03	0.07	0.07	0.11	0.06
Subjunctive Mood	0.03	0.02	0.04	0.02	0.03	0.07	0.11	0.03	0.02
Imperative Mood	0.01	0.02	0.00	0.01	0.00	0.08	0.11	0.19	0.18
Optative Mood	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Singular Number	0.68	0.66	0.65	0.69	0.73	0.91	0.78	0.90	0.77
Plural Number	0.31	0.33	0.35	0.30	0.27	0.09	0.22	0.10	0.23
Third Person	0.96	0.94	0.97	0.96	0.98	0.70	0.44	0.38	0.39
Second Person	0.03	0.06	0.03	0.03	0.00	0.30	0.25	0.32	0.21
First Person	0.01	0.01	0.01	0.02	0.02	0.00	0.31	0.30	0.07
Aorist Tenseform	0.49	0.62	0.39	0.51	0.44	0.30	0.60	0.56	0.09
Present Tenseform	0.23	0.25	0.26	0.21	0.20	0.24	0.07	0.31	0.68
Imperfect Tenseform	0.12	0.06	0.16	0.12	0.14	0.00	0.00	0.04	0.00
Future Tenseform	0.01	0.01	0.01	0.01	0.00	0.46	0.00	0.00	0.06
Perfect Tenseform	0.14	0.06	0.17	0.14	0.20	0.00	0.33	0.09	0.17
Pluperfect Tenseform	0.01	0.00	0.01	0.00	0.01	0.00	0.00	0.00	0.00
Active Voice	0.69	0.69	0.67	0.64	0.76	0.54	0.54	0.73	0.87
Passive Voice	0.14	0.18	0.13	0.16	0.09	0.23	0.46	0.20	0.06
Middle Voice	0.13	0.10	0.13	0.15	0.12	0.24	0.00	0.04	0.04
Middlepassive Voice	0.04	0.03	0.06	0.05	0.03	0.00	0.00	0.04	0.04
Feminine Gender	0.17	0.17	0.18	0.19	0.15	0.28	0.26	0.36	0.51
Masculine Gender	0.69	0.72	0.67	0.65	0.71	0.39	0.61	0.39	0.38
Neuter Gender	0.14	0.11	0.15	0.15	0.14	0.33	0.13	0.25	0.11
Nominative Case	0.37	0.40	0.33	0.36	0.40	0.28	0.23	0.24	0.33
Genitive Case	0.19	0.19	0.19	0.20	0.19	0.24	0.45	0.26	0.34
Accusative Case	0.27	0.22	0.31	0.29	0.26	0.39	0.06	0.45	0.10
Dative Case	0.17	0.19	0.18	0.15	0.15	0.07	0.25	0.04	0.23
Vocative Case	0.00	0.01	0.00	0.00	0.00	0.02	0.00	0.00	0.00
Noun	0.18	0.19	0.17	0.18	0.20	0.28	0.17	0.27	0.24

<sup>15</sup> “Matthew,” “Mark,” “Luke,” and “John” refer to the first-order discourse of their respective gospels, and “Framework” refers to the average probabilities for all four gospels’ frameworks. “01-02” refers to “The Annunciation to Joseph and the Birth of Jesus” (Matt 1:18–25), “01-03” refers to “The Wise Men from the East” (Matt 2:1–12), “01-04” refers to “The Flight into Egypt and the Return to Nazareth” (Matt 2:13–23), and “01-05” refers to “The Ministry of John the Baptist” (Matt 3:1–12).

<sup>16</sup> “Participle” and “Infinitive,” while not precisely moods, nevertheless tend to be contrasted with finite mood values in traditional grammar.

Feature	Framework	Matthew	Mark	Luke	John	01-02	01-03	01-04	01-05
Verb	0.24	0.26	0.25	0.24	0.23	0.26	0.25	0.24	0.23
Determiner	0.15	0.17	0.13	0.14	0.15	0.12	0.16	0.15	0.21
Conjunction	0.15	0.14	0.17	0.16	0.14	0.11	0.13	0.12	0.09
Pronoun	0.12	0.11	0.12	0.13	0.12	0.13	0.10	0.09	0.05
Preposition	0.07	0.06	0.07	0.08	0.07	0.07	0.11	0.08	0.10
Adjective	0.04	0.04	0.05	0.05	0.04	0.01	0.02	0.01	0.09
Adverb	0.03	0.03	0.03	0.02	0.04	0.01	0.07	0.03	0.01
Particle	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.01	0.00
Number	0.01	0.01	0.01	0.01	0.00	0.00	0.00	0.00	0.00
Interjection	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00

For grammatical analysis of each situation, including the frameworks of the gospels, I rely on the OpenText 2.0 data, which is still undergoing active development, but which can be considered a derivation of the Global Bible Initiative's syntax trees, with my situation analysis used to segment the larger text.<sup>17</sup> The connection between this original data and the OpenText data is genealogical only; the resulting syntax tree is only genealogically related to the original, but certain inconsistencies in the data do arise through reliance on the original as the starting point for transforming the data in a multi-staged process. This data includes the morphological features listed in Table 2: Example grammatical probability data. Alongside these morphological probabilities, there are ninety-two major semantic domains that are associated with words in the tree, for a total

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<sup>17</sup> The Global Bible Initiative's data, originally produced by Randall Tan and Andi Wu, can be found at <https://github.com/jtauber/greek-new-testament> (accessed January 2022).

of 132 features<sup>18</sup> for grammatical comparison, measured in terms of each feature's probability within the respective section of its gospel and level of discourse.<sup>19</sup>

I compare relative probabilities between texts rather than simple tallies of each feature, because distortion may creep in when one examines texts of different lengths, since a long text will often contain at least one of every feature (e.g., it will often have at least one perfect, aorist, present, imperfect, future, etc.), whereas a short text will have many zero-values. One potential solution to this problem is to compute a normed rate (i.e., how many occurrences of each feature in the first 100 or 1,000 words of the text, etc.).<sup>20</sup> This solution fails when texts are very short, however. Another solution, which I adopt here, is to rely on the notion of grammatical systems (i.e., paradigms of grammatical options, such as the number or gender systems, in this case, based on traditionally contrasting realizations). One may compute the probability of each choice relative to the other choices in the system for the entirety of any given text. This solution

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<sup>18</sup> I ran the comparative analysis detailed throughout the remainder of this study using (1) the major domains (for a total of 132 features), (2) all of the sub-domains (for a total of over three-thousand features), and (3) using the updated feature analysis of the OpenText 2.0 data, which included approximately one-hundred non-lexical features, as well as lexemes as features (i.e., grammatical choices) rather than semantic domains (for a total of 1746 features). The first two analyses had virtually identical results that differed only in the rounding of the final numbers. The third analysis resulted in a slightly different result, though both analyses resulted in the same set of situation types scoring as the most plausible analogies for the gospel frameworks. Theoretically, the third option afforded a more precise result, since grammatical features are analyzed with more precision in the OpenText 2.0 data—for example, only the core/head of a nominal word group selects for gender; any modifiers of the core lexeme merely agree with the core. By way of illustration, it is not as if a nominal group like ἡ ζωνή represents two distinct choices of the feminine gender. Likewise, the OpenText 2.0 data differentiates between many other phenomena that mere morphology cannot capture, such as the difference between dative nominal modifiers and dative indirect objects in transitivity, among many others. However, since this third option involved introducing a non-trivial repertoire of novel technical terms to describe Greek grammatical choices, I opted to use the traditional morphological data to help clarify the comparative-register methodology I am employing.

<sup>19</sup> The data include Louw and Nida's (*Greek-English Lexicon*) semantic domains, which, despite some known limitations, comprise one of the best currently available resources for lexical-semantic abstraction. Cf. Wishart, "Hierarchical and Distributional Lexical Field Theory," 395–400.

<sup>20</sup> Biber and Conrad, *Register, Genre, and Style*, 63.

represents each text's language as a series of percentages rather than counts, and percentages are inherently normed by 100. When it comes to the semantic domains, they are all compared with one another so that the relative rate at which each domain is used is captured for every text.

Since “a comprehensive register analysis is unfeasible without computer assistance,” I use a Python script to execute the necessary computation of system-relative grammatical probabilities.<sup>21</sup> Despite some imperfections in the underlying data, which are all subject to iterative improvement for future work, this methodology holds promise for both literary and linguistic analysis of the gospels. Future work may refine and improve the results arrived at in this study, and yet these will simply serve to further nuance, clarify, and strengthen our collective understanding of the functional significance of the genre of the gospels.

#### Step 4: Compare Grammatical Probabilities of Situation Types and Gospel Frameworks

The major innovation introduced in this adaptation of Biber and Conrad's procedure comes in this final step. In order to draw inferences about the possible situations in which the gospels themselves were designed to function, I compare the linguistic probabilities of the gospel frameworks (i.e., the wordings of the gospel redactor or narrator)<sup>22</sup> to the registers of the situation types (i.e., the average score each type has for each dimension of

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<sup>21</sup> Biber and Conrad, *Register, Genre, and Style*, 59. This python notebook is accessible at <https://github.com/ryderwishart/opentext/blob/master/public/scripts/processing-grammatical-features.ipynb>

<sup>22</sup> The term *narrator* is useful for explaining the level of discourse being examined (explained below), but it is potentially confusing because of its role in literary criticism. I recognize that these should be distinguished in a literary context.

variation). In Step 4, I determine the best analogies between the gospels and the pericopes based on the linguistic probabilities observed in the top-level discourse of each gospel.

Procedurally, I consolidate the linguistic probabilities for each situation type by calculating the average probabilities of all the situations that belong to that type. These consolidated data represent registers, or typical varieties of language (i.e., grammatical probabilities) according to use (i.e., situational context). For the gospel frameworks, I calculate the average probability for every grammatical feature and semantic domain across all of the top-level discourse in each gospel. Then, I determine which registers the gospels are most similar to (using cosine similarity to determine pairwise similarity) based on the linguistic probabilities observed in the gospels. The result is a set of registers the gospels most resemble relative to the dataset. Since these registers can be characterized qualitatively as well as quantitatively, they provide plausible, descriptive contextual analogies for the gospels.

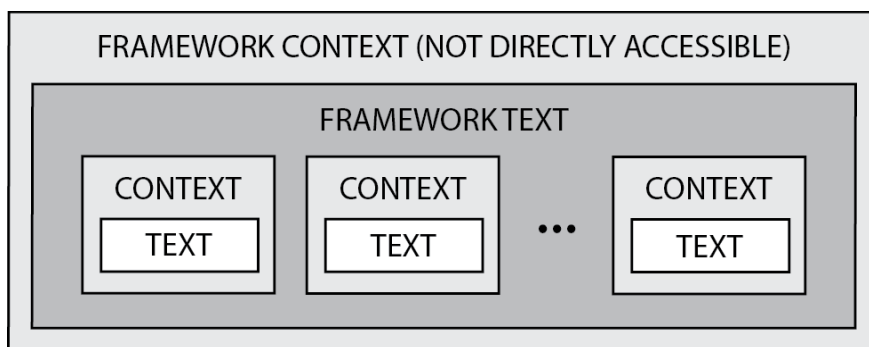


Figure 3: Text–context relations

The gospels are complex or secondary genres, subsuming multiple simple or primary genres within a narrative framework (more on this distinction later, when discussing the results of this methodological stage of the analysis). Bakhtin, as detailed

above, makes a strict distinction between the two, and insists that they must be differentiated for genre analysis. For Bakhtin, the correct unit for generic or stylistic analysis (and, following Biber and Conrad's terminology, we may add register to this list), is the utterance. "The utterance," Bakhtin says, "is not a conventional unit, but a real unit, clearly delimited by the change of speaking subjects."<sup>23</sup> Further, he adds that "Regardless of how varied utterances may be in terms of their length, their content, and their compositional structure, they have common structural features as units of speech communication and, above all, quite clear-cut boundaries."<sup>24</sup> In the interest of linguistic *style*, one must differentiate speakers, since two speakers would not usually be said to share a single style (only by approximation). However, for register analysis, several utterances may be brought together so long as they together comprise a single use of language to accomplish some social activity, which Hallidayan linguistics refers to as a situation.<sup>25</sup> As Bakhtin explains, "This change of speaking subjects, which creates clear-cut boundaries of the utterance, varies in nature and acquires different forms in the heterogeneous spheres of human activity and life, depending on the functions of language and on the conditions and situations of communication."<sup>26</sup> Utterances, for Bakhtin, cannot be related using syntactic categories, but rather rhetorical or functional categories of speech communication. In secondary genres, however, an embedded utterance may

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<sup>23</sup> Bakhtin, "Problem of Speech Genres," 71–72..

<sup>24</sup> Bakhtin, "Problem of Speech Genres," 71.

<sup>25</sup> Much as Hallidayan linguistics describes a register in terms of field, tenor, and mode (see below), Bakhtin ("Problem of Speech Genres," 76–77) notes the "wholeness of the utterance, guaranteeing the possibility of a response (or of responsive understanding), is determined by three aspects (or factors) that are inseparably linked in the organic whole of the utterance: 1. semantic exhaustiveness of the theme [corresponding to Halliday's *field*]; 2. the speaker's plan or speech will [corresponding to Halliday's *tenor*]; 3. typical compositional and generic forms of finalization [corresponding, perhaps, to Halliday's *mode*]."

<sup>26</sup> Bakhtin, "Problem of Speech Genres," 72.



comprise the object of a single clause, such as when the Sermon on the Mount (Matt 5–7) is the syntactic object of the predicator λέγων (Matt 5:2). Thus, Bakhtin explains that in a secondary genre a single speaker may

introduce primary speech genres and relations among them into the construction of the utterance (and here they [i.e., the primary genres and relations] are altered to a greater or lesser degree, for the speaking subject does not really change). Such is the nature of secondary genres. But the relations among the reproduced primary genres cannot be treated grammatically in any of these phenomena, even though they appear within a single utterance. *Within the utterance they retain their own specific nature*, which is essentially different from the nature of relations among words and sentences (and other language units, i.e., phrases and so forth).<sup>27</sup>

When Bakhtin states that embedded genres cannot be treated grammatically in relation to their embedding discourse, because they “retain their own specific nature,” he provides essential direction for how we may differentiate the language of embedded utterances within the gospels from the language of the single speaker of the gospel text as a whole, the narrator. Because it is utterances that correlate with “the extraverbal context of reality (situation, setting, pre-history),” while sentences only do so indirectly,<sup>28</sup> one may correlate the second-order discourse of a situation’s participants (which comprises one or more utterances accomplishing some social activity) with the situational context being described by the narrator. It is essential, in this case, to correlate the language of the embedded utterances with the situational context construed by the narrator *as a situational context*, not simply as more syntactic structures. The first-order discourse of the narrator, in turn, may be related to its own situational context (a context we do not

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<sup>27</sup> Bakhtin, “Problem of Speech Genres,” 73. Emphasis added.

<sup>28</sup> Bakhtin, “Problem of Speech Genres,” 73.

have direct access to but must infer on the basis of the text–context correlation patterns we observe within the same cultural context via embedded texts).

By identifying the gospel frameworks with only the non-embedded (top-level or first-order) discourse, then, one may attempt to correlate these frameworks with an inferred situational context, because all of this first-order discourse comprises the complete utterance of the narrator that makes possible a responsive posture on the part of the hearer or reader. This attempt to explore the framework of the gospels, then, will in the first place give rise to one or more construed situations (the “framework context” in Figure 3: Text–context relations). These construed situational contexts make the gospels similar to a handful of primary genres or situation types I identify in Step 2, with possible implications for understanding the gospels depending on how one understands their probable status as relatively-more-primary or relatively-more-secondary, that is, relatively closely or distantly related to their original situational context.

### **Situations as Contextual Configurations**

In this study, a *situation* is represented by a configuration of contextual parameters. According to the model of genre and register laid out in the previous chapter, situations should not be seen as belonging to a particular type, but rather as performing or exemplifying types to greater or lesser degrees. Rather than looking for atomic linguistic categories on which to hang a definition of genre, then, we ought to consider situations as complexes of various social factors, and recognize texts as generically or typically

functional, both in response to situations and in order to manipulate situations.<sup>29</sup> As Matthiessen notes, “Generic structures belong within context; they are realizations of options within field, tenor, and mode within some situation type.”<sup>30</sup> While the notions of register and genre cannot be identified with each other, both nevertheless correlate with (both causing and being caused by) typical situations.<sup>31</sup>

“A genre,” as Matthiessen explains, “is the linguistic reflection of a contextual configuration.”<sup>32</sup> In order to model situations and settings as generically significant, then, I use Hasan’s concept of contextual configurations, as noted above. Contextual configurations comprise relevant features of a semiotic situation under the categories of field, tenor, and mode.<sup>33</sup> For Hasan, a contextual configuration is a specific set of qualitative values for these three variables.<sup>34</sup> Each variable, in turn, involves more

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<sup>29</sup> Devitt, *Writing Genres*, 21. Land (*Integrity of 2 Corinthians*, 51) clarifies this notion, explaining, “An actual text does not emerge ‘out of’ an actual context of situation in any simple sense, because it is just as valid to say that the context of situation emerges ‘out of’ the text.” Cf. Halliday and Hasan, *Language, Context and Text*, 55.

<sup>30</sup> Matthiessen, *Lexicogrammatical Cartography*, 51.

<sup>31</sup> Lukin et al., “Halliday’s Model of Register,” 189. Also, “The genres themselves define and create the situations as much as the situations create the genres, for people construct situations through their use of genres. . . . Genre and situation are reciprocal, mutually constructed, and integrally interrelated”; Devitt, *Writing Genres*, 24–25.

<sup>32</sup> Matthiessen, *Lexicogrammatical Cartography*, 53.

<sup>33</sup> Hasan offered an initial set of categories for describing situations in Halliday and Hasan, *Language, Context and Text*, 56–59. A later, lengthier essay (Hasan, “Towards a Paradigmatic Description of Context”; reprinted with corrections in Hasan, “Paradigmatic Description of Context”) outlines much more delicate and detailed system networks for describing both tenor and mode. The point of departure for my analysis will therefore follow her initial outline, but I will adapt and expand this model as needed, taking into account her later refinements as well as the particularities of my corpus and the kinds of information it does or does not make available—and there is always the matter of scope, since unlimited resources for annotating situations do not exist. Schmidt (*Place of the Gospels*, 50, 54) referred to something like the situational features I am describing (though with a smaller scope, focusing mainly on field) as “situational details” and “localizations,” and, though not explored in this study, a concept like “localizations” could play a role in future annotations of situational field, focused on geo-spatial references, perhaps even by means of lexemes such as prepositions or use of deictics.

<sup>34</sup> Halliday and Hasan (*Language, Context and Text*, 55) note, “A CC [i.e., contextual configuration] is a specific set of values that realizes field, tenor, and mode.”

delicate meaningful distinctions, which together comprise the parameters of a situation. Hasan explains that each of these parameters is in some sense both contextual and textual, saying, “each parameter was conceptualised [in her original 1985 work] as facing both in the direction of the context of situation, representing ‘an aspect of the situation in which language is operating’ and also in the direction of the text, by representing ‘an aspect of the part played by language.’”<sup>35</sup> Each parameter, then, reflects some phenomenon that, in the endless flux of social experience, makes a difference in texts. When a parameter of a situation is realized by changes in the way people communicate, then that parameter is shown to be a useful observation about situations. Put conversely, changes in a text may realize changes in the situational context.<sup>36</sup> Hasan’s situational parameters, grouped under the headings of field, tenor, and mode, in this sense, represent aspects of situational context that linguists within the systemic functional tradition have found (prior to and following her work) to correlate with changes in language, across numerous cultural contexts.<sup>37</sup>

For many of these parameters, the values they select exist on a continuum. A situation may exhibit degrees of abstractness, hierarchical control, etc. The analysis in this study involves a binary selection, and thus there is a loss of information entailed in

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<sup>35</sup> Hasan, “Towards a Paradigmatic Description of Context,” 6.

<sup>36</sup> Hasan (“Towards a Paradigmatic Description of Context,” 6) says, “The requirement of correlation between linguistic and situational features imposed a grid on both context and text by using that theoretical concept of ‘realisation’: without this relation register classification could not get off the ground. Once the fact of correlation is accepted, all that the analyst need to do is to find some reliable recognition criteria either for the features relevant to each contextual parameter or for its linguistic correlates; either identified correctly would have led to the other.”

<sup>37</sup> Matthiessen (“Register in Systemic Functional Linguistics,” 28) describes the approach to register variation that begins with context by identifying field, tenor, and mode correlations, saying, “We approach register variation from the point of view of the contexts of use that put the meanings constituting a register ‘at risk’.”

the abstraction process. Abstraction, however, makes up for a loss of detail by the gain of generalizability, allowing comparisons to be drawn between numerous situations on the basis of typical, generalized patterns of variation. Logically, this loss of information entails the potential for an alternative analysis of any given situation. In many cases, nevertheless, there will be little disagreement between analysts regarding which binary value better describes a given situation.<sup>38</sup>

These parameters of field, tenor, and mode have been employed by many linguists within the systemic functional tradition, with effective application to situational analysis not only in applied-linguistics settings but also for the texts of the New Testament, among other corpora.<sup>39</sup> While I generally follow Hasan's model of contextual configuration (which Berry calls "the obvious place to begin" in describing contexts),<sup>40</sup> I do adapt some of the parameters to better suit this study's aims and the nature of the texts under examination and also to take account of several (though by no means all) of the critical adaptations other scholars have proposed for contextual configurations. There is value in drawing up an explicit system for observing contexts and subjecting that system to the critical scrutiny of other scholars. Hasan welcomes such an approach, as does Berry, who explains, "In Hasan's view, this kind of thing—explicit claims followed by criticism

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<sup>38</sup> Even in cases where analysts disagree about the nature of a given parameter and how best it should apply to situations in general, a consistently opposite analysis may nevertheless result in similar general patterns of variation—though this outcome is not a given.

<sup>39</sup> See, for example, Porter, *Letter to the Romans*, 24–35. For broader discussion relevant to this study, cf. Martin and Rose, *Genre Relations*, 11–16; Lukin et al., "Halliday's Model of Register"; O'Donnell, "Dynamic Modelling of Context."

<sup>40</sup> Berry, "On Describing Contexts of Situation," 185.

followed by revision of claims—is precisely what ought to be happening if real progress is to be made.”<sup>41</sup>

### Field

Field is the least well-developed variable in Hasan’s model of contextual configurations. She specifies that a field consists of the “kinds of acts” or actions taking place in a situation as well as its “goal(s).”<sup>42</sup> O’Donnell points out that “goals” may be better understood as either an aspect of mode (or “rhetorical mode”)<sup>43</sup> or else as an aspect of tenor (or “functional tenor”).<sup>44</sup> With O’Donnell, it seems more consistent to treat field as being related to domains of experience, where the field of discourse is expanded and clarified over the course of a text. When considering an example of a goal that Hasan uses, *buying*, it makes sense to relate such a goal to field in the sense that buying implies a domain of experience (with some probable lexemes that one might expect speakers to use in a buying situation). However, I am skeptical about whether goals such as buying can be entirely comprehended as a domain of experience without the additional, tenor-related notion of social transaction or interpersonal exchange.<sup>45</sup> Thus, I relocate Hasan’s “goals” to tenor, and the highly abstract set of goals I annotate aligns with the semantics

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<sup>41</sup> Berry, “On Describing Contexts of Situation,” 186.

<sup>42</sup> Halliday and Hasan, *Language, Context and Text*, 56.

<sup>43</sup> O’Donnell, “Dynamic Modelling of Context,” 10. As in Halliday, *Language as Social Semiotic*, 63; Berry, “On Describing Contexts of Situation,” 185.

<sup>44</sup> Cf. Gregory and Carroll, *Language and Situation*, 8. While they also describe the role played by language as the “functional tenor” of a relationship, this refers to more specific functions, not to the system of language role (51, 53).

<sup>45</sup> I suspect that a clearer typology of goals might be better approximated using both field (in terms of particular kinds of processes operating in relation to typical kinds of entities) and tenor (in terms of the kinds of speech functions or speech acts that are essential to accomplishing field-defined activities). Such a typology would allow for a more nuanced set of goals for differentiating contexts.

of the Greek system of mood (see below). Under *field*, then, I consider Hasan's kinds of actions, employing only the most broad notion of kinds of actions using the concept of abstractness, as well as a highly generalized notion of subject matter (which I here approximate as *activity focus*).

In a sense, a field is the sphere of experience in which the participants of a situation act, and this sphere of experience may be realized either partly or completely by the embedded text. A field, as a sphere of experience, is often described as the "topic" of a discourse, but the field is not reducible to subject matter alone.<sup>46</sup> An important way of determining the sphere of experience for a situation would typically include the lemmas, or words, that participants in a situation use. However, there are several reasons for avoiding reliance on lemmas in this phase of situational analysis, even though it might otherwise intuitively make sense to do so. First, lemmas are not part of the cross-linguistic situational typology employed by Hasan and other linguists who examine contextual configurations. Second, lemmas are part of the grammatical analysis of a text, which means that I will be accounting for each text's lemmas (by way of the more abstract semantic domains that group these lemmas). When describing the interpersonal dynamics of each text, it might make sense to use the proper nouns in that text to describe *who* is interacting (e.g., Jesus, the Pharisees, Peter, John, Pilate, etc.), but helpful comparisons require some kind of generalization. I am interested not in which specific participants are interacting, but in what kinds of participants. Likewise, I am not interested in which specific processes (i.e., which verbs) occur in a text, but in what kinds

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<sup>46</sup> Matthiessen, "Register in Systemic Functional Linguistics," 23.

of processes occur. This distinction exists on a continuum, where the most abstract kinds of process are simply represented by the most abstract process lemmas, and the most specific involve entire argument structures for processes (since, for example, one would think that “buying food” and “buying time” do not necessarily reflect the same situational “goals,” though simply “buying” may be a sufficiently abstract activity to helpfully characterize some types of situations).

The ability to “bootstrap” a predictive model of context requires being able to move from grammatical observations to likely situational parameters. It is the relationship between grammar and situational context that is interesting, and the parameters of situations, therefore, exist by design on a different stratum of abstraction than grammatical features such as lemmas.<sup>47</sup> This design allows for generalization even as specific lemma-derived spheres of experience are excluded from consideration. Consequently, the choice of constraining my observations of the field in this respect restricts the kinds of situation I can infer for the gospels—I could not thus describe an inferred situation type for the gospels using specific domains of experience such as “the temple” or “the synagogue,” etc., which otherwise might have been used to describe the experiential domains in which the gospels were designed to function with more specificity.

Consequently, for each situation’s contextual configuration, I annotate both the abstractness of its activity as well as the activity’s focus. The activity of a situation is a social process with a situational outcome.

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<sup>47</sup> See discussion on strate in Halliday, *Halliday’s Introduction*, 22–27..



### *Abstractness*

The abstractness of the field of a situation involves a distinction between conceptual and practical activities. While in some cases this distinction is blurry and challenging to differentiate, in most cases the difference is clear. Abstractness in this sense is the difference between getting someone to bake a cake and getting them to understand *why* they are baking a cake. The former situation has a concrete, practical sphere of significance, while the latter immediately relates to the meaning of a (potentially) concrete activity without directly impinging on the activity itself.<sup>48</sup> There is some similarity here to Gregory and Carroll's description of language varieties "in which the field-purposive role correlation so determines the language used that it becomes rather restricted to that role."<sup>49</sup> The relationship between the sphere of experience and the discourse might be practical or conceptual.

### Conceptual Activity

A situation's field can be described as involving a conceptual activity when the language that realizes the situation has little or no direct bearing on any non-linguistic material activity taking place in the situation. For example, when Jesus casts out demons in "The Enmity of the Pharisees and Christ's Answer, The Sin against the Holy Spirit" (Matt 12:31–37), the activity is conceptual, because the speaking activity describes the

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<sup>48</sup> For an example of a practical "episode" (their term), see Lukin et al., "Halliday's Model of Register," 196–99. In that episode, they note that, though statements still outnumber commands, there are relatively more commands than normal given the practical nature of a surgery as a social activity.

<sup>49</sup> Gregory and Carroll, *Language and Situation*, 7.

significance of what is going on, without directly impacting what is going on. By what authority Jesus has cast out demons has no bearing on the actual casting out itself.

### Practical Activity

By contrast, a situation's field can be described as a practical activity when the language that realizes the situation does have a direct bearing on some non-linguistic material activity taking place in the situation.<sup>50</sup> When Jesus instructs his disciples, *Βάλετε εἰς τὰ δεξιὰ μέρη τοῦ πλοίου τὸ δίκτυον* 'Cast the net on the right side of the ship' (John 21:6), he is not discoursing on the meaning or semiotic significance of fishing (or some other conceptual activity), but rather telling them to do something with the net in their boat. In this example the practical nature of an activity like "planning" is evident. Jesus instructs them on what to do, but his instructing does not necessarily accomplish the activity. In "The Healing of a Leper" (Luke 5:12–16), for example, Jesus' speaking is practical, because it is construed as directly effecting the healing process: *Θέλω καθαρίσθῃτι, καὶ εὐθέως ἡ λέπρα ἀπῆλθεν ἀπ' αὐτοῦ* ("I am willing; be cleansed," and immediately the leprosy left him'). Abstractness, thus, is not identical to language role (covered below under mode): sometimes practical activities are accomplished by means of language, and sometimes they are only directed or organized by means of language, but in either case, the orientation of the discourse toward the sphere of experience is practical.

Some activities are challenging to distinguish, such as when the disciples ask Jesus to teach them to pray (Luke 11:1). While the discourse could in some sense be

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<sup>50</sup> Alternately, one could consider practical activity as comprising a field involving an organized activity sequence (evident in the structuring of the text in some way), as described by Martin and Rose, *Genre Relations*, 13–14.

considered practically oriented to the sphere of experience (e.g., praying), teaching, in this case, involves semiotic activity (speaking), as opposed to strictly material activity such as teaching someone by example how to tie a shoelace. So teaching in the case of “A Lesson in Prayer” is conceptual or oriented toward internal meanings rather than external happenings. Thus, some activity categories that seem intuitively semiotic or else material can blur the line of abstraction.

### ***Activity Focus***

The activity focus of a situation involves what the general semantics of the domain of experience focus on (the subject matter, in this sense). I intentionally restrict this analysis to very general terms that mirror the metafunctions. Wherever the lines are drawn by the analysis, nuance is gained only at the expense of generalizability. Put rather loosely, in this analysis, an experiential focus in discourse involves reference to *what*, an interpersonal focus refers to *why*, and a logical focus refers to *how*, *when*, or *where*.

Sometimes the activity focus changes multiple times in a single episode, though my analysis only captures the beginning and the end (see further explanation later in this chapter). For example, when the Pharisees question the man who had been born blind (John 9), they are variously concerned with the identity of the man, Jesus, who did the healing (observation, experiential focus), the status of Jesus as sinful or else speaking on God’s behalf (evaluation, interpersonal focus), or else on the mechanics of how Jesus healed the man (logistics, logical focus).

### Experiential Focus

An activity focus is on experience when the discourse of a situation refers to some sphere of experience. The focus of the activity is thus to accomplish goals (or an overarching goal, as seen in the resolution or outcome stage of the situation) in relation to the thematics of the situation. When the activity focuses on the thematics of a situation, the subject matter or domain of experience is the focus of the activity. In short, when the activities focus on the ‘substance’ of the situation (e.g., there is a focus on bringing about some environmental change, identifying the properties or inherent mechanics of some phenomenon, relative localization or relocation of phenomena whether conceptually or physically, etc.), then the field can be described as focused on action. For example, if the aim of the situation is to get fish into the boat, to get merchants out of the temple, or to get more wine for the wedding feast (rather than to evaluate the authority of those doing such things or to determine why such activities are important things to do), then the focus is experiential.

### Interpersonal or Evaluative Focus

The activity focus is interpersonal or evaluative when the discourse of a situation refers to interpersonal roles, identities, or values. The focus of the situation’s activity is thus to accomplish goals (or an overarching goal) in relation to the tenor of the situation, to settle or arrange something about the politics of the situation. For example, in many instances, the Pharisees question Jesus regarding the basis for his authority. If the activities focus on

the “values” at stake (e.g., the participants are mainly involved in evaluation), then the field can be described as having an interpersonal focus.<sup>51</sup>

### Logical Focus

A logical focus is less common than the other two kinds of activity focus. The activity focus is logical (or perhaps “logistical”) when the discourse of a situation refers to logical constraints on the activity (e.g., *first* pluck out the log from your own eye, *then* you will be able to see clearly),<sup>52</sup> or when the focus of the activity is on accomplishing goals in relation to the logistics, organization, or order of the situation. In “The Feeding of the Five Thousand” (Luke 9:10–17), the discourse makes reference to food, the deserted setting, and the sending away or feeding of the crowd, but the focus of the activity is not simply on *what*, on the sphere of experience itself, but rather the focus is on *how*, on the logistical or practical order and means by which the goal(s) may be accomplished. Viewing any situation in isolation leaves the matter relatively unclear, since the discourse of every situation refers to some extent to experience, interpersonal or evaluative dynamics, and the mechanisms of accomplishing any activity, but when comparing situations, for example, “Jesus Gives Instructions for Supper” (Matt 26:17–19) and “The Passover Meal” (Matt 26:20–25), the former quite clearly has a logical focus whereas the latter has an interpersonal one.

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<sup>51</sup> As noted above, this option, with its discussion of the activity of evaluation, implies that interpersonal and experiential aspects are intertwined in defining the goals of a situation.

<sup>52</sup> This wording paraphrased from Matt 7:5 represents a shift in the activity focus toward a logical focus, but the larger pericope it is part of does not begin or end with a logical focus.

### Tenor

In Hasan's contextual configuration model, as with other linguists,<sup>53</sup> tenor is in many ways the best developed situational parameter. The tenor of a situation can be specified in terms of the types of participants in the situation, the types of activities they engage in, and the significant relational factors that restrict interaction between them.<sup>54</sup> While this analysis is more sociological than literary, I nevertheless see tenor analysis as a kind of characterization analysis, though it is broader than simply examining characters as such.<sup>55</sup> In each episode, I designate the activity goals (Hasan located goals under field, as noted above), the degree of control as hierarchic or non-hierarchic, the number of speaking participants in the situation, the relative value-orientations between them, their relative social distance, and the publicity of the activity.

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<sup>53</sup> "The significant situation *is* the relationship of addresser to addressee"; Gregory and Carroll, *Language and Situation*, 52.

<sup>54</sup> Halliday and Hasan, *Language, Context and Text*, 12.

<sup>55</sup> Agent roles are complexes of various facets of the situation of a text, as well as the ostensibly more-or-less free choices each participant makes over the course of the unfolding situation. Gunkel understood characterization as taking place through action in this way in the forms of Genesis, saying, "For [the narrators], action is primary; characterization is only secondary" (xxxiv). And he notes, as well, with regard to legends, "The admirable art of indirect description of humans through their actions is the primary feature that makes the legends so vivid" (xxxvi). As I see it, such an approach to characterization is easier to generalize, and its conclusions are easier to justify than other approaches based on generic character types identified by literary analysts. See, for example, Darr [*Herod the Fox*, 19–20], who calls his approach "eclectic". Burridge, for his part, seems to think this kind of characterization is a marker of ancient, Greco-Roman biography, though Schmidt notes that this feature of indirect characterization "is hardly sufficient to establish a generic link between . . . forms. All sorts of popular literature, legends, and folk books describe the character of their heroes solely through their actions, but this clearly does not make them all peripatetic biographies" (xv). Thus, Schmidt points out the inadequacy of trying to make guesses about genre using an isolated feature such as characterization.

### ***Goals***

The goals of a situation cut across the conceptual/practical distinction (and thus the differences between the approaches of Hasan and others noted above), because a participant in a situation may talk about the meaning of an action (a conceptual activity) as an indirect means of trying to motivate that action (perhaps a practical activity). In this regard, distinguishing between goals and abstractness helps distinguish between direct and indirect speech acts.<sup>56</sup> While a social function may involve abstract or conceptual activity, it might in context realize an instruction about some practical task (e.g., “Do you remember what you have to do before you back up the car?”). Examining aspects of tenor on the level of situational context (rather than on wording alone) helps clarify whether a speech act is direct or indirect in this sense. Language is complex and multi-functional, but a broad distinction between the goals of a situational activity (itself aligning, in some respects, and in the context of these data, with the grammatical system of mood in Hellenistic Greek), helps to differentiate kinds of situations on an abstract level, rendering situational comparisons illuminating.<sup>57</sup>

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<sup>56</sup> Though analysis of speech acts as being open or closed assertions or instructions play an important role in how one intuitively recognizes situational changes being effected by participants’ speech in a text, this subject largely goes beyond the bounds of the present study except for the brief discussion offered in this section on goals.

<sup>57</sup> “There is an immense functional diversity in the adult’s use of language; immense, that is, if we simply ask ‘in what kinds of activity does language play a part for him?’ But this diversity of usage is reduced in the internal organization of the adult language system—in the grammar, in other words—to a very small set of functional components.” Halliday, *Explorations*, 28.

## Instructing

A situation's tenor may be called instructing when, in context, one of the participants is trying to get another participant to do something, whether that activity is practical or conceptual. Participants need not use directive grammatical forms in order to instruct. Rather, an instructing situation (such as a dentist wanting a hygienist to prepare certain instruments) may make it "harder" for participants (i.e., the hygienist) "to hear a message as anything other than a Command."<sup>58</sup> As an example of an instructing situation, after coming down from the mount of transfiguration, a father asks Jesus to heal his son, since the disciples have proven unable to do so ("The Healing of the Epileptic Boy" [Luke 9:37–45]).

## Informing

By contrast, a situation is informing when a participant is trying to get another participant to know something. In "Christ's Relatives" (Matt 12:46–50), someone lets Jesus know that his mother and brothers are outside wanting to speak with him.<sup>59</sup> In response, Jesus informs those present that it is those who do the will of his father in heaven that are his brother, sister, or mother. There are two sub-types of the informing feature, *projecting* and *asserting*.

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<sup>58</sup> Lukin et al., "Halliday's Model of Register," 205.

<sup>59</sup> This example, interestingly, demonstrates the ambiguity of indirect speech acts. Is this person seeking to inform Jesus, or trying to make him go to the door? Indirectness sacrifices clarity for the sake of opening up more possibilities for the respondent to do as they please (though in situations with a great power differential, even indirect acts may function as direct ones).



*Projecting.* A situation's tenor may be called projecting when a participant is trying to get another participant to know something that is not being construed as currently true of the situation. In "The Parable of the Sower" (Matt 13:1–9), Jesus tells a story that is not construed as currently true of the situation, not least because the story involves a generic participant, the sower, whereas the situation involves people gathered around to listen to a charismatic, non-institutional teacher. See, for example, "The Pharisee and the Publican" (Luke 18:9–14).

*Asserting.* A situation's tenor may be called asserting when someone is trying to get someone to know something that is being construed as true of the current situation. In the example of "Christ's Relatives" (Matt 12:46–50), again, someone is trying to get Jesus to know something that is being construed as true of the current situation. He is not informing Jesus that his family *might be* at the door, nor that they *were* at the door. Rather, he is asserting that their presence at the door is currently true.

One challenge in identifying what participants are doing in a situation involves trying to discern the apparent goals behind asking questions. Since it has to do with how participants make reference to (im)material realities, the distinction between projecting and asserting is different from the distinction between informing and instructing. Both projecting and asserting activities may in realization be open or closed (i.e., realized by a *question* or a *statement* respectively). The answer to a question, however, has construed truth-value or reference in relation either to the current situation or else to a projected situation. Open, informing speech acts may not immediately strike one as either projecting or asserting, since they might be said to present an assertion or projection without actually asserting or projecting. The distinction is still relevant insofar as even an

open assertion asserts (e.g., open assertion: “You think it’s wise to spend your money on that?”; open projection: “Do you think it might get dark before we get back to the path?”). This apparent asymmetry is in fact indicative of what openness and closedness in speech acts accomplish. We do not use openness to specify truth conditions but instead to allow for mutation or maintenance of the situation.<sup>60</sup>

### ***Control***

Control includes social tendencies regarding deference between participants depending on their relative status, power, authority, or institutional roles.<sup>61</sup> A situation may be hierarchic or non-hierarchic. While there are numerous subsequent distinctions that may be made within this dichotomy, I limit the number of these distinctions in order to increase the generality of this feature across the situations I examine.<sup>62</sup> As Martin and Rose describe this system, a hierarchical relationship is unequal as opposed to equal.<sup>63</sup> Generally, they note, equal relationships allow for a greater range of meanings to be exchanged, since in unequal relationships there are often numerous subjects that cannot typically be discussed.<sup>64</sup>

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<sup>60</sup> Cf. discussion of “softening” features that enable one to maintain role relations while directing some change in Lukin et al., “Halliday’s Model of Register,” 203.

<sup>61</sup> On the connection of roles, whether particular or universal, with types of situations/genres, see Abrahams, “Complex Relations of Simple Forms,” 202–3.

<sup>62</sup> Cf. Lukin et al., “Halliday’s Model of Register,” 200. They note distinctions such as the mutability of hierarchic roles, whether legally defined or advisory, whether repercussive in nature or neutral, etc.

<sup>63</sup> Martin and Rose, *Genre Relations*, 12–13.

<sup>64</sup> “Social subjects of equal status construe equality by having access to and taking up the same kinds of choices, whereas subjects of unequal status take up choices of different kinds”; Martin and Rose, *Genre Relations*, 13.

## Hierarchic

Hierarchic or unequal situations may be institutional or non-institutional, depending on whether at least one of the parties represents “repercussive” power structures.<sup>65</sup>

Institutional hierarchy, in other words, includes or implies both authority and enforcement.<sup>66</sup> Non-institutional hierarchy involves authority, but not enforcement. The following examples may elucidate this distinction. While Jesus’ teaching to the crowds does involve an authoritative party (Jesus), it is not an institutional power dynamic, since they are spectators who have come of their own design in order to learn something, not under obligation or having specific responsibilities enforced by Jesus. A prophet speaking to a crowd is thus hierarchical, but non-institutional. A man speaking to a female stranger of the same class in Greco-Roman culture is a hierarchical but non-institutional situation, whereas a husband speaking with a wife or a father speaking with a son is institutional as well, since the husband or father in Greco-Roman culture has the societally sanctioned capacity to overtly enforce his authority. Less obviously, Jesus’ teaching of his disciples is an institutional dynamic in the sense that he has the authority to send them out to teach, and the ability to enforce his directions (ultimately by sending them away to no longer be his close disciples). This example does blur the line somewhat, insofar as the disciples willingly agreed to become his disciples. Nevertheless, this relationship is not entirely unlike a wife who willingly agrees (perhaps under the authority of her father who pays

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<sup>65</sup> Lukin et al., “Halliday’s Model of Register,” 200.

<sup>66</sup> It would of course be possible to introduce additional layers of precision to this control parameter, but without a much broader set of situations for comparison, I decided to employ only these distinctions between types of hierarchic and non-hierarchic interpersonal dynamics.

her dowry) to enter into a marriage which nevertheless becomes a repercussive form of hierarchy in Greco-Roman culture. In another less-obvious example, Jesus' praying to God could, in one sense, be viewed as an instance of institutional hierarchy—after all, Jesus refers to God as his *father*, which is a culturally bound institution. However, given the transcendental nature of the relationship, even as it is construed in the text (it seems unlikely that someone would pray to their human father who is not bodily present, unless perhaps in writing), such a situation is better understood as involving non-institutional hierarchy, not because it is less than institutional authority, but because it is construed as transcending any societal institution and existing outside of societal parameters.

#### Non-Hierarchic

Non-hierarchic or equal situations may be either *unclear* or *equalized*. All other things being equal, strangers, for whom exact roles are unclear, do not tend to immediately engage as non-equals (and even when one participant does, making assumptions about her relative status, the other participant need not go along with this tenor relationship). In other cases, a clearly hierarchic relationship is suspended or *equalized* to enable a non-hierarchic interaction. The servant girl speaking to Peter in the courtyard of the high priest is non-hierarchic because their relative statuses and identities are unclear. The episode “Mary’s Visit to Elizabeth” (Luke 1:39–56) is non-hierarchic because the participants are effectively equals. Notably, in non-hierarchic situations, the participants need not be true equals (whatever such a notion might mean, given the complexities of social life); it is enough that they act with an equalized standing relative to one another.

### *Plurality*

In some sense, all interactions are dyadic by definition, and thus Hasan only describes “agent role dyads.”<sup>67</sup> The first, second, and third grammatical persons encode this essentially dialogical nature of linguistic social activity. Nevertheless, a narrated situation (whether “authored” or “redacted” makes no difference) necessarily requires the narrator to adopt a perspective, often that of the third-person observer. Since narrated situations may observe and construe these dialogical interactions *from* the third-person perspective relative to the situation taking place in the text, it is helpful to recognize the fact that more than two participants may be engaged in dialogic activity, interacting with each other in various overlapping arrangements over the course of a situation (e.g., a third party may address two parties in the middle of a private discussion). In order to adapt Hasan’s tenor system for a text that records interactions, I employ the parameter of plurality. Plurality involves the number of speaking participants in a situation. A situation may be either monological, dialogical, or multilogical (i.e., more than two speakers).<sup>68</sup> *Multilogical* typically means there are more than two discourse voices or speakers in a situation, but these need not all be engaged in the same discussion. Dialogical means two interacting discourse voices.<sup>69</sup>

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<sup>67</sup> Halliday and Hasan, *Language, Context and Text*, 56–57.

<sup>68</sup> According to Abrahams (“Complex Relations of Simple Forms,” 206), monologues such as folktales, legends, anecdotes, and jokes are effective at creating a psychologically disconnected world for enactment, their relative removal from the immediate interpersonal dynamics of the situation being both a strategy for distancing the content of the monologue from the situation at hand and also a result of the non-plurality of speakers.

<sup>69</sup> Bakhtin’s (“The Dialogic Imagination,” 263) notion of heteroglossia, where multiple discourse voices may be implicated in the words of a single speaker, complicates this picture substantially, and situational analysis would greatly benefit from a more systematic accounting of how thematic formations (i.e., configurations of experiential meanings) are presented from evaluative perspectives in order to mutate

The basic fact accounted for by plurality is how many people are engaging in a language-realized activity. In some sense, this situational parameter is one of the most formal I examine, since it heavily depends on how many parties are construed as speaking in a given situation. Other voices may be introduced as voices that are not precisely interacting with the participants, such as when John and Jesus discuss his baptism, and a voice comes from the heavens. In this case, the text is still multilogical in my analysis.

There are nevertheless some borderline cases. For example, in Mark 2:7, the teachers of the law think something to themselves, and we are privy to their thoughts—their “thoughts” are construed as direct discourse in the situation—and these have an immediate situational impact, because Jesus also knows their thoughts and responds as if they had actually spoken their thoughts.<sup>70</sup> In this case, the thought was hardly different than speech in its effect on the situation, and their “reported inner speech” therefore enables the situation to be construed as a multilogical situation by the author, though other modalities (such as body language, etc.) might not qualify a participant as a speaker in all cases. A more humorous boundary case would be the dentist–patient interaction. Is it really dialogical if the patient is only incoherently grunting vague forms of assent using tone and timing? Some dentists might think so, whereas others might see themselves as engaging in reassuring monologue to soothe the patient.

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situational tenor. Cf. Lemke, “Semantics and Social Values,” 39–41; Martin and Rose, *Genre Relations*, 131.

<sup>70</sup> Alexander (“What Is a Gospel?” 15) describes this phenomenon as “private thoughts . . . externalized as overheard soliloquies.”

### ***Value-Orientation Disposition***

Like plurality, another aspect of the interaction between agent roles that Hasan does not explore in detail in her original articulation is the nature of relative alliance or opposition between agents. Bakhtin argues rightly that every utterance (i.e., a text realizing a situation) involves a value orientation on the part of its participants.<sup>71</sup> The system of value-orientation disposition (or predisposition in the case of pre-text relevant features) therefore answers the question, Is the situation presented as if there is agreement between the participants in the activity at hand, or is there an opposition present in the speaking activity? Or in other words, is the activity of the situation predicated upon likely or actual disagreement or conflict of value positions, conclusions, or viewpoints among any of the participants? The question is not whether the participants happen to disagree about just anything, but whether the activity they are involved in somehow implicates some specific disagreement or divergence in values (often signalled by competing or incompatible ways of talking about something).<sup>72</sup> An allying disposition uses both the construal of the situation (i.e., the framing of the embedded text) and the speech enacting the situation (i.e., the embedded text) to realize agreement between the participants, whereas an opposing disposition realizes disagreement. A situation may also be one way in reality but construed as something else. For example, in “The Pharisees Confounded” (Luke 20:20–26), the spies of the Pharisees feign admiration and approval of Jesus. The narrator says

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<sup>71</sup> Bakhtin (“Problem of Speech Genres,” 68) says, “The fact is that when the listener perceives and understands the meaning (the language meaning) of speech, he simultaneously takes an active, responsive attitude toward it. He either agrees or disagrees with it (completely or partially), augments it, applies it, prepares for its execution, and so on.”

<sup>72</sup> Lemke, “Intertextuality and Text Semantics,” 90; Wishart, “Intertextuality Beyond Echoes,” 262–65.

Jesus saw through their duplicity, which is evidence that the construal of their value-orientation initially is allying and not opposing.

### ***Social Distance***

Hasan's social distance parameter refers to the level of familiarity between participants.<sup>73</sup> This parameter is realized by "proliferation" and "explicitness," to use the terminology of Martin and Rose, where close participants may exchange more kinds of meanings together,<sup>74</sup> while simultaneously being able to afford less explicit meanings (due to the higher amount of background knowledge they share).<sup>75</sup> In my analysis, I determine a situation's social distance to be close when most of the speech comes from participants who are familiar rather than unfamiliar. Otherwise, the situation's social distance is distant. As an example, John states that he ought to be baptized by Jesus without specifying why (Matt 3:14), and there is no need for him to explain why this is the case because they have a degree of familiarity insofar as John has already recognized Jesus, his relative, as the lamb of God. Social distance is important for generic analysis of a situation insofar as familiarity may have an outsized impact on the speech we use. As a general rule, the closer two participants are, the less need there is for explicitness. "There is an inverse relationship," Gregory and Carroll note, "between the degree of formality existing between people and the need to make information verbally explicit."<sup>76</sup>

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<sup>73</sup> Alternatively, this parameter is "solidarity" in Martin and Rose, *Genre Relations*, 12.

<sup>74</sup> More intimate relationships "allow people to talk openly about things they otherwise would not want to"; Gregory and Carroll, *Language and Situation*, 52.

<sup>75</sup> Martin and Rose, *Genre Relations*, 13.

<sup>76</sup> Gregory and Carroll, *Language and Situation*, 51.



Martin and Rose point out that social distance (“solidarity”) and control (“status”) are “complementaries.”<sup>77</sup> In other words, discourse explicitness and experiential range (i.e., the range of meanings participants are likely to exchange) have an inverse relationship. Close equal relationships have low explicitness and a broad range of experiential meaning possibilities, whereas distant unequal relationships tend toward explicitness and a more restricted set of possible meaning exchanges.

### ***Publicity***

Berry adds an additional dimension to tenor alongside Hasan’s social distance parameter. She notes that social distance in a one-to-one interaction involves different dynamics than social distance in a one-to-many interaction, and so she includes the notion of “secondary addressees” in her model.<sup>78</sup> In attempting to account for this important factor, I employ a system of *publicity*, which refers to the presence or absence of onlookers with regard to a social act, and the various levels of engagement such onlookers might reveal.<sup>79</sup> A private situation involves no onlooking parties. The conversation between Jesus and Nicodemus in John 3 is private. When, in other situations, there are onlookers, they may be disinterested or interested. During Simeon and Anna’s blessings of the young Jesus in “The Circumcision and Presentation of Christ” (Luke 2:21–40), other visitors to the temple would comprise disinterested onlookers. Interested onlookers may be either

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<sup>77</sup> Martin and Rose, *Genre Relations*, 12–13.

<sup>78</sup> Berry, “On Describing Contexts of Situation,” 195.

<sup>79</sup> Abrahams (“Complex Relations of Simple Forms,” 205) describes the generic implications that occur “When spectators take a place in the structure of context,” saying, “The vicarious sympathetic involvement of the audience is an integral part of the technique of all genres on the side of the spectrum” that comprises the less interpersonal and more removed genres.

neutral or else biased (i.e., on someone's side). In "The Ministry of John the Baptist" (Luke 3:1–20), John is speaking in a public place to a number of people. He speaks directly to the soldiers, for example, and the other listeners are interested onlookers who are on John's side so far as the situation construes them (we do not know what they were thinking, but only the narrator's construal of the situation). When the daughter of Herodias asks Herod for the head of John the Baptist in Matt 14:8, Herod is sensitive to the impressions of the listeners who are effectively neutral in regard to the exchange between the girl and the king, and his discourse reflects this situational dynamic and helps to strengthen it insofar as he presents himself as a generous benefactor before his guests.

### Mode

Mode is that dimension of a situation through which its participants are brought into contact with each other. It involves, as Martin and Rose describe, "the channelling of communication" and "the texture of information flow."<sup>80</sup> Hasan notes that mode values are subservient to field and tenor values, which fits the understanding of genre as primarily a matter of "generic structure," which is strongly related to textual meanings, which in turn serve to "package" or linearize ideational and interpersonal meanings.<sup>81</sup> Mode, therefore, comprises the systems of material contact and semantic contact, though only the former is elaborated in Hasan's most recent work.<sup>82</sup> Material contact refers to the concrete (including physical) dimensions regulating, constraining, and enabling meanings

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<sup>80</sup> Martin and Rose, *Genre Relations*, 14.

<sup>81</sup> Halliday and Hasan, *Language, Context and Text*, 59.

<sup>82</sup> Hasan, "Paradigmatic Description of Context," 428.

to unfold over time between social actors. Material contact includes values for language role, process sharing, channel, and medium.

### ***Language Role***

Language role describes the role language plays in accomplishing a situation's activity.<sup>83</sup> It occupies a continuum between constitutive and ancillary<sup>84</sup> (though in practice one or the other value must be selected), denoting the role of language in achieving the goals of the social actions of the situation. In some situations, language is constitutive (for example, speaking wedding vows). For example, the Sermon on the Mount (Matt 5–7) is a situation in which language is constitutive—it is the primary means by which the situation's activity is accomplished. But in other situations, language merely assists in the unfolding of one or many non-linguistic actions, particularly when “attendant modalities are heavily mediating what is going on.”<sup>85</sup> Mode coordinates various modalities alongside language (such as gesture, action, image, music, etc.), such that language bears more or less of the communicative burden. As an example of an ancillary situation, in “The Call of Levi and the Discourse Concerning Christ's Ministry” (Luke 5:27–39), the participants are eating a feast at Levi's house. During this meal, they talk about their eating activity. Language is not the means by which the feast is accomplished (but it certainly makes the feast more interesting to read about).

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<sup>83</sup> The “amount of work language is doing in relation to what is going on”; Martin and Rose, *Genre Relations*, 15.

<sup>84</sup> Alternatively “accompanying field” and “constituting field,” which bring together language role and my abstractness parameter of field. Martin and Rose, *Genre Relations*, 15.

<sup>85</sup> Martin and Rose, *Genre Relations*, 15.

### *Process sharing*

Hasan's process sharing parameter also occupies a continuum between most active and most passive, designating respectively whether more than one participant contributes to the unfolding of the text actively, or whether only one speaks (or writes) while the other interacts only passively. This parameter is related to Abrahams's distinction between interpersonally involved and interpersonally removed folk genres, where interpersonally involved genres require both participants to contribute to the unfolding situation.<sup>86</sup> Hasan approaches this parameter by asking the question, "Is the addressee able to share in the process of text creation as it unfolds, or does the addressee come to the text when it is a finished product?"<sup>87</sup> Thus, I ask of each episode that has embedded discourse: Do the participants in the episode share, or potentially share (though one might remain silent) the process of creating the embedded discourse, or is the embedded discourse something they engage with more passively?

There is a degree of subjective judgement that comes into play for this parameter as well, as there are numerous episodes where we may not have an addressee's actual wordings, but they are clearly participating in actively producing the text of the situation. In such cases, the analyst may reasonably draw inferences about the degree to which participation is construed by other modalities (such as facial expression, action, gesture, etc.). When the people of Nazareth attempt to throw Jesus off the side of a hill in Luke 4:29, they are actively "shar[ing] the process of text creation as it unfolds," and they were

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<sup>86</sup> Abrahams, "Complex Relations of Simple Forms," 199–207.

<sup>87</sup> Halliday and Hasan, *Language, Context and Text*, 58.

almost certainly speaking during this stage, though their specific contribution is non-linguistic as it has been recorded.<sup>88</sup>

In some sense, it may be more technically precise to refer to active process sharing as bidirectional discursive or non-discursive engagement (i.e., the creation of discourse is not unidirectional as in the case of a monologue). Process sharing needs to be considered in terms of multiple modalities (not just language), and yet these other modalities are merely supporting. Even if only one participant speaks, and the situation is monological, process sharing may still be active as opposed to passive. For example, syntactic formations that include speech addressees (e.g., when the speaker refers to the addressee using a first-person plural pronoun, “we”) can realize a situation in which multiple participants share in the linguistic realization of the situation’s processes, but the distinction exists along a continuum.<sup>89</sup>

### ***Channel and Medium***

In the case of the gospels, it might seem intuitive to say that all of the utterances they construe are graphic—after all, all of the gospels are written documents. This is true so far as the intuition goes, but here it bears mentioning again the point made by Bakhtin regarding “the relations among the reproduced primary genres [within a secondary genre],” namely that “even though they appear within a single utterance. . . [w]ithin the utterance they retain their own specific nature.”<sup>90</sup> Thus, for an embedded utterance, it

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<sup>88</sup> Halliday and Hasan, *Language, Context and Text*, 58.

<sup>89</sup> “There are degrees of process sharing from the most active—as in a dialogue—to the most passive—as in a formal lecture,” and thus a binary analysis can involve loss of information in certain respects; see Halliday and Hasan, *Language, Context and Text*, 58.

<sup>90</sup> Bakhtin, “Problem of Speech Genres,” 73. Emphasis added.

must be determined whether it is phonic or graphic in channel *relative to its construed context* in its framing text (e.g., the first-order discourse of the narrator). If Jesus is construed as speaking to the Pharisees, rather than writing, then Jesus' utterance is phonic relative to its construed context. This relativized context for embedded utterances is an important aspect of Bakhtin's argument, which helps establish for him the fact that embedded utterances will have a distinct style from the embedding text.

For Hasan, channel can be either phonic or graphic, indicating the physical mechanics of the addressee's interaction with the text, and channel is thus closely related to process sharing.<sup>91</sup> While the unmarked situation involves phonic channel and active process sharing (or, conversely, graphic channel and less-active or passive process sharing), incongruent realizations are possible. Phonic and graphic are usually mutually exclusive. However, sometimes they are mixed, as in "The Birth of John the Baptist and Zechariah's Song" (Luke 1:57–80), where Zechariah writes on a tablet (graphic channel) in answer to his relatives' question (phonic channel) about his newborn son's name. Sometimes the use of a certain channel is highly significant to the constitution or unfolding of the situation. For example, talking during a written examination may mean a student's dismissal from the room. In the analysis of the gospels, accordingly, the most situationally significant parameter (especially in terms of its situation-mutating usage) is selected for each pericope's situation, though a more precise annotation would note the points at which each feature is realized.

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<sup>91</sup> "When the channel is phonic, a favourable environment for active process sharing is created," though this potential is not always realized; see Halliday and Hasan, *Language, Context and Text*, 58.

The medium of a situation may be either spoken or written, but these values are not the same as those of channel. Rather, this distinction involves “the patterning of the wordings themselves.”<sup>92</sup> Hasan argues, for instance, that the degree to which one finds grammatical complexity or lexical density is a matter of medium.<sup>93</sup> Medium is thus best understood as a matter of style, where the speaker speaks “as if” writing, or writes “as if” speaking, or speaks “as if” speaking, etc. Put more specifically, the medium of a situation can refer to the relative extemporaneousness of the language realizing a situation. Factors such as length, use of subordinating conjunctions, and the contextual construal of the language used in the situation (e.g., “when he had finished saying all these things . . .”) may be indicators of medium. Contextual construal may lead the analyst to conclude that a given situation is realized by extemporaneous or improvised language, or else by premeditated, rehearsed, or practiced wordings. Spoken medium will also typically be realized by features such as second-person pronouns or vocatives—though this is not necessarily the case, since written style may involve addresses to the audience.<sup>94</sup> Written medium is harder to differentiate in the pericopes, but long, structured discourses or stories should generally be understood as written medium, since the other participants are not participants in producing the text, and the text itself involves a greater level of formal organization (knowing what one wishes to say) than conversations where both participants spontaneously contribute via turns. While Hasan’s medium parameter is perhaps the most theoretically unstable, I have nevertheless included it for the sake of

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<sup>92</sup> Halliday and Hasan, *Language, Context and Text*, 58.

<sup>93</sup> Halliday and Hasan, *Language, Context and Text*, 58.

<sup>94</sup> This use of vocatives and second-person forms may be because, “in a broad sense then, strategies associated with oral tradition place emphasis on shared knowledge and the interpersonal relationship between communicator and audience.” Tannen, “Oral/literate Continuum,” 2–3.

differentiating what appear to be organized and premeditated monologues (e.g., the Sermon on the Mount), which appear far from extemporaneous, despite being construed as a single instance of direct discourse.

As with many other parameters, the medium distinction Halliday and Hasan draw here involves abstraction, and thus a potential loss of nuance in some cases. Kim has argued that the distinction is, even in the work of Halliday, a matter of opposite ends of a continuum. Kim places “Spoken Language” at one end of this continuum, and “Written Language” at another, with the oral tradition underlying the gospels occupying a position closer to spoken language, whereas the written gospels themselves are closer to written language. “As we can see,” Kim notes, “it is not a matter of determining whether an actual text employs either spoken language or written language, but a matter of determining to what degree a given text reflects the typical characteristics of spoken and/or written language.”<sup>95</sup>

Channel and medium tend to overlap, but there is a productive reversal of this expectation that can also take place. You can speak (channel) in written style (medium) or write (channel) as if speaking (medium). Medium and channel are nevertheless related insofar as “Variation in medium . . . is a product of variation in channel.”<sup>96</sup> The congruence between medium and channel is decided by “the nature of the social activity and of the social relation between the participants.”<sup>97</sup> For example, close friends will likely use a spoken medium (in terms of the patterning of the wordings) even when

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<sup>95</sup> Kim, “Hallidayan Approach to Orality and Textuality,” 117.

<sup>96</sup> Halliday and Hasan, *Language, Context and Text*, 58.

<sup>97</sup> Halliday and Hasan, *Language, Context and Text*, 59.



exchanging letters (i.e., with a graphic channel). Medium therefore likely has relevance for the relationship between wordings and situations in, for example, the Pauline letters, especially his letters addressed to individuals. As Halliday and Hasan note, “Medium and channel may or may not be congruent: the matter is decided not so much by the nature of the channel as by the nature of the social activity and of the social relation between the participants.”<sup>98</sup> Thus, channel relates more to the material situational setting—the “real” context—or to the internal construal of the situation via meta-commentary. In determining the channel, one might consider, for example, whether the embedded discourse in the situation is introduced with “he wrote” (graphic channel) or “he cried out” (phonic channel).

Having outlined the various situational parameters being observed in this study, there remains the need to discuss three further issues, including the identification of situation boundaries, the dynamic nature of situations (and the way each situation is treated as a potentially mutating phenomenon in this study), and some final notes on the methodological tools and procedures used for this analysis.

### **Situation Boundaries**

Situational changes are of two kinds: changes between situations (i.e., scene changes, as Gunkel refers to them) and changes within situations (i.e., shifts in the *stages* of unfolding activity of a situation). Neither type of shift can be strictly determined in every case.<sup>99</sup> In fact, form critics have always differed in regard to boundaries between certain

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<sup>98</sup> Halliday and Hasan, *Language, Context and Text*, 59.

<sup>99</sup> Biber and Conrad, *Register, Genre, and Style*, 75.

pericopes and the degree of internal consistency (or especially inconsistency) they perceive in them. As Gunkel explains,

The accounts, not just the more extensive, but also the briefest, are arranged unusually distinctly in ‘scenes.’ We term those smaller portions of an account distinguishable from one another through the change of persons, of place, or of action. . . . The whole divides into sections and parts which themselves are very transparent and whose interrelationship is very clear. These arrangements are not laboriously contrived, instead they flow from the nature of the matter as though they were quite obvious.<sup>100</sup>

Gunkel’s articulation gets across both the core idea at work in this process as well as the degree of ambiguity that is involved. The correct level of analysis is the level at which each unit is “a self-contained whole. It begins with a clear beginning, it concludes with an easily discernible conclusion.”<sup>101</sup>

Situational boundaries are often indicated by explicit changes in setting (in the literary sense), which is constantly changing throughout complex texts such as the gospels. For example, Mark 9:2 says, “And after six days Jesus took Peter and James and John and brought them up to a high mountain alone.” Reported movement through space, the passage of time, or a shift in participants may all indicate a situational boundary. For an example of the fluidity of such changes, see Mark 8:34, where Jesus has been and continues speaking to his disciples, but also includes the crowd at this one point in the situation. Spatio-temporal changes do not strictly determine a situation or its boundaries,

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<sup>100</sup> Gunkel, *Genesis*, xxx. Scholars tend not to agree on the precise divisions of the gospel frameworks into pericopes. The broad divisions, however, are generally clear (as can be evidenced by the various but generally similar ways in which editorial committees agree to break up English Bible translations into pericopes, usually accompanied by titles).

<sup>101</sup> Gunkel, *Genesis*, xxviii.

however, though situational boundaries often coincide with such changes in geographical location or the representation of the compressed passage of time.<sup>102</sup>

Textual evidence, too, cannot be a precise determiner of situational boundaries. In other words, just because a passage in Matthew's collection has been incorporated verbatim from Mark (assuming Markan priority), the Markan tradition may comprise multiple situations, partial or complete. Matthew's arrangement ultimately determines how various pericopes (or situations) are distinguished in Matthew. Even where textual evidence indicates the late provenance of a passage, the additional text may not all belong to one situation, but may itself create or expand upon an existing boundary between two situations. For example, consider John 7:53 (Καὶ ἐπορεύθη ἕκαστος εἰς τὸν οἶκον αὐτοῦ, 'And everyone went home'). This verse was apparently added along with a much more substantial portion of text to conclude the framing for the previous pericope in John 7. Yet it is found only with the following pericope of the woman caught in adultery in John 8. In manuscripts where the account of the woman caught in adultery is missing, the final framing verse of John 7 is also missing. Thus, despite the apparently late provenance of John 7:53–8:11, this additional text does not comprise a single situation, but the first verse of the addition is used to "round off" the previous situation (as the form critics might say).

How, then, are boundaries between situations identified? The key concept in this regard is *completeness*. Similar to the way Bakhtin describes the closing boundary of an

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<sup>102</sup> "The essence of 'situation' as in 'context of situation' does not lie in the situation's spatio-temporal dimensions per se: what imbues it with relevance for the linguist is the function of talk in the performance of social practices." Hasan, "Towards a Paradigmatic Description of Context," 3.

utterance in terms of “the possibility of responding to it or, more precisely and broadly, of assuming a responsive attitude toward it (for example, executing an order),” so Halliday, in describing “situation types,” speaks of how situations involve “delimitable contexts” and “social functions of language.”<sup>103</sup> What delimits these contexts is the completion of a social activity,<sup>104</sup> “what we use language for,” as Halliday says, “and what we expect to achieve by means of language that we should not achieve without it.”<sup>105</sup> A complete situation, then, enables the completion of some social activity, the accomplishment of some social function. Thus, “A *text* is an operational unit of language, as a sentence is a syntactic unit.”<sup>106</sup>

An example from the gospels illustrates this point. In the account of the healing of the man born blind (John 9:1–34), the embedded text answers a specific question: Why was this man born blind? The answer given in the text is so that God’s works might be revealed through his blindness and healing, and the subsequent testimony before the Pharisees. The latter accuse first Jesus and then the formerly blind man of being sinners, and yet the text shows that Jesus and his healing works are from God. The subsequent situation has Jesus speaking first to the formerly blind man and then to the Pharisees about his mission, to bring sight to the blind and blindness to those who claim to see. Both of these situations could be combined into yet a larger situation (and in fact, they are combined in this study), where the interrogation by the Pharisees and Jesus’ follow-up

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<sup>103</sup> Halliday, *Explorations*, 18; Bakhtin, “Problem of Speech Genres,” 76.

<sup>104</sup> Thus, a *situation* belongs to a higher functional stratum than Bakhtin’s *utterance*, which itself is a higher stratum than the *sentence*, a syntactic unit that functions grammatically.

<sup>105</sup> Halliday, *Explorations*, 18.

<sup>106</sup> Halliday, *Explorations*, 99.

conversations are viewed as multiple stages that together comprise a situation.

Alternately, they could be differentiated into a number of smaller situations (Jesus heals the blind man; the blind man testifies to his neighbours; the Pharisees question the blind man; Jesus speaks to the blind man; the Pharisees speak to Jesus). Even though multiple analyses are possible, it is the relationship between text and situation that is being assessed, and thus any given breakdown of pericopes that systematically relates second-order discourse to construed situational context is potentially helpful for building up a broad picture of the kinds of language that get used in certain situations. The difference is one of granularity. The level of granularity that is most helpful for a situational comparison is the level at which a situational activity comes to completion. The situation in John 9, accordingly, can be understood as incomplete until Jesus speaks with the man born blind a second time, particularly since this second conversation between Jesus and the formerly blind man as a social activity (a conversation) finds its contextual function in the completion of a broader social activity (which could perhaps be described as “healing someone in order to bring about the polarized responses of worship and rejection”).

There are a number of difficult cases in the gospels where situational boundaries may be disputed. For example, the transition between “John the Baptist’s Disciples Come to Jesus” in Matt 11:1–6 to the following situation, “Christ’s Testimony Concerning John,” has substantial overlap. The field remains focused on the topic of John the Baptist across a major change in participants, from dialogue to monologue, from an ostensibly private conversation between Jesus and John’s disciples to public teaching addressed to the crowds, from agreement over the meaning of the field to critical rebuke of both John’s

and Jesus' reception. In this case, as in most cases, selecting a degree of abstraction is more determinative than formal distinctions. In other words, one could justifiably treat these situations as one mutating situation, or else as two situations with notable continuity. There is always a possibility of alternative analyses, since every situation could, in theory, have alternative boundaries drawn. For example, in "The Parable of the Sower" (Mark 4:1–9) and "Teaching the Disciples by Means of Parables" (Mark 4:10–34), Jesus first speaks to the crowds, then to the disciples alone, and then at the end of the section the narrator says, "He did not say anything to them without using a parable. But when he was alone with his own disciples, he explained everything" (Mark 4:34). It is unclear at which point (if any) Jesus ceases to speak to the disciples and begins again speaking to the crowd. The most likely place would be at 4:26, but this change in the situation is not explicit in the text. Whether one lumps or splits such cases, either perspective may be illuminating. Which perspective one adopts is not material to my analysis, though in most cases situations should be lumped together if both are "obviously" (to use Gunkel's term from the quotation above) necessary for the completion of a more general situational activity.

### **Dynamic Situations**

In this study, situations are annotated with the added dimension of time, and the mutating situational-feature analysis that a temporally unfolding situation involves. Following Berry's adaptation of Hasan's contextual configurations, I compare each situation as it begins (its pre-text relevant features) with the situation as it concludes (its via-text

relevant features).<sup>107</sup> The latter seeks to capture what the situation becomes as it unfolds, which is a direct result of the way people spoke throughout the situation (aside from material factors such as interruptions from new parties, etc.). This temporal dimension allows me to examine on the contextual level the ways each situation mutates or changes. By taking “before and after” snapshots of each situation, I observe the overall function, at least, of the embedded discourse on the level of abstraction at which I am looking, through its parameterized effects on the situation. In other words, the kinds of changes that I observe are based on the kinds of observations that I am making in the first place.

Situational mutations are changes that take place within a situation as it unfolds, and these can take place in at least two ways. First, a situation may be mutated through the moves one or more participants make. A participant may use an opposing thematic formation, which is a way of construing something or someone that conflicts with the way other participants see things. A telling example from the New Testament comes at the end of Stephen’s speech in Acts 7. His hearers have been listening patiently until he construes them as being like the Israelites who asked for a golden calf at the feet of Mt. Sinai. The situation then rapidly escalates and takes a turn for the worst through what Stephen says. Alternatively, a speaker can mutate a situation by making a discretionary response to a closed speech act (e.g., a command or a statement), since such a response is, by definition, situation-mutating (i.e., it alters the internal situational dynamics).<sup>108</sup> In

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<sup>107</sup> She calls these “pre-text relevant contextual features” and “via-text relevant contextual features”; Berry, “On Describing Contexts of Situation,” 187. Recently, O’Donnell (“Dynamic Modelling of Context”) has systematically described how various scholars have conceptualized dynamism in relation to field, tenor, and mode.

<sup>108</sup> More detail on speech acts and how expected or discretionary responses maintain and/or mutate situations is beyond the scope of this study. However, I draw a basic distinction between open and closed speech acts, and between directive and discursive speech acts. The former distinction takes place on the

both cases, sticking with what is expected is how one maintains the tenor of the situation.<sup>109</sup>

The second way situational mutation takes place is through changes in the material situational setting (or, in the case of embedded texts, the framing construal of a situation's material situational setting). Such changes may comprise any number of happenings in the material setting that affect the discourse, such as a car crash, medical emergency, fire alarm, etc. More commonly, a new speaker often interrupts the first participants, who may or may not subsequently resume their prior discourse.<sup>110</sup> An example of this latter type of shift occurs in the case of Jairus's request for Jesus to come to heal his daughter in Luke 8:41, and on the way, the situation shifts to include a woman who is healed by touching Jesus' garment. The situation shifts again when a servant arrives with news and Jesus then resumes the journey to Jairus's house.

The actual participants may change without the situational features changing, as in "The Resurrection of Christ" (Matt 28:1–10), since the participants change but the participant types do not change (e.g., whether Jesus or an angel is speaking to the women, both are instructing them, both involve non-institutional hierarchical relationships, etc.).

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discourse level, depending on whose turn it is to speak, relative social hierarchy, etc. The latter distinction is effected by grammar (which may involve metaphorical or incongruent realization). These distinctions result in a paradigm that includes commands and statements (closed directive and discursive acts) and requests and questions (open directive and discursive acts). When responding to a prior speech act, the response may be expected or discretionary. One may respond either way to an open speech act without thereby mutating the situation, but a closed speech act must be responded to in an expected way, or else the situational parameters change (e.g., the role or power dynamic being adopted by the participants may thereby shift).

<sup>109</sup> As Gregory and Carroll (*Language and Situation*, 49) note in regard to conventional greetings, "Not to recognize the relationship would be to change it or even possibly end it. We thus continue to ask people how they are, replying that we are fine too, without giving much thought to what we are saying. Such is the nature of the ritual."

<sup>110</sup> Biber and Conrad, *Register, Genre, and Style*, 75.



Some properties, as well, seem to be realized in an unfolding situation by “accumulating” realizations. A multilogical situation does not usually begin as a multilogical situation (though it might), since not all participants can or must speak at the outset of the situation.

If someone is construed as exiting a situation in some way, such as when the angels leave the shepherds in the field and return to heaven, then, typically, the number of speakers decreases (new speakers may also enter the situation), but where I am only recording the beginning of the situation and the way it ends up, the “counting” of discourse voices involves a fair amount of subjective judgement in particular cases. After all, a text never ends with precisely two speakers—someone always has the last word (unless, somehow, all participants were to stop talking immediately after simultaneously talking over one another)—and yet the situation is not necessarily monological on this basis. On other occasions, as in “Christ Foretells the Destruction of Jerusalem and the End of the World” (Mark 13), the disciples contribute relatively little to the situation after the first few exchanges. They make a demand (i.e., a closed directive) and two questions (i.e., open assertions) shortly after the outset of the situation, *Εἰπὼν ἡμῖν πότε ταῦτα ἔσται, καὶ τί τὸ σημεῖον ὅταν μέλλῃ ταῦτα συντελεῖσθαι πάντα* (‘Tell us, when will these things be, and what will be the sign when all these things are about to be accomplished?’). In response, Jesus enters into what can only be described as a monologue, since he is speaking without interruption, with only one-directional interaction through the

conclusion of the episode. Thus, while the episode begins as dialogical, it ends as monological.<sup>111</sup>

Mutating value orientations typically involve an opposing thematic formation (or way of discussing a subject) or else a discretionary response to a closed speech act.<sup>112</sup> In the example of “Further Miracles of That Day” (Matt 9:27–34), the Pharisees become opposing in their value orientation at the very end of the episode. Their value orientation becomes opposing because they enact an opposing thematic formation for Jesus’ identity and the significance of his action. Whereas the crowd marvels and accepts that something novel has happened (their marvelling reveals their allying disposition), the Pharisees construe Jesus as accomplishing a novel action with authority derived from the ruler of demons.

Furthermore, a mutating situation must not be confused with an unfolding but nevertheless static situation. A mutating situation is defined as a situation whose situational features (in the functional-linguistic sense I am using the term in this study) change over the course of the situation’s unfolding. For example, “The Feeding of the Five Thousand” (Luke 9:10–17) involves an argument about how to feed a crowd of five-thousand people that begins and ends with giving instructions. While the goal of the situation does not change, the situation nevertheless mutates in terms of its value

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<sup>111</sup> Again, one might imagine dividing the conversation about the stones of the temple and Jesus’ Olivet Discourse into two situations, but the initial conversation is framed by the narrator as the point of departure for the subsequent monologue. For example, after the disciples remark on the impressive structure of the temple, Jesus warns them that the structures will be destroyed, and then he sits down κατέναντι τοῦ ἱεροῦ (‘opposite from the temple’). Next, the four disciples say to him, εἰπὼν ἡμῖν πότε ταῦτα ἔσται (‘tell us when these things will happen’), with the antecedent of the pronoun being the destruction Jesus had just told them about. Thus, the thematic and coreferential ties between the two spans of text imply they may be helpfully understood as two parts of an unfolding situation.

<sup>112</sup> Lemke, “Intertextuality and Text Semantics,” 97.

orientation (as the disagreement between participants gives way to agreement).

Therefore, even though the story progresses to an unexpected and miraculous conclusion, it is only mutating in terms of the tenor. The field does not change (food for the crowd is the consistent subject matter). The tenor changes, however, in terms of the participants' value orientation (subordinates interact with their superior and both give instructions—the superior being free to give discretionary answers but the subordinates being bound to obey or else mutate the relational dynamics, and thus the disciples comply with Jesus' instructions at the end of the story), and the mode does not change (the situation unfolds via phonic, spoken interaction between active participants). The sole mutating value can be identified by comparing the pre-text situational values (practical/outwardly-oriented, logical, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, and *opposing*) with the via-text situational values (practical-ie-outwardly-oriented, logical, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, and *allying*).<sup>113</sup>

What is most critical to recognize here is the fact that language is the primary means by which participants maintain or mutate a given situation. Take tenor for example. Speech acts typically relate to a situation's tenor mutation insofar as speech acts tend to accomplish changes in tenor directly. If the value-orientation changes, for example, then one is likely to observe closed speech acts and discretionary responses—someone had to change the value orientation rather than letting it run its course. As an example of this, “The Transfiguration” (Luke 9:28–36) involves Peter suggesting he

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<sup>113</sup> See Appendix 1: Pericope and Situation Data below for the situational values of each pericope.

construct three shelters. The speech act Peter enacts is not commanding (which establishes a more-controlling role), it is asserting (a closed act) or projecting (an open, relatively less controlling act). Jesus could have responded by contradicting Peter without thereby changing the situation's value orientation. Again, in "The Feeding of the Five Thousand" in Luke, the disciples command Jesus in 9:12 to dismiss the crowd, and Jesus responds not by complying but by issuing a command of his own, *Δότε αὐτοῖς ὑμεῖς φαγεῖν* ('You give them something to eat'). Since this situation involves institutional hierarchy (Jesus is the hierarchically superior participant), he does not mutate the control dynamics by giving a discretionary response, but the disciples' compliance, by contrast, does mutate the value orientation of the situation from opposing to allying. There is no simple correspondence between a situation and the moves that realize it, however, since changes in the material setting can disrupt a situation as well, and there are many complicating factors such as social hierarchy, publicity, social distance, and more.

The beginning and the ending of a situation are relative concepts.<sup>114</sup> A letter may have a conclusion that is far longer than a single clause, and a complex episode may involve a final exhortation that also involves extended projections about the future. Future annotations ought to annotate the precise points at which situational parameters are realized and/or mutated. In this way, the dynamism of each situation will be fully apparent. For now, a before and after perspective approximates this more detailed analysis.

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<sup>114</sup> Ending a situation with a closed speech act is an interesting authorial move, since a situation that is concluded cannot mutate further, leaving (at least temporarily) the impression that the other participants responded in the expected manner.

## Methodological Tools

To create a situational analysis for this study, every situation with embedded discourse (a total of 282 of 316 situations) was annotated twice. Each situation was annotated at its outset and conclusion, and 212 of the total 282 have mutations or discrepancies between their initial features and closing features (thus, there are 212 mutating situations, and 70 non-mutating situations), though all 282 are used for identifying typical situations. The annotation was extracted from XML syntax trees, stored in the JSON format,<sup>115</sup> and subsequently transformed for various comparisons and analyses using both JavaScript and Python. For factor analysis of the situational data (not the grammatical data; see Chapter 5), I used the R package FactoMineR.<sup>116</sup> For clustering the situations into situation types (see Chapter 6), I used the graphing software Gephi,<sup>117</sup> which enables one to cluster the graph in a reproducible manner.<sup>118</sup>

Each situation's pre- and via-text features are concatenated (not collapsed) into a list of features (i.e., with pre- and via-text features distinguished), so that the situation is represented as a vector of numbers. In other words, each situation is given a binary score for each feature assigned to that situation. In effect, a table is created where each row represents a situation as a series of binary values, 0 if the value does not occur, and 1 if

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<sup>115</sup> I.e., JavaScript Object Notation. This data can be accessed on GitHub at <https://github.com/ryderwishart/opentext/blob/master/public/data/stages/situationsDynamicFeatures.json>

<sup>116</sup> Lê et al., "FactoMineR: An R Package for Multivariate Analysis."

<sup>117</sup> Bastian et al., "Gephi."

<sup>118</sup> The clustering algorithm is based on Blondel et al., "Fast Unfolding of Communities in Large Networks"; Lambiotte et al., "Laplacian Dynamics."

the value does occur. Having thus transformed the list of situational parameters into a vector, each situation (or table row) can be compared directly using cosine similarity.<sup>119</sup>

Tracking mutations in the situational parameters helps identify which situations are similar not only on the basis of the values that represent that situation, but also on the basis of the order in which those values appear. In essence, a situation that begins as an instructing situation but ends as an asserting situation is not identical to a situation that begins as asserting and ends as instructing, and tracking mutations *in order* in this way helps to capture a high-level snapshot of each situation's activity structure (at least insofar as the activity of a situation helps shape the outcome of that situation).

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<sup>119</sup> The cosine similarity between two vectors is found by multiplying Vector A by Vector B, and then dividing this product by the magnitude of Vector A and Vector B. The resulting similarity score is a value between 0 and 1. Cf. Wishart, "Future of New Testament Lexicography," 103–4.

Table 3: Situational parameters and number of occurrences in the gospels

	Situational Parameter	Selected Value				Occurrences
Field	Abstractness	Conceptual-ie-internally-oriented				349
		Practical-ie-outwardly-oriented				215
	Activity Focus	Experiential				203
		Interpersonal/Evaluative				246
		Logical/Logistical				115
Tenor	Goals	Instructing				216
		Informing	Projecting			126
			Asserting			222
	Value Orientation Predisposition	Allying				288
		Opposing				276
	Publicity	Private				209
		Onlookers	Disinterested			21
			Interested	Neutral		40
				On-someones-side		294
			Number of Speaking Participants	Monological		
	More-than-one	Dialogical			245	
		Multilogical			110	
	Control	Non-hierarchic	Unclear			35
			Equalized			35
		Hierarchic	Institutional			327
			Non-institutional-or-neutralized			167
	Social Distance	Close				222
		Distant				342
	Mode	Language Role	Constitutive			
Ancillary				240		
Process Sharing		Addressee-more-active				400
		Addressee-more-passive				164
Channel		Graphic				4
		Phonic				560
Medium		Spoken				518
		Written				46

### Summary

The methodology outlined here involves moving from qualitative analysis to quantitative analysis and back again. Qualitative observations of the social situations framing each pericope contribute to building up a comparative basis of qualitative contextual data, and a general picture of the types of situations one encounters in the gospel narratives. These data are then represented quantitatively by calculating the linguistic probabilities of the discourse embedded within each situation, excluding the discourse of the narrator. These quantitative representations enable a direct comparison between the way the participants in each situation type speak with the way the narrator of each gospel speaks. By directly comparing their language in this way, it becomes possible to return to qualitative description of the kind of social situations that appear to be most similar to the gospels based on the way people speak in those situations. This approach thus attempts to bootstrap a model of how textual variation signals contextual function in these first-century texts.

This method relies on Hasan's model of contextual configurations in order to systematically describe social situations. Each situation is represented dynamically by taking "before and after" snapshots of the situation in order to model the ways in which participants may alter or mutate the unfolding social situation by their words and actions. While there will be much to improve upon in future studies (especially in light of the ever-growing suite of tools and data resources openly available for researchers), the concept behind this approach remains a promising path forward in the larger project of trying to better understand how the gospels were designed to be read.



## CHAPTER 5: PATTERNS OF SITUATIONAL VARIATION IN THE GOSPELS

Classification, while an essential aspect of description, is not an objective exercise. “Six of one” and “a half-dozen of the other” may tally up to the same numerical values, but the categories are distinct, and the reasons for employing one or the other classification are not always immediately obvious. Generic analyses of the texts within the gospels are typically unsystematic, relying on an assortment of intuitive categories for situations, such as the parable, the healing story, the sermon, and the miracle. But if we classify a text as a healing story, for example, we do not thereby know what to do with that text—why would someone tell a healing story, and what could it accomplish in its social context? The question of a text’s function cannot be answered on the basis of the text alone without reference to at least an implied context, because questions of function can only be answered in reference to the context in which something functions.

In order to try to describe the function of the gospels, I have adopted a novel methodology that nevertheless has strong theoretical justification in the linguistic literature. The goal of generic classification of the gospels is, put simply, to understand how each text functioned in its context of production (this contextualized function could be referred to as what a text “meant” in its original context). How would the first readers of the gospels have understood them and acted on what they understood? While this goal itself serves the purpose of enabling the interpreter to make good or appropriate use of a

text in its context of reception (i.e., interpretive judgements about what a text “means” in new contexts), I will confine my analysis and interpretation, for the most part, to the context of production.

What indicators signal to us that we have approximately achieved the object of understanding what a text meant? This question is not an easy one to answer, as standards may vary between researchers. I consider that one understands what a text meant when he or she is able to make sense of or even predict the behaviour that arose from the text when it was received in approximately the same situation and cultural context in which it was produced—clearly a goal that may only be approximated by degrees.<sup>1</sup>

After describing each text as a situation, whether it is monological or dialogical, public or private, an instructing or describing situation, etc., I identify, using factor analysis, *which of these features tend to vary together*. Are monological situations generally public, private, or neither? Are instructing situations generally spoken, written, or neither? etc. The most significant of these covariation patterns are called the principal components of variation, and these abstractions allow me to describe the meaningful contextual variations that occur between these texts.<sup>2</sup> Factor analysis is a tool by which multivariate data (such as the set of situational parameters I annotated) may be grouped into more abstract *factors* of variation. These factors may represent potentially

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<sup>1</sup> Any alignment between context of production and context of reception is entirely irrespective of the context of situation construed by the text, in theory, because an author may write a fiction set in the future, for example.

<sup>2</sup> For examples of linguistic analysis from a Systemic-Functional perspective that employ principal component analysis in this manner, see Biber, “Investigating Macroscopic Textual Variation Through Multifeature/Multidimensional Analyses”; Biber, *Variation*; Biber, *Dimensions of Register Variation*; Biber and Egbert, “Register Variation on the Searchable Web”; Porter and Wishart, “Register Variation in Hellenistic Greek.”

unobserved underlying variables. As an example, one might measure the height, weight, bone density, fast-twitch muscle fibres, lung capacity, and testosterone levels of a group of people. All other things being equal, it is likely that at least two underlying, unobserved factors (e.g., sex and age) would correlate strongly with the observed data. In a similar sense, I observe the characteristics of the situational contexts for each embedded text, and a factor analysis reveals underlying patterns of correlation between the variables that may represent more abstract but unobserved features of the situations. Abstraction in this sense is an important step in differentiating and interpreting the various types of situations I identify in my data, since it mitigates the danger of hanging too much significance on one or two individual situational parameters.

The principal components can thus be thought of as patterns regarding which features tend to occur together in a typical situation. These components (or dimensions of variation) are like the axes on a (usually more than three-dimensional) graph, and they are ordered in terms of their explanatory significance. The first dimension explains more of the total variation in the dataset than the second dimension does, and so on. This can be observed in the following table “Average value and standard deviations for principal components,” where the average value for each dimension is indeed zero (since half of the situations will occupy the ‘space’ on either side of the axis), but the standard deviation decreases for each successive dimension, since the first dimensions account for the most variance in the data.

Table 4: Average value and standard deviations for principal components

	Dim.1	Dim.2	Dim.3	Dim.4	Dim.5	Dim.6	Dim.7
Population standard deviation	2.13	2.03	1.83	1.55	1.42	1.34	1.24
Dimension Averages	0.00	0.00	0.00	0.00	0.00	0.00	0.00

In itself, this analysis of meaningful contextual variation is a valuable means by which relatively distinct situation types can be identified, but the analysis holds additional value insofar as it produces a comparative basis by which the gospel frameworks can be classified as being more or less similar to one or more of these types.

Finally, it is important to recognize that each dimension comprises a cline, with individual situations falling somewhere along the continuum of values. While at times I speak of situations as being either semiotic or material, for example, every situation is in fact more or less semiotic and more or less material, as each situation is scored with a scalar value (i.e., a floating-point number) instead of the label alone, and all descriptions refer to the general tendencies captured in each dimension.<sup>3</sup> Put simply, all the labels I introduce are synthetic; the underlying variation is complex and multidimensional. As noted in the previous chapter, I specifically observe the situational features (and consequently the principal components of variation) for situations that include embedded

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<sup>3</sup> Ambiguous categorization, which is inevitable when the parameters of clustering can be scaled to expose various layers of similarity between situations, does not render the model problematic. Rather, as Bultmann (*History of the Synoptic Tradition*, 4–5) explains, “It is no objection to the form-critical approach, but rather a demonstration of its fruitfulness, to find that one piece of the tradition is seldom to be classified unambiguously in a single category. For just as in real life we are able to convey a number of different ideas in a single saying, so it is with literary forms. And the analysis that form-criticism undertakes seeks to discover the influences which have been active in the formation of the tradition. But it often has to deal with the fact that in literary composition—however primitive it may be—traditional forms are used as technical devices; and in so far as form-criticism can detect the suitability or unsuitability of the form, its purity, and whether it has been subject to modification or not, it will serve to throw light on the history of the tradition.”

speech, in order to enable a comparison (in Chapter 7, below) between situational contexts and the way participants in those situations speak.

### **Variation in the Gospel Pericopes**

The top seven principal components of variation between the situations in the gospels reveal parameters of register variation similar in some respects to those identified in previous work on quantitative register analysis of the Greek New Testament.<sup>4</sup> Each dimension comprises a set of features that correlate with the dimension either positively or negatively, and I have interpreted each dimension of variation based on these sets of features. It is important to note that these are patterns of covariation among all the situational features, and thus an individual situation may exhibit a feature set contrary to any of these more general patterns (e.g., a situation that is in fact public may nevertheless exhibit some characteristics of situations that tend to be private). Each label should be understood as a heuristic label to aid interpretation of the abstraction process inherent in principal component analysis, and I have restricted interpretation to the seven most-significant abstract dimensions, as subsequent dimensions offer progressively less explanatory power.<sup>5</sup>

#### **1. Concreteness**

The foremost dimension of variation among all of the situations within the gospels distinguishes semiotic from material situations. *Concreteness* describes the order of the

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<sup>4</sup>Porter and Wishart, “Register Variation in Hellenistic Greek.”

<sup>5</sup>Biber, *Dimensions of Register Variation*, 120.

social activity taking place, whether first order (i.e., material or concrete) or second order (i.e., semiotic or significant in the sense of utilizing a linguistic sign system). Put differently, this dimension captures the difference between situations fundamentally oriented around meanings (semiotic situations) and those where the situation involves material activity. This dimension is similar to the expositional versus narrational dimension identified by Porter and Wishart, though importantly differing in terms of the semiotic stratum being examined (since Porter and Wishart examine grammatical features and here I am examining situational features).<sup>6</sup>

*Semiotic* situations tend to be conceptual or oriented toward internal processes such as thinking, feeling, understanding, knowing, or evaluating. In semiotic situations, language tends to constitute the activity, rather than merely supporting it. This linguistic exchange of meanings often involves the making of value assertions (positively correlating with the relation and asserting features), and typically involves disagreement at some stage in the unfolding situation. Some strong exemplars of the semiotic end of the continuum are “The Parable of the Marriage Feast” (Matt 22:1–14), “The Parable of the Vineyard” (Mark 12:1–12), and “The Parable of the Wicked Tenants” (Luke 20:9–19).<sup>7</sup> All three of these situations involve Jesus’ telling an extended parable. In each case, the parable includes its own embedded dialogue. While the relationship with the external situation (i.e., Jesus telling a parable to the crowds) has very little in common with the situation construed by the embedded discourse (e.g., in inviting guests to a wedding feast,

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<sup>6</sup> Porter and Wishart, “Register Variation in Hellenistic Greek,” 123.

<sup>7</sup> For each of the examples listed in this chapter for the principal components of variation, I have simply selected several of the highest or lowest scoring pericopes (exemplifying the pericopes closest to the distinct poles of each underlying factor), according to the table of scores found in Appendix 3: Principal Components of Variation.

or the stewardship of a vineyard by servants), and thus the embedded discourse does not involve Jesus' giving instructions to the listeners related to things like fishing or purchasing food, yet there are abstract analogies that Jesus intends to make, as evidenced by the fact that his hearers often respond with grave offense. For example, "The Parable of the Wicked Tenants" (Luke 20:19) says ἐζήτησαν οἱ γραμματεῖς καὶ οἱ ἀρχιερεῖς ἐπιβαλεῖν ἐπ' αὐτὸν τὰς χεῖρας ἐν αὐτῇ τῇ ὥρᾳ, καὶ ἐφοβήθησαν τὸν λαόν, ἔγνωσαν γὰρ ὅτι πρὸς αὐτοὺς εἶπεν τὴν παραβολὴν ταύτην ('the scribes and chief priests sought to lay hands on him in that hour, but they feared the people, for they knew that he spoke this parable about them').

*Material* situations are negatively correlated with the features of semiotic situations. Characteristically, non-linguistic activity realizes material situations, and this activity generally employs instructions rather than the exchanging of information. In the attempt to accomplish a non-linguistic activity, participants are usually cooperative and often engaged in private endeavours. Top exemplars of material situations include "Events at Gethsemane" (Matt 26:36–46), "The Mission of the Twelve" (Mark 6:6–13), "The Mission of the Twelve" (Luke 9:1–6), and "Jesus Gives Instructions for Supper" (Matt 26:17–19). These situations all involve material activity or instructions relating to the activity taking place or about to take place in the material environment. For example, "The Mission of the Twelve" (Mark 6:6–13) involves Jesus' giving specific instructions to the disciples he is sending out two-by-two about the specific items they should or should not bring with them on their journey, where they should stay along the way, what they ought to do when coming to a house, etc.

## 2. *Interactivity*

*Interactivity* describes whether the situation involves what one might describe, from a literary perspective, as foreground (i.e., interactive) or background (i.e., descriptive) activity. Situationally, a tendency toward either end of this cline opens up certain possibilities for linguistic activity. This dimension of variation is similar to the descriptive versus interactant dimension of variation identified by Porter and Wishart, though based on a different set of data (grammatical features in Porter and Wishart, but in this case situational features).<sup>8</sup> It describes the difference between situations involving multiple active or contributing participants and those typically involving only one speaker. Speaking or contributing participants are distinct in this case from passive or non-speaking participants. Very rarely would a social situation involve only one participant.

In *interactive* situations, the addressee(s) tends to play a more active role in realizing the activity, which tends to be dialogical or multilogical. The channel tends to be spoken, and the participants are more likely to construe opposing value orientations. Examples of strongly interactive situations include “The Healing of a Paralytic” (Luke 5:17–26), “Disputes Concerning Sabbath Observance” (Luke 6:1–11), “Pilate before the Crowd” (Mark 15:6–16), “The Woman with an Issue and the Daughter of Jairus” (Luke 8:40–56), and “The Death of John the Baptist” (Mark 6:14–29). Each of these situations involves multiple participants who contribute to each situation’s dynamic nature. Whether it is the Pharisees’ commenting on Jesus’ “blasphemies,” the woman with the flow of blood’s admitting that it was she who touched Jesus’ garment, or Herodias’s asking Herod

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<sup>8</sup> Porter and Wishart, “Register Variation in Hellenistic Greek,” 123–24.



for the head of John the Baptist, each situation differs significantly from more monological situations where only one participant exerts significant linguistic influence over the unfolding activity.

*Descriptive* situations, by contrast, tend to involve one or more addressee who is passive when it comes to realizing or enacting the activity of the situation. Descriptive situations tend to be monological and are more likely to involve agreement about the values at stake, often projecting past or future situations for consideration. Written texts tend not to be interactive. Some top exemplars of the descriptive designation are “Miracles of Healing and Preaching” (Luke 6:17–49), “The Parable of the Tares, and Others” (Matt 13:24–35), and “Christ’s Great Sacerdotal Prayer” (John 17). The final example especially stands out as a situation wherein Jesus is praying, and so, as expected, his onlooking disciples do not interrupt, and, in this case, God does not promptly answer Jesus with a voice from heaven. In such a situation, Jesus alone determines the way the situational dynamics unfold through language.

### 3. Conventionality

*Conventionality* describes the typical relational formality between participants in a situation, which is usually closely related to the publicity of the event. Public events tend to involve unconventional relationships, whereas private events restrict the relational context sufficiently to allow conventional norms to play a larger role in the situation. This dimension describes the variation between situations where participants relate only to each other, often but not necessarily slanted in their choices by institutional norms, as opposed to situations where they are constrained by the expectations of an audience that

may or may not be interested in the activity being construed (though the public feature does not strictly predict this abstract dimension of *conventionality*). In many cases, unconventional texts involve general concerns whereas conventional texts involve concerns specific to individual persons, though this is not always the case, as private conversations, for example, may be about matters of general concern.

*Unconventional* situations tend to involve distant participants. Though some of the participants may in fact be close, the language realizing the situation nevertheless tends to reflect the public setting. Whereas the onlooking public may fall into various social strata, specific institutional norms (based on agent-role dyads such as parent–child, husband–wife, master–slave, etc.) may be inappropriate. Since Jesus is an authoritative figure who operates outside of institutional structures so far as the crowds are concerned, the relationship between Jesus and the crowd could be described as unconventional. Some exemplary unconventional situations include “The Raising of the Daughter of Jairus” (Mark 5:21–43), “The Call of the Four” (Matt 4:18–25), “The Flight into Egypt and the Return to Nazareth” (Matt 2:13–23), and “The Healing of a Demon-Possessed Man” (Mark 5:1–20). In each of these examples, non-institutional control dynamics are at play. While Jairus is a ruler, he comes to Jesus as a suppliant, thereby neutralizing his authoritative position relative to the unfolding social activity (while complete neutralizing of authority is not possible—and thus a neutralized control dynamic is still hierarchical—neutralized authority in a situation is very different from asserted authority). Both of the final two examples involve supernatural beings who command a superior level of control in the situation, and yet they do not operate within the culture’s repercussive social structures.

With close participants being most prominent, *conventional* situations are often dialogical and tend more often to be constrained by specific institutional norms. Some conventional situations include “On the Way to Gethsemane” (Matt 26:30–35), “The Identity of the Son of Man” (Mark 8:27–33), and “John’s Second Testimony of Christ” (John 3:22–36). In each of these situations, a master or rabbi (whether Jesus or John the Baptist) speaks with his disciples. Even in the case where Peter contradicts Jesus (Matt 26:33), nevertheless, Jesus has the final word, and Peter ceases to argue.

#### 4. Formalism

*Formalism* describes the linguistic rigidity or formality expected in a situation, as “formal” situations demand stricter adherence to some linguistic or activity patterns. This fourth dimension captures the distinction between flexible or informal situations versus procedural, formal, or officious situations. The latter situations tend to realize meanings, at least in part, through a graphic channel (such as a letter, sign, or non-linguistic system of meaning),<sup>9</sup> whereas the former realize meanings more often through a phonic channel. While a graphic channel may not necessarily be employed in the material setting of a procedural situation, the situation is like one employing a graphic channel. Formalism, therefore, is indicative of the kinds of linguistic moves participants are expected to engage in, and the forms by which they are afforded the opportunity to do so.

*Flexible* situations are less likely to be constrained by institutional norms. They also usually realize meaning solely through language verbally or phonically exchanged

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<sup>9</sup> Since so few of the situations in the gospels use a graphic channel, it might be better to say that graphic-channel situations tend to be formal.

between two participants. Some exemplars of the flexible degree of the abstract feature of *formalism* are “The Annunciation to Mary” (Luke 1:26–38), “John the Baptist’s Disciples Come to Jesus” (Matt 11:1–6), “The Pharisees Confounded” (Luke 20:20–26), and “The Ten Lepers” (Luke 17:11–19). Each of these exemplars involves non-institutional hierarchy, the phonic channel, and active process sharing by distant, dialogical participants. Though the participants are distant (e.g., Mary and the angel), the situation tends to be private, which enables greater flexibility in language (though it is hard to guess about what might have been different in a situation, one could imagine, for example, that Mary might not have questioned the angel had they met in a public setting).

By contrast, *procedural* situations tend to be more highly constrained by institutional expectations. In these situations, language tends to play an ancillary role as some other activity takes place alongside of it, often with only one speaking participant or else more than two speaking participants. Some examples of procedural situations include “The Crucifixion and Death of Christ” (Matt 27:31–56), “The Crucifixion and Death of Christ” (Mark 15:21–39), “The Jews Protest Pilate’s Sign” (John 19:19–22), and “The Birth of John the Baptist and Zechariah’s Song” (Luke 1:57–80). All four example situations involve a graphic channel, usually within the first few sentences of the pericopes, whether relating to the sign posted above the crucified Jesus (see Matt 27:37 and Mark 15:26, in contrast to the synoptic parallel in Luke 23:28, where Jesus is first construed as speaking to the women mourning for him)<sup>10</sup> or to Zechariah’s writing the name of his son. In all of these cases, one would expect speech in a graphic channel to

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<sup>10</sup> These pericopes exemplify the fact that even a synoptic parallel with similar content and structure may not necessarily be construed as taking place within the same situational context when considered in terms of its field, tenor, and mode.

involve relatively more procedural language in part because writing, especially writing a sign that can be read at some distance was (and is) relatively expensive when compared with speaking.

### 5. Temper

*Temper* describes the political significance of the activity in a situation. This dimension distinguishes between situations where discussion is taking place versus situations where one party is seeking to challenge or otherwise confront another by leveraging, or at times overlooking, a social-hierarchical differential. The temper of a situation in this sense describes the heteroglossic orientation of the participants.<sup>11</sup>

In *discussing* situations, participants exchange assertions, often in a context of equalized social hierarchy. The discussion (as I am labelling it for heuristic purposes) generally comprises evaluative agreement (i.e., shared values). Such situations are more likely to involve a disinterested group of onlookers. Top exemplars of discussing situations include “The Visit of Nicodemus” (John 3:1–21), “The Baptism and Temptation of Christ” (Mark 1:9–13), “The Baptism of Christ” (Luke 3:21–22), “Elizabeth Conceive” (Luke 1:23–25), “The Samaritans Believe” (John 4:27–42), and “Peter’s Second and Third Denials” (John 18:25–27).

In *challenging* situations, the exchange tends to be about projections (whether past, future, hypothetical, fictional, or otherwise). The subject matter is often about what happened in the projection, and the value orientation is typically negative. These

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<sup>11</sup> For more on heteroglossia in text, cf. Lemke, *Textual Politics*; Wishart, “Intertextuality Beyond Echoes.”

situations tend to involve a slanted audience that sympathizes with one of the parties, and the parties themselves tend to be asymmetrically hierarchical, with one of the parties having institutional authority. Exemplars of the *challenging* designation include “The Pharisee and the Publican” (Luke 18:9–14), “The Anointing of Jesus” (John 12:1–11), “The Parable of the Talents” (Luke 19:11–28),<sup>12</sup> and “The Parable of the Wicked Tenants” (Luke 20:9–19).

## 6. Reciprocity

*Reciprocity* describes the mutuality of the activity. This dimension differentiates situations where usually a single speaker talks, typically about a topic of some controversy, and the opposite situations, where multiple parties participate in advancing the linguistic activity in a way that is open to the inclusion of each other party.

Reciprocity is not simply identified by counting the number of speakers, however, as it also involves the passivity of addressees, among other situational features. Two opposing speakers may both adopt a lecturing approach, such that each postures as closed-off to reciprocal contributions from the other and perhaps “talks past” the other participants. Generally, however, the number of speakers is also predictive of reciprocity.

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<sup>12</sup> Again, though the synoptic parallel (Matt 25:14) involves similar subject matter, the situation is construed in a distinct way, beginning in Matthew as a dialogical, instructing, situation with active process sharing, as opposed to this example in Luke, which begins as a monological, projecting situation with more-passive addressees.

*Lecturing*<sup>13</sup> situations typically have a sole active, speaking participant who speaks in opposition to the values the audience apparently holds (perhaps lecturing might also be described as a “harangue”). Even when more than one participant is actively speaking, there will usually be a participant whose speech pushes opposing value positions and in some sense proclaims or teaches. Some examples of lecturing situations include “Jesus before the Soldiers” (Mark 15:16–20), “Herod Hears about Jesus” (Luke 9:7–9), “Jesus Defends Himself Against Jews Persecuting Him” (John 5:17–47), “The Ministry of John the Baptist” (Matt 3:1–12), and “Cleansing the Temple” (Luke 19:45–48).

*Discoursing* is essentially the opposite of lecturing. Lecturing is naturally phonic, so discoursing (or perhaps “conversing”) will include graphic situations in the gospels. The two highest exemplars of discoursing situations are “The Birth of John the Baptist and Zechariah’s Song” (Luke 1:57–80) and “The Jews Protest Pilate’s Sign” (Luke 19:19–22). Both of these situations happen to involve graphic (i.e., written) and not simply phonic semiosis, but a graphic channel is not strictly necessary to make a situation more of a discoursing as opposed to a lecturing situation. As opposed to a lecturing situation, the multiple active participants of a discoursing situation are more likely to have an allying value orientation. Furthermore, they tend to act in a hierarchic social configuration, but a non-institutional one, and they often have the thematics of the situation as their focus.

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<sup>13</sup> Note that a term like *lecturing* is simply designating the kinds of features that populate the positive end of the dimension under consideration. The label should not be taken to imply that lecturing situations are analogous to modern situation types like an academic lecture, a parental censure, or even a sermon. Ultimately, the cultural context, not the labels we attach to types, is what determines the types of situations that can occur in a given culture.

## 7. Intention

This final dimension, *intention*, captures the difference between participants' attempting to "determine" something about some experiential domain or interpersonal matter as opposed to situations which directly concern the activity of the participants, usually involving the attempt of one or more parties to "influence" the behaviour of others.

*Determining* situations typically have more than two participants (i.e., multilogical), who may be equalized rather than hierarchically configured, and they are more likely to have disinterested, or interested but neutral, onlookers. In the interest of determining something, the focus of determination is typically on thematics, rather than evaluation or logistics, and the activity is chiefly conceptual rather than practical. The goal of the activity is often to inform participants about something, whether true of the current situation (i.e., asserting) or not currently true of the situation (i.e., a projected state of affairs). Top exemplars of the determining end of the continuum are "Peter's Second and Third Denials" (John 18:25–27), "The Death of John the Baptist" (Mark 6:14–29), "Jesus Is Sought at the Festival" (John 7:10–13), and "The Denial of Peter" (Luke 22:54–62). In "Peter's Second and Third Denials" in John, the bystanders by the fire and one of the servants of the high priest seek to determine whether or not Peter is one of Jesus' disciples (similar to the situation construed in "The Denial of Peter" in Luke). In the second example, Herod and two other groups seek to determine the identity of Jesus (cf. Mark 6:14–16).

*Influencing* situations tend to involve two speaking participants, and tend to be focused on values, the goal of the situation being to influence or instruct a participant



regarding some ancillary activity (though the significance, meaning, or evaluation of this activity often remains in view). These situations also tend to happen in the presence of a slanted audience of onlookers who share some value orientation with one of the parties but perhaps not the other. Some strongly *influencing* situations include “The Centurion of Capernaum” (Matt 8:5–13), “The Transfiguration” (Luke 9:18–27), and “The Feeding of the Five Thousand” in all three Synoptics (Matt 14:13–21, Luke 9:10–17, and Mark 6:30–44).

### Summary

In this chapter, I have outlined the seven most-prominent dimensions of variation between all of the situations construed in all of the pericopes with embedded or “direct” discourse in the gospels. These dimensions of variation are as follows:

1. Concreteness: Semiotic versus Material
2. Interactivity: Interactive versus Descriptive
3. Conventionality: Public versus Private
4. Formalism: Flexible versus Procedural
5. Temper: Discussing versus Challenging
6. Reciprocity: Lecturing versus Discoursing
7. Intention: Determining versus Influencing

It should be noted that these dimensions are not mutually exclusive, as if a situation only fits one or another dimensional evaluation. Every situation, rather, scores somewhere (positively, negatively, or neutrally) for every dimension. Consider the following exemplars of the first two dimensions, along with illustrative glosses from each situation that demonstrate the fittingness of the dimensions:

Table 5: Cross-categorization of situations based on the first two dimensions of variation

	Semiotic	Material
Interactive	<p>“The Lord of the Sabbath” (Mark 2:23–28)</p> <p>The Pharisees ask, “Why do your disciples do what is not lawful?”</p>	<p>“The Death of John the Baptist” (Mark 6:14–29)</p> <p>Herod says, “Ask me for anything and I will give it.”</p>
Descriptive	<p>“The Sermon on the Mount” (Matt 5–7)<sup>14</sup></p> <p>Jesus describes blessedness and righteous observance of the law.</p>	<p>“The Institution of the Lord’s Supper” (Matt 26:26–29)</p> <p>Jesus says, “This is my body and blood; eat and drink.”</p>

As an example of how identifying similarity based on abstract situation features (i.e., the principal components of variation) can identify fitting but not necessarily obvious similarities, consider the Lukan account of “The Transfiguration” (Luke 9:28–36). This situation, while not jumping to mind as an obvious candidate for being an influencing (rather than a determining) type of situation, in fact involves a number of influencing activities (realized by the embedded discourse, such as, ‘Let us make tents! . . .’ and ‘. . . Listen to him!’). Thus, this text is similar in this dimension to “The Centurion of Capernaum” (Matt 8:5–13). Such similarities help the analyst to consider genre in terms of social function—something demanded by modern linguistic and literary theories of genre—rather than those features biblical scholars have tended to focus on in prior studies, such as the theology, lexical choices, alleged parallelism of wording with other ancient texts, or else the presence of generic characteristics within problematic formal models of genre. In contrast with formal analyses of genre, then, this functional analysis,

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<sup>14</sup> This pericope was initially split into eight pericopes by Kretzmann, but in my analysis they belong to the same episode since they are a single, uninterrupted discourse without other indicators of scene changes. Thus, this situation comprises pericopes 9–16 of Matthew.

with the principal components of situational variation outlined here, enables a systematic description of the functional significance of the texts in the gospels.

## CHAPTER 6: TYPES OF SITUATIONS IN THE GOSPELS

While the variation patterns identified through principal component analysis enable the systematic description of any situation or set of situations, the same underlying analysis (the situational features of each situation) allows for systematic evaluation of just how similar each situation is to all the others. As explained in my methodological discussion, any set of features can be directly compared to any other set of features. In order to identify situation types, I have identified which texts cluster together most closely, indicating the greatest overall situational similarity within the dataset.

It must be kept in mind that these situation types are simultaneously contexts and texts, as pericopes with both embedded discourse (i.e., what the participants are construed as saying) and a construal by the narrator that does not need to be inferred from the speech of the participants (i.e., the framework).<sup>1</sup> For this reason, it is possible to analyze these situation types both in terms of their situational or contextual significance and in terms of their literary significance, that is, as genres whose texts realize typical social functions.<sup>2</sup> Thus, in some cases I discuss the way a given situation type tends to affect the

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<sup>1</sup> It is worth noting that this framing material provided by the narrator is what sets apart embedded texts as sources of contextual as well as grammatical data. Similarly, one may differentiate between Paul's letters, which do not come with frameworks construing their contexts, and the epistles embedded in the narrative framework of Acts (namely the letter to the church in Antioch in Acts 15 and the letter from Claudius Lysias to Felix in Acts 23). The latter epistles include a construal of who wrote each letter, to whom it was written, the circumstances surrounding its writing, and some indication of the functional outcome of each letter. The specific situational contexts of Paul's letters, by contrast, must be inferred from within the discourse of the letters.

<sup>2</sup> Schmidt also notes that episodes within the gospels can be considered generic. He notes (*Place of*  
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flow of “narrative time,” since from a literary perspective this is an interesting observation (though it is not necessarily identifiable with any of the specific parameters being observed). From a contextual perspective, narrative time does not necessarily exist in a larger context.<sup>3</sup>

In the following analysis, each cluster represents a situation type. Situations are clustered together on the basis of their annotated situational features. All situations are compared, and only similarity values of 88 percent or greater are retained for identifying situation types.<sup>4</sup> This threshold produces the situation clusters detailed below. It is important to note that other cluster analyses are possible and may be useful for comparison, whether resulting in a different number of smaller or larger clusters. However the analyst clusters the data, the dimensions of variation between each situation are not affected by changing the scope in this way. In other words, the interpretive

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*the Gospels*, 82–83), “Of course, the various genres within the gospels also have their own analogies according to their inherent structures. How multiform, for example, are the sayings of Jesus! They belong more to the genre of short poetry (e.g., epigrams, similes, prophetic utterances, riddles) than to that of extended prose (e.g., sentences, parables, apocalypses, allegories). In addition, there are also dialogues in the form of controversy stories. The narratives are similar to the sayings, except that an important distinction has to be made. The so-called apophthegmata, sayings that are set in a framework, constitute that distinction. Central to the narratives are the miracle stories, which vary so much that they almost cannot be subsumed under one single literary rubric: some have the abbreviated form of a paradigm; others, the extended form of a novella. Thus, they can be viewed and evaluated from various perspectives. In fact, there is a wide variety of possibilities here, each one with its own legitimate claim.”

<sup>3</sup> Perhaps it would be possible to draw some more general inferences about the way people tend to remember situations in relation to their perception of the flow of time, but that is beyond the functional-linguistic focus of this study.

<sup>4</sup> The threshold of 88 percent similarity is an arbitrary value that can be incremented or decremented as desired. In this case, eliminating from consideration all connections of less than 88 percent similarity resulted in a rate of 1.6 connections per situation, which allowed for a readable graph and set of types. Incrementing this value results in smaller, less abstract clusters with less connected situations overall. Decrementing this value results in larger clusters and many more connections between them, rendering typology increasingly useless. Because every situation is compared to every other situation, including every similarity would result in a single undifferentiated cluster. For the sake of transparency, this value can be modified on the digital appendix. See Wishart, “Graph.”

significance of the clusters is not solely determined by the thresholds selected for visualizing the results.<sup>5</sup>

As an analogy to explain how different sets of clusters might apply, consider again the issue of biological taxonomy. At the level of species, gray wolves, coyotes, and bulldogs are all distinct groupings. One step up in the taxonomy, all of these creatures are clustered together under the genus *canis*. A further step up the taxonomy involves bringing in numerous other creatures under the family *canidae*, and then the order *carnivora*, etc. Obviously, the more abstract the category, the less precise the description that can be afforded for any creature. The clustering of situations in this study involves selecting a level of abstraction at which to describe groupings of situations. There is an important difference in this case, however, insofar as the genre analyst cannot begin with clearly differentiated species whose attributes are obvious, but only with individual texts which vary across many possible dimensions of analysis.<sup>6</sup>

Furthermore, since each situation is scored on the basis of the top seven principal components of variation, each cluster of situations can be assigned a score using the average of these individual scores. The result of this clustering, therefore, is both a set of

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<sup>5</sup> After filtering out weak connections, the results are graphed initially using the software Gephi (Bastian et al., “Gephi”), and the resulting clusters were distinguished systematically using Blondel et al., “Fast Unfolding of Communities in Large Networks”; Lambiotte et al., “Laplacian Dynamics”, with randomized decomposition and a resolution value of 1.0, taking edge weights into account. While this is a reproducible clustering process, it would be valuable in future work to explore the outcome of manually clustering works together, and of using ensemble techniques (cf. Brigl, “Extracting Reliable Topics”). Such an approach would more easily allow the analyst to weight situational parameters depending on sociolinguistic considerations about which parameters are more or less significant for generic classification.

<sup>6</sup> Future work is needed to explore various levels of abstraction in the situation-clustering process. For example, the most widely applicable clusters would be worth exploring as basic types (one can imagine, perhaps, differentiating prose, poetry, and transactional texts, or some similar broad generalization, followed by more specific categories).

situation types as well as a systematic descriptive basis for interpreting each situation type. Cluster labels are interpretive and attempt to represent the average values for the principal-component scores. Principal-component scores close to zero are, on average, insignificant for describing the situation, and thus I have only considered scores higher than a given threshold value as significant.<sup>7</sup> Using these parameters, I have identified the following 29 situation types in the gospels (data representing each situation type can be found in Appendix 4: Situation Type Data):

Table 6: List of situation types and sizes

Cluster	Number of Situations in Cluster
Disputation	25
Forewarning/private discussion	25
Assignment	16
Oration	14
Charge	14
Conflict	13
Organizing	10
Presumptive interaction	7
Disagreement	5
Public spectacle/novelty	5
Narration/account	4
Judicial examination	3
Questioning	3
Appraisal	3
Disappointing request	2
Challenge	2
Accommodation	2

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<sup>7</sup> This threshold value, 0.14, is also essentially arbitrary, and in this case includes 90 percent of all scores and excludes the 10 percent of scores that are closest to zero (i.e., the roughly 10 percent that score lowest for any given dimension). These are excluded because it would be imprecise to say that an episode that scores 0.01 on the semiotic-material dimension is in fact fittingly described as semiotic, or that an episode that scores -0.01 is material. These scores are so close to the mean that they are not characteristic of their respective episodes.

Illustrated lesson	2
Solicitation	2
Redirection	2
Surprising turn of events	2
Correction	2
Examination	2
Announcement	2
Public execution	2
Rebuke	2
Vilifying story	2
Controversial action	2
Denouncement/reprimand	2

### Situation Types

Here I offer an interpretive description of all of the situation types identified in my analysis. Each interpretation is based on the average score for the cluster of situations for each principal component of variation, and the rate at which select features occur in situations exemplifying each type. While every situation in the gospels could be described in terms of some broader situation type, I have only examined those texts that are clustered together in my analysis, since I want to avoid simply relating specific texts directly, since a register is not so much the characterization of a single text as it is the pattern of diatypic language variation a text instantiates. Thus, describing a single text's "register" is at best an approximation of a more general variety in which the text participates.



### Disputation

The disputation is one of the most characteristic situations in the four gospels. There are five disputations in Matthew, ten in Mark, three in Luke, and seven in John. Disputations are semiotic interactions. They involve second-order conceptual activities, where typically active conversation partners make opposing assertions, chiefly about values. These conversation partners often relate conventionally, usually having hierarchical social status differentiation with the backing of institutional authority behind one party. Onlookers are not neutral but instead are invested in the value positions being disputed. The language used may be flexible or procedural. While almost all of the exemplars involve opposition in regard to heteroglossic disposition throughout the situation, the political significance of the activity may be either discussing (where some topic or value is at stake) or challenging (where someone's identity, status, or even safety is at stake). There is a tendency toward low mutuality or reciprocity in the linguistic activity, typically lecturing rather than conversing or discoursing. Put in more concrete terms, in the gospels Jesus often disputes value orientations with the teachers of the law, the Pharisees, or the Jews more generally.

The situations in the gospels that cluster together according to the disputation situation type include "A Visit to Nazareth" (Matt 13:53–58), "A Lesson Concerning Defilement" (Matt 15:1–20), "On Marriage and Divorce" (Matt 19:1–12), "The Authority of Christ" (Matt 21:23–27), "The Silencing of the Pharisees" (Matt 22:34–46), "The Lord of the Sabbath" (Mark 2:23–28), "Discourse on the Casting Out of Demons" (Mark 3:20–35), "Jesus at Nazareth" (Mark 6:1–5), "Concerning Ceremonial Washings," "Christ's

Denunciation of the Pharisees” (Mark 7:1–23), “A Question concerning Divorce” (Mark 10:1–12), “The Question concerning Christ’s Authority” (Mark 11:27–33), “The Pharisees and Herodians Ask About Paying Taxes to Caesar” (Mark 12:13–17), “The Sadducees Question Jesus About the Resurrection” (Mark 12:18–27), “The Greatest Commandment” (Mark 12:28–34), “Jesus before Pilate” (Mark 15:1–5), “Woes upon the Pharisees and Lawyers” (Luke 11:37–52), “The Authority of Jesus” (Luke 20:1–8), “Christ before the Council of the Elders” (Luke 22:66–71), “The Pharisees Question John the Baptist” (John 1:19–28), “Jesus Is Sought at the Festival” (John 7:10–13), “Jesus at the Festival” (John 7:14–44), “Jesus the Light of the World” (John 8:12–59), “Jesus the Good Shepherd” (John 9:35—10:21), “Christ’s Sermon at the Feast of Dedication” (John 10:22–39), “Peter’s Second and Third Denials” (John 18:25–27).

#### Forewarning/Private Discussion

While this situation type could be rightly described as *private discussion*, it is worth noting that in all but a couple of these private discussions the activity could be further specified as predicting or warning, and thus forewarning tends to be a feature of these private discussions. Along with disputations, forewarning situations are some of the most typical in the gospels. There are ten forewarnings in Matthew, five in Mark, five in Luke, and five in John. These situations are private discussions insofar as they are always involving socially close participants who are both active (at least at the outset of the situation). The activity is invariably a conceptual one by the close of the situation, and almost every instance is both private and involving institutional authority. These private discussions tend to be strongly conventional, meaning institutional norms play a key role,

whether the institution involved is realized by the teacher–disciple agent dyad (in almost all of the situations), or else some other relationship such as the chief priests and Pharisees speaking with their servants. Despite the conventionalized relationships these situations entail, the situations are not, on average, either procedural or flexible in nature. These private conversations do not tend to unfold according to formulaic stages such as one might expect when ordering food at a restaurant, listening to a fairy tale, or observing courtroom proceedings. At the same time, there are tendencies that arise from the regular pressures of conventionalized relationships, such as letting the authoritative party have the final word, the giving of instructions even if the activity is not practical (resulting in situations that are neither determining nor influencing, on average), etc.

These situations can also be described as a forewarning, however, insofar as almost every situation involves prediction and usually a warning about future consequences. Put simply, the gospel authors dedicate a good deal of space in their collections to documenting Jesus’ descriptions of a future that he would not be bodily present for, including the instructions and warnings his disciples ought to take heed of in advance. The following table briefly describes the kinds of warning or predictive material in each forewarning/private conversation situation (such material is present in all but two of the situations):

Table 7: Predictive activity in private discussion situations

Situation Title	Verse Reference	Predictive/Warning Content in Situation
The Parable of the Sower Explained	Starts at Matt 13:10	Some prediction (‘who has will be given more’)
The Parable of the Tares, and Others Explained	Starts at Matt 13:36	Prediction of the end of the age
The Leaven of the Pharisees	Starts at Matt 16:5	Warning against teaching of Pharisees

Christ the Son of the Living God	Starts at Matt 16:13	Prediction of building church
Christ's First Prophecy Concerning His Passion	Starts at Matt 16:21	Prediction of the end of the age and some not tasting death
The Greatest in the Kingdom of Heaven	Starts at Matt 18:1	Warning about perishing
The Reward of the Apostles	Starts at Matt 19:27	Prediction of repayment in the age to come
The Judgment of God upon Jerusalem and upon the World	Starts at Matt 24:1	Prediction of the end of the age and warning about watchfulness
The Passover Meal	Starts at Matt 26:20	Warning about betraying the Son of Man
On the Way to Gethsemane	Starts at Matt 26:30	Prediction about all falling away
The Identity of the Son of Man	Starts at Mark 8:27	Prediction of death (not explicit in embedded speech)
The Transfiguration of Jesus	Starts at Mark 9:2	Clarification about predicted events ('Elijah does come first')
The Last Discourses of Christ in Galilee	Starts at Mark 9:30	Prediction of death
Priority in Christ's Kingdom	Starts at Mark 10:35	Prediction of drinking the same cup
Jesus Predicts Peter's Denials	Starts at Mark 14:26	Prediction about all falling away
The Christ-Child in the Temple	Starts at Luke 2:41	<i>Not predictive but descriptive</i>
Peter's Confession and Christ's Answer	Starts at Luke 9:18	Prediction of death and the end of the age
Lessons in Humility	Starts at Luke 9:46	<i>Not predictive but normative, description of consequences</i>
A Lesson in Prayer	Starts at Luke 11:1	Normative description of predicted results from praying
The Walk to Gethsemane and the Agony	Starts at Luke 22:39	Warning about falling into temptation
John's Second Testimony of Christ	Starts at John 3:22	<i>Normative description of proper process</i>
The Jewish Elites Disbelieve	Starts at John 7:45	<i>Normative description of prophetic origins</i>
Martha Confronts Jesus	Starts at John 11:17	Prediction about the resurrection
Jesus Teaches at the Last Supper	Starts at John 13:31	Prediction about going away and Peter's denials
The Test of Peter's Love	Starts at John 21:15	Prediction about Peter's martyrdom

### Assignment

Assignment situations are very similar to charge situations (see immediately below), though with some marked differences. An assignment situation typically involves mutually well-known parties that are relatively close to one another. The assigning

activity most often is directed from an institutional authority, such as a teacher or Rabbi, to a subordinate such as a disciple or servant. Sometimes peers may give an assignment to one another, as in the case of the soldiers' dividing Jesus' clothing at the crucifixion (John 19:23). Because of this typical institutional authority relationship, assignments are conventional situations which are, on balance, more procedural or formal in nature rather than flexible in the way they unfold. Assignments almost always relate to some practical activity toward which the participants share the same value orientation. In other words, the participants are usually hierarchically organized allies in the task at hand. Assignment situations may involve determining activity (trying to sort out what happened, will happen, or is happening, etc.) just as often as they involve influencing activity, where one party tries to motivate the other to take some kind of action.

There are eight assignments in Matthew, four in Mark, two in Luke, and two in John. The assignment situations in the gospels include "The Continuation of Christ's Teaching and Healing Ministry" (Matt 9:35–38), "Christ Foretells His Passion" (Matt 17:22–23), "Christ Again Foretells His Passion" (Matt 20:17–19), "Jesus Predicts Crucifixion" (Matt 26:1–2), "Leaders Conspire" (Matt 26:3–5), "The Institution of the Lord's Supper" (Matt 26:26–29), "Events at Gethsemane" (Matt 26:36–47), "The Great Missionary Command" (Matt 28:16–20), "The Mission of the Twelve" (Mark 6:6–13), "Christ Walking on the Sea and His Return to Galilee" (Mark 6:45–56), "Jesus Turns Toward Jerusalem" (Mark 10:32–34), "The Appearances and the Ascension of Jesus" (Mark 16:9–20), "The Mission of the Twelve" (Luke 9:1–6), "The Lord's Third Prediction of His Passion" (Luke 18:31–34), "Christ Walks on the Sea" (John 6:15–21), and "The Soldiers Divide Jesus' Clothes" (John 19:23–24).

### Charge

A charge situation is typified by unconventional relationships and flexible discourse. Where assignments involve close participants often part of an institutional hierarchy, charge situations involve distant participants who are not institutionally stratified. Along with unconventional relationships, too, comes less of an emphasis on lecturing, or one-way delivery of meanings, and, on average, more mutual conversation. Charge situations are strongly material or first order and also tend to be influencing.

There are six charges in Matthew, four in Mark, and four in Luke. These include “The Call of the Four” (Matt 4:18–25), “The Healing of the Leper” (Matt 8:1–4), “The Call of Matthew and His Feast” (Matt 9:9–17), “Further Miracles of That Day” (Matt 9:27–34), “The Syrophoenician Woman” (Matt 15:21–28), “Healing of Two Blind Men” (Matt 20:29–34), “The Healing of a Leper” (Mark 1:40–45), “The Calling of Levi and the Dinner at His House” (Mark 2:13–17), “The Healing of a Demon-Possessed Man” (Mark 5:1–20), “The Blind Man of Bethsaida” (Mark 8:22–26), “The Miraculous Draught of Fishes and the Call of the First Disciples” (Luke 5:1–11), “In the Country of the Gadarenes” (Luke 8:26–39), “The Blind Man of Jericho” (Luke 18:35–43), and “Zacchaeus the Publican” (Luke 19:1–10).

### Oration

Orations are linguistic (i.e., second-order) activities with very little mutual interaction. Instead, one participant does nearly all the speaking while other ongoing activities are backgrounded. Orations tend to be informal, and the speaker may enact nearly any kind

of speech act so long as the other participants continue to listen. Orations in the gospels slightly tend to be more challenging than discussing, indicating orations do not always go over well with all listeners in these accounts. There is also a slight tendency for these situations to be lecturing rather than discoursing or conversing, but this tendency is slight because orations are often either responses to inciting questions other participants have posed, or else the oration prompts a response or remark from onlookers. Overall, orations are not specifically tailored to either influence or to determine something; both purposes are facilitated by orations.

There are five orations in Matthew, two in Mark, four in Luke, and three in John. The situations that fall into the oration category in the gospels include “The Sermon on the Mount” (Matt 5–7), “The Gospel Call” (Matt 11:25–30), “The Parable of the Sower” (Matt 13:1–9), “The Parable of the Tares, and Others” (Matt 13:24–35), “The Inordinate Ambition of the Pharisees” (Matt 23:1–12), “The Ministry of John the Baptist” (Mark 1:1–8), “The Parable of the Sower” (Mark 4:1–9), “Elizabeth Conceive” (Luke 1:23–25), “The Teaching of the Kingdom” (Luke 11:53–13:9), “The Pharisee and the Publican” (Luke 18:9–14), “The Parable of the Talents” (Luke 19:11–28), “The Word Became Flesh” (John 1:1–18), “John Meets Jesus” (John 1:29–34), and “Jesus Defends Himself Against Jews Persecuting Him” (John 5:17–47).

### Conflict

Conflict situations in the gospels are distinct from disputations, as conflicts typically comprise or at least involve first-order or material activities (evaluation of these material activities is often a part of the conflict as well, as in Matt 12:8, when Jesus concludes,

“the Son of Man is Lord of the Sabbath”). Conflicts are interactive, and so they differ from situations like a rebuke (see below). Like rebukes, however, they tend to pause the progress of the narrative (though they may begin or end with a description of some kind of progress, such as when the crowd arrives to arrest Jesus in Luke 22:47). Conflicts typically do not require high relational formality between participants. While in many cases institutional authority may be involved in the conflict, the only situations that score as conventional situations in this cluster are “The Capture of Jesus” (Mark 14:43–52) and “Jesus Arrested” (Luke 22:47–53). In all of the conflict situations, even in these two arrest situations, it is clear that both parties can afford to oppose the will of the other party or share information to whatever extent they desire. In fact, in most of Jesus’ conflicts with the Jews, he appears to be in command of the situation as a prophetic speaker despite the weight of institutional authority behind those he is in conflict with. Conflicts are always public (at least by the end of the situation), however, and so there remains a level of linguistic proceduralism in terms of the kinds of speech acts each party is expected to enact. Conflicts, as implied by their designation, tend to be situations involving value opposition. Typically, one party is challenging the other in some respect. While conflict situations are interactive in terms of the conflict itself, half of them are monological. Participants are, to some extent, vying for dominance in a conflict, and so conflicts do not tend to involve cooperation. They are better described as lecturing rather than discoursing or conversing, and the purpose of the activity is typically to influence rather than determine something.

There are four conflicts in each of the synoptic gospels and one in John. The conflict situations in the gospels include “The Lord of Food on the Sabbath” (Matt 12:1–



8), “The Lord of Healing on the Sabbath” (Matt 12:9–13), “Christ Blessing Little Children” (Matt 19:13–15), “Christ Visits the Temple” (Matt 21:12–16), “Healing the Withered Hand” (Mark 3:1–6), “Jesus Blesses Little Children” (Mark 10:13–16), “The Capture of Jesus” (Mark 14:43–52), “Pilate before the Crowd” (Mark 15:6–15), “Disputes Concerning Sabbath Observance” (Luke 6:1–11), “Cleansing the Temple” (Luke 19:45–48), “Jesus Arrested” (Luke 22:47–53), “The Guards Mistreat Jesus” (Luke 22:63–65), and “The Arrest of Jesus” (John 18:1–14).

### Organizing

Organizing situations score as first-order or material rather than semiotic activities on the concreteness continuum, as participants speak about concrete plans regarding how they will order or execute either another stage in the same situation or else some other situation (perhaps an embedded or interrupting situation). Organizing situations are first-order situations insofar as they involve direct instruction-giving and discussion about material activity rather than semiotic activity, even if that activity is relatively remote (always in the future). Though organizing is a first-order activity, it is nonetheless a foregrounded activity that tends to pause the narrative at least so long as planning or organization is in progress. Because organization involves, in some sense, the giving of orders, there are usually conventional relationships at play, and issuing ordered instructions tends to be more procedural than flexible insofar as one party is often the issuer while another party is the executor of orders. Organizing situations may be either discussing or challenging, but tend to be neither very strongly. Due to the practical needs of organization or planning, there is a degree of conversational interaction or mutuality in

organizing, and the purpose is typically to influence, though in a few cases the purpose can better be described as determining. For example, in “Easter Morning” (John 20:1–18), determining what happened to Jesus is a major aspect of the activity, and in “The Preparation for, and the Celebration of, the Passover” (Luke 22:7–38), the significance of Jesus’ instructions require elucidation.

There are three organizing situations in Matthew, three in Mark, two in Luke, and two in John. Exemplars of this type in the gospels include “The Feeding of the Five Thousand” (Matt 14:13–21), “Christ Teaches and Feeds Four Thousand” (Matt 15:29–39), “Jesus Gives Instructions for Supper” (Matt 26:17–19), “Jesus Prays in a Solitary Place” (Mark 1:35–39), “The Feeding of the Four Thousand” (Mark 8:1–10), “The Preparation for the Passover” (Mark 14:12–16), “The Feeding of the Five Thousand” (Luke 9:10–17), “The Preparation for, and the Celebration of, the Passover” (Luke 22:7–38), “Easter Morning” (John 20:1–18), and “The Appearance of Christ at the Sea of Tiberias” (John 21:1–14).

### Presumptive Interaction

These situations are challenging to label concisely. Presumptive interactions are second-order activities, where meaning-making is the main function of the situation. In these situations, there is interaction and thus foregrounding of the activity, though the relationship between participants may be conventional, unconventional, or neither—participants are always socially distant from each other. With this distance, there is in fact a higher degree of flexibility afforded to participants, which results in one participant holding an opinion, and in some cases making an assertion of some kind, that needs

correcting by the other party. For example, in “The Annunciation to Mary” (Luke 1:26–38), Mary notes that she is a virgin and asks the question, “How can this be?” Mary presumes the angel’s predictive announcement cannot come to pass because of the facts of the situation, but the angel corrects her by giving her new information. While there is usually some form of value opposition in these situations, there is also alignment in some cases. These situations tend to be discouraging, and they are always dialogical. These situations typically begin with one point of view which is later corrected. While correcting someone’s viewpoint is in some sense the activity of a presumptive interaction, the purpose is always to influence, not merely to inform or determine.

There are four presumptive interactions in Matthew, one in Mark, and two in Luke, including “John the Baptist’s Disciples Come to Jesus” (Matt 11:1–6), “The Dangers of Riches” (Matt 19:16–26), “The Question Concerning Tribute” (Matt 22:15–22), “The Question of the Sadducees” (Matt 22:23–33), “New Wine into Old Wineskins” (Mark 2:18–22), “The Annunciation to Mary” (Luke 1:26–38), and “Jesus Heals Many” (Luke 4:38–44)

### Disagreement

Disagreements are interactive, semiotic activities that nevertheless typically progress the surrounding narrative as events transpire about which a disagreement arises. They are unconventional in terms of relational formality, but they are also procedural in terms of linguistic expectations. This is because the kinds of speech acts participants can enact are in part controlled by their interlocutors. Essentially, initiating speech acts constrain the kinds of responses the other participants can enact. If someone commands someone else,

they are, at the very least, posing as the controlling or dominating party in the exchange. The respondent may enact a discretionary response, in which case they will mutate the situational roles accordingly. In situations where opposing statements are made, the expected response (acknowledgement—perhaps not directly realized in the situation but only implied by the behaviour of the initiating participant) maintains the established opposition, and so a fairly procedural set of exchanges may ensue in a disagreement. Similarly, questions elicit answers, but since questions are open or expanding acts, the respondent is free to offer a discretionary response or otherwise oppose the initiator without mutating the situation—adding further to the procedural nature of the disagreement. For these reasons it can also be noted that disagreements are not necessarily discussing or challenging in their heteroglossic orientation; both orientations lend themselves to a disagreement depending on the openness of the initiating speech acts involved. If one participant initiates a disagreement, the other may oblige them. Disagreements are not strongly mutual, however, and thus the gospels do not construe protracted disagreement situations—most disagreements in these collections either escalate or repeat under other circumstances. The purpose of a disagreement is to determine something, often the relative status of the participants (e.g., *Σὺ εἶ ὁ Βασιλεὺς τῶν Ἰουδαίων*; ‘You are the king of the Jews?’; Luke 23:3) or the proper construal of the thematic formation under discussion (e.g., *ὁ υἱὸς τοῦ ἀνθρώπου οὐκ ἔχει ποῦ τὴν κεφαλὴν κλίνει*, ‘the Son of Man has nowhere to lay his head’ [Luke 9:58]).

There is one exemplar of a disagreement situation in Matthew, “The Trial before Pilate” (Matt 27:11–30). There are three in Luke, including “True Discipleship of Christ”

(Luke 9:57–62), “Christ’s Entry into Jerusalem” (Luke 19:37–44), and “The Trial before Pilate” (Luke 23:1–25), and one in John, “The High Priest Questions Jesus” (John 18:19–24).

### Public Spectacle/Novelty

Public spectacles are typically semiotic situations, though there is sometimes another activity going on (whether that other activity would be described as semiotic or material) that provokes a strong response from onlookers. Thus, the public spectacle situation involves second-order activity. Public spectacles are interactive, and so they in some sense “slow down” the passage of time being construed. The participants in a public spectacle do not relate by way of conventional relational patterns (they are usually strangers), and the discourse is flexible insofar as onlookers are usually left scratching their heads as to the meaning of the events just witnessed. The political significance of a public spectacle is not challenging, since onlookers or participants tend to ask questions or make assertions without necessarily being closed off to alternative explanations. These situations involve multiple parties who contribute to the activity of being or evaluating the novelty, and so these situations tend to involve mutual conversing rather than lecturing. Though the effect of a public spectacle is to leave onlookers wondering who or what it is they just witnessed (in this sense they are trying to determine something), the purpose of the situation is nevertheless to influence, since one participant seeks to get another to do something, and the impact of this action is a novelty to onlookers.

There is one public spectacle situation in Mark, “Ministry in Capernaum” (Mark 1:21–34). There are three in Luke, including “Healing of a Demoniac” (Luke 4:33–37),

“The Centurion of Capernaum” (Luke 7:1–10), and “Raising of the Widow’s Son” (Luke 7:11–17). There is also one in John, “The Woman Taken in Adultery” (John 8:1–18).<sup>8</sup>

#### Narration/Account

Narrations or accounts are material situations, and so they involve first-order activities, which they convey descriptively, rather than interactively. In describing material events, these situations tend to background the activity, facilitating the progression of narrative time. The relationships in these accounts tend to be unconventional, with distant participants who employ relatively flexible language in their discourse. The political significance of these situations tends to be minor, with little to no opposition regarding values. Discourse also tends to be mostly one-sided, usually with one participant offering direction or information to another who remains largely passive. Based on these aspects of narrations, I had initially predicted that the gospel frameworks would be most similar to this situation type. However, this did not prove to be the case.

The purpose of narration is not predictable. For example, in the case of “The Annunciation to Joseph and the Birth of Jesus” (Matt 1:18–25), the purpose is at least in part to determine the legitimacy of the child Jesus. In “The Resurrection of Christ” (Matt 28:1–10), the purpose is at least in part to instruct the women at the tomb to go tell the other disciples to meet the risen Jesus in Galilee.

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<sup>8</sup> While this passage is not necessarily original to the gospels, it is not being directly examined for historical information about their original contexts. Rather, it provides additional data regarding the realizational relationship between a situation and the wordings used to realize that situation in the culture in which the gospels were produced. This is the perspective I take on all textual variants, including the longer ending of Mark. In each case, I follow the wording of the 1904 Nestle text, as it is in the public domain and available for unfettered use.

Narration situations in the gospels include “The Annunciation to Joseph and the Birth of Jesus” (Matt 1:18–25), “The Flight into Egypt and the Return to Nazareth” (Matt 2:13–23), “The Resurrection of Christ” (Matt 28:1–10), and “Raising of the Daughter of Jairus” (Mark 5:21–43).

### Judicial Examination

Judicial examination situations are first-order situations, where a participant is arraigned, questioned, sentenced, and perhaps summarily punished in the form of beatings (all the exemplars in this data set begin as linguistically constituted situations and end with language only playing an ancillary role). These situations are interactive, as participants ask and/or answer questions. The relationships between participants are, perhaps paradoxically, unconventional. This is not because there is no institutional authority involved—all of the exemplars in this cluster involve institutional authority—but it is rather because the nature of the defendant’s status and precise relationship with this institutional authority is in question and under deliberation. Furthermore, witnesses who bring accusations against the defendant are not necessarily related to the defendant in a conventional way. Despite unconventional relationships, there tends to be linguistic rigidity to the activity, as usually only one party is being subjected to an array of questions or accusations. In terms of the tenor politics of the activity, one party tends to be challenging the other, and as the challenged party complies by responding in an expected manner, a general opposition results between the parties. There is no strong tendency with regard to the mutuality of the parties’ contributions to the situation. The purpose of these situations is to determine.

There is one judicial examination situation in Matthew, “The Trial Before Caiaphas” (Matt 26:57–66), one in Mark, “The Trial Before the High Priest” (Mark 14:53–65), and one in John, “The Trial Before Pilate” (John 18:28–40).

### Questioning

Questioning situations are semiotic, involving second-order activity. They are interactive, retarding or pausing the flow of narrative time. They have a slight tendency to involve conventional relationships insofar as they involve interaction between strangers of apparently equal social status (as opposed, for example, to a stranger asking a socially distant authority for a favour). Questioning between equals involves linguistic flexibility, as neither party is required to follow formulaic patterns to elicit information. The participants oppose one another, but they are nevertheless better characterized as discussing rather than challenging, since the onlookers are disinterested and thus there is little at stake in the situation so far as the questioners are aware. The participants tend to be mutually active in the activity, and the purpose of the situation is to determine something.

There is one questioning situation in Matthew, “The Denial of Peter” (Matt 26:69–75), one in Luke, “The Denial of Peter” (Luke 22:54–62), and one in John, “Peter’s First Denial” (John 18:15–18).<sup>9</sup>

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<sup>9</sup> While in this case, three parallel passages cluster together based on their situational attributes, other examples in the previous chapter have shown that parallel passages in terms of “the same” content (which constitute evidence of the folkloric nature of the pericopes collected in the gospels, and especially in the synoptics) may not be framed in identical situational contexts by the gospel collectors, regardless of how much framing material has been added by the evangelist for clarification or otherwise incorporated directly from the material being incorporated.



### Appraisal

An appraisal situation is semiotic and interactive. One party appraises another ongoing activity, and thus the appraisal is a second-order activity with the first-order activity as its subject matter. All three exemplars, accordingly, begin with language playing an ancillary role in the situation, and one of the three is neither semiotic nor material. Appraisals involve conventional relationships, where a disciple ventures an interpretation of the first-order activity and is rebuked by his rabbi. The situation is more procedural than flexible, insofar as, in each case, an appraisal is made by the subordinate party and then responded to by the authoritative party. In each case, the offered appraisal is negative, and it is rejected by the rabbi, so the value orientation is opposing. There is a tendency for these situations to be lecturing rather than discoursing, since both parties are asserting their viewpoint without necessarily opening up dialogical space for the other. There is also a tendency for these situations to have influencing as their purpose.

There is one appraisal in Matthew, “A Woman Anoints Jesus” (Matt 26:6–13), one in Mark, “The Anointing of Jesus” (Mark 14:3–9), and one in John, “The Anointing of Jesus” (John 12:1–11).

The remaining situation types involve only two exemplars each, and so the descriptions can be more specific but they are also, as a consequence, less generalizable. The close similarity between each pair of situations nevertheless indicates a similarity in terms of situational context, situational function (where highly similar sets of mutations take place on the situational level), and, thus, similarity of genre.<sup>10</sup>

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<sup>10</sup> I will also note that these situations are also liable to a revised and more precise understanding as

### Disappointing Request

This situation type involves, to some extent, parties who are at cross purposes. In both exemplars, another participant has a request for Jesus, but Jesus, whether or not he complies with the request, challenges, criticizes, or outright rebukes the implied or explicit value position from which the request comes or which has contributed to the request. These situations are material or first-order, but not strongly, since the activity shifts from a practical one to a conceptual one in both cases. These situations are interactive, with more than one party making active contributions in each case. There is also a tendency to involve conventional relationships, as in both cases a favour is requested of a social superior and reflected on with close, institutional subordinates. These situations tend to begin with distant participants and end with close participants, and so they typically involve more flexible language. In both cases, the conversation begins on allying terms and ends with value opposition, arrived at through conversation or discoursing means as opposed to just lecturing. These situations may have either a determining or influencing purpose.

There is one disappointing request in Luke, “The Healing of the Epileptic Boy” (Luke 9:37–45), and one in John, “Christ the Bread of Life” (John 6:22–71). Both of these examples show contextual similarity especially in terms of the way the situations

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the underlying data improves both in precision and breadth. Since there are only two exemplars for each of the following examples, they are inherently more unstable, as the amount of embedded text used to formulate a register analysis of the situation type is correspondingly decreased. It is in this regard that my analysis needs to be regarded as an abstraction involving subjective judgement about where to draw some boundaries in order to make the data comprehensible and informative. Future studies will be important for clarifying, refining, and in some cases perhaps refuting my analysis, though at least the way is now clearer for such studies.

mutate: both shift from being practical, involving a request speech act (e.g., *δέομαί σου ἐπιβλέψαι ἐπὶ τὸν υἱόν μου*, ‘I implore you to look on my son’ [Luke 9:38]) to being conceptual situations (e.g., *ὁ υἱὸς τοῦ ἀνθρώπου μέλλει παραδίδοσθαι εἰς χεῖρας ἀνθρώπων*, ‘the Son of Man is about to be betrayed into people’s hands’ [Luke 9:44]). Both likewise shift from instructing to asserting, from having an allying value orientation to an opposing one, from non-institutional/neutralized hierarchy to institutional hierarchy, and from involving socially distant to socially close participants.

### Challenge

Challenge situations are semiotic or second-order interactive activities. They have no tendency in terms of either their relational formality, their linguistic formality, or their mutuality (whether lecturing or discoursing). They do, however, have a tendency to be influencing in purpose and a strong tendency to be challenging in terms of their heteroglossic orientation. Both of these situations mutate from being practical instruction about the substance or action of the situation (i.e., field-related meanings) to being conceptual projection about values, and thus the function of this situation is to challenge one party’s authority, which elicits a prediction about negative future events (perhaps consequences of the value orientation that issued the challenge). Challenge situations are similar to disappointing requests, but the former begins with opposition and concludes with a negative prediction whereas the latter begins with ostensible alliance between the parties and concludes with a corrective assertion. These differences indicate that Jesus interpreted the significance or social function of the requests differently in both types of situation. When a disappointing request is made, Jesus interprets the request as the result

of misunderstanding and wrongly directed aims, which he ultimately corrects in private conversation with his disciples. When a challenge is made, Jesus interprets the challenge as a designed interference with his mission, and he openly and publicly rebukes the challengers, warning them of coming judgement (though he does this cryptically in John 2:19). A challenge is thus designed interference that, in response, brings about public rebuke and warning.

There is one challenge situation in Matthew, “The Sign from Heaven and a Warning” (Matt 12:38–45) and one in John, “The Purging of the Temple and Its Results” (John 2:13–25).

### Accommodation

An accommodation situation involves first-order or material activity wherein one party accommodates the request of another party as a diplomatic gesture or concession. It is interactive between more than two parties, involving conversation about the need for accommodation as well as the accommodation itself, spelling out its accommodating significance. There is also first-order discussion about how to go about accomplishing the accommodating act. The relationships in this situation type are unconventional, but the language is procedural as it involves giving a series of instructions in order to fulfil some specific requirement or expectation. There may be a degree of opposition as the problem is noted, and there is a slight tendency toward lecturing or one-sided, authoritative speaking in response to the need for accommodation. The purpose of accommodation is, perhaps surprisingly, not to influence but rather to determine, and both exemplars involve, as noted, a discussion about the significance of such an accommodation. Thus,

the purpose of an accommodation situation is in order for the participants to discern or determine something. Based on the strongest tendencies this pair of situations displays, these situations are interactive determinations regarding some material activity as its subject matter.

There is one accommodation situation in Matthew, “Christ Pays the Temple-Tax” (Matt 17:24–27) and one in John, “The Marriage at Cana” (John 2:1–12).

### Illustrated Lesson

Illustrated lessons are semiotic activities that are strongly descriptive rather than interactive. They begin with some kind of instruction and end with a projected example. Because this projected example is yet another order from the discourse realizing the situation (i.e., a text embedded in the discourse of the participants), the descriptiveness of the situation does not mean that narrative time is passing—it passes relative to the timeline of the embedded illustration story but it does not pass in this sense in the illustrated lesson situation. These situations have a written style, and therefore are more procedural than flexible despite having no typical inclination toward either conventional or unconventional relationships. The heteroglossic significance of an illustrated lesson is to challenge or oppose, and there is a slight tendency to be discoursing rather than lecturing, as questions or prompts from the audience may arise over the course of either one or several illustrations. The purpose is neither to determine nor to influence, since either can be accomplished by the lesson conveyed through illustration.

There are two illustrated lesson situations in Luke, “Miracles of Healing and Preaching” (Luke 6:17–49) and “The Unjust Judge” (Luke 18:1–8).

### Solicitation

A solicitation is semiotic, but not strongly so, as it includes a request from one party for some kind of material action to take place. These situations are descriptive, as both parties discuss past, present, or future events taking place. Both exemplars of this type begin with ostensibly friendly, private instructions about practical activity, and they end with a monologue delivered to all who can hear, which predicts and addresses the order or importance of events with the purpose of determining something in this regard.

Solicitation situations in the gospels include “Some Pharisees Warn Jesus” (Luke 13:31–35) and “Some Greeks Seek Jesus but Many Disbelieve” (John 12:20–50).

### Redirection

Redirection situations involve second-order semiotic activity. These situations tend to involve the description of unfolding events, and so the story progresses as these situations unfold. The relationships between participants in these situations tend to be unconventional, and the language used is flexible rather than procedural. There is no strong tendency in terms of heteroglossic orientation, but there is a slight tendency toward mutuality rather than one-sidedness between participants. The purpose of these situations is for some of the participants to influence others.

There are two redirection situations in Luke: “The Embassy of John the Baptist” (Luke 7:18–35) and “Few Are Saved” (Luke 13:22–30).

### Surprising Turn of Events

A surprising turn of events situation involves a dramatic change from the beginning to the end of the situation, such that the participants act differently at the end. These situations begin with instructions relating to the field of the situation, with language playing an ancillary role in the activity and only one speaker. They end with assertions from new speakers about values or the significance of what is going on as constitutive of the activity. These situations are first-order situations, though there is semiotic activity at the conclusion. They may be either interactive or descriptive, and tend to involve conventional relationships (Jesus and his disciples, in this case) and procedural language (where the authoritative figure issues instructions to subordinates, in this case). With regard to political significance, there is an overall tendency toward alliance or agreement on the values at stake. While both exemplar situations end with multiple speakers, there is nevertheless a tendency for one-sided lecturing in these situations, and the purpose of the activity is to influence.

The two exemplars in the gospels of this situation type are “Christ Stilling the Tempest” (Mark 4:35–41) and “The Storm on the Sea” (Luke 8:22–25).

### Correction

Corrections are semiotic situations that slow down narrative time to construe an interaction wherein one party corrects the other with a contradicting assertion for the benefit of the onlookers. There is a tendency toward unconventional relationships and flexible language, and, despite the correction, the activity is based on shared values more

than underlying opposition or challenge. These situations tend to be mutual rather than one-sided, and the purpose of the activity is to influence.

In the gospels, correction situations are exemplified by “Christ’s Relatives” (Matt 12:46–50) and “Jesus’ Mother and Brothers” (Luke 8:19–21).

### Examination

Examination (or perhaps “testing”) situations may be either semiotic or material, but they are strongly interactive rather than descriptive. They tend to involve unconventional relationships and flexible language, and so these situations differ from something like a classroom or workplace examination one might be part of today. Rather, these examinations are more like an assessment a police officer might make to determine a driver’s sobriety or the questions one might ask of a prospective job applicant (perhaps asking them to complete some kind of job-related task). In terms of political significance, these situations may involve either discussing or challenging, though typically one participant drives the activity by giving directions. The purpose of the activity is to influence the directed party into undertaking certain actions.

In the gospels, examples of examination situations include “The Temptation in the Wilderness” (Matt 4:1–11) and “The Temptation of Christ” (Luke 4:1–13).

### Announcement

Announcements are neither strictly semiotic nor material situations according to their score relative to the concreteness principal component, as they involve both first- and second-order activities. At the same time, their purpose is neither to influence nor to



determine. They are non-mutating situations, meaning they begin and end with the same situational parameters intact. It may be sensible to say the specific purpose of these situations is to inform neutral onlookers. These situations are descriptive, and so they progress narrative time. They involve unconventional relationships (perhaps where relative social status is unclear or debatable), and flexible language. They strongly tend toward overall alliance, and thus the activity is better described as discussing rather than challenging. The activity is driven by one party, and so is better described as lecturing rather than discoursing.

Exemplars of the announcement situation type include “The Baptism and Temptation of Christ” (Mark 1:9–13) and “The Baptism of Christ” (Luke 3:21–22).

### Public Execution

Public execution situations are semiotic situations insofar as they include clear, second-order activity relating to a first-order execution. Though there is in fact a strong material component to these situations, the semiotic or second-order nature of the activity is evidenced in the inclusion of graphic written communication directly asserting the identity of the accused, as well as public taunting, jeering, or other kinds of value-laden language. In this sense, public executions are similar to public spectacle or novelty situations. Public executions might be considered in some sense a kind of spectacle, though with differences in politics, thematics, and logistics. Public executions do not tend to be strictly interactive or descriptive. These situations also tend to include unconventional relationships, insofar as there is little linguistic involvement on the part of the authorities (except perhaps in writing), and the numerous involved parties that make

up members of the public onlookers tend to have different kinds of relationships with the criminal(s) being executed. The language involved in realizing the activity is strongly procedural (it might be described as an outlier in the data) because of its use of a written sign at the outset of both exemplar situations describing a practical activity. The language used to realize the activity tends to be discussing rather than challenging, as the authorities dispassionately state the identity of the condemned and onlookers passionately accuse or defend him. There is a high degree of mutuality as numerous parties contribute to the linguistic activity, and the purpose of this activity is to influence—the determination is already complete as far as the participants are concerned.

There is a public execution situation in Matthew, “The Crucifixion and Death of Christ” (Matt 27:31–56), and another in Mark, “The Crucifixion and Death of Christ” (Mark 15:21–39).<sup>11</sup>

### Rebuke

Rebuke situations are semiotic situations, descriptive rather than interactive, and they typically involve unconventional relationships and flexible language. These situations are challenging, rather than discussing, since the activity involves opposing value positions. There is a low degree of mutuality in a rebuke, as the rebuked participants do not tend to respond, since they are not necessarily capable of responding. In one example, multiple cities are being rebuked for their reception of Jesus. The purpose of these situations slightly tends to be determining.

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<sup>11</sup> See discussion about the different situational framing given to the crucifixion pericopes above on p. 250.

In the gospels, examples of rebuke situations include “The Woe upon the Galilean Cities” (Matt 11:20–24) and “Jesus Condemns the Teachers of the Law” (Mark 12:35–44).

### Vilifying Story

Vilifying stories are strongly semiotic, as the second-order activity involves telling a story in written style (as if the story had been prepared beforehand). They are also strongly descriptive, and yet the description does not move narrative time forward, since the story being told is an embedded narrative. The relationships involved in these situations tend to be unconventional, as the speaker, whatever his social status relative to his hearers, commands their attention and drives the situation forward. Vilifying story situations involve procedural language and a strongly challenging heteroglossic orientation. These situations are primarily driven by one speaker, and their purpose slightly tends to be determining rather than influencing. Both exemplars of this situation type are non-mutating; they begin with opposition and end with it, and the story simply brings into focus the dynamics of the conflict and the significance of that conflict as envisioned by the speaker.

In the gospels, vilifying stories include “The Parable of the Marriage Feast” (Matt 22:1–14) and “The Parable of the Vineyard” (Mark 12:1–12).

### Controversial Action

Controversial action situations are material situations with first-order activity. They are interactive, with unconventional relationships given the kind of activity undertaken by at

least one participant. They tend slightly toward more procedural language, involving some kind of censure over the activity, and there is a slight tendency toward discussing rather than challenging, since a number of parties may engage in discussion about the controversy without necessarily opposing or challenging the authority of the one undertaking a controversial action. These situations tend to involve one-sidedness, even when multiple parties speak—each is offering a pronouncement in some sense, without necessarily engaging in a mutual exchange with any other party.

The exemplars of a controversial action situation include “The Healing of the Palsied Man” (Matt 9:1–8) and “Healing the Palsied Man” (Mark 2:1–12).

### Denouncement

The final situation type observed in my data set is the denouncement situation, in which a figure of unclear social status eventually denounces some authorities. These situations are semiotic and may be either descriptive or interactive, insofar as the situation comprises mostly speaking, and yet most of the speaking is done in response to the events described at the outset of the situation. The relationships in these situations tend to be unconventional, in both cases because they begin with an unclear picture of social hierarchy (John the Baptist, for example, does not fit easily into the existing social strata). The language may tend to be procedural. Both exemplars involve language beginning as ancillary to the activity but ending as constitutive. In both cases, as well, the conclusion of the situation involves a projecting monologue about values from the speaker directed at institutional superiors. The political significance of this situation type is challenging (both exemplars have an opposing heteroglossic disposition throughout), and in regard to

mutuality, the linguistic activity is lecturing. The purpose of a denouncement is to influence.

Examples of denouncement situations in the gospels include “The Ministry of John the Baptist” (Matt 3:1–12) and “The Enmity of the Pharisees and Christ’s Answer” (Matt 12:14–30).

### Summary

In the gospels, many different situations are construed, and yet these situations may be clustered, in 177 of 282 cases, into more-or-less specific situation types. These situations vary most along the seven axes of variation identified in the previous chapter as the principal components of variation in the situational data. Using this data, along with consideration of each pericope’s structure, content, and speech acts,<sup>12</sup> I have interpreted these clusters of situations in order to establish a set of meaningful situation types which may correspond in some degree with the situations implied by the gospel frameworks.

Each gospel cannot simply be described as the sum of its embedded situations, because the gospels are complex, not simple texts. For this reason, even though both disputations and forewarnings are prominent components of these collections known as the gospels, the gospels themselves cannot simply be identified as something in between a disputation and a forewarning, as if the framework material simply comprised the average of the embedded material. While this is a significant point of distinction, we will

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<sup>12</sup> Due to limitations of scope, I have not generalized structure and speech-act analysis in my methodology, yet these serve an important role in understanding each situation’s activity structure. Future work will benefit from more systematic analysis of activity staging in relation to linguistic moves and their situational contexts.

see in the next chapter that this relative distribution of situation types within the collections is also not random but rather functionally significant. While there are numerous overlapping dimensions shared by the situations and clusters identified above, this conception of situationally functional genre categories is more in keeping with current genre theory. As Frow explains, “Texts—even the simplest and most formulaic—do not ‘belong’ to genres but are, rather, uses of them; they refer not to ‘a’ genre but to a field or economy of genres, and their complexity derives from the complexity of that relation.”<sup>13</sup> Furthermore, my aim in creating this quasi-typology is, to borrow the words of Abrahams, “not so much a typological formulation as an arbitrary frame of reference that may help the investigator to have a fuller understanding of the range of techniques used in traditional expression”—or, in this case, the range of contextualized linguistic techniques used in these ancient texts.<sup>14</sup>

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<sup>13</sup> Frow, *Genre*, 2.

<sup>14</sup> Abrahams, “Complex Relations of Simple Forms,” 210.

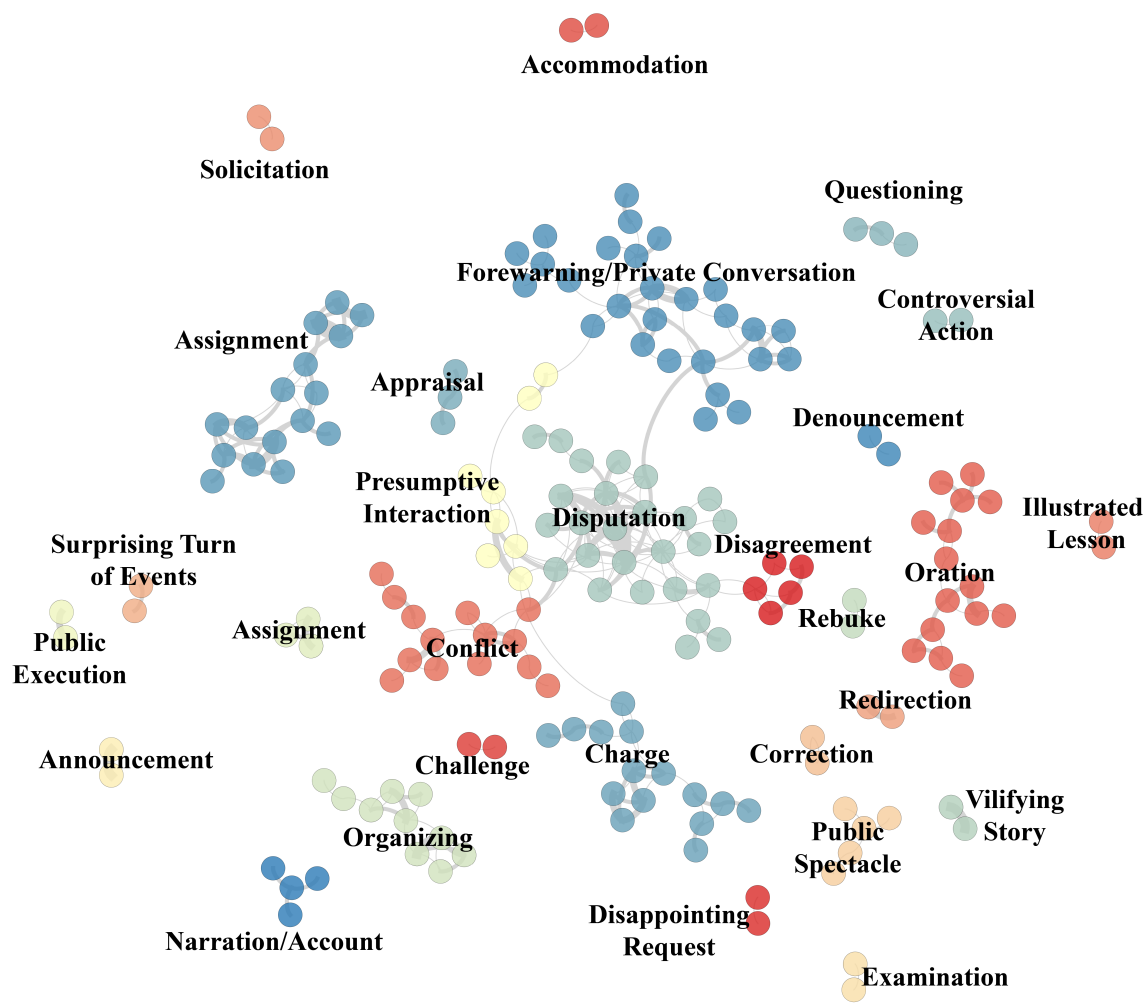


Figure 4: Situation Clusters Graph

## CHAPTER 7: WHAT DOES A GOSPEL DO?

Redaction criticism was a methodology which aimed to say something about the situation (the *Sitz im Leben*) of the evangelists by examining the ways in which they redacted their source texts. Any choices the evangelists made in this regard were thought to imply important aspects of the social situations in which they were editing and in which the resulting gospels were intended to function. Literary critics subsequently narrowed this scope of inquiry, in large part, to questions about the evangelists' internal motivations, the artistic, theological, or psychological reasons for their editing choices (or, reflective of another significant methodological shift of focus, their creative, authorial choice of genre). Register analysis, likewise, allows for an accounting of the linguistic choices made by the evangelists (perhaps in a more sociolinguistic fashion), but it does so specifically with the aim of explaining these choices functionally, in terms of what the choices are meant to do in a situational context however broadly conceived.

In the context of debates about the proper classification for a text, how the text functioned in its original context, what kind of person wrote it, what kind of person(s) edited it, why someone would go to the trouble of producing a text like this in the first place, and so on, the fact that we have ancient texts that have outlived their contexts means that the original contexts of the texts remain a matter of intense speculation. With the widespread availability of an ever-growing set of tools within the realm of digital humanities, a new opportunity for examining the text–context interface has become



feasible, since massive amounts of quantitative data may be brought to bear in order to answer questions about the general patterns of both texts and contexts. The only piece of the puzzle that is theoretically missing in the case of ancient texts, however, is access to a sufficient number of contexts in order to achieve any useful degree of generalization. Thus, while register analysis has been applied by hundreds of researchers to tens of thousands of texts, the vast majority of these studies have been related to modern language, in part because these studies often involve observation of the situations in which language is being used (unless the register does not involve face-to-face interaction, such as many electronic registers, for example).<sup>1</sup> Without direct access to ancient contexts, then, register analysis would remain simply one among many methodologies for inferring information about a text's context (albeit one relying on linguistic information in a systematic and theory-driven manner). However, Bakhtin's concept of secondary genres, in the sense of referring to complex texts (described earlier in this study) has an important implication for studying ancient texts in context.

As noted above, Bakhtin describes complex texts as texts that embed primary texts within them. Given a complex text like one of the canonical gospels or Acts, then, we have access to a number of *embedded* primary texts. Furthermore, and of crucial importance, a gospel embeds these texts within a narrative framework (the *embedding* text). These embedded primary texts (or "texts within texts") offer a unique opportunity for more accurately understanding the flow of information between text and context characteristic of texts whose contexts have been lost. When the implied or encoded

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<sup>1</sup> For an extensively annotated bibliography of register analyses, see Appendix A in Biber and Conrad, *Register, Genre, and Style*, 314–49.

situation of a given text, which is a linguistic phenomenon, is embedded within a setting that is itself linguistic (such as a larger narrative), it is possible to specify the relationship between the setting and the linguistic patterns of the embedded text with a level of accuracy not normally available for the analysis of ancient texts whose contexts are not accessible to readers as they once were to their authors (and, presumably, their audiences).

By looking at how people talk in embedded texts, we can build up a picture of how changes in setting tend to affect the way people talk in general in that culture and in those registers. In the case of the gospels, comparing the grammatical patterns in each of the situation types with the gospels allows for some general empirical inferences about the way the gospels may have been intended to function. By identifying systematic similarities between the way the evangelists speak and the kinds of typical situations where others speak in a similar manner, it is possible to make some general probabilistic observations about the kinds of situations the gospels might have been designed to function in, making it possible to give a plausible, linguistically grounded answer to the question “What does a gospel do?”

### **Logistics and Definitions Relating to Discourse Patterns**

While Bakhtin describes how simple texts may be incorporated into complex texts, he does not outline a means by which one can analyze these types of texts respective of each other. There are at least four considerations that are essential in this process. First, one must carefully define the framework of a complex text relative to the texts within that text. Second, various orders of discourse must be theoretically differentiated. Third, one

must adopt some principled means by which direct discourse can be systematically identified, which is the principle by which orders of discourse are differentiated in practice. And fourth, when embedded discourse is construed as not being a realization of the situation, it needs to be excluded from consideration of that situation's actual register (e.g., when John 21:23 says οὐκ εἶπεν δὲ αὐτῷ ὁ Ἰησοῦς ὅτι οὐκ ἀποθνήσκει ἀλλ' Ἐὰν αὐτὸν θέλω μένειν. . . 'But Jesus did not say to him that he would not die, but "If I want him to remain. . .")', though it may fit the register type the situation exemplifies.

1. When defining the framework of a complex text, it helps to think of a simple text as in some sense a potential framework text that does not embed any other texts (though it could). A simple text is simply a text functioning directly in a situation.<sup>2</sup> A complex text, then, is in some sense a simple text, so long as one is considering the framework material—not the framework with its embedded texts. A framework and its embedded texts together, then, comprise a complex text. While simple texts, in Bakhtinian terms, are typically quite straightforward in terms of how they realize their context (usually a short letter directly indicates who is writing and to whom, as well as why), complex texts, which incorporate simple texts within them, need to be differentiated internally so that the sub-texts within a text are not interpreted as if they purported to directly realize the context of production of the text as a whole.

In terms of the gospels, the author/editor's framework is the part of the text that directly realizes the context of production—the part of the text written in the narrator's

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<sup>2</sup> It is important to keep in mind that simple and complex texts define two ends of a continuum. When someone quotes a line from a song in conversation, the conversation becomes more a complex text, but remains relatively simple when compared with a large novel, for example.

voice to communicate effectively with the other participants in the narrator's situation—and corresponds to the top-level discourse of the text. A simple text like a parable, “The Parable of the Vineyard” (Mark 12:1–12), for example, is an embedded text within the Gospel of Mark. This parable is told by Jesus to the teachers of the law and elders while walking in the temple, and so the situational context of this parable is the narrative framework of Jesus' ministry and his developing conflict with the Jews. However, the description of Jesus' parable-telling—when the text says, *Καὶ ἤρξατο αὐτοῖς ἐν παραβολαῖς λαλεῖν* (‘And he began to speak to them in parables. . .’ [Mark 12:1])—is something Mark the evangelist<sup>3</sup> says to his readers. Thus, the context of the parable pericope (including Jesus' telling, to whom he told, and where, and why—not simply what it is he said in this particular instance) realizes a situation wherein someone compiled a gospel for some intended or imagined audience to read. In this way, the framework situation supervenes over and mediates the embedded situations (such as Jesus' telling the teachers a parable) for the situation that involves the producer and consumers of the gospel.<sup>4</sup> The two situations are each realized by a text, but they function on different orders of context, and this is because they are realized by different orders of discourse.<sup>5</sup>

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<sup>3</sup> Assuming Markan authorship for the sake of the argument.

<sup>4</sup> Cf. a similar point in Dawson, “Problem of Gospel Genres,” 69.

<sup>5</sup> Thus, for a given order of discourse, an embedded order may be considered “non-meaning.” (Cf. discussion of the “name theory” of quotation in Saka, “Quotation,” 114–15). Though this understanding is not quite right (since direct discourse is obviously meaningful in some sense), this view is indicative of an intuitive recognition of the distinction between orders of discourse and the contexts or projected contexts in which they function directly rather than indirectly. I would prefer to say that direct discourse is construed as an *expression* rather than a *meaning*. *Expression*, as I am using the term, is a partial equivalent of Halliday's (*Halliday's Introduction*, 508) “representation of a representation,” when he describes how projection is “the logical-semantic relationship whereby a clause comes to function not as a direct representation of (non-linguistic) experience but as a representation of a (linguistic) representation.” He also describes indirect discourse as projection, though I do not include indirect discourse.

Recognizing the gospel frameworks as being similar to simple texts in terms of their direct realization of situational contexts is important for addressing a potential flaw in the methodology: it may be argued that describing complex genres (like the gospels) by comparing them with simple genres (like the pericopes) distorts or minimizes the difference between the two kinds of text. However, one may consider, for example, a collection of Greek papyri edited with English notes and an introduction. In a bilingual collection like this, it is clear that the framework (the material contributed by the editors of the collection) is indicative of its function in an English-speaking context. If one were to treat the collected papyri as if they were the same as the editors' framing material it would be a category error, but it would be another kind of error to assume that nothing whatsoever could be inferred about typical situational context from the English framing material. Both embedded texts and frameworks are utterances and function as such.

2. An *order of discourse*, therefore, is an instance of a text that realizes a situation. When Luke, in his preface, says to Theophilus *κράτιστε Θεόφιλε* ('most excellent Theophilus'), his words realize a situation where someone—we may call him Luke—has compiled and framed a number of sources for someone else called Theophilus. Within this compilation, Luke does not turn everything into his own words. Rather, he often incorporates his source material word-for-word. Sometimes, he quotes a person (often as part of his source material). In modern English, we tend to wrap such quotations in quotation marks, to signal that we are no longer reading the words of Luke, but in some sense, we are reading another text within Luke. To use the example of the Gospel of Thomas (Saying 22), the words "They said to him, 'Then we'll enter the kingdom as little

children?””<sup>6</sup> involve the words of “Thomas” (“They said to him”) and also the words of the disciples within the situation Thomas has construed (“Then we’ll enter the kingdom as little children?”). Thomas could have put this quotation into his own words as indirect discourse (e.g., “They asked him if they would enter the kingdom as little children.”).

Direct discourse works by treating the quoted material as in some sense a closed or bounded object.<sup>7</sup> Philosophers have long described this difference as the distinction between *use* and *mention*.<sup>8</sup> As an illustration, consider the following sentence:

*Herod hears about Jesus in the pericope “Herod Hears about Jesus.”*

The first instance of the words “Herod hears about Jesus” *uses* the words to refer to an event occurrence. The second instance *mentions* the words, which happen to comprise the title of the pericope in which the previously referred event happens. Halliday describes this as a projected expression as opposed to projected content.<sup>9</sup> Since an order of discourse involves a text as the realization of a situation, embedded discourse (i.e., direct discourse) necessarily involves some construal of a situation that this new, embedded discourse realizes. Direct discourse thus realizes an embedded situation on a different order from the immediate projecting matrix of the discourse (i.e., the wording of the projecting clause, such as “He said. . .” or “Peter answered. . .”), but indirect discourse is

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<sup>6</sup> The translation is that of Mark M. Mattison, which is based on NHC II, 2, and is in the public domain.

<sup>7</sup> “A metarepresentation is a representation of a representation: a higher-order representation with a lower-order representation embedded within it”; Wilson and Sperber, “Metarepresentation,” 127.

<sup>8</sup> Quine (*Word and Object*, 24), for example, refers to *mentions* as “posited entities.” Cf. Kenyon, “On the Use of Quotation Marks.”

<sup>9</sup> Halliday, *Halliday’s Introduction*, 444. Halliday, drawing a somewhat different distinction than I do, distinguishes between *locution* as using double quotation marks in English and *idea* as using single quotation marks. The two different projection clause types they mention, whether “locution, a construction of wording” or “idea, a construction of meaning,” are direct when realized by parataxis and indirect when realized by hypotaxis (447).

a construal of discourse where both the discourse itself and the construal of the discourse are on the same order of text. Where indirect discourse is integrated speech, direct discourse, by contrast, is quoted or reported speech.

In the gospels, there are four orders of discourse that can be identified (in the context of each work as a whole).<sup>10</sup> The first order is that of the framework material, the words of the narrator of each gospel. The second order involves the words of the disciples, or Jesus, or the Jews. The third-order words may involve a character in a parable. The fourth order of discourse, in turn, would involve a quotation spoken by a character in a parable spoken by Jesus in an episode framed by the narrator of the gospel as part of the gospel as a whole. Realistically, orders might be embedded to five, six, or even more levels (though this level of recursive embedding seems more likely in a novel leveraging multiple layers of metafiction, like *Don Quixote*, than in the gospels).

As an example of an episode that exhibits four orders of discourse, consider “The Parable of the Marriage Feast” (Matt 22:1–14). The first order of discourse involves only the single statement, Καὶ ἀποκριθεὶς ὁ Ἰησοῦς πάλιν εἶπεν ἐν παραβολαῖς αὐτοῖς λέγων (‘And answering, Jesus again spoke in parables to them, saying’). These are the words of the narrator. Following these words, we move into a second order of discourse with the quoted words of Jesus, Ὁμοιωθή ἡ βασιλεία τῶν οὐρανῶν. . . (‘The kingdom of the heavens shall be likened. . .’). In this second order of discourse, Jesus describes a ruler. Not only does he describe the ruler, however, but he also quotes the ruler, who says Εἰπατε τοῖς κεκλημένοις. . . (‘Tell the invitees. . .’). The ruler instructs his servants, but he

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<sup>10</sup> For several examples of how these orders of discourse are distinguished, see below, Appendix 2: Example Data.

does not instruct them in his own words (e.g., ‘Tell them to come!’), rather, he tells the servants the precise words they should say to the invitees, δεῦτε εἰς τοὺς γάμους (‘Come to the feast!’), and in so doing he creates a fourth order of discourse. The words of the narrator realize a situation where the evangelist is communicating with the readers. The words of Jesus realize a situation involving Jesus and his hearers. The words of the ruler realize a situation where the ruler instructs his servants. And the instruction the ruler tells the servants to say realizes a situation in which the servants speak to the party invitees. Each level of projection is an additional order removed from Matthew’s context of situation. A complex text, therefore, is complex because it realizes multiple *orders of discourse*, and this complexity must be accounted for insofar as each order realizes a distinct situational context. It is theoretically possible for this nesting of (con)textual orders to continue indefinitely.<sup>11</sup>

In one sense, not every instance of embedded discourse ought to be strictly understood as an embedded text. A text, after all, is defined in terms of the activity it is meant to accomplish, and a text is thus complete when it enables the potential completion of the activity. As Halliday notes, “The text . . . is a functional-semantic concept and is not definable by size.”<sup>12</sup> However, an incomplete text is still a part of a text, and thus it realizes, in part, a situation. Embedded discourse, then, even when it comprises an incomplete text, may be understood as the (partial) realization of a situation.

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<sup>11</sup> This potentially infinite embedding is similar to Chomsky’s description of syntactic recursion, which describes how a structure could extend infinitely if the output of the function that produces the structure can provide the input for the same function (e.g., “She said that he said that she said that . . .”). Cf. Chomsky, *Syntactic Structures*, 19, 24.

<sup>12</sup> Halliday, *Explorations*, 99.



Orders of discourse, it must be noted, are relative to each other. There is thus no additional significance for the fourth order of discourse since it only relates to the third. While there are cases that are hard to adjudicate in distinguishing order, where a given passage could reasonably be understood as either direct or indirect discourse, there are recurring patterns that for the most part enable readers to tell when they are encountering embedded discourse.

3. Direct discourse in Hellenistic/Koine Greek is not designated using quotation marks or other formal conventions as it is in most modern languages.<sup>13</sup> Despite this difference, direct discourse can be systematically identified in most cases.<sup>14</sup> Reported speech or direct discourse is signalled in a number of ways. Most often, it is prefaced with a projecting matrix such as λέγει αὐτῷ ('he said to him'), or ὁ δὲ εἶπεν ('and he said'). Such a projecting wording or matrix may sometimes accompany indirect discourse, however, and so the more reliable sign of direct discourse is a shift in the grammatical frame of reference for a text. These shifts happen when the orientation of the discourse changes (a phenomenon known as deictic shift), with the most noticeable symptom of this being that the use of grammatical person shifts from σὺ ('you') to ἐγώ ('I'), or from αὐτός ('he') to σὺ ('you'), etc.

When a unit of text should be interpreted as a unit of expression rather than as a unit of meaning, it may be indicated by *ostentation* (or *ostension*).<sup>15</sup> In modern English,

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<sup>13</sup> Keeping in mind the fact that "Quot[ation] marks are often omitted in writing as well: it is downright normal, outside of scholarly writing, to exclude quot[ation] marks"; Saka, "Quotation," 118.

<sup>14</sup> Even in modern languages, such conventions only apply to the written word, and thus these conventions only approximate other indicators of construing a mentioned expression. Cf. Saka, "Quotation," 113.

<sup>15</sup> Saka ("Quotation," 125) refers to this as "deferred ostension."

we use quotation marks to represent this distinction, so that, as in the case of this study, you do not read the words of another as if they are being construed as my words, even though I have typed them out as part of my work.<sup>16</sup> This distinction, also referred to using the terms *utterance* and *attributed utterance*,<sup>17</sup> explains why different orders of discourse are useful. If I quote a proverbial saying, *the apple doesn't fall far from the tree*, for example, whoever hears me may consider that I myself am making this statement, that I am representing it as true of the current situation in some way (i.e., they may attribute the utterance to me). However, by reproducing wording ostentatiously, I can signal to whoever is listening that it is not I who is stating this proverb, but someone else (i.e., it is an utterance, but not attributed to me). I might also construe the situation in which someone else said this proverb, in which case I explicitly frame my ostentatious quotation with a projecting matrix. For example, I could say, "My father once told me when I had come home from school with a bad report card, '*The apple doesn't fall far from the tree.*'" In this latter example, the hearer not only knows that the proverb is not my wording but also (according to my construal) that it is my father's. I did not make the statement; he did.<sup>18</sup> Ostentation in this way allows a speaker to convey meaning without taking direct responsibility for what is conveyed. The result of ostentatious wording is a shift in orders of text.

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<sup>16</sup> Thus, "Quotation is one mechanism by which we can mention; as such, it is used for attributing exact words and thoughts to others; for distancing oneself from a given word choice (as in scare quotes); for indicating titles; for expressing irony; and for explaining truth (the disquotation theory), meaning (truth-theoretic semantics), external negation, and indirect discourse"; Saka, "Quotation," 113.

<sup>17</sup> Wilson and Sperber, "Metarepresentation," 129.

<sup>18</sup> The language of *construal* is important here, since I might be representing what happened inaccurately or, as happens to be the case here, inventing it for consideration only.

Ostentation may have been realized by a momentary pause or change in tone in Koine Greek, just as it is in English, and this would mean that we can only have reasonable certainty regarding ostentatious wordings in the gospels. Some speech is clearly indirect, whereas other speech is clearly direct. For example, ἦν δὲ Καϊάφας ὁ συμβουλευσας τοῖς Ἰουδαίοις ὅτι συμφέρει ἓνα ἄνθρωπον ἀποθανεῖν ὑπὲρ τοῦ λαοῦ ('Caiaphas was the one who had advised the Jews *that it would be good if one man died for the people*' [John 18:14]). This example has no shift in orientation, and thus it can be understood as indirect discourse. For an example with an explicit deictic shift in reported speech, Mark 9:23 says, ὁ Ἰησοῦς εἶπεν αὐτῷ Τὸ Εἰ δύνῃ ('Jesus said to him, "this 'If you are willing' . . ."). This last passage exemplifies how a wording may be flagged as a mentioned expression both by a shift in orientation (from 'he' to 'you') or by other means, such as using the article (which "wraps" the projected text and treats all of it as a nominal group) as well as the initial capitalized word in the projected discourse (Τὸ) and the further projected content wrapped by the article (Εἰ). Though this capitalization is not in the oldest manuscripts, the ostentation flagged by the article is.

Sometimes there are borderline cases where no deictic shift clarifies the order of the text. For example, Mark 9:26 (τοὺς πολλοὺς λέγειν ὅτι ἀπέθανεν) says, 'some said that he died,' or perhaps it says, 'some said, "He died."' The grammar is ambiguous. Also, Luke 6:14 (Σίμωνα, ὃν καὶ ὠνόμασεν Πέτρον) says, 'Simon, whom he named Peter,' or perhaps, 'whom he named, "Peter."' Again, in the pericope "Herod Hears about Jesus" (starting in Luke 9:7), Herod hears several reports about Jesus exhibiting similar ambiguity, and there are many more examples that might be noted. Another kind of

example worth mentioning is Mark 8:28, which exhibits this same ambiguity with potentially three orders of text in one verse: when Jesus asks what people are saying about his identity, it says, οἱ δὲ εἶπαν αὐτῷ λέγοντες ὅτι Ἰωάννην τὸν βαπτιστήν, καὶ ἄλλοι Ἠλίαν, ἄλλοι δὲ ὅτι εἷς τῶν προφητῶν (‘they spoke to him saying “John the Baptist,” and others “Elijah,” and others “One of the prophets.”’ Or, it could read, ‘they spoke to him saying, “[they say] John the Baptist, and others Elijah, and others that [you are] one of the prophets.”’). For an unambiguous example of three orders in one text, see Luke 7:18–20, where John gives instructions to two of his disciples regarding what they should ask Jesus. Yet again, John 4:44 says, αὐτὸς γὰρ Ἰησοῦς ἐμαρτύρησεν ὅτι προφήτης ἐν τῇ ἰδίᾳ πατρίδι τιμὴν οὐκ ἔχει (‘for Jesus himself testified that a prophet does not have honour in his home’). The shift in aspect in this verse may indicate a change in the deictic reference point, but this remains a possibility only, and it is too hard to say with firmness until further studies clarify this distinction better.<sup>19</sup>

4. Occasionally, the gospels include discourse that is embedded but that nevertheless ought to be excluded as not realizing a given situation. Instead, the embedded discourse must be understood as directly talking about the situation.<sup>20</sup> The most obvious example of such text is when none of the participants actually says (or “uses”) the embedded discourse. In John 21:12 it says, οὐδεὶς . . . ἐξετάσαι αὐτόν· Σὺ τίς εἶ; (‘Nobody asked him, “Who are you?”’). Again John 4:27 says, οὐδεὶς μέντοι εἶπεν· Τί

<sup>19</sup> For another example of a borderline case, see John 18:14.

<sup>20</sup> Such cases provide an interesting counterpart to “meta-commentary” provided by Paul, for example, wherein Paul construes directly the situation in which he is writing a letter (e.g., ‘I am not writing to you in order that . . .’). See Land, *Integrity of 2 Corinthians*, 121, 133, 159, etc.

ζητεῖς; ἢ τί λαλεῖς μετ’ αὐτῆς; (‘No one asked “What do you want?” or “Why are you talking with her?”’). In excluded speech where nobody said the embedded discourse, it is notable that the text typically would not significantly change the register where included (it is usually something some participant might have said in such a situation, from a grammar-probability perspective, though generically it is significant that it was not spoken), and so it can still be included in the analysis. Where such text makes a greater impact is in the situational parameters, since in most cases if the participants did utter the excluded speech the situation would likely mutate (though no generalizations in this regard can be inferred at this point).

Another kind of excluded speech is direct discourse spoken by someone other than the participants, introduced by the narrator as a construal of the situation, especially in the case of scripture citations. In “The Burial of Jesus” (John 19:31–42) there are two quotations of scripture construed as being fulfilled by events in the narrative. While these citations help us interpret the significance of the episode in the larger framework, we do not understand the scriptural voices to be those of active participants speaking in the construed situation. By contrast, in “The Wise Men from the East” (Matt 2:1–12), the chief priests and teachers of the law quote scripture to Herod as part of the dialogue, so the scriptural citation comprises a third order of discourse.

When identifying excluded discourse there is, yet again, occasional ambiguity. As an example of a borderline case, John 21:17 says, ἐλυπήθη ὁ Πέτρος ὅτι εἶπεν αὐτῷ τὸ τρίτον· Φιλεῖς με; (‘Peter was hurt because Jesus asked him the third time, “Do you love me?”’). Here the narrator is explaining a reported discourse to us with reference to a

narrated situation—and yet Jesus just asked this question, using these words, in the same situation. Arguably, we could treat this construed situation and embedded discourse as a separate, albeit very short, episode. This decision would be subject to the same points raised in the previous chapter in regard to the arbitrariness of lumping and splitting. As another example, in John 21:23 the narrator is speaking—a narrator’s aside—but he says, οὐκ εἶπεν δὲ αὐτῷ ὁ Ἰησοῦς ὅτι οὐκ ἀποθνήσκει ἀλλ’ Ἐὰν αὐτὸν θέλω μένειν ἕως ἔρχομαι, τί πρὸς σέ; (‘But Jesus had not said to him “He does not die,” but “If I want him to remain until I come, what is it to you?”’). Here we see a construal both of something Jesus did not say, that the beloved disciple would not die, and something he did say in the situation (‘What is it to you?’).

Another challenging example is Matt 26:48, ὁ δὲ παραδιδούς αὐτὸν ἔδωκεν αὐτοῖς σημεῖον λέγων· Ὁν ἂν φιλήσω αὐτός ἐστιν· κρατήσατε αὐτόν (‘Now the betrayer had arranged a sign with them: “The one I kiss is the man; arrest him.”’). This example involves speech that happened in another situation, and thus it is similar to a citation of scripture. Yet it also involves only participants in the current situation (Judas and the armed men). Should this prompt the analysis of a separate situation, with Judas’s words being an embedded text in that narrated situation? This case can be contrasted with Matt 26:75, καὶ ἐμνήσθη ὁ Πέτρος τοῦ ῥήματος Ἰησοῦ εἰρηκότος ὅτι Πρὶν ἀλέκτορα φωνῆσαι τρίς ἀπαρνήσῃ με (‘And Peter remembered the word Jesus had said that “Before the rooster crows three times you will disown me”’). In this latter case, the situation in which Peter recalls this saying is interrupted as the narrator very briefly introduces a situation that pertains only to a single quoted sentence, and thus this statement by the narrator is similar

to a citation of scripture. As a final example, in John 4:39 there is a repetition of wording from earlier in the same situation (4:29).

While I have not removed all excluded discourse from my quantitative analysis of any situation that involves both included and excluded discourse I have removed any situations from analysis if they only have excluded discourse. The impact of scripture citations is expected to be relatively minimal in the case of the present study where they exist alongside other direct discourse. Nevertheless, the concept of excluded discourse is important for a complete understanding of how direct discourse functions in relation to its context. Where this distinction plays an important role in my study is in excluding from consideration episodes that contain only excluded discourse aside from the first-order framework material.

### **Analyzing Language for Grammatical Register Probabilities**

If we want to answer questions about the context of production realized by the gospel frameworks, then we must look at the situation that is implied by the frameworks alone, apart from the embedded primary genres, since the frameworks alone are construed by the narrator as the words of the narrator and thus the words that realize that context of production in which the text came to be meaningful. Dawson, for example, notes that the Lord's Prayer (Matt 6:9–13; Luke 11:2–4) must be understood functionally not as a prayer, but as a kind of teaching, since the projecting matrix, the wording that embeds

this prayer text, is part of a larger narrative situation where the function is not to pray but *to teach* the disciples to pray.<sup>21</sup>

As noted above, Steps 3 and 4 of my methodology involve the following calculations:

*Step 3:* Calculate the probability of every linguistic feature in each pericope's second-order discourse, and each gospel's first-order discourse.

*Step 4:* Calculate the average linguistic probability of each feature for each situation type's second-order discourse.

Because every situation annotated in the gospels includes direct discourse (situations without direct discourse were excluded), one may calculate the grammatical probabilities for each of these situations in the gospels. Furthermore, it is possible to determine the grammatical probabilities for any given situation type by calculating the average of the probabilities of each situation represented by that type. In other words, one may produce a purely grammatical representation of both specific situations as well as the clustered situation types. To invoke again the distinction of recognition and definition criteria, the situation types may be *recognized* on the basis of their specific register probabilities, which can be calculated on the basis of the grammar that realizes them, but these situations are nevertheless *defined* on the basis of their contexts, their configuration of situational parameters and the abstract principal components of variation they indicate in the dataset.

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<sup>21</sup> "This social purpose [of praying] is lost in the prayer as it is contextualized in the wider discourse. Considering the two verses preceding the Lord's Prayer, we find that the use of the prayer genre is not to enact commitment and dependence on God, but to teach how to pray"; Dawson, "Problem of Gospel Genres," 69.



The theory of register recognizes that a situation is realized in large part by the language speakers choose to use. The linguistic probabilities of the gospel frameworks, accordingly, serve as a predictor of the likely situational functions the gospels may have been designed to accomplish. This predictive capacity is enabled, in turn, by the comparative backdrop of situations that have been observed, clustered into types, and interpreted in terms of their social functionality.<sup>22</sup> Even though the gospels are relatively complex genres and the pericopes are typically more simple genres, there is an instructive correlation between the way participants speak and some of the possible situational dynamics that are motivated and mutated by such speech since, to quote Bakhtin once again, both simple and complex utterances have, *as utterances*, “a common nature.”<sup>23</sup>

### **The Likely Situational Contexts of the Gospels**

For each gospel, I have isolated the words of the narrator from the words of embedded discourse within the gospels. The gospel framework of Matthew, for example, comprises all of the first-order discourse in Matthew, anything that is not included in quotation marks, so to speak. This distinction allows for a systematic comparison between the way people speak in any pericope with the way the narrator of each gospel speaks. I also create a synthetic average of all four gospel frameworks, which can be considered a generalized approximation of all four gospels. To be sure, speaking of a generalized

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<sup>22</sup> It is worth pointing out again that the kinds of social functionality one can infer for the gospels are relative to the dataset one has access to. Future expansion of this dataset will enable the inference of increasingly precise and helpful interpretations of the situational functions of the gospels and other texts.

<sup>23</sup> “The novel [or in this case, gospel] as a whole is an utterance just as rejoinders in everyday dialogue or private letters [or disputations, assignments, charges, orations, etc.] are (they do have a common nature), but unlike these, the novel is a secondary (complex) utterance.” Bakhtin, “Problem of Speech Genres,” 62.

gospel framework involves intentionally overlooking the distinctiveness not only of each gospel but also of the various embedded situations or pericopes that comprise the situation types which provide a basis for comparison. Muilenburg notes this tendency of a form-critical approach to over-generalize and obscure exactly what it is that makes a pericope unique and unrepeatable.<sup>24</sup> However, abstraction of this sort is fitting for a discussion of text types, whether from the generic or register perspective, for, by its very design, such a discussion is not about what is unique and unrepeatable (better described in terms of style) but rather about what is conventional and typical.

Rather than describing the situations of the gospels in terms of their specific situational parameters (since they are not extant as in the case of the embedded texts), I lay out the implications about the likely social function(s) that can be drawn from the gospel frameworks on the basis of the data assembled in the previous chapters.

Traditional introductory questions of authorship, audience, and purpose usually aim for more specificity than this model can provide, but they lack a corresponding comparative basis. It is not possible to answer these questions definitively, but it is possible to produce probable construals of these contextual phenomena on the basis of what is implied by the texts. If other situational parameters are observed in the future, comparable predictions could be made in those areas as well, provided the basis for comparison is always the relationship of realization between typical situations and the grammatical choices that realize them.

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<sup>24</sup> Muilenburg, "Form Criticism and Beyond," 5.

Table 8: Similarity between the gospel frameworks and situation types based on grammatical probabilities<sup>25</sup>

Situation Type	Matthew		Mark		Luke		John		Averaged Framework	
	Raw	Norm.	Raw	Norm.	Raw	Norm.	Raw	Norm.	Raw	Norm.
Vilifying Story	0.977	<b>90.72%</b>	0.973	<b>89.69%</b>	0.975	<b>90.26%</b>	0.971	<b>86.76%</b>	0.979	<b>91.15%</b>
Correction	0.935	73.48%	0.935	75.23%	0.928	72.36%	0.929	67.56%	0.936	73.65%
Oration	0.93	71.31%	0.933	74.58%	0.934	74.63%	0.925	66.06%	0.935	73.20%
Denouncement/ Reprimand	0.912	58.52%	0.9	68.87%	0.898	63.55%	0.887	62.74%	0.903	64.72%
Solicitation	0.905	61.18%	0.914	67.28%	0.913	66.67%	0.926	66.20%	0.919	66.61%
Disappointing Request	0.905	57.46%	0.895	64.46%	0.904	62.09%	0.888	58.46%	0.902	61.88%
Disputation	0.899	54.80%	0.887	64.00%	0.892	59.62%	0.903	60.24%	0.9	60.85%
Presumptive Interaction	0.898	55.46%	0.918	62.48%	0.905	61.39%	0.918	54.73%	0.914	59.78%
Appraisal	0.896	55.86%	0.907	62.10%	0.901	66.24%	0.909	51.73%	0.907	60.35%
Redirection	0.893	64.08%	0.89	61.87%	0.894	60.66%	0.892	48.41%	0.897	60.15%
Assignment	0.892	61.10%	0.9	60.08%	0.912	62.97%	0.894	48.95%	0.904	59.65%
Accommodation	0.891	53.37%	0.901	59.67%	0.9	53.93%	0.9	48.50%	0.902	55.08%
Illustrated Lesson	0.889	56.44%	0.905	58.30%	0.895	59.39%	0.913	50.73%	0.905	57.47%
Public Execution	0.886	58.60%	0.894	57.00%	0.88	58.58%	0.887	56.10%	0.891	58.71%
Forewarning/ Private Discussion	0.862	43.44%	0.882	54.98%	0.871	50.19%	0.882	46.13%	0.878	49.77%
Rebuke	0.858	37.23%	0.85	52.25%	0.853	47.38%	0.861	38.22%	0.859	44.83%
Examination	0.846	37.23%	0.875	49.01%	0.863	48.34%	0.864	44.59%	0.866	45.74%
Challenge	0.846	33.88%	0.866	43.46%	0.866	42.53%	0.878	34.67%	0.868	39.52%
Organizing	0.846	33.63%	0.846	43.19%	0.843	41.03%	0.858	25.02%	0.852	36.72%
Public Spectacle/ Novelty	0.845	41.77%	0.834	42.92%	0.838	43.46%	0.834	36.72%	0.842	42.12%

<sup>25</sup> The raw value is the cosine similarity between the sets of probabilities identified in the row and column headers. For example, Matthew's framework scores a 0.977 similarity to the vilifying story situation type on a scale from 0 to 1 in terms of traditional-morphological and semantic-domain probabilities. The normalized score normalizes each column's values on a scale from 0 percent to 100 percent, with each column's 100 percent value being occupied by its identity comparison. In other words, with regard to the normalized score, assuming Matthew's framework is 100 percent similar to itself and 0 percent similar to its lowest scoring comparison (i.e., the announcement situation type), it is therefore 90.72 percent similar to the vilifying story type.

Situation Type	Matthew		Mark		Luke		John		Averaged Framework	
	Raw	Norm.	Raw	Norm.	Raw	Norm.	Raw	Norm.	Raw	Norm.
Controversial Action	0.838	29.59%	0.851	42.54%	0.851	36.87%	0.856	28.30%	0.853	35.24%
Judicial Examination	0.838	36.98%	0.851	41.29%	0.847	39.72%	0.835	35.17%	0.846	39.11%
Narration/ Account	0.832	31.47%	0.843	40.37%	0.844	40.03%	0.837	25.75%	0.843	35.32%
Conflict	0.832	31.14%	0.838	38.28%	0.836	36.80%	0.839	26.89%	0.84	34.13%
Charge	0.828	36.70%	0.849	36.83%	0.836	37.57%	0.842	24.61%	0.843	34.83%
Surprising Turn Of Events	0.827	23.21%	0.823	34.21%	0.822	29.68%	0.823	23.25%	0.828	28.32%
Disagreement	0.812	29.14%	0.827	32.50%	0.817	31.60%	0.831	19.65%	0.826	29.02%
Questioning	0.762	2.90%	0.802	24.77%	0.782	16.28%	0.832	23.75%	0.799	17.21%
Announcement	0.755	0.00%	0.737	0.00%	0.74	0.00%	0.78	0.00%	0.757	0.00%

Based on the OpenText dataset, I have found that all four gospels are most similar to vilifying story situations. Besides this top-ranking similarity, each gospel framework is next-most similar to correction and then oration situations, except for Luke, which reverses the order of these next two. Next to vilifying stories, however, these next-highest ranking similarities drop off significantly. Furthermore, additional perspective on the data comes from determining the average score for each situation type (how similar the situation type is, on average, to all of the other points of comparison, namely the other situation types and the gospel frameworks), and then tracking whether each gospel is more or less similar to each situation type than the average. By observing the average similarity for each situation type, more-general situations (i.e., those that are typically more similar to any pericope) are more easily compared with less-general situations.

Table 9: Matthew's framework similarity to situation types relative to average similarities

Situation Type	Difference from Average
Challenge	18.75%
Vilifying Story	17.23%
Illustrated Lesson	15.69%
Oration	5.24%
Solicitation	2.30%
Disappointing Request	0.36%
Denouncement/Reprimand	-7.34%
Rebuke	-7.84%
Disputation	-10.16%
Forewarning/Private Discussion	-14.20%
Presumptive Interaction	-20.66%
Redirection	-23.14%
Examination	-24.09%
Accommodation	-24.25%
Disagreement	-24.32%
Public Spectacle/Novelty	-24.77%
Public Execution	-25.92%
Assignment	-26.65%
Correction	-27.04%
Narration/Account	-28.46%
Conflict	-28.87%
Organizing	-29.28%
Judicial Examination	-31.20%
Controversial Action	-31.50%
Appraisal	-32.89%
Charge	-33.81%
Questioning	-39.43%
Surprising Turn Of Events	-52.93%

Matthew's framework, by this metric, scores as most similar not only to vilifying stories, but also to challenges and illustrated lessons.

Table 10: Mark's framework similarity to situation types relative to average similarities

Situation Type	Difference from Average
Challenge	29.41%
Vilifying Story	25.04%
Illustrated Lesson	17.71%
Solicitation	13.93%
Oration	13.75%
Disappointing Request	12.11%
Rebuke	4.39%
Disputation	2.20%
Forewarning/Private Discussion	0.57%
Denouncement/Reprimand	-1.02%
Presumptive Interaction	-6.70%
Public Execution	-6.75%
Redirection	-7.08%
Correction	-7.80%
Examination	-7.97%
Disagreement	-9.95%
Conflict	-10.37%
Organizing	-10.75%
Assignment	-10.97%
Controversial Action	-12.00%
Narration/Account	-13.55%
Accommodation	-14.00%
Public Spectacle/Novelty	-14.49%
Questioning	-16.52%
Appraisal	-17.23%
Judicial Examination	-17.60%
Charge	-20.89%
Surprising Turn Of Events	-43.93%

Mark's framework, as well, is highly similar to challenges, vilifying stories, and, to a slightly lesser extent, illustrated lessons.

Table 11: Luke's framework similarity to situation types relative to average similarities

Situation Type	Difference from Average
Illustrated Lesson	16.74%
Disappointing Request	13.72%
Challenge	13.33%
Vilifying Story	11.71%
Oration	-1.08%
Rebuke	-1.70%
Solicitation	-4.21%
Disputation	-7.35%
Denouncement/Reprimand	-7.83%
Forewarning/Private Discussion	-13.39%
Correction	-22.17%
Presumptive Interaction	-24.26%
Controversial Action	-26.93%
Disagreement	-27.28%
Public Execution	-27.65%
Judicial Examination	-28.84%
Conflict	-29.85%
Public Spectacle/Novelty	-31.42%
Organizing	-32.18%
Examination	-32.37%
Accommodation	-32.53%
Redirection	-34.69%
Assignment	-35.10%
Charge	-37.96%
Narration/Account	-38.69%
Questioning	-38.72%
Appraisal	-39.52%
Surprising Turn Of Events	-56.46%

Luke's framework is most similar, on the relative-to-average-similarity metric, to illustrated lessons, then disappointing requests and challenge situations, and then to vilifying stories. Even though Luke's raw cosine similarity with oration situations is 0.934 out of 1.0, this turns out to be relatively less significant when compared with the average similarity of the oration situation type in general (i.e., its similarity to every other

situation, including the gospel frameworks). Thus, Luke's framework is slightly below average in its similarity to orations.

Table 12: John's framework similarity to situation types relative to average similarities

Situation Type	Difference from Average
Vilifying Story	29.73%
Challenge	25.00%
Disappointing Request	15.99%
Oration	12.11%
Denouncement/Reprimand	11.41%
Rebuke	10.91%
Illustrated Lesson	9.44%
Solicitation	8.55%
Disputation	3.23%
Forewarning/Private Discussion	0.27%
Presumptive Interaction	-8.16%
Controversial Action	-9.63%
Disagreement	-10.57%
Examination	-11.59%
Accommodation	-11.75%
Public Spectacle/Novelty	-12.27%
Public Execution	-13.42%
Correction	-14.54%
Conflict	-15.48%
Organizing	-15.88%
Judicial Examination	-16.62%
Assignment	-16.65%
Narration/Account	-19.08%
Redirection	-20.02%
Appraisal	-20.39%
Questioning	-20.68%
Charge	-22.20%
Surprising Turn Of Events	-46.68%



John scores particularly highly for both vilifying story and challenge situation types, as well as, to a lesser extent, disappointing requests, orations, and denouncements/reprimands.

Each gospel framework exhibits some interesting differences from each of the others. These differences also reflect something Schmidt made clear in his “*Stellung der Evangelien*,” where he notes, “Each of the gospels has been redacted in a different way,” and this sort of observation subsequently determined the redaction-critical program for several decades.<sup>26</sup> Despite these differences, however, when comparing each of these tables alongside the initial table showing raw and normalized cosine similarities, it is clear that the vilifying story type stands out as a consistent highly scoring comparison. Likewise, the challenge situation type is one of the top comparisons for all of the gospels when considered in terms of its similarity relative to the average. Illustrated lessons and disappointing requests are another two highly scoring comparisons, though they do not quite attain the high similarity scores of the other types mentioned.

Even though disputations and forewarnings/private conversations comprise the majority of situations within the gospels, most of the gospel frameworks score below average in terms of their similarities to both situation types. John and Mark are only very slightly above average in similarity to both disputations and forewarnings/private conversations. A much less common situation in the gospels, the public execution, is very different from all four gospel frameworks in terms of the language people use in those situations, and the same is the case for public spectacles/novelties, narrations/accounts,

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<sup>26</sup> Schmidt, *Place of the Gospels*, 83.

and judicial examinations, among others. These results illustrate the fact that just because a gospel may have a number of embedded situations of some type, such as disputations or forewarnings, it is not thereby similar to those situations.

Among the four gospels, including the “generalized gospel framework” type, which is the average of their grammatical probabilities, we can make some observations about how gospels might have functioned. The high similarity to vilifying storytelling, challenges, illustrated lesson-giving, and disappointing-request situations means there are several highly general inferences one can now make about the likely social setting(s) that can be inferred from the gospel frameworks on the basis of the way the narrators speak when compared with how participants speak in several-hundred pericopes (i.e., the data assembled in the previous chapters).

In terms of concreteness, most of these situation types tend to be semiotic rather than material, and thus the gospel register should also be considered semiotic. These situations may be either interactive or descriptive. While the gospel register could intuitively be thought of as descriptive, since it is a written register that does not involve direct interaction with readers in a real-time setting, it is important to keep in mind that a written text could be written in an interactive register as well, much as an epistle or brief message might be (e.g., Luke 1:63). The gospel register could thus be assumed to be both descriptive and interactive on the basis of this data. Both Luke and John, for example, contain short instances of direct address to the reader, which significantly shift the perceived situational dynamics in those contexts in favour of interactivity. By analogy to these four situation types, the gospel register should also not be considered strongly conventional or unconventional in its language. There is a slight shift in balance of being

procedural in its language, as both the vilifying story and illustrated lesson types are procedural, whereas the disappointing request type is flexible, and the challenge type is neither. There is also a moderate weighting in reciprocity toward being more discoursing or conversational rather than lecturing. In terms of the intention factor (i.e., the principal component identified in Chapter 5), no specific value stands out, as challenge situations are influencing, vilifying stories are determining, and the other two are neither. The one outstanding characteristic that all four of these situation types have in common, however is their challenging temper (as in the temper factor defined in Chapter 5). It is likely, then, based on the way the narrators of the gospels speak, that they are involved in disagreements or opposition involving unconventional relationships (i.e., relationships not strongly restricted in their language on that basis), perhaps with some generalized “public,” or with people the evangelists have never met.<sup>27</sup> As noted above, public events tend to involve unconventional relationships, and so it is also plausible to assume that the gospel frameworks were written to participate in or make a case in relation to a public disagreement, potentially involving many people from various walks of life, perhaps both upper and lower class.<sup>28</sup>

All four gospels are most similar to vilifying stories and challenge situations, and both imply some instructive analogous functionality for the gospels. The producer of a challenge text is likely to be involved in a situation where one party is challenging another party’s legitimacy or authority. In Matt 12:38, for example, certain of the scribes

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<sup>27</sup> Even in the case of Luke, which is addressed to a “Theophilus,” the language used implies that perhaps the evangelist and his addressee were not well acquainted, or else that a broader “public” is in view despite this specific addressee.

<sup>28</sup> This point clarifies and brings new evidence into consideration when compared with Porter’s initial use of register analysis for Mark. Cf. Porter, “Register Application to Mark’s Gospel,” 228.

and Pharisees ask Jesus to show them a sign, seeking to have him prove his authority. Jesus' response is highly polarizing. This fact is evident even in the lexicogrammatical probabilities of the embedded discourse, which include lexemes like ζητέω, ἐπιζητέω, εὕρισκω ('I seek,' 'I find'), δίδωμι, λαμβάνω, παραλαμβάνω, ('I give,' 'I receive'), καρδιά, κοιλία, κοσμέω ('heart,' 'stomach,' 'I appear [outwardly]'), νύξ, ἡμέρα ('night,' 'day'), along with numerous religiously significant terms such as κρίσις ('judgement'), κατακρίνω ('I condemn'), κήρυγμα ('preaching'), σοφία ('wisdom'), μετανοέω ('I repent'), σημεῖον ('sign'), προφήτης ('prophet'), πνεῦμα ('spirit'), etc. The effect of Jesus' response to the challenge is to heighten the conflict by making explicit the opposition that was veiled in the suggestion of the scribes and Pharisees.

Vilifying stories begin and end with a challenging temper, including an oppositional value orientation. In both vilifying stories exemplified in the gospels, Jesus ends the respective parable with a discursive speech act (whether a question or statement) that somehow implicates the listeners in the value orientation of the parable. In Mark 12:10, Jesus asks those who are listening whether they have ever read the scripture about how the stone rejected by the builders—who presumably should know what they are doing—has become the foundation stone. The implication for the listening elders is that they, the well-informed students of scripture, have inexcusably rejected God's chosen messiah. In Matt 22:14, Jesus concludes his parable by saying that πολλοὶ γὰρ εἰσιν κλητοὶ ὀλίγοι δὲ ἐκλεκτοί ('for many are called, but few are chosen'). On hearing this, the listening Pharisees leave and subsequently conspire to somehow trap him in his words and so turn the crowd against him. The closing of a vilifying story provides an important

social function, whereby it brings the thematic formations of the parable (i.e., the subject matter) to bear upon the listeners. Since the thematic formations construed throughout these parables are largely negative, those who are opposed to the speaker of the parable wind up being negatively construed by a metaphorical attribution of negative value positions, attitudes, and actions. An interpretive implication of this observation might be that the closing of a gospel was likely designed to bring the subject matter of that gospel to bear on the readers. An obvious example in this regard would be the great commission that closes Matthew 28. If the text were a biography, one might find a merely historical interest in this passage. A gospel, by contrast, clearly brings Jesus' teaching to bear on the reader in such a way that the reader may draw analogies between him or herself and the disciples who first heard this teaching.

In a similar manner, the function of a challenge is for one party to challenge another party's authority. A challenge is implied by the situation, and the text in a challenge situation may realize both the challenge and the response. The response to a challenge involves a prediction about future consequences for maintaining unswayed opposition to the opposed value orientation. A challenge is designed to interfere with the challenged party (e.g., when the Pharisees challenge Jesus, they are trying to undermine or negatively influence his public perception). The aim is to sway the onlookers to either repudiate the challenged participant or else to disregard the participant on the ground of that participant's illegitimate exercise of authority. Because the challenge is public, intended to sway the crowd by undermining the authority of the one being issued a challenge, the rebuke and warning are likewise public. Challenges are typically (though

not strictly) designed to influence onlookers toward action, and we may thus infer a similar function for all four gospels.

One interesting aspect of the vilifying stories in the gospels is that they comprise narratives with embedded discourse.<sup>29</sup> In “The Parable of the Marriage Feast” (Matt 22:1–14), the Pharisees and chief priests have realized that Jesus is vilifying them with his parables. They would like to arrest him, but they fear the crowds that are sympathetic to Jesus. They find themselves unable to simply seize him, as such an open act of violence would incite the crowd against them. Jesus, in response, tells a vilifying story in order to strengthen his position with the crowds and highlight the unenviable position of the Jewish leadership, whom he indirectly accuses of opposing God. In Mark 12:12, likewise, it says *ἔγνωσαν γὰρ ὅτι πρὸς αὐτοὺς τὴν παραβολὴν εἶπεν* (‘for they knew that he spoke the parable about them’), and thus they perceived they were unable to allow Jesus to continue teaching uncontested. In both cases, Jesus’ parable serves to sharpen the nature of the conflict for the benefit of the crowd. The conflict is not yet at the point of being openly violent, but it is not far off in terms of the interpersonal dynamics and the value positions that are at stake.

Illustrated lessons involve both instruction and an example that is projected (i.e., not construed as true of the present circumstances). In “Miracles of Healing and Preaching” (Luke 6:17–49), also known as the Sermon on the Plain, Jesus offers a number of instructing speech acts (both commands and apparently rhetorical questions)

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<sup>29</sup> This point raises an important issue that will require further research. A situation with embedded *narrative* discourse, one would expect, should be more similar to the gospels (all other things being equal, which usually they are not) than a situation that does not frame a narrative. While this point may seem to temper the analogy between the gospels and vilifying stories, not all of the analogies identified frame embedded narratives, and so it clearly cannot be the only factor, or even the determining factor.

and follows up these instructions with a number of illustrations or (very short) projected stories meant to highlight the importance of the instruction. In “The Unjust Judge” (Luke 18:1–8), the instruction is more implicit, not coming in the form of a command but rather in the narrator’s construal of the situation, which tells us that Jesus told a parable *πρὸς τὸ δεῖν πάντοτε προσεύχεσθαι αὐτούς* (‘in order to show that they always ought to pray’). The illustrative story of the unjust judge is there to clarify and reinforce the teaching.

Disappointing requests involve participants at cross purposes. In essence, someone in one of these situations in the gospels makes a request Jesus deems inappropriate. In response, Jesus criticizes or rebukes the value position implied by the request. The activities of these situations shift from being practical to conceptual in both cases. In “The Healing of the Epileptic Boy” (Luke 9:37–45), it seems that Jesus is disappointed that the father of the demonized son needs to make a special request at all, or, just as likely, he is disappointed with the boy’s father, who seems to think that the disciples are not able to do what he is asking, perhaps evidencing a lack of faith. In “Christ the Bread of Life” (John 6:22–71), Jesus informs the people asking him for bread that they are labouring for the wrong kind of bread. In each case, there seems to be inadequate commitments underpinning the request, assumptions both about what is important or about Jesus’ person and value and about what the petitioners’ real needs are.

The gospels thus imply a type of situation with a public audience that is biased toward one of the parties involved in the activity at hand, since the closest analogy situations always involve a biased set of public onlookers. The consumers of the gospels, then, are probably better understood as a kind of public—which is not the same as an intimate group of contemporaries, subjects, or disciples, since people speak differently in

such situations. This is evident both in the unconventionality of the situation implied by the gospel frameworks and in the fact that both vilifying stories and challenge situations involve parties in conflict. Bauckham has described the gospels as being written for all Christians, not just this or that community,<sup>30</sup> and this is consonant with the idea of a “public” as the audience. Nevertheless, it also needs to be emphasized that the Christians in the implied audience are Christians in conflict with other groups of implied audience members. Given the subject matter of the gospels, as well as the thematic discord conveyed through their collected material, one suspects the conflict within the audience is related to who Jesus was, who the audience members consequently were, what it meant to belong to God’s kingdom and people, and what was going to be the ultimate fate of both true disciples and hardened disbelievers. Whether or not the hardened disbelievers in fact consumed the collections of the gospels is besides the point: the gospels appear to be written to an audience in conflict.

While each gospel may be distinguished in its particulars (and moreover Matthew and Luke may be distinguished in some degree from Mark and John), the gospels nevertheless have much in common in terms of their likely functionality.<sup>31</sup> There are thus a number of plausible social functions that might explain the evangelists’ general purposes/goals in writing gospels in their contexts of production, including first of all the

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<sup>30</sup> Bauckham, “For Whom?”, 9–48.

<sup>31</sup> Despite other differences, there may not be such a clear break between the synoptic gospels and the Fourth Gospel in terms of social function. As Petersen (“Gospel Genre,” 144) notes, “The polemical thrust of each of these Gospels [i.e., Mark and John] is a factor that cannot be ignored, either in intrinsic study or in the quest for the genre of these texts.” Potential Johannine reliance on Markan chronology is another factor to consider, and overall a number of factors both relate and distinguish all four gospels. There is also a possibility of Matthean influence on John; Beare, “On the Synoptic Problem,” 20.



open, political rebuke of the historical rejection of Jesus that began in the gospels and continued in various forms of non-Christian Jewish practice throughout the first centuries before the parting(s) of the ways between Judaism and Christianity.<sup>32</sup> One of the ways the Gospel of John accomplishes this function, for example, is through determining for readers the identity of Jesus, engaging in an intertextual debate with other construals of Jesus' identity present in the context of production—construals that make it into the story, so to speak, through the Jews, Herod, the disciples, and others.<sup>33</sup>

A second plausible social function for writing a gospel is to warn sympathetic readers about the hardships that will come their way courtesy of their enemies, who, we learn, are also Christ's enemies. Such a warning (similar to a challenge situation's concluding with a warning about future consequences), rather than deepening the animosity between Jew and Christian, comes in the context of Christ's example of love, his ultimate sacrifice for those very enemies seeking his death. The warning for sympathetic readers about coming hardship is a warning about, in John's language, the

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<sup>32</sup> On this terminology to refer to this complex historical development, cf. Dunn, *Jews and Christians*; Cohen, *Maccabees to Mishnah*; Dunn, *Partings of the Ways*. An alternative view is that there was an initial split within Christianity that was later realized in the inter-group dynamics between Jews and Christians. For this perspective, see Porter and Pearson ("Why the Split?", 118), who note: "The later conflict between Judaism and Christianity was not a split per se, but rather just that: a conflict between two groups who, although they had a common heritage, no longer walked the same paths. The split had taken place at a very early stage, and cannot really be described as a split between Christianity and Judaism, but rather as a split between Gentile (or Pauline) Christianity and Jewish/Palestinian (or Petrine or Jacobite) Christianity." For an alternative, more recent, perspective whereby the two systems, the Christ-centred religious system and what we now know of as the Jewish religious system, never belonged together, see, Runesson, "What Never Belonged Together."

<sup>33</sup> For more about intertextual thematic formations and the underlying value-debates they imply, see Lemke, "Intertextuality and Text Semantics." For application of this methodology to the New Testament, see Xue, *Paul's Viewpoint*; Dawson, "Acts and Jubilees in Dialogue"; Wishart, "Intertextuality Beyond Echoes."

cost of following the *Logos*, or, in the language of the Synoptics, the cost of belonging to the kingdom of God or the kingdom of the heavens.

A third plausible social function relates to the function of vilifying stories, whereby a gospel might have been designed to associate sympathetic readers with the Jews who became disciples of Christ and unsympathetic readers with those Jews who rejected Christ. In so doing, the gospels as analogous to vilifying stories may have been intended to heighten the ongoing conflict over the negotiated identity of “God’s chosen people.”<sup>34</sup>

A fourth plausible social function, analogous to the illustrated lesson situation type, is to exemplify the truth of the Christian message in the ministry and passion of Jesus. Each gospel demonstrates the vindication of Jesus as God’s chosen messiah insofar as the events of his resurrection and subsequent appearances to his disciples are included in the collection of events. The teaching by which he instructs the crowds and his disciples throughout his ministry is thus vindicated over the course of the story, turning his story into an illustration of what it means to be faithful to God despite opposition.

A fifth plausible social function is drawn from the analogy with the disappointing request situation type. In these situations, someone who comes to Jesus is in need of having their expectations and priorities altered in order to fit in with the message that Jesus is proclaiming. The collected lore about the teaching and ministry of Christ thus

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<sup>34</sup> Similarly, Focant (*Gospel of Mark*, 2) notes, “Rooted in the development of faith in Jesus, the gospel is marked by a theological idea: to make appear in narrative form the identity between the Crucified and the Resurrected One, the identity between Jesus of Nazareth and the Christ living within the primitive Christian communities.” In other words, Mark’s gospel supports the value position of the nascent Christian community in which it was compiled that the Christ who dwelt in their midst—despite the claims of opponents—was the same Jesus who rose from the dead.

may have functioned to reorient the priorities and assumptions brought to Christianity by the intended readers of the gospels.

And a sixth plausible social function the gospels might have been designed to accomplish is more abstractly oriented. This function has to do with the fact that, as collections, the gospels were edited and compiled in such a way that they might accomplish all of the above functions in a basically definitive manner. Each gospel is designed to objectify both the teachings of Jesus and his ministry and passion. Collections in general (at least from a modern vantage point) are designed to enable apprehension of reality, or an aspect of reality. A collection enables you to know what is or what has been well enough to say that you comprehend that thing. Collecting, in this way, sets boundaries that enable a closure or apprehension of knowledge by representing reality in the form of a “complete” collection. Stewart explains this aspect of collections, saying,

One cannot know everything about the world, but one can at least approach closed knowledge through the collector. Although transcendent and comprehensive in regard to its own context, such knowledge is both eclectic and eccentric. Thus the ahistoricism of such knowledge makes it particularistic and consequently random. In writings on collecting, one constantly finds discussion of the collection as a mode of knowledge.<sup>35</sup>

While museums and libraries are both kinds of collections (as are even more ancient forms such as the chronicle),<sup>36</sup> “It is the museum,” says Stewart, “not the library, which must serve as the central metaphor of the collection; it is the museum, in its

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<sup>35</sup> Stewart, *On Longing*, 161; cf. the concept of minimum necessary finalization for responsiveness in Bakhtin, “Problem of Speech Genres,” 77.

<sup>36</sup> As in Est 6:1, “That night the king could not sleep; so he ordered the book of the chronicles, the record of his reign, to be brought in and read to him.” A chronicle of this sort exemplifies the aim of creating a framework within which the reality of a king’s reign, for instance, can be apprehended, in spite of its complexity, through the editorial act of collection. Compare Est 2:3.

representativeness, which strives for authenticity and for closure of all space and temporality within the context at hand.”<sup>37</sup> While a library may aim at a totality of knowledge through the limitless and ever-growing collection of books, a museum involves a reframing of the collected items such that a bounded narrative arises. A curator produces the “argument” of the museum, in this sense, and the evangelists, analogously, create through their gospel accounts the ability to apprehend the story of Jesus with a degree of closure necessary for “responding to it or, more precisely and broadly, of assuming a responsive attitude toward,” the utterance of each evangelist.<sup>38</sup>

### Summary

From the analogy with illustrated lessons, we can infer that a gospel may be used to project a narrative meant to illustrate some point relevant to the present conflict. From the analogy with disappointing requests, we may learn that a gospel sheds light on the fact that even those who seem to be aligned with the Christian movement may lack either authenticity in their motivations or a proper set of assumptions about who Jesus is and what significance he holds. From the analogy with vilifying stories, we may learn that a gospel tells a story that actually sharpens the nature of an ongoing conflict, both to polarize entrenched positions and also, perhaps, to sway popular opinion to some extent.<sup>39</sup> One of the ways a gospel may accomplish this is by aligning readers with either the

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<sup>37</sup> Stewart, *On Longing*, 161.

<sup>38</sup> Bakhtin, “Problem of Speech Genres,” 76.

<sup>39</sup> This description aligns, in some ways, with Focant’s (*Gospel of Mark*, 1) description of Jesus in Mark as “perplexing in the extreme. . . for the religious authorities who oppose him . . . for his disciples who shift from astonishment to opposition and flight through incomprehension. . . [and] finally for an ambivalent crowd.”

positive or negative value positions in the story. The stories about Jesus collected in the gospels may thus serve as the exemplary account of an underlying conflict in the social setting of the evangelists and their intended/envisioned readers. Finally, and most significantly, from the analogy with both challenges and vilifying stories we may discern that a gospel serves as a refutation of the rejection of Jesus, an answer to anyone who might pose a challenge to Jesus' authority as the Christ.

The gospel genre may plausibly be said to function, then, as a polarizing or galvanizing response to an existing conflict by creating a "complete," or perhaps "closed," account of Jesus' ministry and teaching (to use Stewart's language describing collections). It rebukes any and all rejection of Jesus as God's messiah. It warns of the high stakes and negative consequences both the social consequences of following Jesus and the eternal consequences of ossifying in rejection of him, while bringing these opposing value-orientations into greater contrast. A gospel illustrates, in Jesus' life, God's faithfulness to any disciple of Jesus, and it both re-orientes the priorities of readers and re-frames their assumptions.

## CONCLUSION

Form criticism gave way to redaction criticism, and then, in turn, to literary criticism.

While poststructuralist and reader-response critical methods have provided an additional stage in this development, in this study I have pursued the opposite trajectory in attempting to re-source the essential methodological insights of the form and redaction critics. An important insight revealed by post-WWII genre criticism is the fact that form criticism and literary criticism have common interests. In particular, one may mention the shared interest in the classification of texts (stylistically in literary analysis, but functionally in form criticism) and the insight such classification promises (rightly or wrongly, as the case may be) into the original intentions of the evangelists. Register analysis, in turn, provides a natural path forward for pursuing these interests insofar as it locates a text's functional potential within its context of production (and, in turn, in its contexts of reception). Whatever the precise intentions of the evangelists' may have been, their work of redacting, framing, editing, and organizing the gospel traditions implies an intended social function.

In this study, I have therefore considered the canonical gospels from the perspectives of both register and genre (and these in turn can be understood as more specific hyponyms of a term like *form*). These gospels represent a diatypic type—that is, a type of text that is defined in relation to its social function—which we may call the

gospel genre.<sup>1</sup> As far as what a gospel is, I have argued that a gospel is an episodic narrative comprising recorded and organized Christian tradition (probably preaching tradition) about the words and deeds of Jesus, culminating in the passion, including his trial, death, and resurrection appearances and/or reports.<sup>2</sup> This description outlines the formal characteristics of the gospel genre, more accurately and convincingly than calling them biographies does. Like the label *biography*, however, such a description does not tell us what a gospel *does*. It is here that register analysis is most useful, since a register is a variety of language according to use, which therefore relates language to context in a systematic fashion.<sup>3</sup>

The gospels have some important characteristics that are essential to identifying their register in general terms. In particular, it is important to identify them as being more like folklore than high literature due to their dual characteristics of multiple existence (four gospels ostensibly covering the same “story”) and variation (all four accounts differ from the others in various ways). Along with their folkloric nature, it is also crucial to recognize that the gospels are basically collections and thus functionally different when compared with compositions, in the same sense that an edited volume does not function in the same way as a monograph, or a multi-party contract does not function in the same

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<sup>1</sup> Here one can note a tension between trying to determine a helpful label to describe the set of texts under examination and the fact that “texts—even the simplest and most formulaic—do not ‘belong’ to genres but are, rather, uses of them; they refer not to ‘a’ genre but to a field or economy of genres, and their complexity derives from the complexity of that relation” (Frow, *Genre*, 2). The complexity of what the designation *gospel* means is clear in the way I have defined it in a thoroughly functional sense.

<sup>2</sup> As discussed especially in Alexander, “What Is a Gospel?” 16.

<sup>3</sup> It is in this sense that a genre and a register could be considered two perspectives on the same phenomenon of use-defined texts, where genre analysis specifically involves describing characteristics of the text’s staging as opposed to its situational field, tenor, and mode, which can be represented probabilistically.

way as a last will and testament. The general register of the gospel genre, in short, is that of a written, interpersonally removed, purported non-fiction text with very little owned authorial stance. Its register employs planned rather than spontaneous language. It is generically complex, and yet it probably realizes its context of production in a fairly straightforward manner.

In order to explore the specific register of the gospels, I examined all of the embedded texts within the gospels, since these embedded texts come with a construal of their contexts. In this way, relatively simple texts embedded within a complex narrative framework provide us with the only extant social contexts from the ancient world. By systematically comparing these contexts, I generated a set of 29 types of social situations in which language plays some role. This set is, to be sure, only one possible way of cutting up the “economy of genres” (to use Frow’s term). While I trust that this is not the final enumeration of situation types (which correspond to genres when they involve text types), such an enumeration enables one to ask how it is that the gospels might function among and alongside these identified types. By then comparing the way people use language in these situations (by comprehensively determining the probabilities of every traditional morphological set<sup>4</sup> realized in these texts, along with the probabilities of every major semantic domain) with the way the gospel narrators use language, I was able to identify four prominent situational analogies for the gospel frameworks. These situations included vilifying stories, challenges, disappointing requests, and illustrated lessons. On

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<sup>4</sup> As noted above, even though “infinitive” and “participle” are not precisely moods, they are often contrasted with the moods, since no two values from this set can co-occur in the same word. It would be more precise to differentiate the grammatical paradigms based on meanings, as in the OpenText 2.0 data, but, as I also not above, doing so did not radically shift the comparative results.



the basis of these quantifiable associations, we can plausibly infer that a gospel might have been written in order to circumscribe the life and teaching of Jesus as handed down in folkloric preaching tradition in order to relate it to some present conflict for the readers. A gospel functions to heighten the division of such a conflict by vilifying those who would challenge the authority of Jesus as God's chosen messiah. Gospels therefore polarize their readers, even as they aim to convince those who are not deeply entrenched. A gospel aligns its readers with the viewpoints and value orientations exemplified in the narrative, and by showing the outcome of each opposing position, a gospel pushes its readers to adopt the same perspective as the evangelist compiling the accounts. A gospel promotes the acceptance of Jesus' teaching and authority as contained in the collection by denouncing any rejection of Jesus and warning disciples of the trials and outcome of such acceptance.

Ultimately, then, we may say that a gospel is a folkloric collection about Jesus that does the following: it invites a polarized and galvanized response to an existing conflict by creating a complete account of Jesus' ministry and teaching that vilifies unsympathetic readers, warns and instructs sympathetic readers, and attempts to persuade its unsure readership.

## APPENDICES

## APPENDIX 1: PERICOPE AND SITUATION DATA

This appendix catalogues all of the pericopes used in this study. Each pericope has a starting book, chapter, and verse reference (e.g., Matt 1:1—all analyzed pericopes are contiguous), a situation type (if one was identified during Step 2 of the methodology, the clustering and cluster-interpretation step), and a pericope title for a more memorable reference. The pre- and via-text situational features I annotated in Step 1 are included in two rows below this pericope metadata.

Table 13: Explanation of table layout

Verse reference for where the pericope begins	Situation type derived from Step 2 of methodology	Title of pericope for reference
Pre	<b>Pre-text features</b> identified in annotation of pericopes (methodology Step 1)	
Via	<b>Via-text features</b> identified in annotation of pericopes (methodology Step 1)	

Table 14: Pericope metadata and situational features

Matt 1:1	No Type	The Genealogy of Christ
Pre	no embedded discourse	
Via	no embedded discourse	
Matt 1:18	Narration/Account	The Annunciation to Joseph and the Birth of Jesus
Pre	practical-ie-outwardly-oriented, experiential, projecting, allying, private, monological, non-institutional-or-neutralized, distant, ancillary, addressee-more-passive, spoken, phonic	
Via	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, projecting, ancillary, spoken, monological, addressee-more-passive, private, distant, allying	
Matt 2:1	No Type	The Wise Men from the East
Pre	practical-ie-outwardly-oriented, experiential, phonic, spoken, distant, allying, asserting, disinterested, monological, equalized, constitutive, addressee-more-passive	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, ancillary, spoken, multilogical, private, distant, allying, instructing, addressee-more-active	

Matt 2:13	Narration/Account	The Flight into Egypt and the Return to Nazareth
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, ancillary, spoken, addressee-more-passive, private, distant, allying, monological, instructing	
Via	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, ancillary, spoken, addressee-more-passive, private, distant, allying, monological, instructing	
Matt 3:1	Denouncement/Reprimand	The Ministry of John the Baptist
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, unclear, instructing, ancillary, spoken, monological, distant, opposing, addressee-more-passive, on-someones-side	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, spoken, monological, distant, opposing, on-someones-side, projecting, institutional, constitutive, addressee-more-passive	
Matt 3:13	No Type	The Baptism of Jesus
Pre	practical-ie-outwardly-oriented, interpersonal, phonic, non-institutional-or-neutralized, ancillary, spoken, addressee-more-active, neutral, opposing, dialogical, distant, instructing	
Via	interpersonal, phonic, non-institutional-or-neutralized, asserting, ancillary, spoken, multilogical, neutral, close, allying, conceptual-ie-internally-oriented, addressee-more-passive	
Matt 4:1	Examination	The Temptation in the Wilderness
Pre	practical-ie-outwardly-oriented, interpersonal, instructing, opposing, private, dialogical, unclear, distant, ancillary, addressee-more-active, phonic, spoken	
Via	practical-ie-outwardly-oriented, interpersonal, instructing, opposing, private, dialogical, unclear, distant, ancillary, addressee-more-active, phonic, spoken	
Matt 4:12	No Type	The Beginning of the Galilean Ministry
Pre	spoken, phonic, addressee-more-passive, constitutive, distant, non-institutional-or-neutralized, monological, neutral, opposing, instructing, experiential, conceptual-ie-internally-oriented	
Via	conceptual-ie-internally-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, constitutive, spoken, monological, addressee-more-passive, neutral, distant, opposing	
Matt 4:18	Charge	The Call of the Four
Pre	spoken, phonic, distant, non-institutional-or-neutralized, monological, instructing, experiential, addressee-more-active, ancillary, disinterested, allying, practical-ie-outwardly-oriented	
Via	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, monological, addressee-more-active, distant, allying, on-someones-side	
Matt 5:1	Oration	The Sermon on the Mount
Pre	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, constitutive, written, monological, addressee-more-passive, on-someones-side, distant, allying, asserting, interpersonal	
Via	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, constitutive, written, monological, addressee-more-passive, on-someones-side, distant, allying, asserting, interpersonal	
Matt 8:1	Charge	The Healing of the Leper
Pre	spoken, phonic, addressee-more-active, ancillary, distant, non-institutional-or-neutralized, dialogical, on-someones-side, allying, instructing, experiential, practical-ie-outwardly-oriented	
Via	spoken, phonic, addressee-more-active, ancillary, distant, non-institutional-or-neutralized, dialogical, on-someones-side, allying, instructing, experiential, practical-ie-outwardly-oriented	
Matt 8:5	No Type	The Centurion of Capernaum
Pre	practical-ie-outwardly-oriented, instructing, interpersonal, allying, on-someones-side, dialogical, non-institutional-or-neutralized, distant, constitutive, addressee-more-active, phonic, spoken	

Via	practical-ie-outwardly-oriented, interpersonal, phonic, non-institutional-or-neutralized, instructing, constitutive, spoken, on-someones-side, distant, allying, dialogical, addressee-more-passive	
Matt 8:14	No Type	Various Miracles of Healing
Pre	excluded discourse only	
Via	excluded discourse only	
Matt 8:18	No Type	The Discipleship of Christ
Pre	experiential, phonic, non-institutional-or-neutralized, projecting, constitutive, spoken, addressee-more-active, on-someones-side, distant, allying, dialogical, conceptual-ie-internally-oriented	
Via	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, spoken, addressee-more-active, on-someones-side, distant, opposing, multilogical, instructing, ancillary	
Matt 8:23	No Type	The Storm on the Lake
Pre	practical-ie-outwardly-oriented, experiential, phonic, instructing, ancillary, spoken, dialogical, addressee-more-active, private, close, allying, institutional	
Via	practical-ie-outwardly-oriented, phonic, spoken, private, close, allying, asserting, interpersonal, monological, institutional, constitutive, addressee-more-passive	
Matt 8:28	No Type	Jesus and the Gadarenes
Pre	practical-ie-outwardly-oriented, interpersonal, phonic, non-institutional-or-neutralized, spoken, dialogical, addressee-more-active, distant, opposing, asserting, private, constitutive	
Via	practical-ie-outwardly-oriented, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, dialogical, addressee-more-active, neutral, distant, experiential, allying	
Matt 9:1	Controversial Action	The Healing of the Palsied Man
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, ancillary, spoken, distant, allying, monological, non-institutional-or-neutralized, addressee-more-passive, neutral	
Via	phonic, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, distant, practical-ie-outwardly-oriented, opposing, instructing, experiential, institutional	
Matt 9:9	Charge	The Call of Matthew and His Feast
Pre	phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, addressee-more-active, distant, monological, practical-ie-outwardly-oriented, experiential, allying, private	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, ancillary, spoken, addressee-more-active, on-someones-side, distant, opposing, asserting, institutional, multilogical	
Matt 9:18	No Type	The Daughter of Jairus
Pre	practical-ie-outwardly-oriented, experiential, phonic, instructing, ancillary, spoken, addressee-more-active, on-someones-side, distant, allying, monological, equalized	
Via	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, multilogical, addressee-more-active, distant, allying, neutral	
Matt 9:27	Charge	Further Miracles of That Day
Pre	practical-ie-outwardly-oriented, interpersonal, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, addressee-more-active, distant, allying, monological, private	
Via	interpersonal, phonic, spoken, multilogical, on-someones-side, distant, opposing, asserting, conceptual-ie-internally-oriented, institutional, constitutive, addressee-more-active	
Matt 9:35	Assignment	Continuation of Christ's Teaching and Healing Ministry
Pre	practical-ie-outwardly-oriented, phonic, institutional, instructing, constitutive, spoken, monological, private, close, allying, logical, addressee-more-passive	

Via	practical-ie-outwardly-oriented, phonic, institutional, instructing, constitutive, spoken, monological, private, close, allying, logical, addressee-more-passive	
Matt 10:1	No Type	The Commission to the Twelve, The Perils of Apostleship, Fearless Confession of Christ Demanded, Perfect Consecration to Christ
Pre	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, written, monological, addressee-more-passive, private, close, allying, logical	
Via	interpersonal, phonic, institutional, written, monological, addressee-more-passive, private, close, allying, conceptual-ie-internally-oriented, asserting, constitutive	
Matt 11:1	Presumptive Interaction	John the Baptist's Disciples Come to Jesus
Pre	conceptual-ie-internally-oriented, interpersonal, asserting, allying, private, dialogical, non-institutional-or-neutralized, distant, constitutive, addressee-more-active, phonic, spoken	
Via	conceptual-ie-internally-oriented, interpersonal, instructing, allying, private, dialogical, non-institutional-or-neutralized, distant, constitutive, addressee-more-active, phonic, spoken	
Matt 11:7	No Type	Christ's Testimony Concerning John
Pre	spoken, phonic, addressee-more-passive, constitutive, distant, non-institutional-or-neutralized, monological, on-someones-side, opposing, asserting, interpersonal, conceptual-ie-internally-oriented	
Via	conceptual-ie-internally-oriented, interpersonal, asserting, allying, private, dialogical, non-institutional-or-neutralized, distant, constitutive, addressee-more-active, phonic, spoken	
Matt 11:20	Rebuke	The Woe upon the Galilean Cities
Pre	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, projecting, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, opposing, interpersonal	
Via	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, projecting, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, opposing, interpersonal	
Matt 11:25	Oration	The Gospel Call
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, asserting, constitutive, spoken, addressee-more-passive, on-someones-side, close, allying, monological	
Via	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, constitutive, spoken, monological, addressee-more-passive, on-someones-side, allying, instructing, interpersonal, distant	
Matt 12:1	Conflict	The Lord of Food on the Sabbath
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, asserting, spoken, dialogical, addressee-more-active, distant, opposing, ancillary, neutral	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, distant, opposing, projecting, on-someones-side	
Matt 12:9	Conflict	The Lord of Healing on the Sabbath
Pre	conceptual-ie-internally-oriented, phonic, asserting, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, interpersonal, institutional, constitutive	
Via	experiential, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, instructing, practical-ie-outwardly-oriented	
Matt 12:14	Denouncement/Reprimand	The Enmity of the Pharisees and Christ's Answer, The Sin against the Holy Spirit

Pre	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, ancillary, spoken, addressee-more-active, distant, dialogical, unclear, on-someones-side, opposing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, spoken, on-someones-side, distant, opposing, institutional, projecting, monological, constitutive, addressee-more-passive	
Matt 12:38	Challenge	The Sign from Heaven and a Warning
Pre	phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, instructing, practical-ie-outwardly-oriented, experiential, allying	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, projecting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing	
Matt 12:46	Correction	Christ's Relatives
Pre	phonic, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, allying, practical-ie-outwardly-oriented, logical, unclear, distant	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, opposing, unclear, distant	
Matt 13:1	Oration	The Parable of the Sower
Pre	conceptual-ie-internally-oriented, experiential, phonic, non-institutional-or-neutralized, projecting, constitutive, monological, addressee-more-passive, on-someones-side, distant, allying, written	
Via	conceptual-ie-internally-oriented, experiential, phonic, non-institutional-or-neutralized, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, allying, instructing	
Matt 13:10	Forewarning/Private Discussion	The Parable of the Sower Explained
Pre	phonic, spoken, constitutive, non-institutional-or-neutralized, allying, experiential, conceptual-ie-internally-oriented, asserting, private, dialogical, close, addressee-more-active	
Via	conceptual-ie-internally-oriented, phonic, constitutive, private, close, allying, monological, written, addressee-more-passive, institutional, asserting, experiential	
Matt 13:24	Oration	The Parable of the Tares, and Others
Pre	conceptual-ie-internally-oriented, experiential, phonic, non-institutional-or-neutralized, projecting, constitutive, monological, addressee-more-passive, on-someones-side, distant, allying, written	
Via	conceptual-ie-internally-oriented, experiential, phonic, non-institutional-or-neutralized, projecting, constitutive, monological, addressee-more-passive, on-someones-side, distant, allying, written	
Matt 13:36	Forewarning/Private Discussion	The Parable of the Tares, and Others Explained
Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, private, close, allying, instructing	
Via	conceptual-ie-internally-oriented, experiential, phonic, institutional, asserting, constitutive, spoken, addressee-more-active, private, close, allying, dialogical	
Matt 13:53	Disputation	A Visit to Nazareth
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, unclear, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, unclear, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing	
Matt 14:1	No Type	The Death of John the Baptist

Pre	phonic, institutional, asserting, spoken, close, monological, constitutive, addressee-more-passive, private, allying, interpersonal, practical-ie-outwardly-oriented	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, ancillary, spoken, multilogical, addressee-more-active, neutral, close, opposing, instructing	
Matt 14:13	Organizing	The Feeding of the Five Thousand
Pre	practical-ie-outwardly-oriented, logical, instructing, opposing, on-someones-side, dialogical, institutional, close, ancillary, addressee-more-active, phonic, spoken	
Via	practical-ie-outwardly-oriented, logical, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, allying	
Matt 14:22	No Type	Christ Walks on the Sea
Pre	practical-ie-outwardly-oriented, phonic, ancillary, spoken, addressee-more-active, private, close, opposing, experiential, instructing, multilogical, unclear	
Via	interpersonal, phonic, institutional, ancillary, spoken, multilogical, addressee-more-active, private, close, asserting, opposing, conceptual-ie-internally-oriented	
Matt 15:1	Disputation	A Lesson Concerning Defilement
Pre	conceptual-ie-internally-oriented, phonic, institutional, asserting, constitutive, spoken, addressee-more-active, distant, opposing, neutral, dialogical, interpersonal	
Via	conceptual-ie-internally-oriented, experiential, phonic, institutional, asserting, constitutive, spoken, addressee-more-active, opposing, private, multilogical, close	
Matt 15:21	Charge	The Syrophoenician Woman
Pre	practical-ie-outwardly-oriented, phonic, instructing, ancillary, spoken, addressee-more-active, distant, monological, allying, experiential, non-institutional-or-neutralized, disinterested	
Via	interpersonal, phonic, spoken, multilogical, addressee-more-active, on-someones-side, distant, allying, asserting, conceptual-ie-internally-oriented, non-institutional-or-neutralized, constitutive	
Matt 15:29	Organizing	Christ Teaches and Feeds Four Thousand
Pre	practical-ie-outwardly-oriented, logical, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, allying, asserting	
Via	practical-ie-outwardly-oriented, logical, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, allying, asserting	
Matt 16:1	No Type	The Demand for a Sign
Pre	phonic, institutional, instructing, constitutive, spoken, monological, addressee-more-active, distant, opposing, private, practical-ie-outwardly-oriented, experiential	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, constitutive, spoken, monological, addressee-more-active, distant, opposing, projecting, private	
Matt 16:5	Forewarning/Private Discussion	The Leaven of the Pharisees
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, instructing, constitutive, spoken, dialogical, addressee-more-active, private, close, allying	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, instructing, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing	
Matt 16:13	Forewarning/Private Discussion	Christ the Son of the Living God
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, addressee-more-active, private, close, allying, multilogical	



Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, addressee-more-active, private, close, allying, multilogical	
Matt 16:21	Forewarning/Private Discussion	Christ's First Prophecy Concerning His Passion
Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, projecting, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing	
Via	conceptual-ie-internally-oriented, experiential, phonic, institutional, projecting, constitutive, spoken, addressee-more-active, private, close, opposing, monological	
Matt 17:1	No Type	The Transfiguration of Christ
Pre	interpersonal, phonic, institutional, asserting, constitutive, spoken, addressee-more-active, on-someones-side, close, allying, practical-ie-outwardly-oriented, dialogical	
Via	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, addressee-more-active, on-someones-side, close, allying, projecting, multilogical, logical	
Matt 17:14	No Type	The Healing of a Boy with a Demon
Pre	practical-ie-outwardly-oriented, interpersonal, phonic, institutional, instructing, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing	
Via	interpersonal, phonic, institutional, spoken, addressee-more-active, distant, allying, projecting, private, dialogical, conceptual-ie-internally-oriented, constitutive	
Matt 17:22	Assignment	Christ Foretells His Passion
Pre	practical-ie-outwardly-oriented, phonic, institutional, projecting, constitutive, spoken, monological, private, close, allying, logical, addressee-more-active	
Via	practical-ie-outwardly-oriented, phonic, institutional, projecting, constitutive, spoken, monological, private, close, allying, logical, addressee-more-active	
Matt 17:24	Accommodation	Christ Pays the Temple-Tax
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, spoken, addressee-more-active, neutral, distant, dialogical, opposing, constitutive	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, spoken, addressee-more-active, neutral, allying, close, multilogical, ancillary	
Matt 18:1	Forewarning/Private Discussion	The Greatest in the Kingdom of Heaven, How to Deal with an Erring Brother, Parable of the Unmerciful Servant
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, constitutive, spoken, private, close, dialogical, allying, asserting, addressee-more-active	
Via	conceptual-ie-internally-oriented, phonic, institutional, constitutive, private, close, opposing, monological, addressee-more-passive, written, projecting, experiential	
Matt 19:1	Disputation	On Marriage and Divorce
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, opposing, instructing, close	
Matt 19:13	Conflict	Christ Blessing Little Children
Pre	practical-ie-outwardly-oriented, interpersonal, phonic, institutional, instructing, ancillary, spoken, monological, addressee-more-active, on-someones-side, close, opposing	
Via	practical-ie-outwardly-oriented, interpersonal, phonic, institutional, instructing, ancillary, spoken, monological, addressee-more-active, on-someones-side, close, opposing	
Matt 19:16	Presumptive Interaction	The Dangers of Riches

Pre	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, addressee-more-active, on-someones-side, distant, experiential, asserting, allying, dialogical	
Via	conceptual-ie-internally-oriented, phonic, constitutive, spoken, addressee-more-active, on-someones-side, opposing, instructing, logical, dialogical, non-institutional-or-neutralized, distant	
Matt 19:27	Forewarning/Private Discussion	The Reward of the Apostles, Parable of the Laborers in the Vineyard
Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, constitutive, dialogical, private, close, allying, asserting, addressee-more-active, spoken	
Via	conceptual-ie-internally-oriented, phonic, institutional, projecting, constitutive, written, addressee-more-passive, private, close, allying, monological, logical	
Matt 20:17	Assignment	Christ Again Foretells His Passion
Pre	phonic, institutional, projecting, constitutive, addressee-more-passive, private, close, allying, logical, practical-ie-outwardly-oriented, monological, spoken	
Via	phonic, institutional, projecting, constitutive, addressee-more-passive, private, close, allying, logical, practical-ie-outwardly-oriented, monological, spoken	
Matt 20:20	No Type	The Requests of the Sons of Zebedee
Pre	practical-ie-outwardly-oriented, phonic, institutional, instructing, constitutive, spoken, addressee-more-active, private, allying, logical, multilogical, distant	
Via	interpersonal, phonic, institutional, constitutive, spoken, private, close, monological, addressee-more-passive, asserting, conceptual-ie-internally-oriented, opposing	
Matt 20:29	Charge	Healing of Two Blind Men
Pre	practical-ie-outwardly-oriented, experiential, phonic, instructing, ancillary, spoken, distant, allying, disinterested, monological, non-institutional-or-neutralized, addressee-more-active	
Via	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, dialogical, addressee-more-active, distant, allying, on-someones-side	
Matt 21:1	No Type	Christ's Entry into Jerusalem
Pre	practical-ie-outwardly-oriented, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, addressee-more-passive, allying, private, monological, logical, close	
Via	interpersonal, phonic, spoken, multilogical, on-someones-side, distant, allying, conceptual-ie-internally-oriented, asserting, equalized, ancillary, addressee-more-active	
Matt 21:12	Conflict	Christ Visits the Temple
Pre	practical-ie-outwardly-oriented, interpersonal, phonic, institutional, asserting, ancillary, spoken, on-someones-side, distant, opposing, monological, addressee-more-passive	
Via	phonic, institutional, asserting, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing, experiential, practical-ie-outwardly-oriented	
Matt 21:17	No Type	The Cursing of the Fig-Tree
Pre	experiential, phonic, instructing, spoken, private, opposing, practical-ie-outwardly-oriented, monological, non-institutional-or-neutralized, distant, ancillary, addressee-more-passive	
Via	phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, private, close, conceptual-ie-internally-oriented, logical, projecting, allying	
Matt 21:23	Disputation	The Authority of Christ, The Parable of the Two Sons, The Parable of the Wicked Husbandmen
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, asserting, institutional	

Via	conceptual-ie-internally-oriented, interpersonal, phonic, projecting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, institutional	
Matt 22:1	Vilifying Story	The Parable of the Marriage Feast
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, projecting, constitutive, monological, addressee-more-passive, on-someones-side, distant, opposing, institutional, written	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, projecting, constitutive, monological, addressee-more-passive, on-someones-side, distant, opposing, institutional, written	
Matt 22:15	Presumptive Interaction	The Question Concerning Tribute
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, non-institutional-or-neutralized, opposing	
Via	phonic, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, non-institutional-or-neutralized, instructing, logical, conceptual-ie-internally-oriented, ancillary	
Matt 22:23	Presumptive Interaction	The Question of the Sadducees
Pre	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, projecting, constitutive, dialogical, addressee-more-active, on-someones-side, distant, opposing, logical, spoken	
Via	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, interpersonal, asserting	
Matt 22:34	Disputation	The Silencing of the Pharisees
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, institutional	
Via	conceptual-ie-internally-oriented, phonic, asserting, constitutive, spoken, addressee-more-active, on-someones-side, distant, opposing, institutional, experiential, multilogical	
Matt 23:1	Oration	The Inordinate Ambition of the Pharisees, The Woes upon the Hypocrisy of the Pharisees, The Peroration and the Lament over Jerusalem
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, constitutive, monological, addressee-more-passive, on-someones-side, distant, opposing, instructing, non-institutional-or-neutralized, written	
Via	conceptual-ie-internally-oriented, phonic, constitutive, monological, addressee-more-passive, on-someones-side, distant, opposing, projecting, non-institutional-or-neutralized, written, logical	
Matt 24:1	Forewarning/Private Discussion	The Judgment of God upon Jerusalem and upon the World, The Need of Watchfulness, The Parable of the Ten Virgins, The Parable of the Talents, The Last Judgment
Pre	conceptual-ie-internally-oriented, phonic, institutional, constitutive, dialogical, private, close, allying, instructing, logical, addressee-more-active, spoken	
Via	conceptual-ie-internally-oriented, phonic, institutional, constitutive, written, addressee-more-passive, private, close, allying, monological, projecting, interpersonal	
Matt 26:1	Assignment	Jesus Predicts Crucifixion
Pre	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, monological, private, close, allying, logical, projecting, addressee-more-active	
Via	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, monological, private, close, allying, logical, projecting, addressee-more-active	
Matt 26:3	Assignment	Leaders Conspire

Pre	practical-ie-outwardly-oriented, phonic, constitutive, spoken, monological, addressee-more-passive, private, close, allying, logical, instructing, equalized	
Via	practical-ie-outwardly-oriented, phonic, constitutive, spoken, monological, addressee-more-passive, private, close, allying, logical, instructing, equalized	
Matt 26:6	Appraisal	A Woman Anoints Jesus
Pre	interpersonal, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing, projecting, conceptual-ie-internally-oriented	
Via	interpersonal, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing, projecting, conceptual-ie-internally-oriented	
Matt 26:14	No Type	Judas Bargains for Jesus
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, projecting, ancillary, spoken, monological, addressee-more-active, neutral, distant, allying	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, projecting, ancillary, spoken, monological, addressee-more-active, neutral, distant, allying	
Matt 26:17	Organizing	Jesus Gives Instructions for Supper
Pre	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, private, close, allying, logical	
Via	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, private, close, allying, logical	
Matt 26:20	Forewarning/Private Discussion	The Passover Meal
Pre	interpersonal, phonic, institutional, spoken, addressee-more-active, private, close, opposing, projecting, conceptual-ie-internally-oriented, monological, ancillary	
Via	interpersonal, phonic, institutional, asserting, spoken, multilogical, addressee-more-active, private, close, opposing, conceptual-ie-internally-oriented, ancillary	
Matt 26:26	Assignment	The Institution of the Lord's Supper
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, monological, addressee-more-passive, private, close, allying	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, ancillary, spoken, monological, addressee-more-passive, private, close, allying, projecting	
Matt 26:30	Forewarning/Private Discussion	On the Way to Gethsemane
Pre	phonic, institutional, projecting, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing, logical, conceptual-ie-internally-oriented	
Via	phonic, institutional, projecting, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing, logical, conceptual-ie-internally-oriented	
Matt 26:36	Assignment	Events at Gethsemane
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, monological, addressee-more-passive, private, close, allying	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, monological, addressee-more-passive, private, close, allying	
Matt 26:47	No Type	The Betrayal and Arrest
Pre	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, close, dialogical, on-someones-side, opposing, interpersonal, addressee-more-active	

Via	practical-ie-outwardly-oriented, phonic, institutional, ancillary, spoken, monological, addressee-more-passive, private, interpersonal, opposing, distant, asserting	
Matt 26:57	Judicial Examination	The Trial Before Caiaphas
Pre	phonic, institutional, spoken, on-someones-side, opposing, addressee-more-active, conceptual-ie-internally-oriented, experiential, projecting, multilogical, distant, constitutive	
Via	practical-ie-outwardly-oriented, phonic, institutional, ancillary, spoken, addressee-more-passive, opposing, distant, multilogical, on-someones-side, instructing, experiential	
Matt 26:69	Questioning	The Denial of Peter
Pre	conceptual-ie-internally-oriented, phonic, asserting, constitutive, spoken, addressee-more-active, disinterested, distant, opposing, logical, dialogical, equalized	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, constitutive, spoken, multilogical, addressee-more-active, disinterested, distant, opposing, equalized	
Matt 27:1	No Type	The End of Judas
Pre	phonic, institutional, asserting, ancillary, spoken, dialogical, addressee-more-active, distant, opposing, interpersonal, private, conceptual-ie-internally-oriented	
Via	practical-ie-outwardly-oriented, phonic, institutional, asserting, ancillary, spoken, distant, opposing, private, logical, monological, addressee-more-active	
Matt 27:11	Disagreement	The Trial Before Pilate
Pre	phonic, institutional, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, conceptual-ie-internally-oriented, interpersonal, asserting, allying	
Via	phonic, institutional, instructing, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing, interpersonal, conceptual-ie-internally-oriented	
Matt 27:31	Public Execution	The Crucifixion and Death of Christ
Pre	practical-ie-outwardly-oriented, interpersonal, institutional, asserting, ancillary, on-someones-side, distant, opposing, written, graphic, addressee-more-passive, monological	
Via	interpersonal, phonic, institutional, asserting, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, conceptual-ie-internally-oriented, allying	
Matt 27:57	No Type	The Burial of Christ
Pre	phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, private, distant, conceptual-ie-internally-oriented, instructing, interpersonal, allying	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, private, distant, allying	
Matt 28:1	Narration/Account	The Resurrection of Christ
Pre	practical-ie-outwardly-oriented, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, addressee-more-passive, private, distant, allying, logical, monological	
Via	practical-ie-outwardly-oriented, phonic, non-institutional-or-neutralized, instructing, spoken, addressee-more-passive, private, distant, allying, logical, monological, ancillary	
Matt 28:11	No Type	The Soldiers Bribed to Silence
Pre	phonic, instructing, ancillary, spoken, addressee-more-passive, private, distant, allying, logical, practical-ie-outwardly-oriented, monological, equalized	
Via	practical-ie-outwardly-oriented, experiential, phonic, spoken, addressee-more-passive, private, distant, allying, projecting, monological, constitutive, equalized	
Matt 28:16	Assignment	The Great Missionary Command
Pre	phonic, institutional, constitutive, spoken, monological, addressee-more-passive, private, close, allying, instructing, logical, practical-ie-outwardly-oriented	

Via	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, monological, addressee-more-passive, private, close, allying, projecting, interpersonal	
Mark 1:1	Oration	The Ministry of John the Baptist
Pre	phonic, non-institutional-or-neutralized, spoken, monological, addressee-more-passive, on-someones-side, distant, allying, projecting, logical, constitutive, conceptual-ie-internally-oriented	
Via	phonic, non-institutional-or-neutralized, spoken, monological, addressee-more-passive, on-someones-side, distant, allying, projecting, logical, constitutive, conceptual-ie-internally-oriented	
Mark 1:9	Announcement	The Baptism and Temptation of Christ
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, ancillary, spoken, monological, addressee-more-passive, close, allying, non-institutional-or-neutralized, neutral	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, ancillary, spoken, monological, addressee-more-passive, close, allying, non-institutional-or-neutralized, neutral	
Mark 1:14	No Type	The Beginning of His Ministry
Pre	phonic, non-institutional-or-neutralized, instructing, spoken, monological, neutral, distant, conceptual-ie-internally-oriented, logical, opposing, constitutive, addressee-more-passive	
Via	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, monological, addressee-more-active, distant, allying, private	
Mark 1:21	Public Spectacle/Novelty	Ministry in Capernaum
Pre	phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, addressee-more-active, distant, opposing, dialogical, on-someones-side, experiential, practical-ie-outwardly-oriented	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, spoken, multilogical, distant, asserting, allying, on-someones-side, constitutive, addressee-more-passive	
Mark 1:35	Organizing	Jesus Prays in a Solitary Place
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, asserting, ancillary, spoken, dialogical, addressee-more-active, private, close, allying	
Via	practical-ie-outwardly-oriented, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, private, close, allying, instructing, logical	
Mark 1:40	Charge	The Healing of a Leper
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, dialogical, addressee-more-active, private, distant, allying	
Via	practical-ie-outwardly-oriented, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, dialogical, private, distant, experiential, opposing, addressee-more-passive	
Mark 2:1	Controversial Action	Healing the Palsied Man
Pre	interpersonal, phonic, asserting, ancillary, spoken, on-someones-side, distant, conceptual-ie-internally-oriented, allying, addressee-more-active, non-institutional-or-neutralized, monological	
Via	practical-ie-outwardly-oriented, phonic, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing, instructing, experiential, institutional	
Mark 2:13	Charge	The Calling of Levi and the Dinner at His House
Pre	phonic, ancillary, spoken, addressee-more-active, on-someones-side, distant, instructing, experiential, practical-ie-outwardly-oriented, allying, non-institutional-or-neutralized, monological	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, ancillary, spoken, dialogical, addressee-more-active, distant, opposing, on-someones-side, non-institutional-or-neutralized	
Mark 2:18	Presumptive Interaction	New Wine into Old Wineskins

Pre	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, interpersonal	
Via	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, logical	
Mark 2:23	Disputation	The Lord of the Sabbath
Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, asserting, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing	
Via	conceptual-ie-internally-oriented, phonic, institutional, asserting, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, interpersonal	
Mark 3:1	Conflict	Healing the Withered Hand
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, monological, addressee-more-active, on-someones-side, distant, opposing	
Via	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, monological, addressee-more-active, on-someones-side, distant, opposing, interpersonal	
Mark 3:7	No Type	Miracles by the Seaside
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, asserting, ancillary, spoken, monological, on-someones-side, distant, allying, addressee-more-active	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, asserting, ancillary, spoken, monological, on-someones-side, distant, allying, addressee-more-active	
Mark 3:13	No Type	Jesus Appoints the Twelve
Pre	no embedded discourse	
Via	no embedded discourse	
Mark 3:20	Disputation	Discourse on the Casting Out of Demons
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, spoken, on-someones-side, distant, opposing, multilogical, institutional, constitutive, addressee-more-active	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, asserting, spoken, on-someones-side, distant, opposing, multilogical, addressee-more-active, constitutive	
Mark 4:1	Oration	The Parable of the Sower
Pre	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, projecting, constitutive, monological, addressee-more-passive, on-someones-side, distant, allying, logical, written	
Via	experiential, phonic, non-institutional-or-neutralized, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, allying, instructing, conceptual-ie-internally-oriented	
Mark 4:10	No Type	Teaching the Disciples by Means of Parables
Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, asserting, constitutive, spoken, monological, addressee-more-active, private, close, allying	
Via	conceptual-ie-internally-oriented, experiential, phonic, asserting, constitutive, monological, addressee-more-active, private, close, allying, non-institutional-or-neutralized, written	
Mark 4:35	Surprising Turn of Events	Christ Stilling the Tempest
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, private, close, allying, monological, addressee-more-passive	

Via	practical-ie-outwardly-oriented, phonic, institutional, spoken, dialogical, addressee-more-active, private, close, opposing, interpersonal, asserting, constitutive	
Mark 5:1	Charge	The Healing of a Demon-Possessed Man
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing	
Via	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, on-someones-side, distant, opposing, addressee-more-passive, dialogical	
Mark 5:21	Narration/Account	Raising of the Daughter of Jairus
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, on-someones-side, distant, addressee-more-passive, monological, allying	
Via	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, distant, addressee-more-passive, allying, private, multilogical	
Mark 6:1	Disputation	Jesus at Nazareth
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, equalized, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, equalized, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing	
Mark 6:6	Assignment	The Mission of the Twelve
Pre	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, monological, addressee-more-passive, private, close, allying, logical	
Via	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, monological, addressee-more-passive, private, close, allying, logical	
Mark 6:14	No Type	Death of John the Baptist
Pre	phonic, spoken, experiential, institutional, ancillary, practical-ie-outwardly-oriented, asserting, opposing, neutral, multilogical, distant, addressee-more-active	
Via	phonic, institutional, spoken, multilogical, addressee-more-active, neutral, opposing, instructing, practical-ie-outwardly-oriented, experiential, close, ancillary	
Mark 6:30	No Type	The Feeding of the Five Thousand
Pre	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, on-someones-side, close, allying, experiential, dialogical, addressee-more-passive	
Via	practical-ie-outwardly-oriented, logical, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing	
Mark 6:45	Assignment	Christ Walking on the Sea and His Return to Galilee
Pre	phonic, institutional, instructing, ancillary, spoken, close, allying, addressee-more-passive, interpersonal, conceptual-ie-internally-oriented, private, monological	
Via	phonic, institutional, instructing, ancillary, spoken, close, allying, addressee-more-passive, interpersonal, conceptual-ie-internally-oriented, private, monological	
Mark 7:1	Disputation	Concerning Ceremonial Washings, Christ's Denunciation of the Pharisees
Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing	
Via	conceptual-ie-internally-oriented, experiential, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, opposing, private, close	
Mark 7:24	No Type	The Syrophenician Woman



Pre	interpersonal, phonic, non-institutional-or-neutralized, instructing, constitutive, spoken, dialogical, addressee-more-active, private, distant, opposing, practical-ie-outwardly-oriented	
Via	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, spoken, dialogical, addressee-more-active, private, distant, allying, asserting, experiential, ancillary	
Mark 7:31	No Type	Healing of the Deaf Man
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, addressee-more-passive, on-someones-side, distant, allying, monological	
Via	phonic, non-institutional-or-neutralized, spoken, addressee-more-passive, on-someones-side, distant, allying, asserting, experiential, conceptual-ie-internally-oriented, dialogical, constitutive	
Mark 8:1	Organizing	The Feeding of the Four Thousand
Pre	practical-ie-outwardly-oriented, logical, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing, projecting	
Via	practical-ie-outwardly-oriented, logical, phonic, institutional, asserting, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, allying	
Mark 8:11	No Type	The Pharisees Ask for a Sign
Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, ancillary, spoken, addressee-more-active, on-someones-side, distant, opposing, instructing, monological	
Via	conceptual-ie-internally-oriented, experiential, phonic, institutional, ancillary, spoken, addressee-more-active, on-someones-side, distant, opposing, instructing, monological	
Mark 8:14	No Type	The Leaven of the Pharisees
Pre	conceptual-ie-internally-oriented, phonic, institutional, instructing, constitutive, spoken, addressee-more-active, private, close, opposing, interpersonal, monological	
Via	experiential, phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing, projecting, conceptual-ie-internally-oriented	
Mark 8:22	Charge	The Blind Man of Bethsaida
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, asserting, ancillary, spoken, dialogical, addressee-more-active, distant, allying, private	
Via	practical-ie-outwardly-oriented, phonic, non-institutional-or-neutralized, ancillary, spoken, dialogical, addressee-more-active, distant, instructing, logical, allying, private	
Mark 8:27	Forewarning/Private Discussion	The Identity of the Son of Man
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing	
Mark 8:34	No Type	Jesus the Christ and His Service
Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, instructing, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, allying	
Via	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, allying, projecting, logical	
Mark 9:2	Forewarning/Private Discussion	The Transfiguration of Jesus
Pre	conceptual-ie-internally-oriented, phonic, constitutive, spoken, addressee-more-active, on-someones-side, close, allying, instructing, experiential, dialogical, institutional	

Via	conceptual-ie-internally-oriented, phonic, institutional, asserting, constitutive, spoken, multilogical, addressee-more-active, close, allying, logical, private	
Mark 9:14	No Type	Casting Out an Unclean Spirit
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, asserting, opposing	
Via	practical-ie-outwardly-oriented, phonic, non-institutional-or-neutralized, constitutive, spoken, addressee-more-active, allying, asserting, private, experiential, multilogical, close	
Mark 9:30	Forewarning/Private Discussion	The Last Discourses of Christ in Galilee
Pre	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, private, close, allying, projecting, logical	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, instructing, constitutive, spoken, dialogical, private, close, opposing, addressee-more-passive	
Mark 10:1	Disputation	A Question concerning Divorce
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, addressee-more-active, distant, private, allying, monological	
Mark 10:13	Conflict	Jesus Blesses Little Children
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, monological, addressee-more-passive, on-someones-side, distant, opposing	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, ancillary, spoken, monological, addressee-more-passive, on-someones-side, distant, opposing, projecting	
Mark 10:17	No Type	The Rich Young Man
Pre	conceptual-ie-internally-oriented, experiential, phonic, constitutive, spoken, addressee-more-active, on-someones-side, distant, allying, asserting, dialogical, non-institutional-or-neutralized	
Via	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, multilogical, addressee-more-active, opposing, private, close, projecting, logical	
Mark 10:32	Assignment	Jesus Turns Toward Jerusalem
Pre	conceptual-ie-internally-oriented, phonic, institutional, spoken, monological, private, close, allying, logical, projecting, constitutive, addressee-more-active	
Via	conceptual-ie-internally-oriented, phonic, institutional, spoken, monological, private, close, allying, logical, projecting, constitutive, addressee-more-active	
Mark 10:35	Forewarning/Private Discussion	Priority in Christ's Kingdom
Pre	conceptual-ie-internally-oriented, phonic, institutional, instructing, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing, experiential	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, instructing, constitutive, spoken, dialogical, private, close, opposing, addressee-more-passive	
Mark 10:46	No Type	The Healing of Bartimaeus
Pre	practical-ie-outwardly-oriented, experiential, phonic, instructing, ancillary, spoken, addressee-more-active, disinterested, distant, opposing, non-institutional-or-neutralized, multilogical	
Via	practical-ie-outwardly-oriented, experiential, phonic, ancillary, spoken, multilogical, addressee-more-active, disinterested, distant, allying, asserting, non-institutional-or-neutralized	

Mark 11:1	No Type	Christ's Entry into Jerusalem
Pre	practical-ie-outwardly-oriented, phonic, instructing, ancillary, spoken, allying, logical, private, monological, addressee-more-active, close, institutional	
Via	phonic, non-institutional-or-neutralized, ancillary, spoken, multilogical, on-someones-side, distant, allying, asserting, interpersonal, conceptual-ie-internally-oriented, addressee-more-passive	
Mark 11:12	No Type	The Miracle of the Fig-Tree
Pre	practical-ie-outwardly-oriented, experiential, phonic, instructing, ancillary, spoken, addressee-more-passive, distant, opposing, neutral, monological, unclear	
Via	phonic, institutional, instructing, spoken, dialogical, on-someones-side, allying, logical, conceptual-ie-internally-oriented, close, constitutive, addressee-more-active	
Mark 11:27	Disputation	The Question concerning Christ's Authority
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing	
Via	conceptual-ie-internally-oriented, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, interpersonal	
Mark 12:1	Vilifying Story	The Parable of the Vineyard
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, projecting, constitutive, written, monological, addressee-more-passive, on-someones-side, distant, opposing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, projecting, constitutive, written, monological, addressee-more-passive, on-someones-side, distant, opposing	
Mark 12:13	Disputation	The Pharisees and Herodians Ask About Paying Taxes to Caesar
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, asserting	
Via	conceptual-ie-internally-oriented, phonic, institutional, instructing, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, ancillary, logical	
Mark 12:18	Disputation	The Sadducees Question Jesus About the Resurrection
Pre	conceptual-ie-internally-oriented, phonic, institutional, projecting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, experiential	
Via	conceptual-ie-internally-oriented, experiential, phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, asserting	
Mark 12:28	Disputation	The Greatest Commandment
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, allying	
Mark 12:35	Rebuke	Jesus Condemns the Teachers of the Law
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, opposing, projecting, non-institutional-or-neutralized	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, monological, addressee-more-passive, on-someones-side, opposing, close	
Mark 13:1	No Type	Christ Foretells the Destruction of Jerusalem and the End of the World

Pre	conceptual-ie-internally-oriented, phonic, institutional, projecting, constitutive, spoken, dialogical, addressee-more-active, private, close, experiential, opposing	
Via	conceptual-ie-internally-oriented, logical, phonic, institutional, constitutive, spoken, private, close, allying, instructing, monological, addressee-more-passive	
Mark 14:1	No Type	The Teachers of the Law Scheme
Pre	practical-ie-outwardly-oriented, logical, phonic, institutional, constitutive, spoken, monological, addressee-more-active, private, distant, opposing, projecting	
Via	practical-ie-outwardly-oriented, logical, phonic, institutional, constitutive, spoken, monological, addressee-more-active, private, distant, opposing, projecting	
Mark 14:3	Appraisal	The Anointing of Jesus
Pre	interpersonal, phonic, institutional, projecting, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing, practical-ie-outwardly-oriented	
Via	phonic, institutional, projecting, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing, conceptual-ie-internally-oriented, interpersonal, constitutive	
Mark 14:10	No Type	Judas Promises to Betray Jesus
Pre	no embedded discourse	
Via	no embedded discourse	
Mark 14:12	Organizing	The Preparation for the Passover
Pre	practical-ie-outwardly-oriented, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, private, close, allying, logical, instructing	
Via	practical-ie-outwardly-oriented, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, private, close, allying, projecting, logical	
Mark 14:17	No Type	The Celebration of the Passover
Pre	experiential, phonic, institutional, projecting, ancillary, spoken, addressee-more-active, private, close, opposing, conceptual-ie-internally-oriented, multilogical	
Via	phonic, institutional, ancillary, spoken, addressee-more-active, private, close, opposing, logical, conceptual-ie-internally-oriented, projecting, monological	
Mark 14:26	Forewarning/Private Discussion	Jesus Predicts Peter's Denials
Pre	conceptual-ie-internally-oriented, phonic, institutional, projecting, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing, experiential	
Via	conceptual-ie-internally-oriented, phonic, institutional, projecting, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing, interpersonal	
Mark 14:32	No Type	Jesus Prays in Gethsemane
Pre	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, monological, addressee-more-active, private, close, allying, logical	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, monological, addressee-more-active, private, close, opposing	
Mark 14:43	Conflict	The Capture of Jesus
Pre	practical-ie-outwardly-oriented, interpersonal, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, opposing, asserting, close	
Via	practical-ie-outwardly-oriented, interpersonal, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, opposing, asserting, close	
Mark 14:53	Judicial Examination	The Trial Before the High Priest

Pre	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing, projecting, experiential	
Via	phonic, institutional, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing, instructing, experiential, practical-ie-outwardly-oriented, ancillary	
Mark 14:66	No Type	The Denial of Peter
Pre	conceptual-ie-internally-oriented, phonic, unclear, spoken, disinterested, distant, opposing, projecting, logical, dialogical, addressee-more-passive, constitutive	
Via	conceptual-ie-internally-oriented, phonic, unclear, asserting, constitutive, spoken, multilogical, addressee-more-active, distant, opposing, experiential, neutral	
Mark 15:1	Disputation	Jesus before Pilate
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, private, distant, opposing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, private, distant, opposing	
Mark 15:6	Conflict	Pilate before the Crowd
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, asserting	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing	
Mark 15:16	No Type	Jesus before the Soldiers
Pre	practical-ie-outwardly-oriented, interpersonal, phonic, institutional, asserting, ancillary, spoken, monological, addressee-more-passive, private, distant, opposing	
Via	practical-ie-outwardly-oriented, interpersonal, phonic, institutional, asserting, ancillary, spoken, monological, addressee-more-passive, private, distant, opposing	
Mark 15:21	Public Execution	The Crucifixion and Death of Christ
Pre	interpersonal, institutional, ancillary, addressee-more-passive, on-someones-side, distant, opposing, written, graphic, monological, asserting, conceptual-ie-internally-oriented	
Via	interpersonal, phonic, institutional, ancillary, spoken, multilogical, on-someones-side, distant, asserting, allying, addressee-more-active, conceptual-ie-internally-oriented	
Mark 15:40	No Type	The Burial of Jesus
Pre	no embedded discourse	
Via	no embedded discourse	
Mark 16:1	No Type	The Resurrection of Jesus
Pre	practical-ie-outwardly-oriented, experiential, phonic, ancillary, spoken, addressee-more-active, private, allying, projecting, equalized, close, monological	
Via	practical-ie-outwardly-oriented, phonic, unclear, instructing, ancillary, spoken, dialogical, addressee-more-active, private, distant, allying, logical	
Mark 16:9	Assignment	The Appearances and the Ascension of Jesus
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, constitutive, spoken, monological, addressee-more-passive, private, close, allying	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, constitutive, spoken, monological, addressee-more-passive, private, close, allying, projecting	
Luke 1:1	No Type	The Preface to the Gospel
Pre	no embedded discourse	

Via	no embedded discourse	
Luke 1:5	No Type	The Announcement of John the Baptist's Birth
Pre	phonic, constitutive, spoken, private, close, allying, projecting, experiential, conceptual-ie-internally-oriented, dialogical, addressee-more-active, non-institutional-or-neutralized	
Via	experiential, phonic, constitutive, spoken, addressee-more-passive, private, close, projecting, conceptual-ie-internally-oriented, opposing, dialogical, non-institutional-or-neutralized	
Luke 1:23	Oration	Elizabeth Conceive
Pre	interpersonal, phonic, asserting, spoken, monological, addressee-more-passive, private, distant, allying, conceptual-ie-internally-oriented, unclear, constitutive	
Via	interpersonal, phonic, asserting, spoken, monological, addressee-more-passive, private, distant, allying, conceptual-ie-internally-oriented, unclear, constitutive	
Luke 1:26	Presumptive Interaction	The Annunciation to Mary
Pre	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, constitutive, spoken, dialogical, addressee-more-active, private, distant, allying, interpersonal, projecting	
Via	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, constitutive, spoken, dialogical, addressee-more-active, private, distant, allying, interpersonal, projecting	
Luke 1:39	No Type	Mary's Visit to Elizabeth
Pre	conceptual-ie-internally-oriented, phonic, equalized, asserting, constitutive, written, dialogical, addressee-more-active, private, close, allying, interpersonal	
Via	conceptual-ie-internally-oriented, phonic, equalized, asserting, constitutive, written, dialogical, addressee-more-active, private, close, allying, interpersonal	
Luke 1:57	No Type	The Birth of John the Baptist and Zechariah's Song
Pre	conceptual-ie-internally-oriented, experiential, phonic, instructing, constitutive, spoken, multilogical, addressee-more-active, close, opposing, equalized, on-someones-side	
Via	conceptual-ie-internally-oriented, experiential, institutional, instructing, constitutive, spoken, multilogical, addressee-more-active, on-someones-side, close, opposing, graphic	
Luke 2:1	No Type	The Birth of Jesus
Pre	no embedded discourse	
Via	no embedded discourse	
Luke 2:8	No Type	The Adoration of the Shepherds
Pre	phonic, non-institutional-or-neutralized, spoken, addressee-more-passive, private, distant, allying, logical, projecting, constitutive, conceptual-ie-internally-oriented, multilogical	
Via	practical-ie-outwardly-oriented, experiential, phonic, ancillary, spoken, private, allying, instructing, addressee-more-active, equalized, close, monological	
Luke 2:21	No Type	The Circumcision and Presentation of Christ
Pre	conceptual-ie-internally-oriented, phonic, unclear, written, distant, allying, asserting, logical, disinterested, monological, addressee-more-active, ancillary	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, unclear, projecting, dialogical, addressee-more-passive, private, distant, opposing, constitutive, spoken	
Luke 2:41	Forewarning/Private Discussion	The Christ-Child in the Temple
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, ancillary, spoken, dialogical, addressee-more-active, private, close, opposing	

Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, ancillary, spoken, dialogical, addressee-more-active, private, close, opposing	
Luke 3:1	No Type	The Ministry of John the Baptist
Pre	phonic, spoken, addressee-more-active, on-someones-side, distant, opposing, conceptual-ie-internally-oriented, interpersonal, asserting, multilogical, non-institutional-or-neutralized, ancillary	
Via	practical-ie-outwardly-oriented, phonic, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing, projecting, experiential, non-institutional-or-neutralized, constitutive	
Luke 3:21	Announcement	The Baptism of Christ
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, asserting, ancillary, spoken, monological, addressee-more-passive, neutral, allying, close	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, asserting, ancillary, spoken, monological, addressee-more-passive, neutral, allying, close	
Luke 3:23	No Type	The Genealogy of Christ
Pre	no embedded discourse	
Via	no embedded discourse	
Luke 4:1	Examination	The Temptation of Christ
Pre	interpersonal, phonic, instructing, dialogical, addressee-more-active, private, distant, opposing, conceptual-ie-internally-oriented, unclear, constitutive, spoken	
Via	practical-ie-outwardly-oriented, interpersonal, phonic, unclear, instructing, ancillary, written, dialogical, addressee-more-active, private, distant, opposing	
Luke 4:14	No Type	The Beginning of Christ's Ministry and His Teaching in Nazareth
Pre	conceptual-ie-internally-oriented, phonic, unclear, constitutive, written, addressee-more-passive, distant, monological, allying, asserting, experiential, on-someones-side	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, unclear, projecting, constitutive, distant, opposing, on-someones-side, addressee-more-active, monological, spoken	
Luke 4:33	Public Spectacle/Novelty	Healing of a Demoniac
Pre	practical-ie-outwardly-oriented, interpersonal, phonic, instructing, constitutive, spoken, addressee-more-active, on-someones-side, distant, opposing, non-institutional-or-neutralized, dialogical	
Via	interpersonal, phonic, constitutive, spoken, multilogical, addressee-more-active, on-someones-side, distant, asserting, conceptual-ie-internally-oriented, allying, non-institutional-or-neutralized	
Luke 4:38	Presumptive Interaction	Jesus Heals Many
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, constitutive, spoken, dialogical, on-someones-side, distant, opposing, non-institutional-or-neutralized, addressee-more-active	
Via	phonic, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, logical, practical-ie-outwardly-oriented, instructing, non-institutional-or-neutralized, ancillary	
Luke 5:1	Charge	The Miraculous Draught of Fishes and the Call of the First Disciples
Pre	practical-ie-outwardly-oriented, experiential, phonic, instructing, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, allying, non-institutional-or-neutralized, distant	

Via	experiential, phonic, non-institutional-or-neutralized, instructing, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, conceptual-ie-internally-oriented, ancillary	
Luke 5:12	No Type	The Healing of a Leper
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, dialogical, addressee-more-active, private, distant, allying	
Via	practical-ie-outwardly-oriented, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, dialogical, addressee-more-active, private, distant, opposing, logical	
Luke 5:17	No Type	The Healing of a Paralytic
Pre	interpersonal, phonic, institutional, asserting, ancillary, spoken, neutral, distant, opposing, conceptual-ie-internally-oriented, addressee-more-active, dialogical	
Via	interpersonal, phonic, institutional, ancillary, spoken, multilogical, addressee-more-active, neutral, distant, opposing, instructing, practical-ie-outwardly-oriented	
Luke 5:27	No Type	The Call of Levi and the Discourse Concerning Christ's Ministry
Pre	phonic, ancillary, spoken, addressee-more-active, distant, practical-ie-outwardly-oriented, instructing, logical, allying, disinterested, monological, non-institutional-or-neutralized	
Via	conceptual-ie-internally-oriented, phonic, institutional, asserting, addressee-more-active, on-someones-side, distant, opposing, dialogical, logical, constitutive, written	
Luke 6:1	Conflict	Disputes Concerning Sabbath Observance
Pre	interpersonal, phonic, institutional, asserting, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, practical-ie-outwardly-oriented, ancillary	
Via	interpersonal, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, instructing, practical-ie-outwardly-oriented	
Luke 6:12	No Type	The Twelve Apostles
Pre	no embedded discourse	
Via	no embedded discourse	
Luke 6:17	Illustrated Lesson	Miracles of Healing and Preaching
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, instructing, constitutive, written, monological, addressee-more-passive, on-someones-side, close, allying	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, constitutive, written, monological, addressee-more-passive, on-someones-side, close, allying, projecting	
Luke 7:1	Public Spectacle/Novelty	The Centurion of Capernaum
Pre	interpersonal, phonic, instructing, constitutive, spoken, on-someones-side, distant, allying, practical-ie-outwardly-oriented, dialogical, addressee-more-passive, non-institutional-or-neutralized	
Via	interpersonal, phonic, equalized, constitutive, spoken, multilogical, addressee-more-active, on-someones-side, distant, allying, asserting, conceptual-ie-internally-oriented	
Luke 7:11	Public Spectacle/Novelty	Raising of the Widow's Son
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, spoken, dialogical, addressee-more-active, neutral, distant, allying, ancillary	
Via	phonic, non-institutional-or-neutralized, constitutive, spoken, dialogical, distant, allying, asserting, interpersonal, conceptual-ie-internally-oriented, on-someones-side, addressee-more-passive	
Luke 7:18	Redirection	The Embassy of John the Baptist



Pre	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, constitutive, spoken, dialogical, addressee-more-active, distant, allying, non-institutional-or-neutralized, on-someones-side	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, constitutive, spoken, distant, on-someones-side, projecting, opposing, monological, addressee-more-passive	
Luke 7:36	No Type	The First Anointing of Jesus
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, ancillary, spoken, addressee-more-active, neutral, distant, opposing, projecting, non-institutional-or-neutralized, dialogical	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, spoken, multilogical, addressee-more-active, neutral, distant, allying, non-institutional-or-neutralized, constitutive	
Luke 8:1	No Type	Teaching in Parables
Pre	interpersonal, phonic, projecting, constitutive, written, monological, addressee-more-passive, on-someones-side, distant, allying, conceptual-ie-internally-oriented, non-institutional-or-neutralized	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, constitutive, on-someones-side, allying, instructing, dialogical, institutional, close, addressee-more-active, spoken	
Luke 8:19	Correction	Jesus' Mother and Brothers
Pre	practical-ie-outwardly-oriented, phonic, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, experiential, non-institutional-or-neutralized, allying	
Via	interpersonal, phonic, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, conceptual-ie-internally-oriented, non-institutional-or-neutralized, opposing	
Luke 8:22	Surprising Turn of Events	The Storm on the Sea
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, ancillary, spoken, addressee-more-active, private, close, instructing, allying, monological	
Via	phonic, institutional, asserting, spoken, dialogical, addressee-more-active, private, close, opposing, interpersonal, conceptual-ie-internally-oriented, constitutive	
Luke 8:26	Charge	In the Country of the Gadarenes
Pre	experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, dialogical, addressee-more-active, distant, opposing, on-someones-side, conceptual-ie-internally-oriented	
Via	practical-ie-outwardly-oriented, phonic, non-institutional-or-neutralized, instructing, spoken, dialogical, addressee-more-active, distant, opposing, logical, on-someones-side, ancillary	
Luke 8:40	No Type	The Woman with an Issue and the Daughter of Jairus
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, ancillary, spoken, multilogical, addressee-more-active, asserting, opposing, on-someones-side, distant	
Via	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, multilogical, addressee-more-active, neutral, distant, opposing	
Luke 9:1	Assignment	The Mission of the Twelve
Pre	practical-ie-outwardly-oriented, logical, phonic, institutional, instructing, ancillary, spoken, monological, private, close, allying, addressee-more-passive	
Via	practical-ie-outwardly-oriented, logical, phonic, institutional, instructing, ancillary, spoken, monological, private, close, allying, addressee-more-passive	
Luke 9:7	No Type	Herod Hears about Jesus
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, spoken, addressee-more-passive, neutral, distant, opposing, constitutive, monological	

Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, spoken, addressee-more-passive, neutral, distant, opposing, constitutive, monological	
Luke 9:10	Organizing	The Feeding of the Five Thousand
Pre	practical-ie-outwardly-oriented, logical, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing	
Via	practical-ie-outwardly-oriented, logical, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, allying	
Luke 9:18	Forewarning/Private Discussion	Peter's Confession and Christ's Answer
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, addressee-more-active, private, close, allying, dialogical	
Via	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, private, close, allying, projecting, logical, dialogical, addressee-more-passive	
Luke 9:28	No Type	The Transfiguration
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, ancillary, spoken, dialogical, on-someones-side, close, allying, addressee-more-passive	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, ancillary, spoken, dialogical, on-someones-side, close, allying, addressee-more-passive	
Luke 9:37	Disappointing Request	The Healing of the Epileptic Boy
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, spoken, dialogical, addressee-more-active, on-someones-side, distant, allying, constitutive	
Via	phonic, spoken, dialogical, addressee-more-active, on-someones-side, opposing, asserting, logical, conceptual-ie-internally-oriented, constitutive, close, institutional	
Luke 9:46	Forewarning/Private Discussion	Lessons in Humility
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, ancillary, spoken, dialogical, addressee-more-active, disinterested, close, asserting, opposing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, close, opposing, disinterested	
Luke 9:51	No Type	Opposition in Samaria
Pre	experiential, phonic, institutional, spoken, monological, addressee-more-active, on-someones-side, close, opposing, asserting, conceptual-ie-internally-oriented, constitutive	
Via	experiential, phonic, institutional, spoken, monological, addressee-more-active, on-someones-side, close, opposing, asserting, conceptual-ie-internally-oriented, constitutive	
Luke 9:57	Disagreement	True Discipleship of Christ
Pre	practical-ie-outwardly-oriented, phonic, institutional, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, allying, asserting, logical	
Via	phonic, institutional, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, asserting, interpersonal, conceptual-ie-internally-oriented, opposing	
Luke 10:1	No Type	The Mission of the Seventy
Pre	practical-ie-outwardly-oriented, logical, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-passive, on-someones-side, close, allying	
Via	phonic, institutional, spoken, dialogical, addressee-more-passive, close, allying, private, projecting, interpersonal, conceptual-ie-internally-oriented, constitutive	
Luke 10:25	No Type	The Good Samaritan

Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, instructing, constitutive, dialogical, addressee-more-active, distant, opposing, written, on-someones-side	
Via	conceptual-ie-internally-oriented, experiential, phonic, institutional, instructing, constitutive, spoken, dialogical, addressee-more-active, distant, on-someones-side, allying	
Luke 10:38	No Type	Mary and Martha
Pre	practical-ie-outwardly-oriented, phonic, instructing, spoken, dialogical, addressee-more-active, private, close, opposing, logical, non-institutional-or-neutralized, ancillary	
Via	interpersonal, phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing, asserting, conceptual-ie-internally-oriented	
Luke 11:1	Forewarning/Private Discussion	A Lesson in Prayer
Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, instructing, constitutive, dialogical, private, close, allying, addressee-more-active, written	
Via	conceptual-ie-internally-oriented, experiential, phonic, institutional, constitutive, spoken, dialogical, private, close, allying, asserting, addressee-more-passive	
Luke 11:14	No Type	Christ Casts Out a Demon and Rebukes The Generation
Pre	phonic, non-institutional-or-neutralized, asserting, spoken, addressee-more-active, on-someones-side, distant, opposing, experiential, conceptual-ie-internally-oriented, dialogical, ancillary	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, constitutive, spoken, on-someones-side, distant, opposing, instructing, addressee-more-passive, monological	
Luke 11:37	Disputation	Woes upon the Pharisees and Lawyers
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, spoken, addressee-more-active, neutral, distant, opposing, monological, ancillary	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, neutral, distant, opposing	
Luke 11:53	Oration	The Teaching of the Kingdom
Pre	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, instructing, constitutive, on-someones-side, distant, opposing, monological, interpersonal, addressee-more-passive, spoken	
Via	conceptual-ie-internally-oriented, experiential, phonic, non-institutional-or-neutralized, constitutive, written, multilogical, on-someones-side, distant, opposing, projecting, addressee-more-passive	
Luke 13:10	No Type	The Crippled Woman Healed
Pre	practical-ie-outwardly-oriented, phonic, asserting, ancillary, spoken, addressee-more-active, on-someones-side, distant, experiential, allying, monological, non-institutional-or-neutralized	
Via	phonic, institutional, spoken, dialogical, on-someones-side, distant, opposing, conceptual-ie-internally-oriented, constitutive, projecting, experiential, addressee-more-passive	
Luke 13:22	Redirection	Few Are Saved
Pre	phonic, distant, on-someones-side, addressee-more-active, interpersonal, asserting, dialogical, spoken, conceptual-ie-internally-oriented, allying, non-institutional-or-neutralized, constitutive	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, constitutive, spoken, on-someones-side, distant, projecting, opposing, dialogical, addressee-more-passive	
Luke 13:31	Solicitation	Some Pharisees Warn Jesus

Pre	experiential, phonic, instructing, constitutive, spoken, dialogical, addressee-more-active, private, distant, allying, practical-ie-outwardly-oriented, equalized	
Via	phonic, constitutive, spoken, distant, opposing, conceptual-ie-internally-oriented, projecting, logical, on-someones-side, monological, addressee-more-passive, unclear	
Luke 14:1	No Type	Christ the Guest of a Pharisee
Pre	conceptual-ie-internally-oriented, phonic, institutional, ancillary, dialogical, on-someones-side, distant, asserting, interpersonal, opposing, addressee-more-passive, spoken	
Via	conceptual-ie-internally-oriented, phonic, written, addressee-more-active, on-someones-side, distant, opposing, constitutive, non-institutional-or-neutralized, monological, projecting, logical	
Luke 14:25	No Type	The Obligations of Christ's Discipleship
Pre	conceptual-ie-internally-oriented, phonic, on-someones-side, distant, asserting, interpersonal, opposing, addressee-more-passive, spoken, non-institutional-or-neutralized, monological, constitutive	
Via	conceptual-ie-internally-oriented, phonic, addressee-more-active, on-someones-side, distant, opposing, constitutive, non-institutional-or-neutralized, monological, logical, instructing, spoken	
Luke 15:1	No Type	Parables and Teaching
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, constitutive, on-someones-side, distant, opposing, dialogical, institutional, addressee-more-active, written	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, constitutive, multilogical, on-someones-side, projecting, institutional, close, addressee-more-active, allying, spoken	
Luke 17:11	No Type	The Ten Lepers
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, dialogical, addressee-more-active, private, distant, allying	
Via	phonic, non-institutional-or-neutralized, instructing, spoken, dialogical, addressee-more-active, private, distant, allying, experiential, conceptual-ie-internally-oriented, constitutive	
Luke 17:20	No Type	Concerning the Kingdom of God and the Coming of Christ
Pre	phonic, allying, addressee-more-active, conceptual-ie-internally-oriented, experiential, projecting, on-someones-side, dialogical, institutional, close, constitutive, written	
Via	conceptual-ie-internally-oriented, phonic, institutional, projecting, constitutive, dialogical, addressee-more-active, on-someones-side, close, allying, logical, spoken	
Luke 18:1	Illustrated Lesson	The Unjust Judge
Pre	conceptual-ie-internally-oriented, experiential, phonic, instructing, constitutive, written, monological, addressee-more-passive, on-someones-side, allying, institutional, close	
Via	conceptual-ie-internally-oriented, experiential, phonic, constitutive, monological, addressee-more-passive, on-someones-side, allying, projecting, institutional, spoken, close	
Luke 18:9	Oration	The Pharisee and the Publican
Pre	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, constitutive, written, monological, addressee-more-passive, on-someones-side, distant, projecting, opposing, experiential	
Via	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, constitutive, written, monological, addressee-more-passive, on-someones-side, distant, projecting, opposing, experiential	
Luke 18:15	No Type	Christ Blesses Little Children

Pre	practical-ie-outwardly-oriented, interpersonal, phonic, institutional, instructing, spoken, monological, on-someones-side, close, opposing, addressee-more-active, constitutive	
Via	phonic, institutional, spoken, monological, on-someones-side, close, opposing, projecting, experiential, conceptual-ie-internally-oriented, constitutive, addressee-more-active	
Luke 18:18	No Type	Denying All for Christ's Sake
Pre	conceptual-ie-internally-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, constitutive, spoken, addressee-more-active, on-someones-side, distant, dialogical, allying	
Via	conceptual-ie-internally-oriented, experiential, phonic, constitutive, spoken, multilogical, addressee-more-active, on-someones-side, allying, projecting, institutional, close	
Luke 18:31	Assignment	The Lord's Third Prediction of His Passion
Pre	practical-ie-outwardly-oriented, phonic, institutional, projecting, constitutive, spoken, monological, private, close, allying, logical, addressee-more-active	
Via	practical-ie-outwardly-oriented, phonic, institutional, projecting, constitutive, spoken, monological, private, close, allying, logical, addressee-more-active	
Luke 18:35	Charge	The Blind Man of Jericho
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, addressee-more-active, distant, allying, disinterested, dialogical	
Via	experiential, phonic, non-institutional-or-neutralized, ancillary, spoken, addressee-more-active, distant, allying, dialogical, on-someones-side, instructing, practical-ie-outwardly-oriented	
Luke 19:1	Charge	Zacchaeus the Publican
Pre	practical-ie-outwardly-oriented, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, addressee-more-active, distant, allying, experiential, on-someones-side, monological	
Via	phonic, non-institutional-or-neutralized, spoken, multilogical, addressee-more-active, distant, allying, asserting, interpersonal, conceptual-ie-internally-oriented, on-someones-side, ancillary	
Luke 19:11	Oration	The Parable of the Talents
Pre	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, projecting, constitutive, written, monological, addressee-more-passive, distant, opposing, logical, on-someones-side	
Via	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, projecting, constitutive, written, monological, addressee-more-passive, distant, opposing, logical, on-someones-side	
Luke 19:29	No Type	Jesus Procures a Donkey
Pre	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, addressee-more-active, close, allying, logical, on-someones-side, monological	
Via	phonic, ancillary, spoken, multilogical, addressee-more-active, conceptual-ie-internally-oriented, distant, asserting, allying, neutral, equalized, interpersonal	
Luke 19:37	Disagreement	Christ's Entry into Jerusalem
Pre	interpersonal, phonic, unclear, asserting, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, conceptual-ie-internally-oriented, allying	
Via	phonic, ancillary, spoken, multilogical, addressee-more-active, projecting, opposing, logical, conceptual-ie-internally-oriented, on-someones-side, institutional, distant	
Luke 19:45	Conflict	Cleansing the Temple
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, asserting, ancillary, spoken, monological, on-someones-side, distant, opposing, addressee-more-passive	

Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, asserting, ancillary, spoken, monological, on-someones-side, distant, opposing, addressee-more-passive	
Luke 20:1	Disputation	The Authority of Jesus
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, instructing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing	
Luke 20:9	No Type	Parable of the Wicked Tenants
Pre	conceptual-ie-internally-oriented, phonic, institutional, constitutive, on-someones-side, distant, opposing, written, addressee-more-passive, monological, projecting, experiential	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, addressee-more-active, on-someones-side, distant, opposing, written, dialogical	
Luke 20:20	No Type	The Pharisees Confounded
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, asserting, allying	
Via	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, instructing, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, allying, logical	
Luke 20:27	No Type	The Sadducees Confounded
Pre	conceptual-ie-internally-oriented, experiential, phonic, projecting, constitutive, addressee-more-active, on-someones-side, distant, spoken, opposing, dialogical, institutional	
Via	conceptual-ie-internally-oriented, experiential, phonic, constitutive, spoken, multilogical, addressee-more-active, on-someones-side, distant, asserting, allying, institutional	
Luke 20:45	No Type	Devouring Widows Houses
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, spoken, monological, on-someones-side, instructing, allying, addressee-more-active, constitutive, close, institutional	
Via	conceptual-ie-internally-oriented, phonic, asserting, spoken, monological, on-someones-side, experiential, allying, institutional, close, ancillary, addressee-more-active	
Luke 21:5	No Type	The Destruction of Jerusalem and the End of the World
Pre	phonic, spoken, conceptual-ie-internally-oriented, interpersonal, addressee-more-active, projecting, close, institutional, dialogical, on-someones-side, allying, constitutive	
Via	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, dialogical, close, allying, instructing, experiential, private, addressee-more-passive	
Luke 22:1	No Type	Judas Agrees to Betray Jesus
Pre	no embedded discourse	
Via	no embedded discourse	
Luke 22:7	Organizing	The Preparation for, and the Celebration of, the Passover
Pre	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, addressee-more-active, private, close, allying, logical, dialogical	
Via	practical-ie-outwardly-oriented, phonic, institutional, spoken, multilogical, addressee-more-active, private, close, allying, projecting, logical, constitutive	
Luke 22:39	Forewarning/Private Discussion	The Walk to Gethsemane and the Agony

Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, monological, private, close, allying, addressee-more-active	
Via	conceptual-ie-internally-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, monological, private, close, allying, addressee-more-active	
Luke 22:47	Conflict	Jesus Arrested
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, asserting, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing	
Via	practical-ie-outwardly-oriented, phonic, institutional, asserting, ancillary, spoken, addressee-more-active, on-someones-side, close, opposing, logical, monological	
Luke 22:54	Questioning	The Denial of Peter
Pre	conceptual-ie-internally-oriented, phonic, asserting, constitutive, spoken, addressee-more-active, disinterested, distant, opposing, multilogical, unclear, logical	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, constitutive, spoken, multilogical, addressee-more-active, disinterested, distant, opposing, unclear	
Luke 22:63	Conflict	The Guards Mistreat Jesus
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, monological, on-someones-side, distant, opposing, addressee-more-active	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, monological, on-someones-side, distant, opposing, addressee-more-active	
Luke 22:66	Disputation	Christ before the Council of the Elders
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, instructing, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing	
Via	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, asserting, logical	
Luke 23:1	Disagreement	The Trial Before Pilate
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing	
Via	conceptual-ie-internally-oriented, phonic, institutional, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing, projecting, logical	
Luke 23:26	No Type	The Crucifixion and Death of Christ
Pre	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, allying, instructing, experiential	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, spoken, multilogical, addressee-more-active, on-someones-side, distant, allying, asserting, institutional, constitutive	
Luke 23:50	No Type	Jesus Buried
Pre	no embedded discourse	
Via	no embedded discourse	
Luke 24:1	No Type	The Resurrection of Christ
Pre	phonic, non-institutional-or-neutralized, asserting, constitutive, spoken, monological, addressee-more-active, private, distant, allying, conceptual-ie-internally-oriented, logical	
Via	phonic, non-institutional-or-neutralized, asserting, constitutive, spoken, monological, addressee-more-active, private, distant, allying, conceptual-ie-internally-oriented, logical	
Luke 24:13	No Type	The Emmaus Disciples and the Last Appearances of Christ

Pre	conceptual-ie-internally-oriented, experiential, phonic, unclear, spoken, dialogical, addressee-more-active, private, distant, opposing, ancillary, projecting	
Via	conceptual-ie-internally-oriented, phonic, ancillary, spoken, addressee-more-active, private, distant, logical, instructing, allying, monological, institutional	
John 1:1	Oration	The Word Became Flesh
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, unclear, asserting, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, allying	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, unclear, asserting, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, allying	
John 1:19	Disputation	The Pharisees Question John the Baptist
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, unclear	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, constitutive, spoken, dialogical, addressee-more-active, on-someones-side, distant, allying, unclear	
John 1:29	Oration	John Meets Jesus
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, asserting, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, allying	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, asserting, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, allying	
John 1:35	No Type	The First Disciples of Jesus
Pre	asserting, phonic, spoken, on-someones-side, allying, distant, practical-ie-outwardly-oriented, experiential, multilogical, institutional, ancillary, addressee-more-active	
Via	asserting, phonic, spoken, on-someones-side, allying, distant, practical-ie-outwardly-oriented, experiential, multilogical, institutional, ancillary, addressee-more-active	
John 1:43	No Type	Jesus Calls Philip and Nathaniel
Pre	phonic, ancillary, spoken, addressee-more-active, on-someones-side, distant, instructing, experiential, allying, monological, practical-ie-outwardly-oriented, non-institutional-or-neutralized	
Via	conceptual-ie-internally-oriented, phonic, institutional, spoken, multilogical, addressee-more-active, on-someones-side, distant, projecting, allying, experiential, constitutive	
John 2:1	Accommodation	The Marriage at Cana
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, addressee-more-active, neutral, distant, opposing, dialogical	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, ancillary, spoken, multilogical, addressee-more-active, neutral, distant, allying, asserting	
John 2:13	Challenge	The Purging of the Temple and Its Results
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, addressee-more-active, on-someones-side, distant, opposing, monological	
Via	phonic, institutional, spoken, addressee-more-active, on-someones-side, distant, opposing, dialogical, projecting, conceptual-ie-internally-oriented, constitutive, interpersonal	
John 3:1	No Type	The Visit of Nicodemus
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, equalized, asserting, constitutive, spoken, dialogical, addressee-more-active, private, distant, allying	



Via	conceptual-ie-internally-oriented, interpersonal, phonic, equalized, asserting, constitutive, spoken, addressee-more-active, private, distant, allying, monological	
John 3:22	Forewarning/Private Discussion	John's Second Testimony of Christ
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, close, allying, private	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, dialogical, addressee-more-active, close, allying, private	
John 4:1	No Type	Christ and the Woman of Samaria
Pre	phonic, non-institutional-or-neutralized, instructing, spoken, dialogical, addressee-more-active, private, distant, opposing, practical-ie-outwardly-oriented, interpersonal, ancillary	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, constitutive, spoken, dialogical, addressee-more-active, private, distant, projecting, allying	
John 4:27	No Type	The Samaritans Believe
Pre	phonic, instructing, constitutive, spoken, close, allying, practical-ie-outwardly-oriented, interpersonal, equalized, monological, disinterested, addressee-more-passive	
Via	conceptual-ie-internally-oriented, phonic, constitutive, spoken, addressee-more-active, close, allying, asserting, interpersonal, on-someones-side, dialogical, equalized	
John 4:43	No Type	The Healing of the Nobleman's Son
Pre	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, constitutive, spoken, addressee-more-active, private, distant, allying, dialogical	
Via	practical-ie-outwardly-oriented, phonic, institutional, constitutive, spoken, multilogical, addressee-more-active, private, distant, allying, projecting, logical	
John 5:1	No Type	The Sick Man of Bethesda
Pre	experiential, phonic, ancillary, spoken, addressee-more-active, distant, allying, asserting, conceptual-ie-internally-oriented, disinterested, dialogical, unclear	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, multilogical, addressee-more-active, distant, opposing, disinterested	
John 5:17	Oration	Jesus Defends Himself Against Jews Persecuting Him
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, unclear, asserting, constitutive, spoken, monological, on-someones-side, distant, opposing, addressee-more-passive	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, unclear, asserting, constitutive, spoken, monological, on-someones-side, distant, opposing, addressee-more-passive	
John 6:1	No Type	The Feeding of the Five Thousand
Pre	practical-ie-outwardly-oriented, logical, phonic, institutional, spoken, multilogical, addressee-more-active, on-someones-side, close, projecting, allying, constitutive	
Via	practical-ie-outwardly-oriented, phonic, institutional, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, close, allying, interpersonal, asserting	
John 6:15	Assignment	Christ Walks on the Sea
Pre	practical-ie-outwardly-oriented, phonic, institutional, ancillary, spoken, monological, addressee-more-passive, private, close, allying, interpersonal, instructing	
Via	practical-ie-outwardly-oriented, phonic, institutional, ancillary, spoken, monological, addressee-more-passive, private, close, allying, interpersonal, instructing	
John 6:22	Disappointing Request	Christ the Bread of Life

Pre	phonic, constitutive, spoken, addressee-more-active, on-someones-side, distant, practical-ie-outwardly-oriented, allying, dialogical, instructing, non-institutional-or-neutralized, experiential	
Via	conceptual-ie-internally-oriented, experiential, phonic, institutional, asserting, constitutive, spoken, multilogical, addressee-more-active, opposing, private, close	
John 7:1	No Type	The Unbelief of Christ's Brothers
Pre	conceptual-ie-internally-oriented, logical, phonic, equalized, instructing, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing	
Via	conceptual-ie-internally-oriented, logical, phonic, equalized, constitutive, spoken, dialogical, addressee-more-active, private, close, opposing, asserting	
John 7:10	Disputation	Jesus Is Sought at the Festival
Pre	phonic, asserting, constitutive, spoken, multilogical, addressee-more-active, neutral, distant, opposing, conceptual-ie-internally-oriented, institutional, interpersonal	
Via	phonic, asserting, constitutive, spoken, multilogical, addressee-more-active, neutral, distant, opposing, conceptual-ie-internally-oriented, institutional, interpersonal	
John 7:14	Disputation	Jesus at the Festival
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, addressee-more-active, on-someones-side, distant, opposing, multilogical	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, constitutive, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing, instructing	
John 7:45	Forewarning/Private Discussion	The Jewish Elites Disbelieve
Pre	interpersonal, phonic, institutional, asserting, constitutive, spoken, multilogical, addressee-more-active, private, close, opposing, practical-ie-outwardly-oriented	
Via	conceptual-ie-internally-oriented, phonic, institutional, asserting, constitutive, spoken, multilogical, addressee-more-active, private, close, opposing, interpersonal	
John 8:1	Public Spectacle/Novelty	The Woman Taken in Adultery
Pre	practical-ie-outwardly-oriented, phonic, institutional, asserting, constitutive, spoken, addressee-more-active, on-someones-side, distant, opposing, interpersonal, dialogical	
Via	phonic, constitutive, spoken, multilogical, addressee-more-active, on-someones-side, distant, instructing, allying, conceptual-ie-internally-oriented, interpersonal, non-institutional-or-neutralized	
John 8:12	Disputation	Jesus the Light of the World
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, constitutive, spoken, addressee-more-active, on-someones-side, distant, opposing, dialogical	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, asserting, spoken, addressee-more-active, on-someones-side, distant, opposing, dialogical, ancillary	
John 9:1	No Type	Healing of the Man That was Born Blind
Pre	practical-ie-outwardly-oriented, experiential, instructing, opposing, on-someones-side, multilogical, institutional, distant, ancillary, addressee-more-active, phonic, spoken	
Via	experiential, phonic, institutional, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing, asserting, conceptual-ie-internally-oriented, constitutive	
John 9:35	Disputation	Jesus the Good Shepherd
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, asserting, constitutive, spoken, addressee-more-active, distant, allying, on-someones-side, dialogical	

Via	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, constitutive, spoken, addressee-more-active, distant, opposing, multilogical, institutional, on-someones-side	
John 10:22	Disputation	Christ's Sermon at the Feast of Dedication
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, instructing, institutional, constitutive	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, asserting, ancillary, spoken, addressee-more-active, on-someones-side, distant, opposing, institutional, dialogical	
John 10:40	No Type	Jesus Returns to the Other Side of the Jordan
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, allying, projecting, equalized	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, allying, projecting, equalized	
John 11:1	No Type	Jesus Hears of Lazarus
Pre	experiential, phonic, constitutive, spoken, multilogical, addressee-more-active, private, close, allying, projecting, conceptual-ie-internally-oriented, non-institutional-or-neutralized	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, constitutive, spoken, addressee-more-active, private, close, opposing, multilogical	
John 11:17	Forewarning/Private Discussion	Martha Confronts Jesus
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, constitutive, spoken, dialogical, addressee-more-active, private, close, projecting, allying	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, asserting, constitutive, spoken, dialogical, addressee-more-active, private, close, allying	
John 11:28	No Type	Jesus at the Tomb of Lazarus
Pre	practical-ie-outwardly-oriented, experiential, phonic, spoken, close, allying, instructing, private, equalized, ancillary, monological, addressee-more-active	
Via	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, ancillary, spoken, addressee-more-active, on-someones-side, close, allying, multilogical	
John 11:47	No Type	The Council concerning Christ's Removal
Pre	conceptual-ie-internally-oriented, phonic, constitutive, spoken, dialogical, addressee-more-active, private, opposing, institutional, close, projecting, experiential	
Via	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, dialogical, addressee-more-active, private, opposing, close, asserting, interpersonal	
John 11:55	No Type	Many Seek Jesus at the Festival
Pre	conceptual-ie-internally-oriented, phonic, asserting, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, allying, logical, unclear	
Via	conceptual-ie-internally-oriented, phonic, asserting, constitutive, spoken, monological, addressee-more-passive, on-someones-side, distant, allying, logical, unclear	
John 12:1	Appraisal	The Anointing of Jesus
Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, projecting, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing	
Via	conceptual-ie-internally-oriented, experiential, phonic, institutional, projecting, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, close, opposing	
John 12:12	No Type	Christ's Entry into Jerusalem

Pre	conceptual-ie-internally-oriented, interpersonal, phonic, non-institutional-or-neutralized, asserting, ancillary, spoken, addressee-more-passive, on-someones-side, distant, allying, monological	
Via	conceptual-ie-internally-oriented, phonic, asserting, ancillary, spoken, on-someones-side, opposing, experiential, institutional, addressee-more-passive, dialogical, close	
John 12:20	Solicitation	Some Greeks Seek Jesus but Many Disbelieve
Pre	experiential, phonic, constitutive, spoken, addressee-more-active, distant, instructing, allying, practical-ie-outwardly-oriented, equalized, private, multilogical	
Via	conceptual-ie-internally-oriented, phonic, projecting, constitutive, spoken, on-someones-side, distant, opposing, monological, non-institutional-or-neutralized, addressee-more-passive, interpersonal	
John 13:1	No Type	Jesus Washes the Disciples' Feet
Pre	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, private, close, opposing, interpersonal	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, spoken, private, close, opposing, dialogical, addressee-more-passive, constitutive	
John 13:21	No Type	Jesus Reveals His Betrayer
Pre	phonic, institutional, projecting, spoken, addressee-more-active, private, close, allying, conceptual-ie-internally-oriented, constitutive, multilogical, interpersonal	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, ancillary, spoken, multilogical, addressee-more-active, private, close, allying, instructing	
John 13:31	Forewarning/Private Discussion	Jesus Teaches at the Last Supper
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, constitutive, addressee-more-active, private, close, allying, multilogical, instructing, spoken	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, institutional, projecting, constitutive, spoken, multilogical, addressee-more-active, private, close, allying	
John 17:1	No Type	Christ's Great Sacerdotal Prayer
Pre	conceptual-ie-internally-oriented, experiential, phonic, non-institutional-or-neutralized, instructing, constitutive, written, monological, addressee-more-passive, close, allying, on-someones-side	
Via	conceptual-ie-internally-oriented, phonic, non-institutional-or-neutralized, instructing, constitutive, written, monological, addressee-more-passive, close, allying, interpersonal, on-someones-side	
John 18:1	Conflict	The Arrest of Jesus
Pre	practical-ie-outwardly-oriented, logical, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, distant, allying	
Via	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, dialogical, addressee-more-active, on-someones-side, distant, opposing, experiential	
John 18:15	Questioning	Peter's First Denial
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, equalized, asserting, constitutive, spoken, dialogical, addressee-more-active, disinterested, distant, opposing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, equalized, asserting, constitutive, spoken, dialogical, addressee-more-active, disinterested, distant, opposing	
John 18:19	Disagreement	The High Priest Questions Jesus

Pre	conceptual-ie-internally-oriented, phonic, institutional, asserting, ancillary, spoken, addressee-more-active, on-someones-side, distant, opposing, multilogical, logical	
Via	conceptual-ie-internally-oriented, phonic, institutional, asserting, ancillary, spoken, addressee-more-active, on-someones-side, distant, opposing, multilogical, logical	
John 18:25	Disputation	Peter's Second and Third Denials
Pre	conceptual-ie-internally-oriented, interpersonal, phonic, equalized, asserting, constitutive, spoken, multilogical, addressee-more-active, neutral, distant, opposing	
Via	conceptual-ie-internally-oriented, interpersonal, phonic, equalized, asserting, constitutive, spoken, multilogical, addressee-more-active, neutral, distant, opposing	
John 18:28	Judicial Examination	The Trial Before Pilate
Pre	conceptual-ie-internally-oriented, phonic, institutional, instructing, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing, logical, constitutive	
Via	phonic, institutional, instructing, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, distant, opposing, experiential, practical-ie-outwardly-oriented	
John 19:19	No Type	The Jews Protest Pilate's Sign
Pre	interpersonal, institutional, written, on-someones-side, distant, graphic, addressee-more-passive, ancillary, monological, allying, conceptual-ie-internally-oriented, asserting	
Via	practical-ie-outwardly-oriented, interpersonal, phonic, institutional, instructing, multilogical, addressee-more-active, on-someones-side, distant, opposing, spoken, constitutive	
John 19:23	Assignment	The Soldiers Divide Jesus' Clothes
Pre	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, addressee-more-passive, on-someones-side, close, allying, logical, monological	
Via	practical-ie-outwardly-oriented, phonic, institutional, instructing, ancillary, spoken, addressee-more-passive, on-someones-side, close, allying, logical, monological	
John 19:25	No Type	Jesus Entrusts His Mother and Dies
Pre	institutional, instructing, on-someones-side, phonic, allying, close, addressee-more-passive, spoken, constitutive, monological, interpersonal, conceptual-ie-internally-oriented	
Via	conceptual-ie-internally-oriented, phonic, institutional, constitutive, spoken, monological, on-someones-side, close, allying, asserting, logical, addressee-more-passive	
John 19:31	No Type	The Burial of Jesus
Pre	no embedded discourse	
Via	no embedded discourse	
John 20:1	Organizing	Easter Morning
Pre	practical-ie-outwardly-oriented, experiential, phonic, non-institutional-or-neutralized, asserting, spoken, addressee-more-active, private, allying, monological, close, ancillary	
Via	practical-ie-outwardly-oriented, experiential, phonic, ancillary, spoken, multilogical, private, distant, allying, institutional, instructing, addressee-more-active	
John 20:19	No Type	The Appearance to the Hidden Disciples
Pre	conceptual-ie-internally-oriented, experiential, phonic, institutional, instructing, constitutive, spoken, monological, private, close, allying, addressee-more-active	
Via	conceptual-ie-internally-oriented, experiential, phonic, institutional, instructing, constitutive, spoken, monological, private, close, allying, addressee-more-active	
John 20:24	No Type	The Appearance to Thomas

Pre	phonic, spoken, addressee-more-active, on-someones-side, close, opposing, projecting, experiential, conceptual-ie-internally-oriented, dialogical, equalized, constitutive	
Via	interpersonal, phonic, institutional, ancillary, spoken, multilogical, addressee-more-active, on-someones-side, close, asserting, allying, conceptual-ie-internally-oriented	
John 21:1	Organizing	The Appearance of Christ at the Sea of Tiberias
Pre	practical-ie-outwardly-oriented, experiential, phonic, ancillary, spoken, addressee-more-active, close, allying, asserting, private, dialogical, equalized	
Via	practical-ie-outwardly-oriented, experiential, phonic, institutional, instructing, ancillary, spoken, multilogical, close, allying, private, addressee-more-active	
John 21:15	Forewarning/Private Discussion	The Test of Peter's Love

## APPENDIX 2: EXAMPLE DATA

Of the 316 situations identified in the gospels, 282 have second-order text for comparative analysis. For each of these 282 situations, I have annotated their situational context using the parameters outlined in Chapter 4 (for complete documentation of the annotated features, see Appendix 1: Pericope and Situation Data, below). Furthermore, I have extracted the grammatical probabilities for each situation's second-order text. Since a complete table of probabilities for all of these situations cannot realistically be formatted for the printed page, this appendix documents example data for five situations drawn from a single chapter in a gospel, Matthew 9, including "The Healing of the Palsied Man" (9:1–8), "The Call of Matthew and His Feast" (9:9–17), "The Daughter of Jairus" (9:18–26), "Further Miracles of That Day" (9:27–34), and "Continuation of Christ's Teaching and Healing Ministry" (9:35–38). For each example, the Greek text is broken down into first-, second-, and third-order discourse, the grammatical probabilities of the second-order discourse are listed, and the pre- and via-text situational features are listed with some explanatory notes. These explanatory notes sometimes include possible alternative analyses for a given parameter. The list of grammatical features reflects traditional morphological categories, including parts of speech. For reference, each feature is juxtaposed with the average probability that feature has across all of the situations's second orders of text in the entire dataset. Each probability refers to the ratio

of that feature's occurrence relative to the other features in that system, not relative to the other morphological features (etc.) that would otherwise be paradigmatically related to it.

These example data, particularly the breakdown of the Greek text into multiple orders of discourse, are important for exemplifying where the grammatical data comes from for comparison. The first-order text in each case is part of what comprises the “framework” for the Gospel of Matthew, since it comprises the words of the narrator, and thus it realizes and construes the situation of the narrator. By contrast, the second-order text realizes and construes the situation *within* the narrative framework. Each situation type I identify is assigned grammatical probabilities and I compare these probabilities with the grammatical probabilities of the framework texts, in order to observe which situation type(s) the framework texts are most similar to in terms of their grammar.

### **Matt 9:1–8: “The Healing of the Palsied Man”**

This situation exemplifies the “controversial action” situation type (see above, p. 289).

Table 15: Orders of discourse in “The Healing of the Palsied Man”

Verse	First Order	Second Order	Third Order
9:1	Καὶ ἐμβὰς εἰς πλοῖον διεπέρασεν,		
	καὶ ἦλθεν εἰς τὴν ἰδίαν πόλιν.		
9:2	Καὶ ἰδοὺ προσέφερον αὐτῷ παραλυτικὸν ἐπὶ κλίνης βεβλημένον.		
	καὶ ἰδὼν ὁ Ἰησοῦς τὴν πίστιν αὐτῶν εἶπεν τῷ παραλυτικῷ		
		Θάρσει, τέκνον,	
		ἀφίενταί σου αἱ ἁμαρτίαι.	
9:3	καὶ ἰδοὺ τινες τῶν γραμματέων εἶπαν ἐν ἑαυτοῖς		



		Οὗτος βλασφημεῖ.	
9:4	καὶ εἰδὼς ὁ Ἰησοῦς τὰς ἐνθυμήσεις αὐτῶν εἶπεν		
		Ἵνα τί ἐνθυμεῖσθε πονηρὰ ἐν ταῖς καρδίαις ὑμῶν;	
9:5		τί γάρ ἐστιν εὐκοπώτερον,	
		εἰπεῖν	
			Ἀφίενταί σου αἱ ἁμαρτίαι,
		ἢ εἰπεῖν	
			Ἐγείρε καὶ περιπάτει;
9:6		ἵνα δὲ εἰδῇτε ὅτι ἐξουσίαν ἔχει ὁ Υἱὸς τοῦ ἀνθρώπου ἐπὶ τῆς γῆς ἀφιέναι ἁμαρτίας —	
	τότε λέγει τῷ παραλυτικῷ		
		Ἐγείρε	
		ἄρόν σου τὴν κλίνην	
		καὶ ὕπαγε εἰς τὸν οἶκόν σου.	
9:7	καὶ ἐγερθεὶς ἀπῆλθεν εἰς τὸν οἶκον αὐτοῦ.		
9:8	ιδόντες δὲ οἱ ὄχλοι ἐφοβήθησαν καὶ ἐδόξασαν τὸν Θεὸν τὸν δόντα ἐξουσίαν τοιαύτην τοῖς ἀνθρώποις.		

Table 16: Situational parameters for “The Healing of the Palsied Man”

	Pre-text Features	Via-text Features	Notes
Abstractness	conceptual/ internally oriented	practical/ externally oriented	The discussion shifts from forgiveness to picking up a bed and walking with it. The situation could alternatively be described as practical at the outset as well, except that once a participant begins speaking the activity becomes conceptual. <sup>1</sup>
Activity Focus	interpersonal	experiential	Jesus informs the man he is forgiven, and in the end instructs him to carry his bed home. Alternatively, the activity could be described as interpersonally focused all the way through, since Jesus instructs the man about his bed in order to demonstrate something about his interpersonal authority, but see the following note about goals.
Goals	asserting	instructing	Jesus wants the man to know something and then to do something. Alternatively, relative to the onlookers, it could be said that Jesus wants the crowd to know something about his authority, but he uses instructions and not assertions to accomplish this goal.
Control	non-institutional or neutralized	institutional	Jesus is a non-institutional authority in his relationship with the paralytic and his companions, but the scribes represent institutional Jewish authority and change the control dynamics when they engage.
Plurality	monological	dialogical	Initially only Jesus speaks, and the paralytic does not answer. Subsequently, the scribes speak as well. Alternatively, one might understand the scribes as speaking within instead of among themselves, in which case one could arguably describe this situation as only monological.
Value-Orientation Disposition	allying	opposing	There is relative alliance between the paralytic and his companions and Jesus. There is relative opposition between the scribes and Jesus.
Social Distance	distant	distant	All participants are socially distant.
Publicity	neutral	on someone's side	The onlookers (e.g., the scribes) are relatively neutral when the paralytic is brought, but they are biased in opposition in the end, whereas the crowd is biased in favour of Jesus. Depending on whether one includes the scribes as onlookers at the outset, the initial crowd could plausibly be understood as biased in favour of Jesus at the outset.

<sup>1</sup> As in most cases of possible alternative analysis, a better alignment of situational parameters to specific wordings would be ideal for resolving any apparent inconsistencies or differences of opinion as to what constitutes the initial situational configuration relative to the closing situational configuration. Additionally, tagging specific interpersonal factors to specific participants would furthermore increase the precision of this analysis.

Language Role	ancillary	ancillary	Language supports the activity, not all the way through, but at the opening and the closing of the situation. The activity shifts from ancillary (carrying a man to receive healing), to constitutive (when they are discussing forgiveness and authority), and back to ancillary (when Jesus instructs the man to carry his bed).
Process Sharing	addressee more passive	addressee more active	When Jesus forgives the paralytic, no response is construed. When the scribes criticize Jesus, he responds. Likewise, the formerly paralytic man responds by obeying Jesus. Thus, the process sharing of the activity shifts relatively from more-passive to more-active.
Channel	phonic	phonic	All linguistic activity is realized phonically.
Medium	spoken	spoken	The style is conversational.

Table 17: Second-order grammatical probabilities for “The Healing of the Palsied Man”

Feature	Probability in Second-Order Discourse	Feature Average
Indicative Mood	0.53	0.56
Participle Mood	0.37	0.08
Infinitive Mood	0.00	0.06
Subjunctive Mood	0.00	0.08
Imperative Mood	0.11	0.17
Optative Mood	0.00	0.00
Singular Number	0.70	0.74
Plural Number	0.30	0.25
Third Person	0.83	0.39
Second Person	0.17	0.37
First Person	0.00	0.19
Aorist Tenseform	0.75	0.33
Present Tenseform	0.05	0.46
Imperfect Tenseform	0.05	0.01
Future Tenseform	0.00	0.07
Perfect Tenseform	0.15	0.07
Pluperfect Tenseform	0.00	0.00
Active Voice	0.74	0.72
Passive Voice	0.16	0.11
Middle Voice	0.11	0.09
Middlepassive Voice	0.00	0.03
Feminine Gender	0.23	0.17
Masculine Gender	0.75	0.55

Neuter Gender	0.02	0.21
Nominative Case	0.27	0.30
Genitive Case	0.14	0.18
Accusative Case	0.41	0.31
Dative Case	0.18	0.13
Vocative Case	0.00	0.05
Noun	0.18	0.18
Verb	0.27	0.27
Determiner	0.18	0.11
Conjunction	0.13	0.08
Pronoun	0.10	0.18
Preposition	0.07	0.05
Adjective	0.06	0.05
Adverb	0.01	0.06
Particle	0.00	0.02
Number	0.00	0.00
Interjection	0.00	0.00

### **Matt 9:9–17: “The Call of Matthew and His Feast”**

This situation exemplifies the “charge” situation type (see above, p. 268).

Table 18: Orders of discourse in “The Call of Matthew and His Feast”

Verse	First Order	Second Order	Third Order
9:9	Καὶ παρ᾽αὐτῶν ὁ Ἰησοῦς ἐκεῖθεν εἶδεν ἄνθρωπον καθήμενον ἐπὶ τὸ τελώνιον,		
	Μαθθαῖον λεγόμενον,		
	καὶ λέγει αὐτῷ		
		Ἀκολούθει μοι.	
	καὶ ἀναστὰς ἠκολούθησεν αὐτῷ.		
9:10	Καὶ ἐγένετο αὐτοῦ ἀνακειμένου ἐν τῇ οἰκίᾳ,		
	καὶ ἰδοὺ πολλοὶ τελῶναι καὶ ἁμαρτωλοὶ ἐλθόντες συνανέκειντο τῷ Ἰησοῦ καὶ τοῖς μαθηταῖς αὐτοῦ.		

9:11	καὶ ἰδόντες οἱ Φαρισαῖοι ἔλεγον τοῖς μαθηταῖς αὐτοῦ		
		Διὰ τί μετὰ τῶν τελωνῶν καὶ ἁμαρτωλῶν ἐσθίει ὁ διδάσκαλος ὑμῶν;	
9:12	ὁ δὲ ἀκούσας εἶπεν		
		Οὐ χρεῖαν ἔχουσιν οἱ ἰσχύοντες ἱατροῦ	
		ἀλλ' οἱ κακῶς ἔχοντες.	
9:13		πορευθέντες δὲ μάθετε	
		τί ἐστίν	
			Ἔλεος θέλω καὶ οὐ θυσίαν·
		οὐ γὰρ ἤλθον καλέσαι δικαίους	
		ἀλλὰ ἁμαρτωλοὺς.	
9:14	Τότε προσέρχονται αὐτῷ οἱ μαθηταὶ Ἰωάννου λέγοντες		
		Διὰ τί ἡμεῖς καὶ οἱ Φαρισαῖοι νηστεύομεν,	
		οἱ δὲ μαθηταί σου οὐ νηστεύουσιν;	
9:15	καὶ εἶπεν αὐτοῖς ὁ Ἰησοῦς		
		Μὴ δύνανται οἱ υἱοὶ τοῦ νυμφῶνος πενθεῖν ἐφ' ὅσον μετ' αὐτῶν ἐστίν ὁ νυμφίος;	
		ἐλεύσονται δὲ ἡμέραι ὅταν ἀπαρθῇ ἀπ' αὐτῶν ὁ νυμφίος,	
		καὶ τότε νηστεύσουσιν.	
9:16		οὐδεὶς δὲ ἐπιβάλλει ἐπίβλημα ῥάκους ἀγνάφου ἐπὶ ἱματίῳ παλαιῷ·	
		αἶρει γὰρ τὸ πλήρωμα αὐτοῦ ἀπὸ τοῦ ἱματίου,	
		καὶ χειρόν σχίσμα γίνεται.	
9:17		οὐδὲ βάλλουσιν οἶνον νέον εἰς ἀσκοὺς παλαιούς·	
		εἰ δὲ μήγε,	
		ρήγνυνται οἱ ἀσκοί,	
		καὶ ὁ οἶνος ἐκχεῖται καὶ αἱ οἱ ἀσκοὶ ἀπόλλυνται·	
		ἀλλὰ βάλλουσιν οἶνον νέον εἰς ἀσκοὺς καινοὺς,	

		καὶ ἀμφοτέροι συντηροῦνται.	
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Table 19: Situational parameters for “The Call of Matthew and His Feast”

	Pre-text Features	Via-text Features	Notes
Abstractness	practical/ externally oriented	conceptual/ internally oriented	Jesus tells Matthew to follow him. Later, several conversations take place during a meal.
Activity Focus	experiential	interpersonal	The focus of linguistic and non-linguistic activity is initially on Matthew’s walking with Jesus. Later, the activity is focused on answering several “why” questions.
Goals	instructing	asserting	Jesus instructs Matthew. Later, he asserts the reasons his disciples are not fasting.
Control	non-institutional or neutralized	institutional	Jesus approaches Matthew as an authority, but not yet an institutional authority (arguably, Jesus becomes an institutional authority for Matthew through this initial engagement). Later, he interacts with the Pharisees (arguably an institutional authority, and treated so throughout my analysis). When Jesus speaks to the disciples of John, though he is not their teacher, yet he speaks as the teacher of disciples (treated as an institutional role throughout my analysis) regarding that role.
Plurality	monological	multilogical	Only Jesus speaks to Matthew. Later, multiple parties speak.
Value-Orientation Disposition	allying	opposing	Jesus and Matthew are in evident alignment. The Pharisees and John’s disciples are evidently at odds with Jesus (though for different reasons).
Social Distance	distant	distant	Jesus and Matthew are not close initially (though it seems they may have known of each other). The
Publicity	private	on someone’s side	Jesus and Matthew apparently speak alone at the booth (alternatively, one might argue that Jesus plausibly had his disciples with him, since they show up later at the feast, but their initial presence is not mentioned). Later, a large group of people are eating in the same room and overhearing the conversation with evident partiality.
Language Role	ancillary	ancillary	Initially, Jesus’ instruction serves to motivate Matthew to walk with Jesus. Subsequently, participants converse because they are already engaged in eating a meal (they do not begin eating because they are having a conversation, in which case the role of language would have plausibly been described as constitutive).
Process Sharing	addressee more active	addressee more active	Matthew responds by obeying Jesus. The conversations at the meal involve more-active sharing in the unfolding process.
Channel	phonic	phonic	All linguistic activity is realized phonically.

Medium	spoken	spoken	The style is conversational.
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Table 20: Second-order grammatical probabilities for “The Call of Matthew and His Feast”

Feature	Probability in Second-Order Discourse	Feature Average
Indicative Mood	0.47	0.56
Participle Mood	0.47	0.08
Infinitive Mood	0.00	0.06
Subjunctive Mood	0.00	0.08
Imperative Mood	0.05	0.17
Optative Mood	0.00	0.00
Singular Number	0.65	0.74
Plural Number	0.35	0.25
Third Person	0.90	0.39
Second Person	0.10	0.37
First Person	0.00	0.19
Aorist Tenseform	0.48	0.33
Present Tenseform	0.33	0.46
Imperfect Tenseform	0.10	0.01
Future Tenseform	0.00	0.07
Perfect Tenseform	0.10	0.07
Pluperfect Tenseform	0.00	0.00
Active Voice	0.44	0.72
Passive Voice	0.19	0.11
Middle Voice	0.22	0.09
Middlepassive Voice	0.15	0.03
Feminine Gender	0.05	0.17
Masculine Gender	0.90	0.55
Neuter Gender	0.05	0.21
Nominative Case	0.44	0.30
Genitive Case	0.12	0.18
Accusative Case	0.15	0.31
Dative Case	0.29	0.13
Vocative Case	0.00	0.05
Noun	0.20	0.18
Verb	0.29	0.27
Determiner	0.15	0.11
Conjunction	0.15	0.08
Pronoun	0.11	0.18

Preposition	0.03	0.05
Adjective	0.03	0.05
Adverb	0.03	0.06
Particle	0.00	0.02
Number	0.00	0.00
Interjection	0.00	0.00

### Matt 9:18–26: “The Daughter of Jairus”

This situation is not an exemplar of one of the situation types identified above.

Table 21: Orders of discourse in “The Daughter of Jairus”

Verse	First Order	Second Order	Third Order
9:18	Ταῦτα αὐτοῦ λαλοῦντος αὐτοῖς ἰδοὺ ἄρχων εἷς προσελθὼν προσεκύνει αὐτῷ λέγων ὅτι		
		Ἡ θυγάτηρ μου ἄρτι ἐτελεύτησεν· ἀλλὰ ἐλθὼν ἐπίθες τὴν χεῖρά σου ἐπ’ αὐτήν,	
	καὶ ζήσεται.		
9:19	καὶ ἐγερθεὶς ὁ Ἰησοῦς ἠκολούθει αὐτῷ		
	καὶ οἱ μαθηταὶ αὐτοῦ.		
9:20	Καὶ ἰδοὺ γυνὴ αἰμορροοῦσα δώδεκα ἔτη προσελθοῦσα ὀπισθεν ἥψατο τοῦ κρασπέδου τοῦ ἱματίου αὐτοῦ·		
9:21	ἔλεγεν γὰρ ἐν ἑαυτῇ		
		Ἐὰν μόνον ἄψωμαι τοῦ ἱματίου αὐτοῦ	
		σωθήσομαι.	
9:22	ὁ δὲ Ἰησοῦς στραφεὶς καὶ ἰδὼν αὐτήν εἶπεν		
		Θάρσει, θύγατερ·	
		ἡ πίστις σου σέσωκέν σε.	
	καὶ ἐσώθη ἡ γυνὴ ἀπὸ τῆς ὥρας ἐκείνης.		



9:23	καὶ ἔλθων ὁ Ἰησοῦς εἰς τὴν οἰκίαν τοῦ ἄρχοντος καὶ ἰδὼν τοὺς αὐλητὰς καὶ τὸν ὄχλον θορυβούμενον ἔλεγεν·		
9:24		Ἀναχωρεῖτε·	
		οὐ γὰρ ἀπέθανεν τὸ κοράσιον	
		ἀλλὰ καθεύδει.	
	καὶ κατεγέλων αὐτοῦ.		
9:25	ὅτε δὲ ἐξεβλήθη ὁ ὄχλος,		
	εἰσελθὼν ἐκράτησεν τῆς χειρὸς αὐτῆς,		
	καὶ ἠγέρθη τὸ κοράσιον.		
9:26	καὶ ἐξῆλθεν ἡ φήμη αὕτη εἰς ὅλην τὴν γῆν ἐκεῖνην.		

Table 22: Situational parameters for “The Daughter of Jairus”

	Pre-text Features	Via-text Features	Notes
Abstractness	practical/ externally oriented	practical/ externally oriented	The activity is oriented toward the practical activity of healing throughout the situation.
Activity Focus	experiential	experiential	The focus is on the healing activity at the beginning and end of the situation.
Goals	instructing	instructing	Jairus instructs Jesus to come place his hand on his daughter. Later, Jesus instructs the onlookers to leave.
Control	equalized	non- institutional or neutralized	Jairus and Jesus appear to interact as relative equals. Jairus is a ruler, but he also worships (προσεκύνει) Jesus. Later, Jesus exerts his non-institutional authority to make the onlookers leave.
Plurality	monological	multilogical	Initially only Jairus speaks. Later, multiple participants speak, including the woman with the flow of blood as well as Jesus.
Value-Orientation Disposition	allying	allying	
Social Distance	distant	distant	
Publicity	on someone's side	neutral	The onlooking crowd and disciples are biased in Jesus' favour. The people at the home of Jairus laugh at him, neither specifically opposed to him nor in favour of him, though they apparently find him ridiculous when he says the girl is asleep.
Language Role	ancillary	ancillary	

Process Sharing	addressee more active	addressee more active	
Channel	phonic	phonic	
Medium	spoken	spoken	

Table 23: Second-order grammatical probabilities for “The Daughter of Jairus”

Feature	Probability in Second-Order Discourse	Feature Average
Indicative Mood	0.47	0.56
Participle Mood	0.43	0.08
Infinitive Mood	0.00	0.06
Subjunctive Mood	0.00	0.08
Imperative Mood	0.10	0.17
Optative Mood	0.00	0.00
Singular Number	0.91	0.74
Plural Number	0.09	0.25
Third Person	0.82	0.39
Second Person	0.18	0.37
First Person	0.00	0.19
Aorist Tenseform	0.57	0.33
Present Tenseform	0.11	0.46
Imperfect Tenseform	0.14	0.01
Future Tenseform	0.03	0.07
Perfect Tenseform	0.14	0.07
Pluperfect Tenseform	0.00	0.00
Active Voice	0.67	0.72
Passive Voice	0.20	0.11
Middle Voice	0.13	0.09
Middlepassive Voice	0.00	0.03
Feminine Gender	0.38	0.17
Masculine Gender	0.51	0.55
Neuter Gender	0.11	0.21
Nominative Case	0.45	0.30
Genitive Case	0.26	0.18
Accusative Case	0.23	0.31
Dative Case	0.05	0.13
Vocative Case	0.00	0.05
Noun	0.19	0.18
Verb	0.26	0.27
Determiner	0.16	0.11

Conjunction	0.16	0.08
Pronoun	0.15	0.18
Preposition	0.04	0.05
Adjective	0.02	0.05
Adverb	0.02	0.06
Particle	0.00	0.02
Number	0.01	0.00
Interjection	0.00	0.00

### Matt 9:27–34: “Further Miracles of That Day”

This situation, like “The Call of Matthew and His Feast,” exemplifies the “charge” situation type (see above, p. 268).

Table 24: Orders of discourse in “Further Miracles of That Day”

Verse	First Order	Second Order	Third Order
9:27	Καὶ παρὰγοντι ἐκεῖθεν τῷ Ἰησοῦ ἠκολούθησαν δύο τυφλοὶ κρᾶζοντες καὶ λέγοντες		
		Ἐλέησον ἡμᾶς, υἱὸς Δαυεὶδ.	
9:28	ἐλθόντι δὲ εἰς τὴν οἰκίαν προσῆλθον αὐτῷ οἱ τυφλοί,		
	καὶ λέγει αὐτοῖς ὁ Ἰησοῦς		
		Πιστεύετε ὅτι δύναμαι τοῦτο ποιῆσαι;	
	λέγουσιν αὐτῷ		
		Ναί, Κύριε.	
9:29	τότε ἤψατο τῶν ὀφθαλμῶν αὐτῶν λέγων		
		Κατὰ τὴν πίστιν ὑμῶν γενηθήτω ὑμῖν.	
9:30	καὶ ἠνεώχθησαν αὐτῶν οἱ ὀφθαλμοί.		
	καὶ ἐνεβριμήθη αὐτοῖς ὁ Ἰησοῦς λέγων		
		Ὅρατε,	
		μηδεὶς γινωσκέτω.	

9:31	οἱ δὲ ἐξεληθόντες διεφήμισαν αὐτὸν ἐν ὅλῃ τῇ γῇ ἐκεῖνῃ.		
9:32 <sup>2</sup>	Αὐτῶν δὲ ἐξερχομένων,		
	ἰδοὺ προσήνεγκαν αὐτῷ κωφὸν δαιμονιζόμενον.		
9:33	καὶ ἐκβληθέντος τοῦ δαιμονίου ἐλάλησεν ὁ κωφός.		
	καὶ ἐθαύμασαν οἱ ὄχλοι λέγοντες		
		Οὐδέποτε ἐφάνη οὕτως ἐν τῷ Ἰσραήλ.	
9:34	οἱ δὲ Φαρισαῖοι ἔλεγον		
		Ἐν τῷ ἄρχοντι τῶν δαιμονίων ἐκβάλλει τὰ δαιμόνια.	

Table 25: Situational parameters for “Further Miracles of That Day”

	Pre-text Features	Via-text Features	Notes
Abstractness	practical/ externally oriented	conceptual/ internally oriented	The activity shifts from the blind men seeking to have their sight restored to Jesus asking if they believe he is capable of doing so, and later both the crowd and the Pharisees assert their opinions on what has happened.
Activity Focus	interpersonal	interpersonal	The blind men attempt to motivate Jesus by asking that he show them mercy, appealing to his Davidic heritage. The Pharisees close the situation by remarking that the source of Jesus’ authority or power is demonic.
Goals	instructing	asserting	The blind men try to get Jesus to do something for them. Later, the Pharisees try to make the crowd understand or know something about Jesus.
Control	non-institutional or neutralized	institutional	Jesus is an authority figure (and the blind men even imply that he is a royal figure, though Jesus does not adopt this role in any typical fashion). Later, the Pharisees seek to manage the situation by leveraging their spiritual authority with the people.
Plurality	monological	multilogical	Initially the blind men simply cry out while Jesus is walking. Only later does he respond (and thus the situation becomes dialogical), and finally two different groups speak as well.

<sup>2</sup> This situation could be analyzed in a more granular fashion, and a situation boundary could be identified at this point in the passage, since the blind men have left and a mute person is next brought to Jesus. However, I have treated this as a single, broader situation where Jesus performs multiple healings or miracles, evidently trying to keep his work a secret, and then the contrasting responses to this work demonstrate two different value-orientations toward Jesus.

Value-Orientation Disposition	allying	opposing	While the blind men are evidently in alliance with Jesus' value position, at least until they disobey him and spread the word abroad, the Pharisees are in clear opposition.
Social Distance	distant	distant	
Publicity	private	on someone's side	The blind men cry out to Jesus. Again, one might alternatively consider this to be a public appeal, since it takes place on the road, but the story does not explicitly construe any hearers or onlookers apart from Jesus.
Language Role	ancillary	constitutive	Language assists the blind men in making the healing happen. Language constitutes the activity of evaluating Jesus' healings.
Process Sharing	addressee more active	addressee more active	
Channel	phonic	phonic	
Medium	spoken	spoken	

Table 26: Second-order grammatical probabilities for "Further Miracles of That Day"

Feature	Probability in Second-Order Discourse	Feature Average
Indicative Mood	0.50	0.56
Participle Mood	0.46	0.08
Infinitive Mood	0.00	0.06
Subjunctive Mood	0.00	0.08
Imperative Mood	0.04	0.17
Optative Mood	0.00	0.00
Singular Number	0.52	0.74
Plural Number	0.48	0.25
Third Person	0.92	0.39
Second Person	0.08	0.37
First Person	0.00	0.19
Aorist Tenseform	0.52	0.33
Present Tenseform	0.40	0.46
Imperfect Tenseform	0.04	0.01
Future Tenseform	0.00	0.07
Perfect Tenseform	0.04	0.07
Pluperfect Tenseform	0.00	0.00
Active Voice	0.61	0.72
Passive Voice	0.18	0.11
Middle Voice	0.14	0.09
Middlepassive Voice	0.07	0.03

Feminine Gender	0.12	0.17
Masculine Gender	0.82	0.55
Neuter Gender	0.06	0.21
Nominative Case	0.45	0.30
Genitive Case	0.18	0.18
Accusative Case	0.10	0.31
Dative Case	0.27	0.13
Vocative Case	0.00	0.05
Noun	0.13	0.18
Verb	0.31	0.27
Determiner	0.17	0.11
Conjunction	0.14	0.08
Pronoun	0.13	0.18
Preposition	0.03	0.05
Adjective	0.06	0.05
Adverb	0.03	0.06
Particle	0.00	0.02
Number	0.01	0.00
Interjection	0.00	0.00

### **Matt 9:35–38: “Continuation of Christ’s Teaching and Healing Ministry”**

This situation exemplifies the “assignment” situation type (see above, p. 266).

Assignments differ from charges insofar as an assignment is given from a superior to subordinates, generally between close participants, whereas charges occur between relative strangers.

Table 27: Orders of discourse in “Continuation of Christ’s Teaching and Healing Ministry”

Verse	First Order	Second Order	Third Order
9:35	Καὶ περιῆγεν ὁ Ἰησοῦς τὰς πόλεις πάσας καὶ τὰς κώμας, διδάσκων ἐν ταῖς συναγωγαῖς αὐτῶν καὶ κηρύσσων τὸ εὐαγγέλιον τῆς βασιλείας καὶ θεραπεύων πᾶσαν νόσον καὶ πᾶσαν μαλακίαν.		
9:36	Ἴδὼν δὲ τοὺς ὄχλους ἐσπλαγχνίσθη περὶ αὐτῶν,		
	ὅτι ἦσαν ἐσकुλμένοι καὶ ἐρριμμένοι		
	ὥσπερ πρόβατα μὴ ἔχοντα ποιμένα.		
9:37	τότε λέγει τοῖς μαθηταῖς αὐτοῦ		
		Ὁ μὲν θερισμὸς πολὺς,	
		οἱ δὲ ἐργάται ὀλίγοι·	
9:38		δεήθητε οὖν τοῦ Κυρίου τοῦ θερισμοῦ	
		ὅπως ἐκβάλῃ ἐργάτας εἰς τὸν θερισμὸν αὐτοῦ.	

Table 28: Situational parameters for “Continuation of Christ’s Teaching and Healing Ministry”

	Pre-text Features	Via-text Features	Notes
Abstractness	practical/ externally oriented	practical/ externally oriented	The situation opens with Jesus’ performing healings for the people, and ends with his instructing the disciples to pray. Alternatively, one might argue that the situation closes with a conceptual activity of teaching about the importance of praying for harvesters, and yet Jesus chooses to instruct his disciples to pray rather than simply perceive or know something about such prayer.
Activity Focus	logical <sup>3</sup>	logical	The linguistic activity is focused, in some sense, on alleviating a logistical bottleneck. Essentially, prayer for more harvesters will enable better shepherding of the lost sheep Jesus feels compassion for.

<sup>3</sup> It is worth pointing out that “logical” here relates to the linearizing function of language, which is

Goals	instructing	instructing	One could argue that Jesus shifts from asserting something about the harvest to instructing the disciples, but it seems reasonable to conclude that he asserts something about the harvest in order to contextualize his command. Put differently, he is not giving a command in order that they would better understand his assertion, and so instruction takes priority as the goal of the situation.
Control	institutional	institutional	A rabbi is instructing his disciples, institutionally obligating them to obey.
Plurality	monological	monological	
Value-Orientation Disposition	allying	allying	
Social Distance	close	close	
Publicity	private	private	
Language Role	constitutive	constitutive	
Process Sharing	addressee more passive	addressee more passive	
Channel	phonic	phonic	
Medium	spoken	spoken	

Table 29: Second-order grammatical probabilities for “Continuation of Christ’s Teaching and Healing Ministry”

Feature	Probability in Second-Order Discourse	Feature Average
Indicative Mood	0.36	0.56
Participle Mood	0.64	0.08
Infinitive Mood	0.00	0.06
Subjunctive Mood	0.00	0.08
Imperative Mood	0.00	0.17
Optative Mood	0.00	0.00
Singular Number	0.51	0.74
Plural Number	0.49	0.25
Third Person	1.00	0.39
Second Person	0.00	0.37
First Person	0.00	0.19
Aorist Tenseform	0.15	0.33

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responsible for organizing multi-dimensional discourse in a linear fashion. Likewise, in this example, the focus of the direction is on a logistical problem.



Present Tenseform	0.38	0.46
Imperfect Tenseform	0.15	0.01
Future Tenseform	0.00	0.07
Perfect Tenseform	0.31	0.07
Pluperfect Tenseform	0.00	0.00
Active Voice	0.73	0.72
Passive Voice	0.27	0.11
Middle Voice	0.00	0.09
Middlepassive Voice	0.00	0.03
Feminine Gender	0.39	0.17
Masculine Gender	0.48	0.55
Neuter Gender	0.12	0.21
Nominative Case	0.30	0.30
Genitive Case	0.15	0.18
Accusative Case	0.42	0.31
Dative Case	0.12	0.13
Vocative Case	0.00	0.05
Noun	0.24	0.18
Verb	0.22	0.27
Determiner	0.16	0.11
Conjunction	0.18	0.08
Pronoun	0.06	0.18
Preposition	0.04	0.05
Adjective	0.06	0.05
Adverb	0.04	0.06
Particle	0.00	0.02
Number	0.00	0.00
Interjection	0.00	0.00

### APPENDIX 3: PRINCIPAL COMPONENTS OF VARIATION

Each situation's contextual features comprise a multivariate dataset (see Appendix 1: Pericope and Situation Data). Subjecting these data to a factor analysis to identify the underlying factors of situational variation among the gospel pericopes yields a score for each situation according to each principal component of variation (i.e., Dimensions 1 through 7 in the table below).

In Chapter 5, above, each dimension of variation is interpreted and described both in terms of its positive and negative poles. Thus, a positive score for Dimension 1 (the dimension interpreted as indicating relative “concreteness”) indicates the respective situation is relatively semiotic rather than material. A negative score for Dimension 1 indicates a situation is relatively material rather than semiotic, etc.

Table 30: Factor analysis scores for each pericope

Start Ref	Title	Dim. 1	Dim. 2	Dim. 3	Dim. 4	Dim. 5	Dim. 6	Dim. 7
Matt 1:18	The Annunciation to Joseph and the Birth of Jesus	-2.90	-2.66	2.81	1.01	-0.25	0.41	1.05
Matt 2:1	The Wise Men from the East	-2.36	-0.07	1.62	0.65	1.86	-0.86	2.22
Matt 2:13	The Flight into Egypt and the Return to Nazareth	-3.89	-2.05	3.47	0.97	0.60	0.11	-0.22
Matt 3:1	The Ministry of John the Baptist	2.01	-1.23	1.64	-0.42	-0.50	3.05	-0.28
Matt 3:13	The Baptism of Jesus	-0.57	1.26	1.52	0.49	2.12	1.30	0.09
Matt 4:1	The Temptation in the Wilderness	-1.34	2.54	0.55	0.75	0.45	1.30	-1.92
Matt 4:12	The Beginning of the Galilean Ministry	0.54	-1.38	2.95	1.23	-0.37	1.05	2.04
Matt 4:18	The Call of the Four	-3.26	0.46	3.58	1.19	0.23	-1.33	0.33
Matt 5:1	The Beatitudes	3.44	-4.66	3.14	0.11	0.12	-1.02	-0.62

Matt 8:1	The Healing of the Leper	-2.88	1.56	2.83	1.32	-0.91	-2.15	-1.78
Matt 8:5	The Centurion of Capernaum	-0.49	-0.07	1.87	1.85	0.44	-1.17	-2.66
Matt 8:18	The Discipleship of Christ	-0.41	1.32	2.04	1.09	-1.63	-1.98	0.72
Matt 8:23	The Storm on the Lake	-2.84	-1.02	-1.43	-0.36	1.05	0.43	-0.67
Matt 8:28	Jesus and the Gadarenes	-1.21	1.90	1.27	1.68	0.51	-0.71	-0.65
Matt 9:1	The Healing of the Palsied Man	-0.70	0.84	2.15	0.09	0.37	1.28	-0.43
Matt 9:9	The Call of Matthew and His Feast	-0.97	1.51	1.47	-0.21	0.39	0.18	0.47
Matt 9:18	The Daughter of Jairus	-3.24	1.08	3.04	0.60	0.90	-1.21	1.48
Matt 9:27	Further Miracles of That Day	0.21	1.17	0.76	0.11	0.98	0.34	0.11
Matt 9:35	Continuation of Christ's Teaching and Healing Ministry	-3.43	-3.65	-1.25	-0.20	0.70	1.10	-0.35
Matt 10:1	The Commission to the Twelve	-0.53	-5.35	-0.51	-1.94	0.34	0.50	-0.98
Matt 11:1	John the Baptist's Disciples Come to Jesus	1.13	0.27	-0.59	2.58	1.63	-1.88	-1.52
Matt 11:7	Christ's Testimony Concerning John	2.63	-0.29	0.66	1.68	1.52	0.27	-0.90
Matt 11:20	The Woe upon the Galilean Cities	3.05	-2.10	1.85	0.84	-1.04	1.66	0.33
Matt 11:25	The Gospel Call	1.49	-2.78	1.46	1.14	1.73	0.60	-1.14
Matt 12:1	The Lord of Food on the Sabbath	-0.57	2.57	0.41	-0.23	-2.09	0.45	0.91
Matt 12:9	The Lord of Healing on the Sabbath	0.60	2.64	0.20	-0.35	-1.53	0.31	-1.11
Matt 12:14	The Enmity of the Pharisees and Christ's Answer	2.77	0.57	0.55	-0.04	-0.34	2.22	-0.56
Matt 12:38	The Sign from Heaven and a Warning	0.60	1.13	-0.36	0.36	-1.91	-0.88	-0.56
Matt 12:46	Christ's Relatives	2.12	1.60	0.00	1.61	0.92	0.40	-1.29
Matt 13:1	The Parable of the Sower	1.30	-4.25	3.13	0.89	-1.33	-1.46	0.46
Matt 13:10	The Parable of the Sower Explained	0.60	-2.91	-1.37	0.37	0.49	-1.68	0.31
Matt 13:24	The Parable of the Tares, and Others	2.52	-5.74	3.17	0.23	-2.45	-2.00	0.87
Matt 13:36	The Parable of the Tares, and Others Explained	-0.84	-0.25	-3.11	0.70	0.02	-2.04	0.00
Matt 13:53	A Visit to Nazareth	3.31	1.61	-1.94	0.77	0.90	1.00	-1.39
Matt 14:1	The Death of John the Baptist	-2.22	-0.06	-0.62	-1.16	0.97	1.50	1.34
Matt 14:13	The Feeding of the Five Thousand	-3.27	1.33	-1.03	-0.91	-1.33	0.24	-2.35
Matt 14:22	Christ Walks on the Sea	-1.36	2.02	-1.20	-1.11	0.79	0.85	1.50
Matt 15:1	A Lesson Concerning Defilement	1.80	1.88	-1.94	-0.22	0.40	0.50	1.82
Matt 15:21	The Syrophenician Woman	-0.42	0.83	2.23	1.46	1.58	-1.48	0.91
Matt 15:29	Christ Teaches and Feeds Four Thousand	-2.36	1.16	-1.43	-0.62	0.39	0.37	-2.08
Matt 16:1	The Demand for a Sign	0.00	0.00	-0.67	-0.11	-1.40	0.65	1.50
Matt 16:5	The Leaven of the Pharisees	0.00	0.23	-3.48	0.27	0.16	-0.68	-1.38
Matt 16:13	Christ the Son of the Living God	0.84	0.15	-3.27	-0.32	2.64	-0.48	1.47
Matt 16:21	Christ's First Prophecy Concerning His Passion	0.28	-0.53	-3.16	-0.16	-2.45	-0.44	2.06
Matt 17:1	The Transfiguration of Christ	0.12	-0.03	-2.34	-0.27	0.11	-0.62	0.14
Matt 17:14	The Healing of a Boy with a Demon	0.02	1.40	-0.47	-0.32	-0.42	0.09	0.04

Matt 17:22	Christ Foretells His Passion	-2.50	-2.38	-2.86	0.03	-0.51	0.09	1.26
Matt 17:24	Christ Pays the Temple-Tax	-2.82	1.90	0.33	-0.49	-0.51	-0.15	1.93
Matt 18:1	The Greatest in the Kingdom of Heaven	1.30	-2.68	-2.47	-0.72	-0.70	-0.26	0.42
Matt 19:1	On Marriage and Divorce	2.35	1.79	-1.70	-0.19	-0.80	0.33	-1.45
Matt 19:13	Christ Blessing Little Children	-1.99	1.12	-0.01	-2.02	-0.78	2.19	-1.23
Matt 19:16	The Dangers of Riches	1.29	1.12	0.04	1.30	-1.06	-1.47	-0.86
Matt 19:27	The Reward of the Apostles	0.33	-3.52	-2.57	-0.30	-0.45	-0.99	0.45
Matt 20:17	Christ Again Foretells His Passion	-2.45	-4.26	-1.91	-0.16	-0.15	1.40	0.92
Matt 20:20	The Requests of the Sons of Zebedee	-0.49	-0.84	-1.41	-0.30	0.93	0.86	0.81
Matt 20:29	Healing of Two Blind Men	-3.16	1.10	3.17	1.48	0.03	-1.86	-0.35
Matt 21:1	Christ's Entry into Jerusalem	-1.61	-0.63	0.96	0.39	2.48	0.17	-0.14
Matt 21:12	Christ Visits the Temple	-0.38	1.89	1.95	-1.68	-0.21	2.43	0.49
Matt 21:17	The Cursing of the Fig-Tree	-1.73	-1.16	-0.44	0.60	-0.76	-0.01	0.11
Matt 21:23	The Authority of Christ	3.18	1.80	-1.17	0.10	-1.32	0.47	-0.73
Matt 22:1	The Parable of the Marriage Feast	4.30	-4.25	1.21	-2.00	-2.91	1.24	0.25
Matt 22:15	The Question Concerning Tribute	1.75	2.04	0.87	1.29	-0.74	-0.39	-1.85
Matt 22:23	The Question of the Sadducees	2.89	1.35	0.10	1.69	-1.23	-0.66	-0.91
Matt 22:34	The Silencing of the Pharisees	2.80	2.32	-0.45	-0.31	-0.64	0.12	0.80
Matt 23:1	The Inordinate Ambition of the Pharisees	3.51	-4.40	2.82	-0.43	-2.39	-0.03	-0.57
Matt 24:1	The Judgment of God upon Jerusalem and upon the World	0.18	-3.68	-2.65	-0.36	-0.33	-0.76	-0.43
Matt 26:1	Jesus Predicts Crucifixion	-0.69	-2.76	-3.51	0.26	-0.43	-0.21	1.46
Matt 26:3	Leaders Conspire	-3.21	-3.84	-0.76	1.00	2.51	0.06	0.21
Matt 26:6	A Woman Anoints Jesus	1.00	1.43	-2.14	-1.17	-1.95	1.12	-1.10
Matt 26:14	Judas Bargains for Jesus	-2.77	0.07	1.48	-0.40	-0.72	1.01	2.88
Matt 26:17	Jesus Gives Instructions for Supper	-4.58	0.30	-2.16	-0.19	0.08	-0.43	-1.97
Matt 26:20	The Passover Meal	0.20	0.91	-2.43	-1.52	0.34	1.77	1.00
Matt 26:26	The Institution of the Lord's Supper	-4.29	-2.78	0.05	-1.03	-0.12	1.25	0.61
Matt 26:30	On the Way to Gethsemane	0.43	-0.28	-4.34	0.23	-2.12	-0.14	0.44
Matt 26:36	Events at Gethsemane	-4.78	-2.48	0.38	-1.05	0.31	1.10	-0.02
Matt 26:47	The Betrayal and Arrest	-1.26	1.14	0.14	-1.36	0.01	2.59	-1.49
Matt 26:57	The Trial Before Caiaphas	-0.17	1.23	1.44	-1.23	-2.20	0.23	2.37
Matt 26:69	The Denial of Peter	2.71	2.31	-0.49	1.84	2.93	-1.00	2.41
Matt 27:1	The End of Judas	-0.29	1.96	-0.68	-0.56	0.29	1.91	-0.45
Matt 27:11	The Trial Before Pilate	0.86	2.39	0.64	-1.25	0.64	0.64	0.44
Matt 27:31	The Crucifixion and Death of Christ	2.37	0.05	3.12	-10.38	3.91	-3.26	-1.76
Matt 27:57	The Burial of Christ	-2.51	1.19	-0.29	0.31	0.05	-0.86	-1.42
Matt 28:1	The Resurrection of Christ	-3.83	-2.44	2.70	1.07	1.13	0.94	-1.16
Matt 28:11	The Resurrection of Christ	-2.70	-2.92	1.44	1.13	1.70	0.18	1.18

Matt 28:16	The Great Missionary Command	-1.53	-3.90	-1.81	-0.18	0.71	1.26	0.19
Mark 1:1	The Ministry of John the Baptist	1.12	-3.77	1.66	1.68	-0.53	0.21	0.38
Mark 1:9	The Baptism and Temptation of Christ	0.08	-1.90	1.14	0.41	3.63	2.64	0.05
Mark 1:14	The Beginning of His Ministry	-1.67	-0.97	2.35	1.24	0.20	0.35	0.61
Mark 1:21	Ministry in Capernaum	0.34	0.94	2.36	0.90	0.16	-0.54	-0.53
Mark 1:35	Jesus Prays in a Solitary Place	-3.92	0.71	-1.98	-0.24	0.35	-0.50	-1.28
Mark 1:40	The Healing of a Leper	-3.25	0.78	2.16	1.34	-0.62	-1.04	-1.23
Mark 2:1	Healing the Palsied Man	-0.54	1.73	2.04	-0.41	0.01	0.23	0.20
Mark 2:13	The Calling of Levi and the Dinner at His House	-0.40	1.58	2.43	0.77	-0.13	-0.28	-1.28
Mark 2:18	New Wine into Old Wineskins	3.08	1.87	0.23	1.66	-0.27	-0.46	-1.32
Mark 2:23	The Lord of the Sabbath	1.54	3.05	0.11	-0.62	-0.89	0.92	-1.09
Mark 3:1	Healing the Withered Hand	-1.84	1.71	1.99	-1.42	-1.63	1.58	-0.39
Mark 3:7	Miracles by the Seaside	1.17	0.41	2.03	0.83	1.95	0.47	-1.11
Mark 3:20	Discourse on the Casting Out of Demons	3.41	2.31	0.25	-0.07	0.64	0.24	1.24
Mark 4:1	The Parable of the Sower	1.33	-4.45	2.74	0.93	-1.07	-1.04	-0.01
Mark 4:10	Teaching the Disciples by Means of Parables	0.48	-2.61	-1.43	0.17	0.51	-1.80	1.16
Mark 4:35	Christ Stilling the Tempest	-2.38	-0.43	-1.43	-0.67	0.41	1.00	-0.50
Mark 5:1	The Healing of a Demon-Possessed Man	-1.93	1.81	3.30	0.62	-2.02	-0.37	-1.62
Mark 5:21	Raising of the Daughter of Jairus	-3.39	-1.14	3.93	0.61	0.40	-0.34	0.12
Mark 6:1	Jesus at Nazareth	2.92	1.50	-2.26	0.73	1.64	-0.35	-0.76
Mark 6:6	The Mission of the Twelve	-4.73	-2.87	-0.39	-0.95	0.83	1.93	-0.96
Mark 6:14	Death of John the Baptist	-2.36	3.15	0.86	-1.63	-0.17	1.20	3.30
Mark 6:30	The Feeding of the Five Thousand	-3.26	0.59	-0.17	-1.05	-1.41	0.47	-2.05
Mark 6:45	Christ Walking on the Sea and His Return to Galilee	-1.90	-2.76	-0.84	-0.95	1.70	1.96	-1.14
Mark 7:1	Concerning Ceremonial Washings, Christ's Denunciation of the Pharisees	1.54	1.69	-1.90	0.14	-1.21	-0.52	0.36
Mark 7:24	The Syrophoenician Woman	-0.50	1.40	0.45	1.85	0.36	-1.33	-1.10
Mark 7:31	Healing of the Deaf Man	-0.69	-1.33	3.23	1.33	0.15	-0.53	-0.81
Mark 8:1	The Feeding of the Four Thousand	-2.09	1.24	-1.56	-0.90	-1.22	0.73	-1.50
Mark 8:11	The Pharisees Ask for a Sign	0.32	-0.18	-3.12	-0.25	-1.37	-0.01	0.76
Mark 8:14	The Leaven of the Pharisees	-0.56	1.29	1.62	-1.12	-2.21	0.71	0.48
Mark 8:22	The Blind Man of Bethsaida	-3.03	1.14	1.11	1.78	0.64	-1.49	-1.48
Mark 8:27	The Identity of the Son of Man	1.83	1.24	-3.89	-0.06	0.58	0.59	-0.78
Mark 8:34	Jesus the Christ and His Service	0.39	-3.06	1.00	0.13	-0.86	0.61	0.58
Mark 9:2	The Transfiguration of Jesus	-0.42	-0.18	-2.62	0.10	0.29	-1.55	0.54
Mark 9:14	Casting Out an Unclean Spirit	-0.56	1.31	0.44	1.25	0.23	-1.73	0.91
Mark 9:30	The Last Discourses of Christ in Galilee	0.01	-1.26	-3.44	0.31	-0.48	-0.04	-0.72
Mark 10:1	A Question concerning Divorce	2.39	0.86	-1.20	0.29	0.86	0.58	-0.37

Mark 10:13	Jesus Blesses Little Children	-1.83	-0.52	2.89	-1.52	-2.36	2.46	0.57
Mark 10:17	The Rich Young Man	0.98	0.32	-1.41	0.82	-0.63	-1.33	1.25
Mark 10:32	Jesus Turns Toward Jerusalem	-0.69	-2.76	-3.51	0.26	-0.43	-0.21	1.46
Mark 10:35	Priority in Christ's Kingdom	-0.04	-0.17	-2.72	-0.07	-0.96	-0.04	-0.72
Mark 10:46	The Healing of Bartimaeus	-2.16	2.84	3.09	1.03	1.23	-1.67	2.70
Mark 11:1	Christ's Entry into Jerusalem	-1.72	-0.53	0.71	-0.21	1.57	0.70	-0.42
Mark 11:12	The Miracle of the Fig-Tree	-1.39	-0.25	0.68	0.20	-0.24	1.00	-0.08
Mark 11:27	The Question concerning Christ's Authority	3.38	2.32	-1.04	0.07	-0.37	0.67	-1.15
Mark 12:1	The Parable of the Vineyard	4.30	-4.25	1.21	-2.00	-2.91	1.24	0.25
Mark 12:13	The Pharisees and Herodians Ask About Paying Taxes to Caesar	1.53	2.25	-0.51	-0.19	-1.23	0.57	-1.48
Mark 12:18	The Sadducees Question Jesus About the Resurrection	2.11	1.71	-0.60	0.23	-2.64	-0.69	0.59
Mark 12:28	The Greatest Commandment	2.92	1.72	-1.04	0.38	0.28	0.11	-1.31
Mark 12:35	Jesus Condemns the Teachers of the Law	2.80	-1.79	0.44	-0.20	-0.23	2.36	0.01
Mark 13:1	Christ Foretells the Destruction of Jerusalem and the End of the World	-0.62	-1.95	-2.74	0.08	-0.94	-0.08	0.62
Mark 14:1	The Teachers of the Law Scheme	-0.90	-0.56	-1.16	-0.05	-1.99	1.20	1.76
Mark 14:3	The Anointing of Jesus	0.75	1.22	-2.25	-0.91	-2.06	0.85	-0.90
Mark 14:12	The Preparation for the Passover	-4.09	0.00	-2.49	-0.17	-0.35	-0.29	-1.34
Mark 14:17	The Celebration of the Passover	-1.03	0.10	-2.38	-1.31	-1.66	0.83	2.27
Mark 14:26	Jesus Predicts Peter's Denials	0.91	0.16	-3.86	0.06	-1.99	-0.39	0.72
Mark 14:32	Jesus Prays in Gethsemane	-4.35	-0.20	-0.96	-1.12	-0.43	0.78	0.01
Mark 14:43	The Capture of Jesus	-0.42	2.84	-1.24	-1.46	-0.12	1.83	-2.14
Mark 14:53	The Trial Before the High Priest	-0.20	2.17	0.97	-1.14	-2.38	-0.42	2.54
Mark 14:66	The Denial of Peter	2.34	0.84	0.46	1.59	0.57	0.88	2.77
Mark 15:1	Jesus before Pilate	2.52	1.88	-2.18	0.48	0.39	0.56	-0.60
Mark 15:6	Pilate before the Crowd	-1.49	3.17	1.24	-0.78	-2.16	0.30	-0.86

Mark 15:16	Jesus before the Soldiers	-0.74	-0.14	1.11	-1.27	1.21	4.06	-0.41
Mark 15:21	The Crucifixion and Death of Christ	3.28	-0.14	2.79	-10.26	3.95	-3.41	-1.65
Mark 16:1	The Resurrection of Jesus	-3.45	-0.26	-0.19	0.98	0.94	-0.55	0.14
Mark 16:9	The Appearances and the Ascension of Jesus	-2.99	-3.56	-0.81	-0.27	-0.25	0.42	1.22
Luke 1:5	The Announcement of John the Baptist's Birth	0.16	-1.63	-1.72	1.82	-1.34	-1.85	0.68
Luke 1:23	Elizabeth Conceive	2.07	-2.55	0.41	1.57	3.51	2.10	0.01
Luke 1:26	The Annunciation to Mary	1.42	-0.55	-1.05	2.63	0.25	-1.94	-0.47
Luke 1:39	Mary's Visit to Elizabeth	2.59	-2.49	-2.65	0.40	2.30	-2.96	-1.00
Luke 1:57	The Birth of John the Baptist and Zechariah's Song	1.33	1.24	0.49	-8.98	2.58	-6.49	1.12
Luke 2:8	The Adoration of the Shepherds	-2.11	-1.80	0.12	1.06	1.17	-1.07	1.51
Luke 2:21	The Circumcision and Presentation of Christ	2.23	-1.52	0.59	0.98	0.88	0.65	0.24
Luke 2:41	The Christ-Child in the Temple	0.54	2.03	-3.02	-0.81	0.72	1.42	-1.38
Luke 3:1	The Ministry of John the Baptist	1.23	2.22	1.86	0.27	-0.70	-0.46	1.73
Luke 3:21	The Baptism of Christ	0.08	-1.90	1.14	0.41	3.63	2.64	0.05
Luke 4:1	The Temptation of Christ	0.94	0.78	0.16	0.56	-0.27	0.04	-1.74
Luke 4:14	The Beginning of Christ's Ministry and His Teaching in Nazareth	3.36	-2.32	1.60	0.36	-0.38	0.65	0.65
Luke 4:33	Healing of a Demoniac	1.50	1.54	1.17	1.31	0.58	-1.03	-0.72
Luke 4:38	Jesus Heals Many	0.84	2.23	1.19	1.18	-0.78	-0.24	-1.95
Luke 5:1	The Miraculous Draught of Fishes and the Call of the First Disciples	-1.52	1.97	2.50	1.13	-1.52	-1.73	-1.51
Luke 5:12	The Healing of a Leper	-3.25	1.52	1.30	1.48	-0.54	-1.27	-1.53
Luke 5:17	The Healing of a Paralytic	-0.01	3.32	0.52	-0.93	0.71	2.17	0.87
Luke 5:27	The Call of Levi and the Discourse Concerning Christ's Ministry	0.22	-0.14	1.12	0.34	-0.52	-0.89	-0.53
Luke 6:1	Disputes Concerning Sabbath Observance	-0.42	3.26	0.67	-0.91	-0.84	1.45	-2.18
Luke 6:17	Miracles of Healing and Preaching	2.20	-5.77	-0.16	-1.95	-1.01	-0.01	-0.89
Luke 7:1	The Centurion of Capernaum	1.07	0.02	1.21	1.38	2.06	-0.99	-0.59
Luke 7:11	Raising of the Widow's Son	-0.31	0.40	1.99	1.80	0.99	-0.71	-1.15
Luke 7:18	The Embassy of John the Baptist	2.86	-0.59	1.10	1.50	0.19	0.12	-0.76
Luke 7:36	The First Anointing of Jesus	1.79	1.64	0.81	1.37	1.39	0.22	1.38
Luke 8:19	Jesus' Mother and Brothers	1.69	1.66	0.95	1.80	0.07	-1.29	-1.13
Luke 8:1	Teaching in Parables	1.99	-2.79	0.13	0.13	-0.54	-0.99	-1.27
Luke 8:22	The Storm on the Sea	-1.50	0.32	-2.23	-0.46	0.27	0.20	-0.23
Luke 8:26	In the Country of the Gadarenes	-1.03	2.36	2.11	0.87	-1.90	-0.76	-1.81
Luke 8:40	The Woman with an Issue and the Daughter of Jairus	-1.58	3.16	3.16	-0.03	-0.34	-0.20	2.18
Luke 9:1	The Mission of the Twelve	-4.73	-2.87	-0.39	-0.95	0.83	1.93	-0.96

Luke 9:7	Herod Hears about Jesus	2.77	-0.65	0.60	-0.39	1.52	3.87	1.53
Luke 9:10	The Feeding of the Five Thousand	-3.27	1.33	-1.03	-0.91	-1.33	0.24	-2.35
Luke 9:18	Peter's Confession and Christ's Answer	0.24	-1.64	-3.64	0.61	0.70	-0.25	-0.66
Luke 9:28	The Transfiguration	0.53	-0.60	-0.93	-0.80	1.61	1.70	-2.60
Luke 9:37	The Healing of the Epileptic Boy	0.05	0.99	-0.49	0.92	-1.01	-1.30	-1.05
Luke 9:46	Lessons in Humility	0.36	2.63	-1.83	-0.32	0.92	0.68	-0.63
Luke 9:51	Opposition in Samaria	1.42	0.30	-1.36	-0.92	-1.09	0.60	1.35
Luke 9:57	True Discipleship of Christ	0.13	2.55	0.66	-1.26	0.75	0.98	0.74
Luke 10:1	The Mission of the Seventy	-1.55	-2.00	-1.63	-0.18	0.00	0.67	-1.73
Luke 10:25	The Good Samaritan	1.20	0.02	0.31	-0.16	-2.80	-2.44	-0.65
Luke 10:38	Mary and Martha	-0.81	1.26	-2.34	0.31	-0.07	0.16	-1.39
Luke 11:1	A Lesson in Prayer	-0.09	-2.37	-2.26	-0.07	-0.49	-2.08	-0.39
Luke 11:14	Christ Casts Out a Demon and Rebukes The Generation	1.64	0.66	2.14	0.86	-0.62	0.37	-0.87
Luke 11:37	Woes upon the Pharisees and Lawyers	2.17	2.26	-0.33	-0.30	1.03	2.46	0.89
Luke 11:53	The Teaching of the Kingdom	2.82	-2.33	2.73	0.05	-1.78	-0.26	0.74
Luke 13:10	The Crippled Woman Healed	0.13	0.00	1.73	0.40	-1.34	0.01	0.34
Luke 13:22	Few Are Saved	2.96	0.06	0.68	1.79	-0.01	-0.41	-1.44
Luke 13:31	Some Pharisees Warn Jesus	0.01	-1.04	0.52	1.52	-0.10	-0.28	0.66
Luke 14:1	Christ the Guest of a Pharisee	2.79	-0.92	1.11	-0.49	-1.72	0.73	-0.75
Luke 14:25	The Obligations of Christ's Discipleship	2.22	-0.58	1.74	1.00	-0.23	0.90	-0.36
Luke 15:1	Parables and Teaching	3.07	-0.24	-1.35	-0.99	-0.90	-0.75	0.08
Luke 17:11	The Ten Lepers	-2.18	0.54	0.94	2.23	-0.19	-2.82	-0.82
Luke 17:20	Concerning the Kingdom of God and the Coming of Christ	1.07	-2.01	-2.45	-0.30	-2.55	-2.27	-0.19
Luke 18:1	The Unjust Judge	0.40	-4.68	0.04	-1.13	-1.63	-0.47	0.66
Luke 18:9	The Pharisee and the Publican	3.44	-4.55	3.16	-0.39	-3.74	-0.88	1.20
Luke 18:15	Christ Blesses Little Children	0.17	-0.20	-1.24	-1.07	-1.96	0.78	0.78
Luke 18:18	Denying All for Christ's Sake	0.23	-0.07	-0.25	0.88	-1.16	-2.61	1.06
Luke 18:31	The Lord's Third Prediction of His Passion	-2.50	-2.38	-2.86	0.03	-0.51	0.09	1.26
Luke 18:35	The Blind Man of Jericho	-3.06	1.75	2.76	1.77	-0.17	-2.39	-1.02
Luke 19:1	Zacchaeus the Publican	-0.90	1.03	2.73	0.63	0.90	-0.81	-0.15
Luke 19:11	The Parable of the Talents	3.49	-4.95	2.39	-0.29	-3.21	-0.05	0.26
Luke 19:29	Jesus Procures a Donkey	-1.54	0.74	0.30	-0.32	2.24	0.48	0.77
Luke 19:37	Christ's Entry into Jerusalem	1.15	1.80	0.61	-0.50	0.36	0.78	1.23
Luke 19:45	Cleansing the Temple	-0.95	0.21	2.82	-1.55	-0.87	3.01	0.37
Luke 20:1	The Authority of Jesus	2.69	2.10	-0.84	0.08	-0.90	0.32	-1.37
Luke 20:9	Parable of the Wicked Tenants	4.03	-2.20	0.74	-1.58	-2.99	-0.31	-0.01
Luke 20:20	The Pharisees Confounded	1.47	0.47	0.44	2.29	0.48	-1.94	-1.87
Luke 20:27	The Sadducees Confounded	1.62	1.16	-0.29	0.10	-1.61	-1.22	1.71



Luke 20:45	Devouring Widows Houses	-0.30	-0.66	-1.00	-0.74	0.39	0.12	-0.17
Luke 21:5	The Destruction of Jerusalem and the End of the World	-0.04	-1.44	-2.48	0.36	-0.48	-0.96	-0.69
Luke 22:7	The Preparation for, and the Celebration of, the Passover	-3.48	-0.35	-2.62	-0.23	-0.03	-0.67	0.26
Luke 22:39	The Walk to Gethsemane and the Agony	-3.03	-0.97	-1.22	-0.63	0.03	-0.50	0.52
Luke 22:47	Jesus Arrested	-1.56	1.90	-0.64	-1.57	-0.97	1.62	-0.61
Luke 22:54	The Denial of Peter	3.06	2.48	0.13	1.45	2.57	0.37	3.07
Luke 22:63	The Guards Mistreat Jesus	-2.37	1.66	2.27	-1.35	-2.29	1.01	0.27
Luke 22:66	Christ before the Council of the Elders	2.18	1.86	-0.94	0.19	-1.30	0.16	-1.18
Luke 23:1	The Trial Before Pilate	1.30	2.43	0.20	-1.43	-0.82	1.19	1.43
Luke 23:26	The Crucifixion and Death of Christ	0.62	1.25	1.18	0.24	0.81	-1.40	1.05
Luke 24:1	The Resurrection of Christ	0.59	-1.29	-0.17	2.23	1.78	-0.79	0.43
Luke 24:13	The Emmaus Disciples and the Last Appearances of Christ	-0.95	0.37	-0.23	0.58	-0.64	0.22	0.32
John 1:1	The Word Became Flesh	2.93	-2.11	1.55	1.16	2.75	2.21	-0.53
John 1:19	The Pharisees Question John the Baptist	3.53	1.65	-0.23	1.62	1.35	0.41	-1.38
John 1:29	John Meets Jesus	2.52	-2.25	2.11	1.40	2.17	0.94	-0.84
John 1:35	The First Disciples of Jesus	-1.80	2.29	1.66	-1.05	0.43	-0.43	1.61
John 1:43	Jesus Calls Philip and Nathaniel	-1.08	0.18	1.77	0.37	-1.03	-1.53	1.41
John 2:1	The Marriage at Cana	-2.44	2.82	1.42	-0.61	0.00	0.60	1.93
John 2:13	The Purging of the Temple and Its Results	0.31	1.47	0.49	-0.62	-2.29	0.63	-0.02
John 3:1	The Visit of Nicodemus	1.72	-0.14	-1.26	2.00	3.69	-1.08	0.30
John 3:22	John's Second Testimony of Christ	0.91	0.06	-3.88	0.56	1.87	-0.54	-1.11
John 4:1	Christ and the Woman of Samaria	-0.16	0.93	0.03	1.81	0.06	-0.95	-1.35
John 4:27	The Samaritans Believe	0.15	-1.11	-0.91	1.30	3.48	-0.74	-0.15
John 4:43	The Healing of the Nobleman's Son	-2.17	0.09	-0.96	0.64	-0.56	-1.53	1.20
John 5:1	The Sick Man of Bethesda	-1.12	2.78	1.49	0.73	0.94	-0.73	1.85
John 5:17	Jesus Defends Himself Against Jews Persecuting Him	3.85	-0.92	1.54	0.54	1.46	3.34	-0.20
John 6:1	The Feeding of the Five Thousand	-1.47	0.60	-1.28	-1.21	0.52	-0.03	1.02
John 6:15	Christ Walks on the Sea	-3.71	-2.38	-0.19	-1.18	1.62	2.26	-1.35
John 6:22	Christ the Bread of Life	-0.45	1.01	-0.37	0.64	-0.51	-1.74	0.98
John 7:1	The Unbelief of Christ's Brothers	0.36	0.36	-3.39	1.38	1.07	-1.13	-0.05
John 7:10	Jesus Is Sought at the Festival	2.84	2.61	-0.57	-0.51	1.53	1.56	3.09
John 7:14	Jesus at the Festival	2.61	2.20	-0.23	-0.80	-0.14	0.37	1.21
John 7:45	The Jewish Elites Disbelieve	0.85	1.53	-2.95	-1.05	1.31	0.79	1.70
John 8:1	The Woman Taken in Adultery	1.39	1.64	0.48	0.57	0.33	-0.55	-0.53
John 8:12	Jesus the Light of the World	2.73	2.71	-0.61	-0.31	-0.30	1.09	-1.45
John 9:1	Healing of the Man That was Born Blind	-0.01	2.69	1.10	-1.17	-1.42	-0.22	2.12
John 9:35	Jesus the Good Shepherd	2.98	1.67	-0.05	0.68	0.90	-0.35	-0.21

John 10:22	Christ's Sermon at the Feast of Dedication	2.04	2.50	-0.41	-0.30	-0.83	0.73	-1.67
John 11:1	Jesus Hears of Lazarus	2.15	-3.26	0.98	1.17	1.58	0.46	0.92
John 11:17	Martha Confronts Jesus	-1.45	0.01	-1.62	0.16	-0.61	-1.96	2.87
John 11:28	Jesus at the Tomb of Lazarus	0.93	-0.67	-2.63	2.06	1.40	-1.71	-1.06
John 11:47	The Council concerning Christ's Removal	-4.13	0.12	0.83	0.12	0.90	-1.66	0.75
John 11:55	Many Seek Jesus at the Festival	1.91	-2.60	1.35	1.39	1.96	1.89	-0.15
John 11:47	The Council concerning Christ's Removal	1.11	0.68	-3.73	0.04	-1.03	-0.19	0.30
John 12:1	The Anointing of Jesus	-0.06	1.33	-1.57	-1.04	-3.27	-0.03	0.23
John 12:12	Christ's Entry into Jerusalem	0.80	-0.49	1.31	-0.32	0.66	1.72	-1.19
John 12:20	Some Greeks Seek Jesus but Many Disbelieve	0.28	-0.82	1.20	1.08	0.38	-0.72	1.60
John 13:1	Jesus Washes the Disciples' Feet	-2.50	0.60	-1.64	-0.68	-0.97	0.68	-1.23
John 13:21	Jesus Reveals His Betrayer	-2.13	-0.04	-2.16	-0.72	0.52	-1.05	1.92
John 13:31	Jesus Teaches at the Last Supper	-0.04	-0.58	-3.20	-0.29	1.15	-1.04	1.67
John 17:1	Christ's Great Sacerdotal Prayer	1.38	-5.72	1.84	-0.42	-0.75	-1.70	-1.24
John 18:1	The Arrest of Jesus	-2.61	2.16	1.06	-0.42	-1.78	-0.20	-1.71
John 18:15	Peter's First Denial	3.25	2.51	-0.69	2.17	2.94	-0.87	0.92
John 18:19	The High Priest Questions Jesus	0.99	2.71	0.23	-1.34	-0.26	1.23	1.21
John 18:25	Peter's Second and Third Denials	3.07	2.43	-0.07	0.69	3.34	0.52	3.65
John 18:28	The Trial Before Pilate	-0.67	2.28	0.91	-1.11	-1.69	-0.15	1.44
John 19:19	The Jews Protest Pilate's Sign	2.34	-0.56	2.89	-9.99	3.31	-4.03	-1.67
John 19:23	The Soldiers Divide Jesus's Clothes	-3.87	-2.43	0.75	-1.36	0.08	2.04	-1.51
John 19:25	Jesus Entrusts His Mother and Dies	0.43	-3.13	-0.87	-0.50	0.95	1.42	-0.67
John 20:1	Easter Morning	-3.64	0.52	0.67	-0.01	0.81	-0.85	1.05
John 20:19	The Appearance to the Hidden Disciples	-1.73	-1.75	-2.08	0.12	-0.11	-1.33	1.13
John 20:24	The Appearance to Thomas	0.93	0.87	-1.61	-0.29	0.21	-0.73	0.86
John 21:1	The Appearance of Christ at the Sea of Tiberias	-3.87	0.86	-1.04	-0.13	1.37	-1.41	0.75
John 21:15	The Test of Peter's Love	-0.46	-0.37	-3.48	0.57	0.81	-1.24	-1.54

## APPENDIX 4: SITUATION TYPE DATA

Data for each of the 29 situation types identified in this study is included in this appendix.

Each section includes principal component scores, a table showing the ratio of each situational feature as they appear in the constituent situations,

### Cluster: Disputation

Cluster size (number of situations): 25

Table 31: Principal Component Averages for Disputation

Dimension	Average Value	Label
semiotic or material	2.58	semiotic
interactive or descriptive	2.03	interactive
unconventional or conventional	-0.87	conventional
flexible or procedural	0.11	neither
discussing or challenging	0.03	neither
lecturing or discoursing	0.47	lecturing
determining or influencing	-0.16	influencing

Table 32: Feature Patterns Across Cluster for Disputation

Feature	Pre-Text	Via-Text
conceptual-ie-internally-oriented	1.00	1.00
interpersonal	0.88	0.76
phonic	1.00	1.00
unclear	0.08	0.08
asserting	0.84	0.84
constitutive	0.92	0.84
spoken	1.00	1.00

dialogical	0.80	0.68
addressee-more-active	1.00	1.00
on-someones-side	0.80	0.72
close	0.08	0.20
opposing	0.96	0.88
institutional	0.80	0.80
distant	0.92	0.80
neutral	0.16	0.12
experiential	0.12	0.16
private	0.04	0.16
multilogical	0.16	0.28
instructing	0.12	0.12
projecting	0.04	0.04
ancillary	0.08	0.16
non-institutional-or-neutralized	0.04	0.04
equalized	0.08	0.08
allying	0.04	0.12
monological	0.04	0.04
logical	0	0.08

Table 33: Mutations for Disputation

Count	Mutation
3	instructing --> asserting
3	asserting --> instructing
3	opposing --> allying
3	dialogical --> multilogical
3	distant --> close
3	constitutive --> ancillary
2	interpersonal --> experiential
2	interpersonal --> logical
2	on-someones-side --> private
1	experiential --> interpersonal
1	projecting --> asserting
1	asserting --> projecting
1	allying --> opposing
1	neutral --> private
1	monological --> dialogical
1	dialogical --> monological
1	institutional --> non-institutional-or-neutralized

1	non-institutional-or-neutralized --> institutional
1	ancillary --> constitutive

### Cluster: Forewarning/Private Discussion

Cluster size (number of situations): 25

Table 34: Principal Component Averages for Forewarning/Private Discussion

Dimension	Average Value	Label
semiotic or material	0.23	semiotic
interactive or descriptive	-0.52	descriptive
unconventional or conventional	-2.94	conventional
flexible or procedural	-0.03	neither
discussing or challenging	0.14	discussing
lecturing or discoursing	-0.46	discoursing
determining or influencing	0.02	neither

Table 35: Feature Patterns Across Cluster for Forewarning/Private Discussion

Feature	Pre-Text	Via-Text
phonic	1.00	1.00
spoken	0.96	0.84
constitutive	0.84	0.84
non-institutional-or-neutralized	0.08	0.04
allying	0.64	0.52
experiential	0.36	0.24
conceptual-ie-internally-oriented	0.96	1.00
asserting	0.40	0.44
private	0.92	0.96
dialogical	0.80	0.56
close	1.00	1.00
addressee-more-active	1.00	0.68
monological	0.08	0.24
written	0.04	0.16
addressee-more-passive	0	0.32
institutional	0.92	0.96
instructing	0.36	0.24

interpersonal	0.52	0.60
opposing	0.36	0.48
multilogical	0.12	0.20
projecting	0.24	0.32
logical	0.12	0.16
ancillary	0.16	0.16
on-someones-side	0.04	0
disinterested	0.04	0.04
practical-ie-outwardly-oriented	0.04	0

Table 36: Mutations for Forewarning/Private Discussion

Count	Mutation
8	addressee-more-active --> addressee-more-passive
5	dialogical --> monological
4	spoken --> written
3	instructing --> asserting
3	asserting --> projecting
3	allying --> opposing
2	experiential --> interpersonal
2	experiential --> logical
2	logical --> interpersonal
2	instructing --> projecting
2	projecting --> asserting
1	practical-ie-outwardly-oriented --> conceptual-ie-internally-oriented
1	interpersonal --> experiential
1	interpersonal --> logical
1	projecting --> instructing
1	asserting --> instructing
1	on-someones-side --> private
1	monological --> multilogical
1	dialogical --> multilogical
1	non-institutional-or-neutralized --> institutional
1	written --> spoken

**Cluster: Assignment**

Cluster size (number of situations): 16

Table 37: Principal Component Averages for Assignment

Dimension	Average Value	Label
semiotic or material	-3	material
interactive or descriptive	-3	descriptive
unconventional or conventional	-1.24	conventional
flexible or procedural	-0.42	procedural
discussing or challenging	0.43	discussing
lecturing or discoursing	1.03	lecturing
determining or influencing	0.14	determining

Table 38: Feature Patterns Across Cluster for Assignment

Feature	Pre-Text	Via-Text
practical-ie-outwardly-oriented	0.81	0.69
phonic	1.00	1.00
institutional	0.88	0.94
instructing	0.69	0.44
constitutive	0.56	0.56
spoken	1.00	1.00
monological	0.94	0.94
private	0.94	0.94
close	1.00	1.00
allying	0.94	0.94
logical	0.69	0.63
addressee-more-passive	0.69	0.69
projecting	0.31	0.50
addressee-more-active	0.31	0.31
conceptual-ie-internally-oriented	0.19	0.31
equalized	0.06	0.06
experiential	0.25	0.19
ancillary	0.44	0.44
interpersonal	0.06	0.19
opposing	0.06	0.06
multilogical	0.06	0.06
unclear	0.06	0
asserting	0	0.06
on-someones-side	0.06	0.06

Table 39: Mutations for Assignment

Count	Mutation
3	instructing --> projecting
2	practical-ie-outwardly-oriented --> conceptual-ie-internally-oriented
1	experiential --> interpersonal
1	logical --> interpersonal
1	instructing --> asserting
1	unclear --> institutional

**Cluster: Charge**

Cluster size (number of situations): 14

Table 40: Principal Component Averages for Charge

Dimension	Average Value	Label
semiotic or material	-1.83	material
interactive or descriptive	1.36	interactive
unconventional or conventional	2.37	unconventional
flexible or procedural	1.02	flexible
discussing or challenging	-0.18	challenging
lecturing or discoursing	-1.08	discoursing
determining or influencing	-0.74	influencing

Table 41: Feature Patterns Across Cluster for Charge

Feature	Pre-Text	Via-Text
spoken	1.00	1.00
phonic	1.00	1.00
distant	1.00	1.00
non-institutional-or-neutralized	1.00	0.86
monological	0.50	0.07
instructing	0.93	0.64
experiential	0.93	0.50
addressee-more-active	1.00	0.86
ancillary	1.00	0.86
disinterested	0.29	0



allying	0.86	0.50
practical-ie-outwardly-oriented	0.93	0.57
on-someones-side	0.43	0.86
dialogical	0.50	0.64
private	0.29	0.14
conceptual-ie-internally-oriented	0.07	0.43
interpersonal	0.07	0.36
opposing	0.14	0.50
asserting	0.07	0.36
institutional	0	0.14
multilogical	0	0.29
constitutive	0	0.14
addressee-more-passive	0	0.14
logical	0	0.14

Table 42: Mutations for Charge

Count	Mutation
6	practical-ie-outwardly-oriented --> conceptual-ie-internally-oriented
5	instructing --> asserting
5	allying --> opposing
4	experiential --> interpersonal
4	disinterested --> on-someones-side
4	monological --> multilogical
2	experiential --> logical
2	private --> on-someones-side
2	monological --> dialogical
2	non-institutional-or-neutralized --> institutional
2	ancillary --> constitutive
2	addressee-more-active --> addressee-more-passive
1	conceptual-ie-internally-oriented --> practical-ie-outwardly-oriented
1	asserting --> instructing

**Cluster: Oration**

Cluster size (number of situations): 14

Table 43: Principal Component Averages for Oration

Dimension	Average Value	Label
semiotic or material	2.56	semiotic
interactive or descriptive	-3.55	descriptive
unconventional or conventional	2.29	unconventional
flexible or procedural	0.61	flexible
discussing or challenging	-0.34	challenging
lecturing or discoursing	0.19	lecturing
determining or influencing	0	neither

Table 44: Feature Patterns Across Cluster for Oration

Feature	Pre-Text	Via-Text
conceptual-ie-internally-oriented	1.00	1.00
experiential	0.36	0.36
phonic	1.00	1.00
non-institutional-or-neutralized	0.64	0.64
constitutive	0.93	1.00
written	0.43	0.43
monological	0.93	0.93
addressee-more-passive	0.93	1.00
on-someones-side	0.86	0.86
distant	0.86	0.93
allying	0.64	0.64
asserting	0.43	0.36
interpersonal	0.57	0.57
spoken	0.57	0.57
close	0.14	0.07
instructing	0.29	0.21
projecting	0.29	0.43
opposing	0.36	0.36
logical	0.07	0.07
unclear	0.29	0.21
ancillary	0.07	0
institutional	0.07	0.14
private	0.14	0.14
multilogical	0	0.07
dialogical	0.07	0
addressee-more-active	0.07	0

Table 45: Mutations for Oration

Count	Mutation
4	instructing --> projecting
2	projecting --> instructing
2	spoken --> written
2	written --> spoken
1	experiential --> interpersonal
1	interpersonal --> experiential
1	interpersonal --> logical
1	logical --> interpersonal
1	asserting --> instructing
1	dialogical --> monological
1	monological --> multilogical
1	unclear --> institutional
1	close --> distant
1	ancillary --> constitutive
1	addressee-more-active --> addressee-more-passive

### Cluster: Conflict

Cluster size (number of situations): 13

Table 46: Principal Component Averages for Conflict

Dimension	Average Value	Label
semiotic or material	-1.22	material
interactive or descriptive	1.89	interactive
unconventional or conventional	1.05	unconventional
flexible or procedural	-1.17	procedural
discussing or challenging	-1.36	challenging
lecturing or discoursing	1.42	lecturing
determining or influencing	-0.59	influencing

Table 47: Feature Patterns Across Cluster for Conflict

Feature	Pre-Text	Via-Text
practical-ie-outwardly-oriented	0.92	1.00
experiential	0.54	0.62
phonic	1.00	1.00
institutional	1.00	1.00
asserting	0.62	0.31
spoken	1.00	1.00
dialogical	0.54	0.46
addressee-more-active	0.77	0.85
distant	0.77	0.77
opposing	0.92	1.00
ancillary	0.92	0.92
neutral	0.08	0
constitutive	0.08	0.08
projecting	0	0.15
on-someones-side	0.92	1.00
conceptual-ie-internally-oriented	0.08	0
interpersonal	0.38	0.31
instructing	0.38	0.54
monological	0.46	0.46
close	0.23	0.23
addressee-more-passive	0.23	0.15
multilogical	0	0.08
logical	0.08	0.08
allying	0.08	0

Table 48: Mutations for Conflict

Count	Mutation
3	asserting --> instructing
2	interpersonal --> experiential
1	conceptual-ie-internally-oriented --> practical-ie-outwardly-oriented
1	experiential --> interpersonal
1	experiential --> logical
1	logical --> experiential
1	instructing --> projecting
1	asserting --> projecting
1	allying --> opposing

1	neutral --> on-someones-side
1	dialogical --> monological
1	monological --> multilogical
1	constitutive --> ancillary
1	ancillary --> constitutive
1	addressee-more-passive --> addressee-more-active

### Cluster: Organizing

Cluster size (number of situations): 10

Table 49: Principal Component Averages for Organizing

Dimension	Average Value	Label
semiotic or material	-3.46	material
interactive or descriptive	0.71	interactive
unconventional or conventional	-1.47	conventional
flexible or procedural	-0.43	procedural
discussing or challenging	-0.13	neither
lecturing or discoursing	-0.26	discoursing
determining or influencing	-1.08	influencing

Table 50: Feature Patterns Across Cluster for Organizing

Feature	Pre-Text	Via-Text
practical-ie-outwardly-oriented	1.00	1.00
logical	0.70	0.80
instructing	0.50	0.60
opposing	0.30	0
on-someones-side	0.40	0.40
dialogical	0.90	0.70
institutional	0.80	1.00
close	1.00	0.90
ancillary	1.00	0.90
addressee-more-active	1.00	1.00
phonic	1.00	1.00
spoken	1.00	1.00
allying	0.70	1.00

asserting	0.40	0.20
private	0.60	0.60
experiential	0.30	0.20
projecting	0.10	0.20
multilogical	0	0.30
constitutive	0	0.10
non-institutional-or-neutralized	0.10	0
monological	0.10	0
distant	0	0.10
equalized	0.10	0

Table 51: Mutations for Organizing

Count	Mutation
3	asserting --> instructing
3	opposing --> allying
2	instructing --> projecting
2	dialogical --> multilogical
1	experiential --> logical
1	projecting --> asserting
1	monological --> multilogical
1	non-institutional-or-neutralized --> institutional
1	equalized --> institutional
1	close --> distant
1	ancillary --> constitutive

### Cluster: Presumptive Interaction

Cluster size (number of situations): 7

Table 52: Principal Component Averages for Presumptive Interaction

Dimension	Average Value	Label
semiotic or material	1.77	semiotic
interactive or descriptive	1.19	interactive
unconventional or conventional	0.11	neither
flexible or procedural	1.76	flexible
discussing or challenging	-0.31	challenging

lecturing or discoursing	-1.01	discoursing
determining or influencing	-1.27	influencing

Table 53: Feature Patterns Across Cluster for Presumptive Interaction

Feature	Pre-Text	Via-Text
conceptual-ie-internally-oriented	1.00	0.86
interpersonal	0.71	0.43
asserting	0.71	0.29
allying	0.43	0.29
private	0.29	0.29
dialogical	1.00	1.00
non-institutional-or-neutralized	0.86	1.00
distant	1.00	1.00
constitutive	1.00	0.71
addressee-more-active	1.00	1.00
phonic	1.00	1.00
spoken	1.00	1.00
instructing	0	0.57
institutional	0.14	0
on-someones-side	0.71	0.71
experiential	0.14	0
opposing	0.57	0.71
logical	0.14	0.57
ancillary	0	0.29
projecting	0.29	0.14
practical-ie-outwardly-oriented	0	0.14

Table 54: Mutations for Presumptive Interaction

Count	Mutation
4	asserting --> instructing
3	interpersonal --> logical
2	constitutive --> ancillary
1	conceptual-ie-internally-oriented --> practical-ie-outwardly-oriented
1	experiential --> logical
1	logical --> interpersonal
1	projecting --> asserting
1	allying --> opposing

1	institutional --> non-institutional-or-neutralized
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### Cluster: Public Spectacle/Novelty

Cluster size (number of situations): 5

Table 55: Principal Component Averages for Public Spectacle/Novelty

Dimension	Average Value	Label
semiotic or material	0.8	semiotic
interactive or descriptive	0.91	interactive
unconventional or conventional	1.44	unconventional
flexible or procedural	1.19	flexible
discussing or challenging	0.82	discussing
lecturing or discoursing	-0.76	discoursing
determining or influencing	-0.7	influencing

Table 56: Feature Patterns Across Cluster for Public Spectacle/Novelty

Feature	Pre-Text	Via-Text
phonic	1.00	1.00
non-institutional-or-neutralized	0.80	1.00
instructing	0.80	0.40
ancillary	0.40	0
spoken	1.00	1.00
addressee-more-active	1.00	0.40
distant	1.00	1.00
opposing	0.60	0
dialogical	1.00	0.40
on-someones-side	0.80	1.00
experiential	0.40	0
practical-ie-outwardly-oriented	1.00	0.20
conceptual-ie-internally-oriented	0	0.80
interpersonal	0.60	1.00
multilogical	0	0.60
asserting	0.20	0.60
allying	0.40	1.00
constitutive	0.60	1.00



addressee-more-passive	0	0.60
neutral	0.20	0
institutional	0.20	0

Table 57: Mutations for Public Spectacle/Novelty

Count	Mutation
4	practical-ie-outwardly-oriented --> conceptual-ie-internally-oriented
3	instructing --> asserting
3	opposing --> allying
3	dialogical --> multilogical
3	addressee-more-active --> addressee-more-passive
2	experiential --> interpersonal
2	ancillary --> constitutive
1	asserting --> instructing
1	neutral --> on-someones-side
1	institutional --> non-institutional-or-neutralized

### Cluster: Disagreement

Cluster size (number of situations): 5

Table 58: Principal Component Averages for Disagreement

Dimension	Average Value	Label
semiotic or material	0.89	semiotic
interactive or descriptive	2.38	interactive
unconventional or conventional	0.47	unconventional
flexible or procedural	-1.16	procedural
discussing or challenging	0.13	neither
lecturing or discoursing	0.96	lecturing
determining or influencing	1.01	determining

Table 59: Feature Patterns Across Cluster for Disagreement

Feature	Pre-Text	Via-Text
phonic	1.00	1.00
institutional	0.80	0.80

ancillary	1.00	1.00
spoken	1.00	1.00
multilogical	0.80	1.00
addressee-more-active	0.80	1.00
on-someones-side	0.80	1.00
distant	0.80	1.00
conceptual-ie-internally-oriented	0.60	1.00
interpersonal	0.40	0.80
asserting	0.80	0.60
allying	0.80	0.20
instructing	0.20	0.40
opposing	0.20	0.80
practical-ie-outwardly-oriented	0.40	0
logical	0.60	0.20
non-institutional-or-neutralized	0.20	0
addressee-more-passive	0.20	0
private	0.20	0
monological	0.20	0
close	0.20	0
equalized	0	0.20

Table 60: Mutations for Disagreement

Count	Mutation
3	allying --> opposing
2	practical-ie-outwardly-oriented --> conceptual-ie-internally-oriented
2	logical --> interpersonal
2	asserting --> instructing
1	instructing --> asserting
1	private --> on-someones-side
1	monological --> multilogical
1	non-institutional-or-neutralized --> equalized
1	close --> distant
1	addressee-more-passive --> addressee-more-active

**Cluster: Narration/Account**

Cluster size (number of situations): 4

Table 61: Principal Component Averages for Narration/Account

Dimension	Average Value	Label
semiotic or material	-3.5	material
interactive or descriptive	-2.07	descriptive
unconventional or conventional	3.23	unconventional
flexible or procedural	0.91	flexible
discussing or challenging	0.47	discussing
lecturing or discoursing	0.28	lecturing
determining or influencing	-0.05	neither

Table 62: Feature Patterns Across Cluster for Narration/Account

Feature	Pre-Text	Via-Text
practical-ie-outwardly-oriented	1.00	1.00
experiential	0.75	0.75
projecting	0.25	0.25
allying	1.00	1.00
private	0.75	1.00
monological	1.00	0.75
non-institutional-or-neutralized	1.00	1.00
distant	1.00	1.00
ancillary	1.00	1.00
addressee-more-passive	1.00	1.00
spoken	1.00	1.00
phonic	1.00	1.00
instructing	0.75	0.75
logical	0.25	0.25
on-someones-side	0.25	0
multilogical	0	0.25

Table 63: Mutations for Narration/Account

Count	Mutation
1	on-someones-side --> private
1	monological --> multilogical

### Cluster: Appraisal

Cluster size (number of situations): 3

Table 64: Principal Component Averages for Appraisal

Dimension	Average Value	Label
semiotic or material	0.56	semiotic
interactive or descriptive	1.33	interactive
unconventional or conventional	-1.99	conventional
flexible or procedural	-1.04	procedural
discussing or challenging	-2.43	challenging
lecturing or discoursing	0.65	lecturing
determining or influencing	-0.59	influencing

Table 65: Feature Patterns Across Cluster for Appraisal

Feature	Pre-Text	Via-Text
interpersonal	1.00	1.00
phonic	1.00	1.00
institutional	1.00	1.00
ancillary	1.00	0.33
spoken	1.00	1.00
dialogical	1.00	1.00
addressee-more-active	1.00	1.00
on-someones-side	1.00	1.00
close	1.00	1.00
opposing	1.00	1.00
projecting	1.00	1.00
conceptual-ie-internally-oriented	0.33	1.00
practical-ie-outwardly-oriented	0.67	0
constitutive	0	0.67

Table 66: Mutations for Appraisal

Count	Mutation
2	practical-ie-outwardly-oriented --> conceptual-ie-internally-oriented
2	ancillary --> constitutive

### Cluster: Questioning

Cluster size (number of situations): 3

Table 67: Principal Component Averages for Questioning

Dimension	Average Value	Label
semiotic or material	3.01	semiotic
interactive or descriptive	2.43	interactive
unconventional or conventional	-0.35	conventional
flexible or procedural	1.82	flexible
discussing or challenging	2.81	discussing
lecturing or discouraging	-0.5	discouraging
determining or influencing	2.13	determining

Table 68: Feature Patterns Across Cluster for Questioning

Feature	Pre-Text	Via-Text
conceptual-ie-internally-oriented	1.00	1.00
phonic	1.00	1.00
asserting	1.00	1.00
constitutive	1.00	1.00
spoken	1.00	1.00
addressee-more-active	1.00	1.00
disinterested	1.00	1.00
distant	1.00	1.00
opposing	1.00	1.00
logical	0.67	0
dialogical	1.00	0.33
equalized	1.00	1.00
interpersonal	0.33	1.00
multilogical	0	0.67

Table 69: Mutations for Questioning

Count	Mutation
2	logical --> interpersonal
2	dialogical --> multilogical

### Cluster: Judicial Examination

Cluster size (number of situations): 3

Table 70: Principal Component Averages for Judicial Examination

Dimension	Average Value	Label
semiotic or material	-0.35	material
interactive or descriptive	1.89	interactive
unconventional or conventional	1.11	unconventional
flexible or procedural	-1.16	procedural
discussing or challenging	-2.09	challenging
lecturing or discoursing	-0.11	neither
determining or influencing	2.12	determining

Table 71: Feature Patterns Across Cluster for Judicial Examination

Feature	Pre-Text	Via-Text
phonic	1.00	1.00
institutional	1.00	1.00
spoken	1.00	1.00
on-someones-side	1.00	1.00
opposing	0.67	1.00
addressee-more-active	1.00	0.67
conceptual-ie-internally-oriented	1.00	0.33
experiential	0.67	0.67
projecting	0.67	0
multilogical	1.00	1.00
distant	1.00	1.00
constitutive	0.67	0
practical-ie-outwardly-oriented	0	0.67
ancillary	0.33	1.00
addressee-more-passive	0	0.33
instructing	0	1.00
interpersonal	0.33	0.33
asserting	0.33	0
allying	0.33	0

Table 72: Mutations for Judicial Examination

Count	Mutation
2	conceptual-ie-internally-oriented --> practical-ie-outwardly-oriented
2	projecting --> instructing
2	constitutive --> ancillary
1	asserting --> instructing
1	allying --> opposing
1	addressee-more-active --> addressee-more-passive

### Cluster: Denouncement/Reprimand

Cluster size (number of situations): 2

Table 73: Principal Component Averages for Denouncement/Reprimand

Dimension	Average Value	Label
semiotic or material	2.39	semiotic
interactive or descriptive	-0.33	descriptive
unconventional or conventional	1.09	unconventional
flexible or procedural	-0.23	procedural
discussing or challenging	-0.42	challenging
lecturing or discoursing	2.63	lecturing
determining or influencing	-0.42	influencing

Table 74: Feature Patterns Across Cluster for Denouncement/Reprimand

Feature	Pre-Text	Via-Text
conceptual-ie-internally-oriented	1.00	1.00
interpersonal	1.00	1.00
phonic	1.00	1.00
unclear	1.00	0
instructing	0.50	0
ancillary	1.00	0
spoken	1.00	1.00
monological	0.50	1.00
distant	1.00	1.00
opposing	1.00	1.00

addressee-more-passive	0.50	1.00
on-someones-side	1.00	1.00
projecting	0	1.00
institutional	0	1.00
constitutive	0	1.00
asserting	0.50	0
addressee-more-active	0.50	0
dialogical	0.50	0

Table 75: Mutations for Denouncement/Reprimand

Count	Mutation
2	unclear --> institutional
2	ancillary --> constitutive
1	instructing --> projecting
1	asserting --> projecting
1	dialogical --> monological
1	addressee-more-active --> addressee-more-passive

### Cluster: Controversial Action

Cluster size (number of situations): 2

Table 76: Principal Component Averages for Controversial Action

Dimension	Average Value	Label
semiotic or material	-0.62	material
interactive or descriptive	1.28	interactive
unconventional or conventional	2.09	unconventional
flexible or procedural	-0.16	procedural
discussing or challenging	0.19	discussing
lecturing or discoursing	0.76	lecturing
determining or influencing	-0.11	neither



Table 77: Feature Patterns Across Cluster for Controversial Action

Feature	Pre-Text	Via-Text
conceptual-ie-internally-oriented	1.00	0
interpersonal	1.00	0
phonic	1.00	1.00
asserting	1.00	0
ancillary	1.00	1.00
spoken	1.00	1.00
distant	1.00	1.00
allying	1.00	0
monological	1.00	0
non-institutional-or-neutralized	1.00	0
addressee-more-passive	0.50	0
neutral	0.50	0
dialogical	0	0.50
addressee-more-active	0.50	1.00
on-someones-side	0.50	1.00
practical-ie-outwardly-oriented	0	1.00
opposing	0	1.00
instructing	0	1.00
experiential	0	1.00
institutional	0	1.00
multilogical	0	0.50

Table 78: Mutations for Controversial Action

Count	Mutation
2	conceptual-ie-internally-oriented --> practical-ie-outwardly-oriented
2	interpersonal --> experiential
2	asserting --> instructing
2	allying --> opposing
2	non-institutional-or-neutralized --> institutional
1	neutral --> on-someones-side
1	monological --> dialogical
1	monological --> multilogical
1	addressee-more-passive --> addressee-more-active

### Cluster: Vilifying Story

Cluster size (number of situations): 2

Table 79: Principal Component Averages for Vilifying Story

Dimension	Average Value	Label
semiotic or material	4.3	semiotic
interactive or descriptive	-4.25	descriptive
unconventional or conventional	1.21	unconventional
flexible or procedural	-2	procedural
discussing or challenging	-2.91	challenging
lecturing or discoursing	1.24	lecturing
determining or influencing	0.25	determining

Table 80: Feature Patterns Across Cluster for Vilifying Story

Feature	Pre-Text	Via-Text
conceptual-ie-internally-oriented	1.00	1.00
interpersonal	1.00	1.00
phonic	1.00	1.00
projecting	1.00	1.00
constitutive	1.00	1.00
monological	1.00	1.00
addressee-more-passive	1.00	1.00
on-someones-side	1.00	1.00
distant	1.00	1.00
opposing	1.00	1.00
institutional	1.00	1.00
written	1.00	1.00

Vilifying stories are non-mutating situations.

### Cluster: Rebuke

Cluster size (number of situations): 2

Table 81: Principal Component Averages for Rebuke

Dimension	Average Value	Label
semiotic or material	2.92	semiotic
interactive or descriptive	-1.95	descriptive
unconventional or conventional	1.15	unconventional
flexible or procedural	0.32	flexible
discussing or challenging	-0.64	challenging
lecturing or discoursing	2.01	lecturing
determining or influencing	0.17	determining

Table 82: Feature Patterns Across Cluster for Rebuke

Feature	Pre-Text	Via-Text
conceptual-ie-internally-oriented	1.00	1.00
phonic	1.00	1.00
non-institutional-or-neutralized	1.00	0.50
projecting	1.00	0.50
constitutive	1.00	1.00
spoken	1.00	1.00
monological	1.00	1.00
addressee-more-passive	1.00	1.00
on-someones-side	1.00	1.00
distant	1.00	0.50
opposing	1.00	1.00
interpersonal	1.00	1.00
institutional	0	0.50
asserting	0	0.50
close	0	0.50

Table 83: Mutations for Rebuke

Count	Mutation
1	projecting --> asserting
1	non-institutional-or-neutralized --> institutional
1	distant --> close

### Cluster: Public Execution

Cluster size (number of situations): 2

Table 84: Principal Component Averages for Public Execution

Dimension	Average Value	Label
semiotic or material	2.83	semiotic
interactive or descriptive	-0.05	neither
unconventional or conventional	2.96	unconventional
flexible or procedural	-10.32	procedural
discussing or challenging	3.93	discussing
lecturing or discouraging	-3.33	discouraging
determining or influencing	-1.71	influencing

Table 85: Feature Patterns Across Cluster for Public Execution

Feature	Pre-Text	Via-Text
practical-ie-outwardly-oriented	1.00	0
interpersonal	1.00	1.00
institutional	1.00	1.00
asserting	1.00	1.00
ancillary	1.00	1.00
on-someones-side	1.00	1.00
distant	1.00	1.00
opposing	1.00	0
written	1.00	0
graphic	1.00	0
addressee-more-passive	1.00	0
monological	1.00	0
phonic	0	1.00
spoken	0	1.00
multilogical	0	1.00
addressee-more-active	0	1.00
conceptual-ie-internally-oriented	0	1.00
allying	0	1.00

Table 86: Mutations for Public Execution

Count	Mutation
2	practical-ie-outwardly-oriented --> conceptual-ie-internally-oriented
2	opposing --> allying
2	monological --> multilogical
2	addressee-more-passive --> addressee-more-active
2	graphic --> phonic
2	written --> spoken

**Cluster: Announcement**

Cluster size (number of situations): 2

Table 87: Principal Component Averages for Announcement

Dimension	Average Value	Label
semiotic or material	0.08	neither
interactive or descriptive	-1.9	descriptive
unconventional or conventional	1.14	unconventional
flexible or procedural	0.41	flexible
discussing or challenging	3.63	discussing
lecturing or discoursing	2.64	lecturing
determining or influencing	0.05	neither

Table 88: Feature Patterns Across Cluster for Announcement

Feature	Pre-Text	Via-Text
conceptual-ie-internally-oriented	1.00	1.00
interpersonal	1.00	1.00
phonic	1.00	1.00
asserting	1.00	1.00
ancillary	1.00	1.00
spoken	1.00	1.00
monological	1.00	1.00
addressee-more-passive	1.00	1.00
close	1.00	1.00
allying	1.00	1.00

non-institutional-or-neutralized	1.00	1.00
neutral	1.00	1.00

Announcements are non-mutating situations.

### Cluster: Examination

Cluster size (number of situations): 2

Table 89: Principal Component Averages for Examination

Dimension	Average Value	Label
semiotic or material	-0.2	material
interactive or descriptive	1.66	interactive
unconventional or conventional	0.36	unconventional
flexible or procedural	0.66	flexible
discussing or challenging	0.09	neither
lecturing or discoursing	0.67	lecturing
determining or influencing	-1.83	influencing

Table 90: Feature Patterns Across Cluster for Examination

Feature	Pre-Text	Via-Text
practical-ie-outwardly-oriented	0.50	1.00
interpersonal	1.00	1.00
instructing	1.00	1.00
opposing	1.00	1.00
private	1.00	1.00
dialogical	1.00	1.00
unclear	1.00	1.00
distant	1.00	1.00
ancillary	0.50	1.00
addressee-more-active	1.00	1.00
phonic	1.00	1.00
spoken	1.00	0.50
conceptual-ie-internally-oriented	0.50	0
constitutive	0.50	0
written	0	0.50

Table 91: Mutations for Examination

Count	Mutation
1	conceptual-ie-internally-oriented --> practical-ie-outwardly-oriented
1	constitutive --> ancillary
1	spoken --> written

**Cluster: Correction**

Cluster size (number of situations): 2

Table 92: Principal Component Averages for Correction

Dimension	Average Value	Label
semiotic or material	1.91	semiotic
interactive or descriptive	1.63	interactive
unconventional or conventional	0.47	unconventional
flexible or procedural	1.71	flexible
discussing or challenging	0.49	discussing
lecturing or discoursing	-0.45	discoursing
determining or influencing	-1.21	influencing

Table 93: Feature Patterns Across Cluster for Correction

Feature	Pre-Text	Via-Text
phonic	1.00	1.00
asserting	1.00	1.00
constitutive	1.00	1.00
spoken	1.00	1.00
dialogical	1.00	1.00
addressee-more-active	1.00	1.00
on-someones-side	1.00	1.00
allying	1.00	0
practical-ie-outwardly-oriented	1.00	0
logical	0.50	0
unclear	0.50	0.50
distant	1.00	1.00
conceptual-ie-internally-oriented	0	1.00

interpersonal	0	1.00
opposing	0	1.00
experiential	0.50	0
non-institutional-or-neutralized	0.50	0.50

Table 94: Mutations for Correction

Count	Mutation
2	practical-ie-outwardly-oriented --> conceptual-ie-internally-oriented
2	allying --> opposing
1	experiential --> interpersonal
1	logical --> interpersonal

### Cluster: Surprising Turn Of Events

Cluster size (number of situations): 2

Table 95: Principal Component Averages for Surprising Turn Of Events

Dimension	Average Value	Label
semiotic or material	-1.94	material
interactive or descriptive	-0.05	neither
unconventional or conventional	-1.83	conventional
flexible or procedural	-0.57	procedural
discussing or challenging	0.34	discussing
lecturing or discoursing	0.6	lecturing
determining or influencing	-0.36	influencing

Table 96: Feature Patterns Across Cluster for Surprising Turn Of Events

Feature	Pre-Text	Via-Text
practical-ie-outwardly-oriented	1.00	0.50
experiential	1.00	0
phonic	1.00	1.00
institutional	1.00	1.00
instructing	1.00	0
ancillary	1.00	0
spoken	1.00	1.00



private	1.00	1.00
close	1.00	1.00
allying	1.00	0
monological	1.00	0
addressee-more-passive	0.50	0
dialogical	0	1.00
addressee-more-active	0.50	1.00
opposing	0	1.00
interpersonal	0	1.00
asserting	0	1.00
constitutive	0	1.00
conceptual-ie-internally-oriented	0	0.50

Table 97: Mutations for Surprising Turn Of Events

Count	Mutation
2	experiential --> interpersonal
2	instructing --> asserting
2	allying --> opposing
2	monological --> dialogical
2	ancillary --> constitutive
1	practical-ie-outwardly-oriented --> conceptual-ie-internally-oriented
1	addressee-more-passive --> addressee-more-active

### Cluster: Redirection

Cluster size (number of situations): 2

Table 98: Principal Component Averages for Redirection

Dimension	Average Value	Label
semiotic or material	2.91	semiotic
interactive or descriptive	-0.27	descriptive
unconventional or conventional	0.89	unconventional
flexible or procedural	1.65	flexible
discussing or challenging	0.09	neither
lecturing or discoursing	-0.14	discoursing
determining or influencing	-1.1	influencing

Table 99: Feature Patterns Across Cluster for Redirection

Feature	Pre-Text	Via-Text
conceptual-ie-internally-oriented	1.00	1.00
interpersonal	1.00	1.00
phonic	1.00	1.00
asserting	1.00	0
constitutive	1.00	1.00
spoken	1.00	1.00
dialogical	1.00	0.50
addressee-more-active	1.00	0
distant	1.00	1.00
allying	1.00	0
non-institutional-or-neutralized	1.00	1.00
on-someones-side	1.00	1.00
projecting	0	1.00
opposing	0	1.00
monological	0	0.50
addressee-more-passive	0	1.00

Table 100: Mutations for Redirection

Count	Mutation
2	asserting --> projecting
2	allying --> opposing
2	addressee-more-active --> addressee-more-passive
1	dialogical --> monological

### Cluster: Solicitation

Cluster size (number of situations): 2

Table 101: Principal Component Averages for Solicitation

Dimension	Average Value	Label
semiotic or material	0.15	semiotic
interactive or descriptive	-0.93	descriptive
unconventional or conventional	0.86	unconventional
flexible or procedural	1.3	flexible

discussing or challenging	0.14	discussing
lecturing or discoursing	-0.5	discoursing
determining or influencing	1.13	determining

Table 102: Feature Patterns Across Cluster for Solicitation

Feature	Pre-Text	Via-Text
experiential	1.00	0
phonic	1.00	1.00
instructing	1.00	0
constitutive	1.00	1.00
spoken	1.00	1.00
dialogical	0.50	0
addressee-more-active	1.00	0
private	1.00	0
distant	1.00	1.00
allying	1.00	0
practical-ie-outwardly-oriented	1.00	0
equalized	1.00	0
opposing	0	1.00
conceptual-ie-internally-oriented	0	1.00
projecting	0	1.00
logical	0	0.50
on-someones-side	0	1.00
monological	0	1.00
addressee-more-passive	0	1.00
unclear	0	0.50
multilogical	0.50	0
non-institutional-or-neutralized	0	0.50
interpersonal	0	0.50

Table 103: Mutations for Solicitation

Count	Mutation
2	practical-ie-outwardly-oriented --> conceptual-ie-internally-oriented
2	instructing --> projecting
2	allying --> opposing
2	private --> on-someones-side
2	addressee-more-active --> addressee-more-passive

1	experiential --> interpersonal
1	experiential --> logical
1	dialogical --> monological
1	multilogical --> monological
1	equalized --> non-institutional-or-neutralized
1	equalized --> unclear

### Cluster: Illustrated Lesson

Cluster size (number of situations): 2

Table 104: Principal Component Averages for Illustrated Lesson

Dimension	Average Value	Label
semiotic or material	1.3	semiotic
interactive or descriptive	-5.22	descriptive
unconventional or conventional	-0.06	neither
flexible or procedural	-1.54	procedural
discussing or challenging	-1.32	challenging
lecturing or discoursing	-0.24	discoursing
determining or influencing	-0.11	neither

Table 105: Feature Patterns Across Cluster for Illustrated Lesson

Feature	Pre-Text	Via-Text
conceptual-ie-internally-oriented	1.00	1.00
interpersonal	0.50	0.50
phonic	1.00	1.00
institutional	1.00	1.00
instructing	1.00	0
constitutive	1.00	1.00
written	1.00	0.50
monological	1.00	1.00
addressee-more-passive	1.00	1.00
on-someones-side	1.00	1.00
close	1.00	1.00
allying	1.00	1.00
projecting	0	1.00

experiential	0.50	0.50
spoken	0	0.50

Table 106: Mutations for Illustrated Lesson

Count	Mutation
2	instructing --> projecting
1	written --> spoken

**Cluster: Accommodation**

Cluster size (number of situations): 2

Table 107: Principal Component Averages for Accommodation

Dimension	Average Value	Label
semiotic or material	-2.63	material
interactive or descriptive	2.36	interactive
unconventional or conventional	0.88	unconventional
flexible or procedural	-0.55	procedural
discussing or challenging	-0.26	challenging
lecturing or discoursing	0.22	lecturing
determining or influencing	1.93	determining

Table 108: Feature Patterns Across Cluster for Accommodation

Feature	Pre-Text	Via-Text
practical-ie-outwardly-oriented	1.00	1.00
experiential	1.00	1.00
phonic	1.00	1.00
institutional	1.00	1.00
instructing	1.00	0.50
spoken	1.00	1.00
addressee-more-active	1.00	1.00
neutral	1.00	1.00
distant	1.00	0.50
dialogical	1.00	0
opposing	1.00	0

constitutive	0.50	0
allying	0	1.00
close	0	0.50
multilogical	0	1.00
ancillary	0.50	1.00
asserting	0	0.50

Table 109: Mutations for Accommodation

Count	Mutation
2	opposing --> allying
2	dialogical --> multilogical
1	instructing --> asserting
1	distant --> close
1	constitutive --> ancillary

### Cluster: Challenge

Cluster size (number of situations): 2

Table 110: Principal Component Averages for Challenge

Dimension	Average Value	Label
semiotic or material	0.45	semiotic
interactive or descriptive	1.3	interactive
unconventional or conventional	0.07	neither
flexible or procedural	-0.13	neither
discussing or challenging	-2.1	challenging
lecturing or discoursing	-0.13	neither
determining or influencing	-0.29	influencing

Table 111: Feature Patterns Across Cluster for Challenge

Feature	Pre-Text	Via-Text
phonic	1.00	1.00
institutional	1.00	1.00
constitutive	0.50	1.00
spoken	1.00	1.00

dialogical	0.50	1.00
addressee-more-active	1.00	1.00
on-someones-side	1.00	1.00
distant	1.00	1.00
instructing	1.00	0
practical-ie-outwardly-oriented	1.00	0
experiential	1.00	0
allying	0.50	0
conceptual-ie-internally-oriented	0	1.00
interpersonal	0	1.00
projecting	0	1.00
opposing	0.50	1.00
ancillary	0.50	0
monological	0.50	0

Table 112: Mutations for Challenge

Count	Mutation
2	practical-ie-outwardly-oriented --> conceptual-ie-internally-oriented
2	experiential --> interpersonal
2	instructing --> projecting
1	allying --> opposing
1	monological --> dialogical
1	ancillary --> constitutive

### Cluster: Disappointing Request

Cluster size (number of situations): 2

Table 113: Principal Component Averages for Disappointing Request

Dimension	Average Value	Label
semiotic or material	-0.2	material
interactive or descriptive	1	interactive
unconventional or conventional	-0.43	conventional
flexible or procedural	0.78	flexible
discussing or challenging	-0.76	challenging
lecturing or discoursing	-1.52	discoursing

determining or influencing	-0.04	neither
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Table 114: Feature Patterns Across Cluster for Disappointing Request

Feature	Pre-Text	Via-Text
practical-ie-outwardly-oriented	1.00	0
experiential	1.00	0.50
phonic	1.00	1.00
non-institutional-or-neutralized	1.00	0
instructing	1.00	0
spoken	1.00	1.00
dialogical	1.00	0.50
addressee-more-active	1.00	1.00
on-someones-side	1.00	0.50
distant	1.00	0
allying	1.00	0
constitutive	1.00	1.00
opposing	0	1.00
asserting	0	1.00
logical	0	0.50
conceptual-ie-internally-oriented	0	1.00
close	0	1.00
institutional	0	1.00
multilogical	0	0.50
private	0	0.50

Table 115: Mutations for Disappointing Request

Count	Mutation
2	practical-ie-outwardly-oriented --> conceptual-ie-internally-oriented
2	instructing --> asserting
2	allying --> opposing
2	non-institutional-or-neutralized --> institutional
2	distant --> close
1	experiential --> logical
1	on-someones-side --> private
1	dialogical --> multilogical





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