

## The Rhetorical Function of the 'Glory' Motif in John's Gospel

Sookgoo Shin\*

### 1. Introduction

Glory is one of the most crucial concepts that appears heavily throughout the entire Gospel of John. The fact that the noun *δόξα* occurs 19 times and the verb *δοξάζω* 23 times indicates that the theme of glory occupies an important place in the conceptual world of John's Gospel. One of the earliest monographs on this subject was by Thüsing's *Die Erhöhung und Verherrlichung Jesu im Johannesevangelium*, which analysed Jesus's glory in two stages, namely the glory of Jesus before and after the exaltation.<sup>1)</sup> These two stages by Thüsing, however, have been criticised for being too sharply drawn since Jesus's entire earthly life is already colored by the continual disclosure of divine glory, which culminated in his death, resurrection and ultimately ascension to the Father. After the publication of Thüsing's work, no major works were written on the subject until the year 2007 when two monographs in German came out, reigniting scholarly interest on the theme of glory in John's Gospel. Chibici-Revneanu in her detailed study has explored the Johannine concept of glory in light of the Greek and early Jewish tradition and argues that Jesus's glory *from* the Father (1:14) transitions to the glory *with* the Father (17:5) at the

---

\* Assistant Professor at Torch Trinity Graduate University

1) W. Thüsing, *Die Erhöhung und Verherrlichung Jesu im Johannesevangelium*, NTA 21 (Münster: Aschendorff, 1979).

hour of his glorification (12:23).<sup>2)</sup> Schwindt, on the other hand, investigated both John and Paul's use of glory in light of the 'Son of Man' concept as found in the OT and early Jewish literature.<sup>3)</sup> Both Chibici-Revneanu and Schwindt focus on how the language of glory is used coherently as a hermeneutical key to understanding the Gospel of John. Jörg Frey's keynote lecture on the Johannine glory at SNTS<sup>4)</sup> also deserves mention. Frey in his lecture argued that the entire ministry and signs of Jesus must be understood from the post-Easter perspective, and Jesus's δόξα in his earthly life is "a retrojection of the glory of the crucified one."<sup>5)</sup> Frey's lecture makes an important contribution in terms of offering a hermeneutical and temporal perspective through which Jesus's δόξα should be seen and understood.<sup>6)</sup>

All of these works mentioned above contribute significantly to our understanding of the meaning and nature of the Johannine glory, especially from the historico-theological perspectives. Despite the detailed analyses of the Gospel's use of glory in the previous scholarship, there has not been a helpful study on the rhetorical impact that the δόξα-terminology has on readers. What rhetorical purposes is the author trying to achieve by his heavy use of δόξα and δοξάζω in the Gospel? How does the theme of glory weave into the literary and rhetorical framework of the

---

2) N. Chibici-Revneanu, *Die Herrlichkeit des Verherrlichten: Das Verständnis der Δόξα im Johannesevangelium*, WUNT II 231 (Tübingen: Mohr Siebeck, 2007).

3) R. Schwindt, *Gesichte der Herrlichkeit. Eine exegetisch-traditionsgeschichtliche Studie zur paulinischen und johanneischen Christologie*, HBS 50 (Freiburg im Breisgau: Herder, 2007).

4) J. Frey, *The Glory of the Crucified One: Christology and Theology in the Gospel of John* (Waco, Texas: Baylor University Press, 2018), 237-58.

5) Frey, *Glory of the Crucified One*, 256-57.

6) Nielsen argues in a similar manner, but goes a step further by including the concept of 'recognition' in the narrative structures of the Gospel. J. T. Nielsen, "The Narrative Structures of Glory and Glorification in the Fourth Gospel," *NTS* 56 (2010), 343-366 (344).

Gospel? How are the readers supposed to respond to the author's rhetorical intentions? The objective of this study is to answer the above questions by proposing that John presents the two portrayals of glory, one represented by Jesus's opponents and the other by Jesus himself. The former glory, which is driven by one's obsessiveness for human recognition causes people to compete violently for glory that blinds them to the revelation of God in Jesus. On the other hand, Jesus presents a radically reoriented portrayal of glory that is not only counter-cultural and self-effacing but also reveals the visible, saving presence of God in and through Christ. This paper argues that salvation is found in those who pursue and embody the glory manifested by Jesus.

The first part of this study will attempt to locate the concept of glory in the linguistic and socio-cultural contexts of the first century Mediterranean world. In the second part we will look into the literary characteristics of John's Gospel to explore the rhetorical aspects of ancient narratives. This literary discussion is important since it delineates how John achieves his theological purposes through various rhetorical means. Finally, we will go through John's narratives to examine how Jesus and his opponents deal with glory and thus show which glory is approved by and leads to God the Father.

## 2. Understanding Glory in the Honour and Shame Cultural Context

### 2.1. Semantic Analysis of δόξα/δοξάζω

There is now wide consensus that Johannine δόξα/δοξάζω derives its meaning and background from a Hebrew word, כָּבֵד whose original meaning is 'weight' or 'heaviness' (Exod.

17:12; 2 Sam. 14:26; Ezek. 27:25; Lam. 3:7).<sup>7)</sup> Except in a few places in the OT, where variations of this original nuance of כָּבֹד is used,<sup>8)</sup> the term is mostly “used metaphorically to connote the weight a person carries, his status, importance, worth, impressiveness, majesty.”<sup>9)</sup> According to Bauckham, כָּבֹד is used under three different categories of meaning. The first category of meaning is “wealth, power, importance,” which are directly related to the second category of meaning “honor, prestige, good reputation” since the latter is given to those with the former. Lastly, כָּבֹד also refers to “visible splendor,”<sup>10)</sup> which is seen in theophany (Exod. 24:16–17) or refers to the divine presence either in the tabernacle (Exod. 40:34–35) or in the temple (1 Kgs. 8:10–11).<sup>11)</sup> Though כָּבֹד can also be associated with humans (Hab. 2:16; Prov. 20:3; Isa. 17:4; Job 14:21), it is dominantly used in the OT to denote visible manifestations of one’s worth or status, especially in relation to God’s self-revealed glory.

The meaning of δόξα/δοξάζω in nonbiblical Greek usage is derived from the verb δοκέω, which means ‘to think or suppose’. Before the LXX, δόξα simply carried the meaning of ‘opinion,’ whereas δοξάζω had the meaning of ‘to hold an opinion’.<sup>12)</sup> The translators of the LXX, however, did not take the meaning of δόξα/δοξάζω from Classical Greek but borrowed “the semantic

7) For a comprehensive study on the semantic domains of כָּבֹד and δόξα/δοξάζω, see Chibici-Revneanu, *Herrlichkeit*, 335-510; Schwindt, *Gesichte*, 13-105.

8) Examples include expressions like ‘hardened’ (Isa. 6:10; 59:1; Zech. 7:11), ‘dim eyesight’ (Gen. 48:10) or the phrase ‘the hand of the Lord was heavy upon’ (1 Sam. 5:6). Nielsen, “The Narrative Structures of Glory,” 346.

9) G. B. Caird, “The Glory of God in the Fourth Gospel: An Exercise in Biblical Semantics,” *NTS* 15 (1969), 267.

10) R. Bauckham, *Gospel of Glory: Major Themes in Johannine Theology* (Grand Rapids: Baker, 2015), 44.

11) Nielsen, “The Narrative Structures of Glory,” 346.

12) Caird, “The Glory of God,” 267.

value of כבוד".<sup>13)</sup> Due to the heavy influence of the LXX upon the writings of the NT, δόξα in the New Testament never expressed the original meaning of 'one's opinion' as found in Classical Greek but rather adopted the meaning of 'reputation or honour' and 'visible splendor (divine appearance)' as found in the LXX. Similarly, δοξάζω in the NT did not take the original meaning of 'to have an opinion' but came to denote the meaning of 'to honour' or 'to endow with visible splendour.'<sup>14)</sup>

What becomes evident from the discussion above is that the notion of δόξα/δοξάζω in the New Testament is closely related to the external appearances of one's value or worth since "the honor that other people cannot see, perceive, and experience is simply no honor."<sup>15)</sup> In fact, the concept of δόξα/δοξάζω in John's Gospel or in Greco-Roman culture in general is not an abstract idea, but carries significant practical implications for citizens as will be seen in the following section. Though it is true that the meaning of δόξα or δοξάζω may not be the same everywhere it is used, it is almost certain that these words would have been taken by readers seriously since obtaining δόξα or being honoured (glorified) in the culture of honour and shame was the prime interest of every individual.

## 2.2. Defining Honour and Shame

Honour (Glory)<sup>16)</sup> and shame are the core values that

---

13) Nielsen, "The Narrative Structures of Glory," 347.

14) Bauckham, *Gospel of Glory*, 44.

15) B. J. Malina, *The New Testament World: Insights from Cultural Anthropology*, 3rd ed. (Louisville: Westminster John Knox Press, 2001), 110.

16) Though glory and honour in John's Gospel are rendered by δόξα and τιμή respectively, they nonetheless can be used almost exchangeably since they express similar meanings that highlight a person's high esteem.

dominate social life in Mediterranean antiquity. Honour is public reputation that every individual would want to obtain since that is how one's status was maintained or elevated within his or her group. On the other hand, shame is public disgrace that every individual would want to avoid at all costs since losing face in the public was often treated worse than death itself. In the western culture, how I see or feel about myself (self-esteem) is often more important than how others see me (public reputation). In fact, contemporary Westerners do not emphasise 'tradition' as much as Easterners since individualism in the western world has priority over group loyalty.<sup>17)</sup> Furthermore, in western cultures what I believe to be right and ethical is more significant than what others believe to be right and ethical. Such an individualistic mindset, however, was not treasured in the ancient Mediterranean world because group-oriented cultures put higher emphasis on social order and harmony than on personal rights and distinctiveness. After all, one's worth and identity were formed and sustained through the recognition of significant others in the same group.

As seen above, honour in the first century Mediterranean world was a kinship group value that is shared by other members of the group. In that regard, being honoured is not just an individual matter or achievement but also concerns others in the same group. For that reason, when one obtains honour for oneself, it is also a gain for the entire kinship or group to which one belongs. Similarly, shame is also a collective value that affects not only the person who is being held up to contempt but also the group to which one belongs. It is no surprise that honour killing is still being practised in some parts of the world where one's dishonourable behaviour would result in the loss of status or significance of not only oneself but also the community of

---

17) J. Wu, *Reading Romans with Eastern Eyes: Honor and Shame in Paul's Message and Mission* (Downers Grove: IVP Academic, 2019), 17.

which one is part. Such an orientation meant that individuals were likely to “strive to embody the qualities and to perform the behaviors that the group held to be honourable and to avoid those acts that brought reproach and caused a person’s estimation in the eyes of others to drop.”<sup>18)</sup> Thus honour and shame as seen above are the primary values that motivate individuals to live according to what is considered honourable by one’s community and thus “reinforce for its members what behaviors and goals they ought to pursue.”<sup>19)</sup>

Then how does one obtain honour? Honour like a material asset can be either ascribed to or acquired by individuals. Ascribed honour “refers to the granting of respect and given to a person from members of the two basic institutions of antiquity, namely: family/kinship or state/politics.”<sup>20)</sup> If one is born into or adopted into a noble or royal family, one is automatically considered honourable for having been born in or adopted to such a family. Likewise, honour also can be ascribed to a person when one is appointed to a political position by someone of higher status and power (e.g. Pilate appointed by Caesar).<sup>21)</sup> On the other hand, one can acquire honour by one’s own merits such as sacrificing oneself for the welfare of others, heroic acts in a battle, winning athletic games or aesthetic competitions such as in drama and poetry, and the like.<sup>22)</sup> What is important in acquired honour is the idea of challenge and response which is like a social game “in which persons hassel each other according to socially defined rules in order to gain the honor of another.”<sup>23)</sup>

---

18) D. A. deSilva, *Honor, Patronage, Kinship & Purity: Unlocking New Testament Culture* (Downers Grove: InterVarsity Press, 2000), 35.

19) deSilva, *Honor, Patronage, Kinship & Purity*, 41.

20) J. H. Neyrey, *Honor and Shame in the Gospel of Matthew* (Louisville: Westminster John Knox Press, 1998), 15–16.

21) Neyrey, *Honor and Shame in Matthew*, 15–16.

22) Neyrey, *Honor and Shame in Matthew*, 16.

23) Malina, *The New Testament World*, 33.

The problem with this sort of social tug of war is that there is only so much honour to go around. In other words, people had to compete with one another in order to have a large piece of honour. Since honour was a limited good, if someone acquires honour before you, you would naturally have less opportunity to be honoured. For that reason, honour was often pursued with aggression, and a 'love of honour' (φιλοτιμία) was "the strongest incentive to deeds of honour and renown" (*Memorabilia* 3.3.13)."<sup>24)</sup>

### 2.3. Envy

If glory or honour was something that everyone desires to obtain in the ancient Mediterranean world, competition would inevitably kick in. Though it was not impossible to gain limited goods in nonaggressive and noncompetitive ways, most scholars generally agree that the ancients lived in a ruralised society where "the ubiquitous phenomenon of competition"<sup>25)</sup> was conventional ways of living in Mediterranean antiquity. Such a competitive way of living was even more true when it comes to a limited good such as honour. When one loses in competition and is deprived of an object that one passionately craves, a feeling of envy would also kick in. Envy according to Aristotle is "... a certain kind of distress at apparent success on the part of one's peers in attaining the good things that have been mentioned, not that a person may get anything for himself but because of those who have it" (*Rhet.* 2.10.1). Cicero similarly comments that "people are especially envious of their equals, or of those once beneath them, when they feel themselves left behind and fret at the other's upward flight" (*On the Orator*

24) Neyrey, *Honor and Shame in Matthew*, 17.

25) Neyrey, *Honor and Shame in Matthew*, 17.

2.52.209). What can be learned from the insight of these ancient philosophers is that envy surfaces when others have access to some highly limited valuable object that one does not have. Honour, glory, and fame in the first century Mediterranean world were exactly that.

Envy is not simply a passive feeling of resentment towards others, but it often triggers the people to participate in a game of challenge and riposte in order to disapprove one's claim to honour. It is important to note that a person's claim to honour is genuine only when it is recognised by others. For that reason, when the majority feels that a certain individual is underserving of honour that he enjoys, people are often "seized by the desire to deprive the other person of that possession—often in the name of the group."<sup>26</sup> Excessive love of honour, however, did not simply breed envy, but often led to the disruption of community stability since one's gain of honour was directly related to another person's loss of honour, and more importantly, it was not always clear who was losing honour. The worst scenario for community leaders in Mediterranean antiquity would be to have an unknown or undeserved individual coming into prominence among the masses, causing the social equilibrium out of balance. Malina helpfully comments on how social stability was kept in the ancient world: "Community stability and harmony among individuals and families can develop and be maintained only by keeping to the existing arrangements of statuses. Thus most people would be interested in maintaining things just the way they are. It is this perspective in which envy is rooted."<sup>27</sup> Keeping status-quo was then of paramount importance in order to minimise social confusion and conflict.

---

26) B. J. Malina, C. Seeman, "Envy," *Handbook of Biblical Social Values*, eds. J. J. Pilch and B. J. Malina, 3rd ed. (Eugene, OR: Cascade, 2016), 51–54 (51).

27) Malina, *The New Testament World*, 113.

### 3. How Biographical Narratives Convey Its Messages

Before we analyse the rhetorical function of glory, it is worthwhile to note how ancient biographers convey their messages to their readers. The genre of the Gospels has been intensely debated for several decades now, and there is a general consensus that the Gospels belong to the genre of ancient biography.<sup>28)</sup> Though it is not necessary for the purpose of this paper to go into a detailed discussion on the issue of genre, at least two features, according to Bond, stand out regarding ancient biographical writings: “first, a concern to commemorate a great life, and second, a moralistic desire to learn from it.”<sup>29)</sup> It is commonly agreed that one of the primary purposes of ancient biographies was to “evoke the readers’ lives anew for moral improvement.”<sup>30)</sup> In order to bring about such moral changes within the lives of readers, ancient authors utilised many different rhetorical devices, among which synkrisis was the most widely used rhetorical tool.

Synkrisis is the ancient literary-rhetorical exercise that compares and contrasts individuals or things in order to extol or criticise someone or something. Plutarch is the prime example who excelled in this rhetorical artistry as shown in his *Parallel Lives* in which he provides a formal comparison between famous Greek and Roman figures. Unlike historians who primarily write about historical figures for political and memorial purposes (though historians had not ignored the moral elements altogether), Plutarch as a biographer writes biographies for the

---

28) For the latest survey on this issue, see C. S. Keener, *Christobiography: Memory, History, and the Reliability of the Gospels* (Grand Rapids: Eerdmans, 2019), 29–33.

29) H. K. Bond, *The First Biography of Jesus: Genre and Meaning in Mark’s Gospel* (Grand Rapids: Eerdmans, 2020), 45.

30) T. Hägg, *The Art of Biography in Antiquity* (Cambridge: Cambridge University Press, 2012), 273.

purpose of moral formation of his readers:

I began the writing of my '*Lives*' for the sake of others, but I find that I am continuing the work and delighting in it now for my own sake also, using history as a mirror and endeavouring in a manner to fashion and adorn my life in conformity with the virtues therein depicted. For the result is like nothing else than daily living and associating together, when I receive and welcome each subject of my history in turn as my guest, so to speak, and observe carefully 'how large he was and of what mien,' and select from his career what is most important and most beautiful to know. And oh! what greater joy than this canst thou obtain, and more efficacious for moral improvement? (*Aem* 1-2)

Here we can see that Plutarch's biographical subjects are more than mere plot functionaries, but are presented as models for readers either to emulate or reject based on the character's speech, actions, and other characters' or the narrator's comments about that character. In fact, ancient biographical narratives were not meant to be ethically or rhetorically neutral, and "consequently every element of narrative such as plot, style, setting, characters, etc. is both ethically and rhetorically charged to shape and transform the mind, desires and imagination of readers."<sup>31)</sup> In other words, Plutarch expects his readers to actively engage the story not as passive spectators but as active participants who are expected to align themselves with virtuous deeds and values depicted therein.<sup>32)</sup> Therefore, characters in ancient biographies function for readers as *exempla* "to instill a sense

---

31) Sookgoo Shin, *Ethics in the Gospel of John: Discipleship as Moral Progress*, BIS 168 (Leiden/Boston: Brill, 2018), 122.

32) T. E. Duff, "Plutarch's *Lives* and the Critical Reader," in *Virtues for the People: Aspects of Plutarchan Ethics*, eds. G. Roskam, L. V. der Stockt (Leuven: Leuven University Press, 2011), 59-82 (65).

of virtue in his readers and to guide them through their own moral difficulties.”<sup>33)</sup>

How does synkrisis then help fulfill such a rhetorical purpose? By comparing individuals or groups of people, Plutarch invites his readers “to raise questions and to make their own evaluations”<sup>34)</sup> as to what is honourable and what is not. In fact, Plutarch does not only write about honourable figures, but he sometimes includes a pair of characters whose lives and careers are morally controversial. Plutarch believes that such a pair can also serve a didactic purpose. As physicians must know something about diseases before being able to provide a proper treatment, readers should also be aware of various forms of vice before being able to discern and ultimately imitate the virtuous deeds of heroes (*Demetrius* 1.3). In this regard, Hägg rightly notes that “the failures are part of the didactic scheme as much as the positive actions: the ‘imitation’, we can now see, is no wholesale affair directed towards any one particular model in toto, but towards individual acts of virtue, while the manifestations of vice serve as deterrents.”<sup>35)</sup> Furthermore, since the characters in Plutarch’s biographies are bound to their unique historical and political situations, Plutarch does not expect his readers to imitate every detail of the deeds displayed by the heroes, but rather to embody “the essence of virtue”.<sup>36)</sup> In other words, it is not the literal mimesis of the heroes’ virtues that Plutarch has in mind but

---

33) Bond, *The First Biography of Jesus*, 47. For the discussion on the concept and role of imitation in the NT, see D. B. Capes, “Imitatio Christi and the Gospel Genre,” *BBR* 13 (2003), 1–19. R. A. Burridge, *Imitating Jesus: An Inclusive Approach to New Testament Ethics* (Grand Rapids: Eerdmans, 2007). C. Bennema, *Mimesis in the Johannine Literature: A Study in Johannine Ethics*, LNTS 498 (London: Bloomsbury T&T Clark, 2017).

34) D. Larmour, “The Synkrisis,” *A Companion to Plutarch: Blackwell Companions to the Ancient World*, ed. M. Beck (Oxford: Wiley-Blackwell, 2014), 405–416 (408).

35) Hägg, *The Art of Biography*, 276.

36) Hägg, *The Art of Biography*, 277.

the creative embodiment of moral traits that transcends the limitations of time and space.<sup>37)</sup> Similarly through synkrisis, John wants to steer the readers' response by helping his readers recognise what traits and actions actually constitute true glory and thus end up pursuing and embodying that Johannine glory.

#### 4. Rhetorical Analysis of δόξα/δοξάζω and Its Rhetorical Impact on Readers

In this section I will perform a rhetorical analysis of δόξα/δοξάζω through the characterisation of various characters who contribute to our understanding of the rhetorical impact that these terms have on readers. To make this analysis more manageable, I will divide characters into two groups: protagonist and antagonist. The protagonist in novels or biographies is the central character through whom "all the interesting questions are raised; [protagonists] evoke our beliefs, sympathies, revulsion; they incarnate the moral vision of the world inherent in the total novel."<sup>38)</sup> In other words, the protagonist occupies the central place in the plot of the story and moves the plot forward. In the Gospel of John, Jesus is clearly the protagonist with whom readers journey through the entire narrative of John's Gospel. On the other hand, the antagonist is the character who opposes the protagonist and thus creates conflict. Then who are Jesus's antagonists? Though it is not easy to pinpoint Jesus's single main antagonist in John's Gospel, the Pharisees along with the Jews are portrayed as one of Jesus's chief opponents and competitors for glory.<sup>39)</sup> There are other characters, however,

---

37) Similarly argued by Bennema, *Mimesis in the Johannine Literature*, 98–104.

38) W. J. Harvey, *Character and the Novel* (Ithaca, NY: Cornell University Press, 1966), 56.

who may not be explicitly hostile to Jesus but nonetheless function as Jesus's competitors for glory as will be seen later. I will first begin with antagonists and explore why they oppose and compete with Jesus for glory.

#### 4.1. Antagonist

One of the challenges we face in analysing the rhetorical function of δόξα/δοξάζω through the characterisation of antagonists is that the δόξα-terminology is not frequently used with antagonists in John's Gospel. In fact, the δόξα-terminology is primarily used and elaborated by the words of or in relation to Jesus. There are two passages, however, that explicitly express the antagonists' attitude towards glory—5:44 and 12:43. These two passages basically convey the very same message: their love for the glory of men is what hinders them from believing in Jesus. John 12:43 is especially important in our evaluation since the place where this passage appears is quite telling. John 12:37–50 is a pericope that is known to “offer a retrospective summary of what the audience has heard throughout the first twelve chapters,”<sup>39)</sup> and reiterates the leading concepts that have been emphasised during Jesus's public ministry. One of those leading concepts is the unbelief of the people. While the issue of whether salvation in John's Gospel is in the realm of human choice or divine election is beyond the scope of this paper,<sup>41)</sup> John

39) The sheer number of appearances of the Pharisees in the first twelve chapters also shows their significance in the plot of the story (1:24; 3:1; 4:1; 7:32 [twice] 45, 47, 48; 8:3, 13; 9:13, 15, 16, 40; 11:46, 47, 57; 12:19).

40) B. W. Longenecker, *Rhetoric at the Boundaries: The Art and Theology of New Testament Chain-Link Transitions* (Waco, Texas: Baylor University Press, 2005), 123.

41) For a helpful treatment on this topic, see D. A Carson, *Divine Sovereignty and Human Responsibility: Biblical Perspectives in Tension* (Eugene, OR: Wipf and

12:42 highlights the fact that some authorities do not openly confess their faith in Jesus because of a fear of the Pharisees and expulsion from synagogue (12:42; cf. 9:22; 16:2).<sup>42)</sup> This fear caused by the Pharisees coupled with their love for the glory coming from man is the fundamental reason for their unwillingness to believe in Jesus.

In the same pericope, John also speaks of the glory of Jesus that Isaiah saw (12:41). John's understanding of Jesus's glory is heavily indebted to the Isaianic vision of glory where "divine glory is shared between God and his Servant."<sup>43)</sup> Here John tries to show that Jesus is "the ultimate and climatic revelation of God"<sup>44)</sup> by importing the glory motif from Isaiah whose witness to Christ serves as a powerful testimony that Jesus is the one who truly embodies the glory of God. Despite what has been prophesied by Isaiah and the signs performed by Jesus, however, unbelief still prevails among Jesus's contemporaries (12:37-40). Thus, by juxtaposing the glory of man with the glory of Jesus at this critical point, John reveals the foolishness of those who attempt to compete with Jesus in order to obtain glory for themselves. Glory is bestowed upon Jesus by the Father, and the only way for humans to participate in such glory is to be part of a messianic community by believing in Jesus and thus partake in the eschatological glory that Jesus will bring to his people (17:22).<sup>45)</sup> In this retrospective summary in 12:37-50, the author presents 'glory' as an interpretive lens through which to understand why antagonists act the way they do.

The very first appearance of Jesus's antagonists concerning

---

Stock, 2002).

42) Longenecker, *Rhetoric at the Boundaries*, 127.

43) See Isa. 49:1-9; 52:13-53:12. J. J. F. Coutts, *The Divine Name in the Gospel of John*, WUNT II 447 (Tübingen: Mohr Siebeck, 2007), 50.

44) Coutts, *The Divine Name*, 68.

45) Chibici-Revneanu, *Herrlichkeit*, 443-449; 626.

glory is found in 1:19 where some priests and Levites were sent to Jesus by the Jews (Ἰουδαῖος)<sup>46)</sup> to enquire who John the Baptist was. Later in verse 24 the narrator makes it clear that it was indeed the Pharisees who sent these delegates to John from Jerusalem. What would have caused the Pharisees to send these people to John? Though the Pharisees' intention for doing so is not exactly spelled out in the text, it is highly likely that the Pharisees wanted to make sure that "John does not have dangerous pretension to prophetic or messianic leadership."<sup>47)</sup> In other words, the Pharisees may have considered John a possible threat to their authority due to his increasing popularity among the crowds. As previously noted, honour or fame in the ancient Greco-Roman world was regarded as a limited good, which had to be earned through competition, and the Pharisees are taking a very strict precautionary measure to prevent anyone from getting too popular beyond their control and thus taking their glory away from them. The Pharisees along with other religious sects were not "simply groups with certain doctrinal views, but active units of society which cause reactions among other groups and sometimes directly effect changes in society."<sup>48)</sup> To put it

---

46) In John's Gospel the identity of the Jews has been hotly debated and is also closely connected to the issue of anti-Semitism. This is not a place to go into a detailed discussion on this massive topic, but it is generally agreed that the term, Ἰουδαῖοι in John's Gospel refers to "the religious authorities, who represent the attitude of hostility, rejection, and unbelief." C. Bennema, *Encountering Jesus: Character Studies in the Gospel of John* (Minneapolis: Fortress, 2014), 97-98. For a critical view of narrative-critical approach to analysing the term 'Jews', see U. C. Von Wahlde, "Narrative Criticism of the Religious Authorities as a Group Character in the Gospel of John: Some Problems," *NTS* 63 (2017), 222-45.

47) A. Saldarini, *Pharisees, Scribes and Sadducees in Palestinian Society: A Sociological Approach* (Grand Rapids: Eerdmans, 2001), 188.

48) Saldarini, *Pharisees, Scribes and Sadducees in Palestinian Society*, 73. See also R. Hakola, A. Reinhartz, "John's Pharisees," *In Quest of the Historical Pharisees*, eds. J. Neusner and B. D. Chilton (Waco, Texas: Baylor University Press, 2007),

differently, the Pharisees both as a religious group and a political force often interacted with other governing classes in order to protect and fight for their vested interests.

In 4:1 readers come across another situation where the Pharisees' obsession for their own glory is highlighted. Here John tells readers why Jesus had to leave for Galilee; the Pharisees have found out that Jesus was baptising more than John. As seen previously, the Pharisees become over-anxious whenever a rising star appears in their midst. The Pharisees must have heard about Jesus's sign of changing water into wine at Cana (2:1–12), his seemingly impious action at the temple (2:13–22), and his active ministry with his disciples in the Judean countryside (3:22). The Pharisees seem to perceive Jesus's increasing reputation as threat to their own fame among the people and thus try to nip in the bud the career of what they feared would be a major menace. Such restlessness or uneasiness is also found among John's disciples. Though John has been publicly proclaiming Jesus's superiority over himself in 1:15, 1:26–27 and 1:30–31, John's disciples are needlessly worried that their master would lose popularity among the crowd and thus theirs too (3:26).<sup>49)</sup> If they are Jesus's true friends, they would rejoice over Jesus's increasing fame (3:29–30) but instead they become jealous. Their antagonistic reaction shows that they only see Jesus as one of their competitors for glory, not sharing the view of their own teacher (1:23, 26–27, 29–31). Such opposition against Jesus has been already foreshadowed in the prologue (1:10–11), and is primarily caused by envy as the Pharisees and even John's disciples are competing with Jesus for power and recognition among the people.

With Jesus's healing of an invalid at Bethesda in ch. 5, readers begin to see an increasing tension between Jesus and the Jews

---

131–147 (134).

49) Shin, *Ethics in the Gospel of John*, 81.

(religious authorities). Here the cause of conflict is due to the obvious disparity in terms of viewpoint; the Jews claim that Jesus has no authority to heal on the Sabbath (5:16), whereas Jesus counterclaims that he has such authority by referring to the two activities—giving life and judging (5:19–30)—which he claims to have been authorised by the Father to perform. As the narrative develops, readers find out that the Jews’ misunderstanding is not so much caused by their inability as their unwillingness to believe in Jesus due to their lack of love of God and the pursuit of glory coming from people (5:42, 44).<sup>50)</sup> Jesus’s evaluation of the Jews is perfectly in line with the view of the narrator found in 12:43, and thus confirms the Jews’ love of glory as the root cause of their unbelief and hostility towards Jesus. Envy and one’s love of glory are the two sides of the same coin since the latter naturally leads to the former.

Jesus’s conflict with the Jews, however, does not subside but gets even more intense as the Feast of Booths draws near. The malicious intention of Jesus’s opponents becomes quite evident since Jesus went to Jerusalem secretly for the Jews were seeking to kill him and no one spoke openly of Jesus for the fear of the Jews (7:13). Throughout the Gospel of John, the religious authorities are clearly portrayed as “ever watchful and suspicious adversaries of Jesus, who keep the people under surveillance and influence it with their propaganda.”<sup>51)</sup> Despite the Jews’ powerful presence in Jerusalem, there were some people who were sympathetic to the teachings of Jesus (7:12, 15, 26, 40, 41, 46, 51) or who actually believed in Jesus (7:31). The characterisation of these people show that the division (σχίσμα) readers encounter in 7:12, 23, 43, 46 may signify the fact that

50) Shin, *Ethics in the Gospel of John*, 101.

51) R. Schnackenburg, *The Gospel According to St. John* (New York: Herder, 1968), 1:293.

some are trying to listen to Jesus fairly, not letting their prejudice get in the way of understanding Jesus's teachings, while others intentionally close their ears to the words of Jesus due to their love for glory.<sup>52)</sup> The intentional rejection of Jesus's opponents has already been noted back in 3:19 where readers are told that some people refuse to come to the light (Jesus) because they loved the darkness rather than the light because they do not want their evil deeds exposed. This intentionality on the part of Jesus's opponents is crucial since their love for the darkness coupled with their love for glory coming from men is what dictates their responses to Jesus.

In ch. 9 the Jews encounter Jesus's incredible sign of healing the man born blind. Here the Jews are trapped in a dilemma of either rejecting Jesus's healing of a blind man which is an undeniable fact or denying their own tradition which affirms that no one can do such a thing unless one is sent by God (9:32–33). Despite the man's repeated attestations to Jesus's healing, the Jews are not willing to listen to the man's testimony or anything that contributes to the positive evaluation of Jesus. As seen in 7:51 where Jesus is denied a fair hearing, the Jews' love of and destructive competitiveness for glory has closed their ears and blinded their eyes to the revelation of God in Christ.<sup>53)</sup> The Jews are even willing to use the most hallowed phrase “ὁὗς δόξαν τῷ θεῷ” (9:24) for the vilest purpose by forcing the man to witness against his innocent conscience and to deny ‘the work of God’. What becomes clear is that the Jews are serving “a God of their own making, not the God of Jesus Christ, because they know that Jesus is a sinner (v. 24).”<sup>54)</sup> The Jews are neither

---

52) Shin, *Ethics in the Gospel of John*, 110.

53) Being able to listen to others fairly was considered an important virtue in the Greco-Roman world. Plutarch notes that envy is the prime feeling that prohibits people from listening to others fairly (*An seni* 787 D).

54) F. J. Moloney, *Signs of Shadows: Reading John 5-12* (Minneapolis: Fortress Press,

interested in believing in the one sent by God nor keeping their religious purity by guarding the truth, but they simply want to get rid of any potential threat to their religious and political stability (11:48, 50; 12:10; 12:19) and thus continue to enjoy the glory coming from men.

The Jews' obsessive craving for their own glory is also clearly seen in 11:49–50 where Caiaphas unknowingly but rightly prophesies that Jesus would die for (ὑπὲρ) the nation (11:51). The preposition ὑπὲρ often carries the meaning of substitutionary death (10:11, 15) in John's Gospel, but surely Caiaphas endorses the death of Jesus not because he believes in the salvific effect of Jesus's death but rather to stop Jesus from threatening the religious and political status quo and also their glory. Here readers witness a striking contrast between Caiaphas and Jesus in terms of what they do. Caiaphas tries to make Jesus a scapegoat by blaming Jesus for the things that he is not responsible for whereas Jesus voluntarily lays down his life for the sins of the world (1:29) and to gather into one the children of God (11:52; cf. 12:20–21) through his innocent suffering and death.

Finally, as seen in the story of the blind man, the Jewish authorities will not allow anyone go unpunished when they contribute to the positive evaluation of Jesus (12:11). For that reason, the chief priests made plans to kill Lazarus since his presence reminded the crowds of Jesus's remarkable sign of raising Lazarus from the dead (12:9–11). What becomes evident is that Jesus's opponents do not hesitate to use any form of violence in order to have the upper hand in their competition for glory, and such a portrayal of Jesus's antagonists confirms our previous discussion on how the ancients aggressively fought for their share of glory. This unjustifiable violence against Jesus and his followers is triggered by the Jews' distorted love for glory coming from men, and their behaviour clearly reveals their true identity as

the children of the devil (8:44). In conclusion, the characterisation of Jesus's antagonists vividly shows the deadly and destructive consequences of one's obsession of glory, which blind their eyes to the revelation of God in Christ and thus end up crucifying God's sent one, the Messiah.

#### 4.2. Protagonist

When it comes to analysing the rhetorical function of δόξα/δόξαιζω in relation to Jesus, the notion of glory carries very different connotations from that of Jesus's antagonists who maintain their honour among the crowds through their illegitimate use of authority and a threat of excommunication. Unlike the religious leaders whose glory is drawn inwardly, the glory of Jesus is intrinsically intertwined with the glory of God which displays "God's own essential worth, greatness, power, majesty ... [calling] forth man's adoring reverence."<sup>55)</sup> The first appearance of δόξα concerning Jesus is found in 1:14 where Jesus is said to share his glory with the Father from all eternity. It is significant to note that Jesus's glory is not paired with his divine identity as one might expect, but rather with his incarnation which indicates human vulnerability.<sup>56)</sup> Such an association at first seems paradoxical because flesh is not only mortal and finite, but it is Jesus's flesh (σάρξ) that instigates strong opposition among the Jews (6:42). By becoming flesh, Jesus is met with both the lowliness and frailty of human life, and he subjects himself to the reality of death, leaving his divinity behind. Despite flesh's vulnerability, what makes Jesus's glory so glorious is that

---

<sup>55)</sup> Caird, "The Glory of God," 269.

<sup>56)</sup> The most comprehensive study on the theme of vulnerability in John's Gospel, see C. van Deventer, "*Embracing Vulnerability: A Drama Analysis of the Johannine Prologue and Crucifixion Scenes*", PhD diss. (Stellenbosch University, 2018).

his flesh “manifests God visibly... and permits a visible form of revelation”<sup>57)</sup> before the eyes of all. From the very beginning, readers find the strikingly untypical qualities of glory that would have sounded scandalous to Jesus’s contemporaries.

Jesus’s glory revealed in the flesh is further made explicit through the signs Jesus performs. Unlike Jesus’s miracles (δυνάμεις) in the Synoptics which signal the arrival of God’s kingdom, Jesus’s signs (σημεῖα) in John’s Gospel highlight his messianic identity which calls for faith in him. The first sign that displays Jesus’s glory is changing water into wine (2:11). Our limited space forbids us to go into the theological implications of this first sign,<sup>58)</sup> but it suffices to point out that his disciples believed in Jesus because Jesus’s glory reveals the revelation of God in himself (2:11). In other words, Jesus’s glory manifests “a vision of the truth that the Father is in him and he is in the Father—a vision of his union with his Father.”<sup>59)</sup> The glory of Jesus is the reflection of the glory of God because Jesus is not only sent by the Father but “where Jesus is active, God is also at work.”<sup>60)</sup> The glory of the Father and the Son is bound by an unbreakable chain that people cannot see the former without seeing the latter. In fact, the first half of the Gospel is full of those signs that direct the readers’ attention to the new reality that incarnation has brought to this world and what that new reality reveals—the glory of the Son and the Father. If the sign at Cana opens up the ministry of Jesus in glory, the sign of resurrecting Lazarus wraps up Jesus’s public ministry also with

---

57) Bauckham, *Gospel of Glory*, 51. See also M. Thompson, *The Humanity of Jesus in the Fourth Gospel* (Philadelphia: Fortress, 1988), 51–52.

58) For theological implications of this particular sign, see B. Pitre, *Jesus the Bridegroom: The Greatest Love Story Ever Told* (New York: Image, 2014), 35–45.

59) P. E. Robertson, “Glory in the Fourth Gospel,” *TheolEduc* 38 (1988), 121–31 (125).

60) Caird, “The Glory of God,” 272.

the full disclosure of God's glory. As such, the death of Lazarus is not an occasion of mourning but of witnessing the glory of God which becomes the source of Jesus's glory throughout his earthly life (11:4, 40).

What becomes evident in our previous discussion is that Jesus's glory is not his own but it had been bestowed upon Jesus by the Father. Being fully conscious of his relationship to the Father, Jesus is neither mindful of his own glory nor craves glory from people (5:41). In fact, Jesus harshly judges people for giving glory to one another (5:44) because such craving for glory leads people to self-deception and conceit which blind them to the truth revealed in Christ. More importantly, glory in John's Gospel is the divine attribute that can only be shared by the Father and the Son. The only place where glory is said to be given to the people is found in 17:22, but even in that passage, the purpose of endowing believers with glory is not for self-gratification or self-pride, but for the sake of unity. Furthermore, the selfless nature of Jesus's ministry is firmly rooted in Jesus's awareness of his own identity and his origin. Jesus is not independent in his mission but is fully reliant on the Father as he judges (5:22, 27, 30), saves (5:21), and teaches people (7:16). Jesus's sole desire was nothing but to do the will of the Father (4:34; 5:30; 6:38–40), and Jesus's full devotion to the Father helps readers recognise the internal dynamic that is at work: whenever and wherever "Jesus manifests his glory, the glory of God is also to be seen."<sup>61</sup>

As the narrative develops, readers come to see that "*doxa* is used with associations not of power, but of selfless generosity and love."<sup>62</sup> In 3:16 readers have already been told that it was out of love for the world that God sent his begotten son, and

---

61) Caird, "The Glory of God," 272.

62) M. Pamment, "The Meaning of *Doxa* in the Fourth Gospel," *ZNW* 74 (1983), 12–16 (12).

that love becomes more concrete through the imagery of ‘the good shepherd’ (10:11) and ‘dying seed’(12:24). In both of these passages, a sacrificial death is in view, and it is only through the death of the Messiah that believers are brought forth to life and the Father is glorified. The sacrificial nature of Jesus’s ministry is further affirmed by the two other incidents where Jesus physically shows the nature of service he is about to undertake and thus implicitly reveals the nature of his glory. The first incident is Jesus’s entry into Jerusalem by riding on a colt, which “invokes prophetic imagery of a king coming in peace (Zech. 9:9–10).”<sup>63)</sup> Instead of yielding to political aspirations of the crowds, Jesus presents himself as the gentle king who lays down his life for his people. Such behaviour of Jesus is in stark contrast to what his opponents are accustomed to, that is threatening people in order to maintain their glory. The next incident is Jesus’s footwashing of his disciples, which sets the new moral standard for his disciples (13:15) and underscores his upcoming death as the ultimate occasion for glorification.<sup>64)</sup> Here readers see that Jesus, the protagonist, is not just a main character who moves forward the plot of the story, but is presented as a model to be imitated by readers (13:15). Readers begin to understand the graveness of such a call to imitate Jesus as his hour for glorification draws near. The notion of imitation confirms that believers “cannot expect another destiny than what their “master” ... experienced (13:16).”<sup>65)</sup> Through the footwashing, Jesus demands his followers to pursue “the counterintuitive glory of God”<sup>66)</sup> that defies any

---

63) A. J. Köstenberger, *John*, BECNT (Grand Rapids: Baker, 2004), 371.

64) Shin, *Ethics in the Gospel of John*, 138.

65) M. P. Hera, *Christology and Discipleship in John 17*, WUNT II/342 (Tübingen: Mohr Siebeck, 2013), 96.

66) M. J. Gorman, *Abide and Go: Missional Theosis in the Gospel of John* (Eugene, OR: Cascade, 2018), 94.

form of self-glorification.

The frequency of the δόξα-terminology reaches its peak in ch. 17 where Jesus prays his farewell prayer right before his arrest (17:1, 4, 5, 10, 22, 24). In this magnificent prayer Jesus commits himself and his immediate and future followers to the Father as Jesus is about to lay down his life on the cross. In this critical moment, there is nothing Jesus desires more than glorifying the Father (17:1), and such a humble desire only accelerates Jesus's hour for death. Furthermore, Jesus's thoughts, acts, and speeches are completely aligned with the will and the mission of the Father to the extent that it almost seems as if Jesus's autonomy is absorbed by the Father's salvific mission (8:28; 9:4; 17:1–5). In other words, Jesus is completely consumed with the mission of revealing and glorifying the Father that he does not hesitate to bring himself to the place where he offers himself in “self-giving crucifixion”<sup>67)</sup>. This is not to say that the Father loves the Son only “because crucifixion took place ... [rather the Father's love for the Son] is eternally linked with and mutually dependent upon the Son's complete alignment with the Father's will and his obedience even unto death.”<sup>68)</sup> Though crucifixion was intended to humiliate both the executed individual and the entire group to which that individual belongs through flogging, stabbing, and nakedness,<sup>69)</sup> Jesus's crucifixion is portrayed as an honourable death, which was voluntary and beneficial for others.<sup>70)</sup> Furthermore, a series of the antagonists' actions such as casting lots for Jesus's seamless garment (Ps.

---

67) Gorman, *Abide and Go*, 125.

68) C. K. Barrett, *The Gospel According to St. John* (London: SPCK, 1978), 377.

69) T. Thatcher, “‘I Have Conquered the World’: The Death of Jesus and the End of Empire in the Gospel of John,” *Empire in the New Testament*, eds. S. E. Porter, C. L. Westfall (Eugene: Pickwick, 2011), 147.

70) J. H. Neyrey, “The ‘Noble’ Shepherd in John 10: Cultural and Rhetorical Background,” *The Gospel of John in Cultural and Rhetorical Perspective* (Grand Rapids: Eerdmans, 2009), 282–312.

22:18), leaving Jesus's legs unbroken (Exod. 12:46), and putting a sponge soaked with sour vinegar on a hyssop branch (Exod. 12:22), confirm that Jesus's death is not a tragedy or a failure but the fulfillment of the Old Testament prophecies. At the end, glory shines forth in the darkest hour through the least desirable means—Jesus's crucified body, and Jesus's resurrection and his giving of life not only vindicate Jesus as the glorified one but also redefines what true glory is.

## 5. Conclusion

As readers read through the Gospel of John, they are presented with the two contrasting characters, the antagonists whose glory is tainted with envy and rivalry and the protagonist whose glory is achieved through the complete obedience to the Father and sacrificial death for his people. As seen above, Jesus's glory is both counter-cultural and oxymoronic in every aspect since Jesus is glorified when he is most vulnerable and least admirable. Through the careful synkrisis between Jesus and his opponents, readers are encouraged to identify themselves with this controversial protagonist, who invites his believers to find true glory in self-denial and loving sacrifice for their master and for one another. By doing so, those who participate in this cruciform discipleship will also have a share in this divine glory. Jesus's glorification at the cross powerfully subverts the traditional understanding of glory and thus presents a radically reoriented glory that is found "not in quest of power and wealth and fame but in service, solidarity with the despised and rejected, and the willingness to be vulnerable in love."<sup>71)</sup>

---

71) W. C. Placher, *Narratives of a Vulnerable God. Christ, Theology, and Scripture* (Louisville: Westminster John Knox Press, 1994), xiv.

**<Keywords>**

Synkrisis, envy, characterisation, ancient rhetoric, Johannine glory

**<주요어>**

인물비교, 시기, 인물사, 고대 수사학, 영광

\* Received July 15, 2022, Revised September 2, 2022, Accepted October 8, 2022

## Bibliography

- Abrams, M. H., and G. G. Harpham, *A Glossary of Literary Terms*, 11th ed., Stamford, CT: Cengage Learning, 2015.
- Barrett, C. K., *The Gospel According to St. John*, London: SPCK, 1978.
- Bauckham, R., *Gospel of Glory: Major Themes in Johannine Theology*, Grand Rapids: Baker, 2015.
- Bennema, C., “A Comprehensive Approach to Understanding Character in the Gospel of John” Pages 36–58 in *Characters and Characterization in the Gospel of John*, Edited by Skinner, LNTS 461, New York/London: Bloomsbury T&T Clark, 2013.
- , *Encountering Jesus: Character Studies in the Gospel of John*, Minneapolis: Fortress, 2014.
- , *Mimesis in the Johannine Literature: A Study in Johannine Ethics*, LNTS 498, London: Bloomsbury T&T Clark, 2017.
- Bond, H. K., *The First Biography of Jesus: Genre and Meaning in Mark’s Gospel*, Grand Rapids: Eerdmans, 2020.
- Brown, J. K., *Scripture as Communication*, Grand Rapids: Baker, 2007.
- Burridge, R. A., *Imitating Jesus: An Inclusive Approach to New Testament Ethics*, Grand Rapids: Eerdmans, 2007.
- Caird, G. B., “The Glory of God in the Fourth Gospel: An Exercise in Biblical Semantics,” *NTS* 15 (1969), 265–77.
- Capes, D. B., “Imitatio Christi and the Gospel Genre,” *BBR* 13 (2003), 1–19.
- Carson, D. A., *Divine Sovereignty and Human Responsibility: Biblical Perspectives in Tension*, Eugene, OR: Wipf and Stock, 2002.
- Chibici-Revneanu, N., *Die Herrlichkeit des Verherrlichten. Das Verständnis der Δόξα im Johannesevangelium*, WUNT 2/231, Tübingen: Mohr Siebeck, 2007.
- Coutts, J. F., *The Divine Name in the Gospel of John*, WUNT 2/447, Tübingen: Mohr Siebeck, 2007.

- deSilva, D. A., *Honor, Patronage, Kinship & Purity: Unlocking New Testament Culture*, Downers Grove: InterVarsity Press, 2000.
- van Deventer, C., “*Embracing Vulnerability: A Drama Analysis of the Johannine Prologue and Crucifixion Scenes*,” PhD diss., Stellenbosch University, 2018.
- Duff, T. E., “Plutarch’s Lives and the Critical Reader,” Pages 59–82 in *Virtues for the People: Aspects of Plutarchan Ethics*, Edited by Geert Roskam and Luc Van der Stockt, Leuven: Leuven University Press, 2011.
- Frey, J., *The Glory of the Crucified One: Christology and Theology in the Gospel of John*, Waco, Texas: Baylor University Press, 2018.
- Gorman, M. J., *Abide and Go: Missional Theosis in the Gospel of John*, Eugene, OR: Cascade, 2018.
- Hägg, T., *The Art of Biography in Antiquity*, Cambridge: Cambridge University Press, 2012.
- Hakola, R., and A. Reinhartz, “John’s Pharisees,” Pages 131–47 in *In Quest of the Historical Pharisees*, Edited by Jacob Neusner and Bruce D. Chilton, Waco, Texas: Baylor University Press, 2007.
- Harvey, W. J., *Character and the Novel*, Ithaca, NY: Cornell University Press, 1966.
- Hera, M. P., *Christology and Discipleship in John 17*, WUNT II/342, Tübingen: Mohr Siebeck, 2013.
- Hunt, S. A., F. Tolmie, and R. Zimmermann eds., *Character Studies in the Fourth Gospel: Narrative Approaches to Seventy Figures in John*. Grand Rapids: Eerdmans, 2016.
- Keener, C. S., *Christobiography: Memory, History, and the Reliability of the Gospels*, Grand Rapids: Eerdmans, 2019.
- Köstenberger, A. J., *John*, BECNT, Grand Rapids: Baker, 2004.
- Larmour, D. H. J., “The Synkrisis,” Pages 405–16 in *A Companion to Plutarch: Blackwell Companions to the Ancient World*, Edited by Mark Beck, Oxford: Wiley-Blackwell, 2014.

- Longenecker, B. W., *Rhetoric at the Boundaries: The Art and Theology of New Testament Chain-Link Transitions*, Waco, Texas: Baylor University Press, 2005.
- Malina, B. J. *The New Testament World: Insights from Cultural Anthropology*, 3rd ed, Louisville: Westminster John Knox Press, 2001.
- Malina, B. J., and Chris Seeman, "Envy," Pages 51-54 in *Handbook of Biblical Social Values*, Edited by John J. P. and Bruce J. M., 3rd ed, Eugene, OR: Cascade, 2016.
- Merenlahti, P., and R. Hakola, "Reconceiving Narrative Criticism," Pages 13-48 in *Characterization in the Gospels: Reconceiving Narrative Criticism*, Edited by David Rhoads and Kari Syreeni, JSNTSup 184, Sheffield: Sheffield Academic Press, 1999.
- Moloney, F. J., *Signs of Shadows: Reading John 5-12*, Minneapolis: Fortress Press, 1996.
- Neyrey, J. H., *Honor and Shame in the Gospel of Matthew*, Louisville: Westminster John Knox Press, 1998.
- , "The 'Noble' Shepherd in John 10: Cultural and Rhetorical Background," Pages 282-312 in *The Gospel of John in Cultural and Rhetorical Perspective*, Grand Rapids: Eerdmans, 2009.
- Nielsen, J. T., "The Narrative Structures of Glory and Glorification in the Fourth Gospel," *NTS* 56 (2010), 343-66.
- Pamment, M., "The Meaning of Doxa in the Fourth Gospel," *ZNW* 74 (1983), 12-16.
- Pitre, B., *Jesus the Bridegroom: The Greatest Love Story Ever Told*, New York: Image, 2014.
- Placher, W. C., *Narratives of a Vulnerable God. Christ, Theology, and Scripture*, Louisville: Westminster John Knox Press, 1994.
- Ramm, B. L., *Them He Glorified: A Systematic Study of the Doctrine of Glorification*, Grand Rapids: Eerdmans, 1963.
- Robertson, P. E., "Glory in the Fourth Gospel," *TheolEduc* 38 (1988), 121-31.

- Saldarini, A., *Pharisees, Scribes and Sadducees in Palestinian Society: A Sociological Approach*, Grand Rapids: Eerdmans, 2001.
- Schnackenburg, R. *The Gospel According to St. John*, Vol. I, New York: Herder, 1968.
- Schwindt, R., *Geschichte der Herrlichkeit: Eine exegetisch-traditionsgeschichtliche Studie zur paulinischen und johanneischen Christologie*, HBS 50, Freiburg im Breisgau: Herder, 2007.
- Shin, S., *Ethics in the Gospel of John: Discipleship as Moral Progress*, BIS 168, Leiden/Boston: Brill, 2018.
- Skinner, C. W., ed. *Characters and Characterization in the Gospel of John*, LNTS 461, London; New York: Bloomsbury T&T Clark, 2013.
- Thatcher, T., "‘I Have Conquered the World’: The Death of Jesus and the End of Empire in the Gospel of John," Pages 140–63 in *Empire in the New Testament*, Edited by Stanley E. Porter and Cynthia L. Westfall, Eugene: Pickwick, 2011.
- Thompson, M., *The Humanity of Jesus in the Fourth Gospel*, Philadelphia: Fortress, 1988.
- Thüsing, W., *Die Erhöhung und Verherrlichung Jesu im Johannesevangelium*, NTA 21, Münster: Aschendorff, 1979.
- Von Wahlde, U. C. "Narrative Criticism of the Religious Authorities as a Group Character in the Gospel of John: Some Problems," *NTS* 63 (2017), 222–45.
- Wu, J., *Reading Romans with Eastern Eyes: Honor and Shame in Paul's Message and Mission*, Downers Grove: IVP Academic, 2019.

<Abstract>

## The Rhetorical Function of the ‘Glory’ Motif in John’s Gospel

Sookgoo Shin  
(Torch Trinity Graduate University)

The theme of glory pervades the entire Gospel of John and contributes significantly to our understanding of the Johannine conceptual world. Over the past decades, considerable work has been done in terms of exploring the historical and theological backgrounds of this important concept, but not much has been discussed as to how the notion of glory functions rhetorically in the Gospel of John. This article attempts to fill this lacuna by analysing the rhetorical impact that the δόξα-motif has on readers in John’s Gospel. It is suggested that the author presents the two radically different portrayals of glory through the characterisation of Jesus and his opponents and tries to influence readers not only to believe in Jesus as the Messiah but also to embody the glory that is revealed through the life and death of Jesus. This Johannine glory is not only counter-cultural but also oxymoron in every aspect because it is most vividly manifested through the least honourable means—crucifixion. It is in this vulnerability of Jesus that readers find the true meaning of glory.

<초록>

## 요한복음에 나타난 ‘영광’ 모티브의 수사학적 기능

신숙구

(햇볼트리니티신학대학원대학교)

요한복음에서 영광이라는 모티브는 복음서 전체에서 발견될 뿐만 아니라, 요한복음의 개념적 배경을 이해하는 데 중추적인 역할을 한다. 지난 20-30년 동안 몇몇 학자들이 요한복음에 나타난 영광의 역사적인 배경과 신학적인 의미를 탐구해 왔다. 이러한 학적인 노력에도 불구하고 요한복음에서 영광의 모티브가 어떠한 수사학적인 기능을 갖는지에 대한 연구는 아직도 미미한 상태이다. 본 소논문은 그러한 공백을 메꾸기 위하여 요한복음에 나타난 영광의 모티브가 독자들에게 어떠한 수사학적 영향을 미치는가에 대해 살펴볼 것이다. 요한은 예수와 그의 반대자들의 인물 묘사를 통해 두 개의 완전히 다른 영광의 모습을 보여주고, 독자들로 하여금 예수의 삶과 죽음에서 보여지는 영광을 선택함과 동시에 예수를 메시아로 받아들이기를 원한다. 요한이 예수의 삶과 죽음을 통해 보여주는 영광의 모습은 그 당시 가치/문화적 규범에 반할 뿐 아니라 모든 면에서 모순적일 수밖에 없는데 그 이유는 바로 그 영광이 가장 수치스럽고 비천한 방법인 십자가의 죽음으로 극명하게 나타나기 때문이다. 요한은 그의 독자들로 하여금 바로 이러한 예수의 약함 가운데 영광의 진정한 의미를 찾기를 원한다.

