

## Part One: Translation and Notes on John 11:38-44

<sup>38</sup> Ἰησοῦς οὖν πάλιν ἐμβριμώμενος ἐν ἑαυτῷ ἔρχεται εἰς τὸ μνημεῖον· ἦν δὲ σπήλαιον καὶ λίθος ἐπέκειτο ἐπ' αὐτῷ. <sup>39</sup> λέγει ὁ Ἰησοῦς· ἄρατε τὸν λίθον. λέγει αὐτῷ ἡ ἀδελφὴ τοῦ τετελευτηκότος Μάρθα· κύριε, ἥδη ὄζει, τεταρταῖος γάρ ἐστιν. <sup>40</sup> λέγει αὐτῇ ὁ Ἰησοῦς· οὐκ εἰπὸν σοι ὅτι ἐὰν πιστεύσης ὄψει τὴν δόξαν τοῦ θεοῦ; <sup>41</sup> ἦραν οὖν τὸν λίθον. ὁ δὲ Ἰησοῦς ἦρεν τοὺς ὀφθαλμοὺς ἄνω καὶ εἶπεν· πάτερ, εὐχαριστῶ σοι ὅτι ἤκουσάς μου. <sup>42</sup> ἐγὼ δὲ ᾔδειν ὅτι πάντοτέ μου ἀκούεις, ἀλλὰ διὰ τὸν ὄχλον τὸν περιστώτα εἶπον, ἵνα πιστεύσωσιν ὅτι σύ με ἀπέστειλας. <sup>43</sup> καὶ ταῦτα εἰπὼν φωνῆ μεγάλη ἐκραύγασεν· Λάζαρε, δεῦρο ἕξω. <sup>44</sup> ἐξῆλθεν ὁ τεθνηκὼς δεδεμένος τοὺς πόδας καὶ τὰς χεῖρας κειρίαις καὶ ἡ ὄψις αὐτοῦ σουδαρίῳ περιεδέδετο. λέγει αὐτοῖς ὁ Ἰησοῦς· λύσατε αὐτὸν καὶ ἄφετε αὐτὸν ὑπάγειν.

**John 11:38** Then<sup>1</sup> Jesus, again being angered<sup>2</sup> in himself, came<sup>3</sup> to the tomb. Now<sup>4</sup> it

<sup>1</sup> As a “marker of continuation of a narrative”, “οὖν serves to indicate a transition to someth[ing] new. So esp[ecially] in the Gospel of John” (cf. John 11:17, 33, 36, 41, 45). See BDAG s.v. οὖν, 2.b.

<sup>2</sup> There are some variant readings of ἐμβριμώμενος. The reading ἐμβριμωσάμενος is read by C\* (the 1<sup>st</sup> hand of Codex Ephraemi Syri Rescriptus), by the minuscules 892<sup>s</sup> (in a supplements), 1241, 1424, and a few others. The aorist tense makes the participle be translated as a pluperfect: “...**after he had groaned** again, Jesus went to the tomb.” Cf. Volez, *Fundamental Greek Grammar*, 144-6. However, according to its context, to set apart Jesus’ emotion and action as two phases is improbable. Another reading ἐμβρίμων is read only by W (Codex Freerianus). The witness is too few to claim its importance. Another alternative reading ἐμβριμούμενος (from ἐμβριμόομαι instead of ἐμβριμάομαι) is read by ℵ A Y U f<sup>13</sup> 69 124 579 788. (Swanson, *New Testament Greek Manuscripts*, 161). No difference of meaning is clarified. The text reading is supported by early and widely diversified witnesses as (1) Alexandrian: P<sup>66</sup> (Papyrus 66), uncials B\* (the 1<sup>st</sup> hand of Codex Vaticanus), C<sup>c</sup> (the 3<sup>rd</sup> corrector of C), L (Codex Regius), minuscule 33; (2) Caesaeon: Θ (Codex Koridethianus), minuscule family f<sup>1</sup>, 700 (3) Byzantine: E\* (Codex Basilensis), M Δ Λ Π Ψ, with minuscules 2 28 157 1071, and the manuscripts of the Majority text (Ibid., 166). Its external support is strong. Elsewhere in the N.T. ἐμβριμώμενος is found in v.33; Matt. 9:30; Mark 1:43; 14:5. BDAG gives its meaning as “to feel strongly about someth[ing]” and translates it into “be deeply moved” (p.322). In view of the development of Johannine misunderstandings, there should be sorrow, pain and indignation in Jesus’ deep emotion at that time. The word “groaned” is better than “moved” which seems to weaken the emotion of Jesus (For related discussion, see Part Two). Groan denotes “to utter a deep, inarticulate sound expressive of pain or grief” (*Random House Webster’s Unabridged Dictionary*, 2d ed., s.v. “groan.”) After observing its context and predicate position, the relationship of the present participle and the main verb (ἔρχεται, a historical present) is temporal (while...) rather than casual (because...) (cf. Volez, 135). Therefore, Wallace’s illustration of this case seems inconvincible. (1. He adopts the latter one. 2. He considers it as a perfect participle. See Wallace, *Greek Grammar*, 1996), 631 and n. 48.

<sup>3</sup> This is the 1<sup>st</sup> of five occurrences of historical present in this short paragraph. The other four are λέγει(vv. 39 \*2, 40, 44). Seeing that the reason for the use of it is to portray vividness or dramatic narration, the Evangelist tries to lead the readers to relieve the experience through Jesus’ action and word (cf. Wallace, 526-7 and n. 32).

<sup>4</sup> Here δέ functions as a coordinating conjunction which not only expresses simple continuation, but also makes additional explanation or intensification, as it is used in v. 2 and v. 51. Cf. BGAD, s.v. δέ and F. Blass and A. Debrunner, *A Greek Grammar of the New Testament and Other Early Christian Literature*,

was a cave, and a stone was lying<sup>5</sup> against<sup>6</sup> it.

<sup>39</sup> Jesus said,<sup>7</sup> “Remove<sup>8</sup> the stone!” The sister of the dead man,<sup>9</sup> Martha said to him, “Lord,<sup>10</sup> already he is stinking,<sup>11</sup> for he is the fourth day.”<sup>12</sup>

<sup>40</sup> Jesus said<sup>4</sup> to her, “Did I not say to you that<sup>13</sup> if you believe,<sup>14</sup> you will see<sup>15</sup> the glory

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trans. and ed. R. W. Funk (Chicago: University of Chicago, 1961), § 443.

<sup>5</sup> The 3<sup>rd</sup> verb of deponent voice found in this verse. See Barbara Friberg and Timothy Friberg ed., *Analytical Greek New Testament* (Grand Rapids, MI: Baker Book House, 1981), 326. Due to its active meaning in implication, the imperfect denotes “was lying.”

<sup>6</sup> So little was known about the real means of sealing the rock tomb of Lazarus from the text. The shaft of the cave may be horizontal (ἐπί will mean upon) or vertical (against). However, “from the way Lazarus came out (v. 44) as well as archaeological evidence and mishnaic regulations, it would appear that the cave was vertical.” Cf. Clinton E. Arnold ed., *Zondervan Illustrated Bible Backgrounds Commentary*, Vol. 2, (Grand Rapids, MI: Zondervan, 2002), 112.

<sup>7</sup> According to Jesus’ tone of voice is more like a command here, λέγει may be translated as “... ordered” (historical present). However, due to consistent consideration, “...said” is adopted.

<sup>8</sup> ἀίρω is rendered as “to lift up and move from one place to another, ...remove” in BDAG, s.v. ἀίρω 2.b. ἄρατε is the 1<sup>st</sup> appearance of four imperative moods in the paragraph (cf. vv. 43, 44 \*2). An aorist used in the request imperative is common in the fourth Gospel (e.g., 4:7, 10, 15). Cf. Wallace, 487-8. In every sign of the fourth Gospel, Jesus’ imperative is always the key focus (For detailed discussion, see Part II).

<sup>9</sup> The words “ἡ ἀδελφή τοῦ τετελευτηκότος” are omitted by uncial Θ (Codex Koridethianus), by many old Latins, by sy<sup>s</sup> (Sinaitic Syriac) and ac<sup>2</sup> (the Sub-Akhmic tradition). However, they are attested by uncials B, Σ (Codex Sinaiticus), A (Codex Alexandrinus), C<sup>c</sup>, D (Codex Bezae Cantabrigensis), W, Π (Codex Petropolitanus), Ψ (Codex Athous Lavrensis), and minuscules 33, 157. The general excellence of its witnesses supports the words to be accepted as the original. Some words being a gloss close to a name as here can be easily found in the Johannine narrative style. Cf. v. 2 (Μαριάμ), v. 16 (Θωμάς), v. 49 (Καίάφας). This may well be as an internal evidence. Martha is described as “ἡ ἀδελφή” (the sister) instead of “ἀδελφή” (a sister), perhaps because a subject (the sister is its appositive) normally has the article (cf. Wallace, 49, 242). Morris thinks it is because Martha is the elder. (Leon Morris, *The Gospel According to John*, rev. ed. [Grand Rapids, MI: Eerdmans, 1995], 497). Lazarus is portrayed as “τοῦ τετελευτηκότος” (lit. the man who has been dead or the dead man). The perfect itself could denote “the continuance of completed action” (BDF, §340). Here the perfect participle functions as an adjectival one, and defines “the permanence of state into which Lazarus had entered” (Morris, *John*, 496-7). Translation as “the dead man” could express its succinct and accurate meaning.

<sup>10</sup> κύριε is omitted by Alexandrian witness P<sup>66</sup>. But it is read by much more Alexandrian witnesses: P<sup>75</sup> B Σ C\* L 33 and others: A D Θ W Π Ψ f<sup>1,13</sup> 157 700. Cf. Swanson, 162. Moreover, in chap. 11 the vocative is used by Martha three times out of four when she replies Jesus (cf. vv. 21, 24 [no vocal], 27).

External/Internal evidences confirm its existence.

<sup>11</sup> The Evangelist describes further the condition of Lazarus by Martha’s misunderstanding motif. The present can denote durative or timeless implication (cf. BDF, §318). As a dead man, Lazarus is giving a bad odor.

<sup>12</sup> BDAG denotes τεταρταῖος “happening on the fourth day” (BDAG, s.v. τεταρταῖος). But John probably emphasizes that the result of a past action (i.e., died) is still continuing, thus viewing ἔστιν as a perfective present, “he has been (dead) four days” could be a better translation. This usage is not hardly seen in Johannine style, cf. 8:42, 58 (BDF mistypes as 5:58); 15:27, 1John. 5:20, Rev. 2:7. See BDF, §322; Wallace, 532-3. Besides, τεταρταῖος is put at the beginning of the dependent clause indicates a temporal stress.

<sup>4</sup> Continue w/n #4.

<sup>13</sup> As a marker of narrative or discourse content, ὅτι, “that”, indicates the content of what is said (e.g., v. 42). See BDAG s.v. ὅτι, 1.a.

of God?”

<sup>41</sup> Then<sup>16</sup> they removed the stone.<sup>17</sup> And<sup>5</sup> Jesus raised<sup>18</sup> (his) eyes<sup>19,20</sup> upwards<sup>21</sup> and said, “Father<sup>22</sup>, I thank you for<sup>23</sup> you have heard<sup>24</sup> me.”

<sup>42</sup> Now<sup>25</sup> I knew<sup>26</sup> that<sup>27</sup> you always are hearing me, but<sup>28</sup> for the sake of<sup>29</sup> the crowd

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<sup>14</sup> A protasis with ἐὰν takes the subjunctive mood (πιστεύσης). Though the aorist subjunctive appears referring to something impending and occasion (FMV, future more vivid), it thus used because of the implicit uncertainty as to who is included in the *you*. And the future indicative (ᾔψη) employed in the apodosis (i.e., main clause) renders volitive expression. Cf. Voelz, 270; Wallace, 696; BDF, §362, §373. The Evangelist is used to presenting Jesus’ promise by this way, e.g., 6:51; 7:17; 8:24, 36; 10:9; 12:26b, 32; 13:35, 14:3; 15:7.

<sup>15</sup> Continue w/n #16.

<sup>16</sup> Cf. note #2.

<sup>17</sup> In some witnesses (A 0250. 1. 579. I 844 and others with f sy<sup>h</sup>) the words οὐ ἦν (from where he was) are inserted after λίθον. And οὐ ἦν ὁ τεθνηκώς κείμενος (from the place where the dad man was lying) are read by C<sup>3</sup> f<sup>3</sup> 700. 892<sup>s</sup>. 1424 and the Majority text. The text almost certainly closes with λίθον, which is attested by P<sup>66,75</sup> B S C\* L W Θ Ψ 33. 157. See Swanson, 162. Copyists might add them for clarity. If any of these longer texts were original, there seems no reason why the best representatives of the earliest text-types should have omitted it.

<sup>5</sup> Cf. note #5.

<sup>18</sup> The same verb has been used in “removing” the stone (v. 39, 41). BDAG denotes it “to raise to a higher place or position, lift up,…” BDAG, s.v. ἀΐρω, 1.b. It seems a design of dilemma by John (further discussion, see Part II).

<sup>19</sup> The article can be used for the possessive pronoun in a context in which possession is implied.

Accordingly, rendering “his eyes” made clear. Cf. Wallace, 215.

<sup>20</sup> An insertion of αὐτοῦ is found in P<sup>66c</sup> D 33. 1241. 1424 al ff<sup>2</sup> (Codex Corbeiensis II, 5<sup>th</sup> cent.) r<sup>1</sup> (Codex Usserianus) sy<sup>p,h</sup> (Peshitta and Harklean Syriac). The words αὐτοῦ εἰς τὸν οὐρανὸν are found in K 892<sup>s</sup>. (I 2211<sup>c</sup>) [minor differences made by the later corrector] al (b π) sy<sup>s,hmg</sup> [Sinaitic Syriac and reading in margin of sy<sup>h</sup>]. Generally speaking, both insertions are not attested by most of the best witnesses. Copyists might attempt to confirm the text with 17:1 or make it clear. Besides, the adverb ἄνω (upwards) makes the expansion of the latter look redundant. Thus the shorter text is preferred.

<sup>21</sup> ἄνω denotes the extension toward a goal which is upward(s). Except here, it is found three times in John (2:7; 8:23). All are related to Jesus’ word or action. BDAG thinks this word is superfluous (BDAG, s.v. ἄνω, 2). However, comparing to Johannine narrative style in v. 43 (cf. note #40), it could mark an intensification of the place from where Jesus’ authority comes.

<sup>22</sup> πάτερ, the vocative of πατήρ, first occurs in John (9 times in total, cf. 12:27, 28; 17:1, 5, 11, 21, 24, 25). After the calling, we see first time the contents of Jesus’ prayer in the fourth Gospel.

<sup>23</sup> There is a little different from note #15 in meaning. The conjunction ὅτι functions here as a marker of causality (cf. 11:9, 10, 47). BDAG, s.v. ὅτι, 4.a.

<sup>24</sup> The context implies that an action was already in progress and the aorist ἤκουσάς (you have heard) brings the action to a conclusion. This consummative aorist is used to stress the cessation of an act (God’s hearing). See Wallace, 559-60.

<sup>25</sup> ὅε (and) expresses simple continuation to connect a series of closely related data or lines of narrative. Cf. BDAG, s.v. ὅε, 1.

<sup>26</sup> Being a defective verb, ᾔδειν is the plueperfect of οἶδα which has no usual aspectual significance. It belongs to “plueperfect with a simple past force” (I knew). Cf. 1:31, 33 and Wallace, 586.

<sup>27</sup> After the verb ᾔδειν that denotes mental perception, ὅτι (that) indicates the content of what is known. Cf. BDAG, s.v. ὅτι, 1.c. Cf. note #15.

<sup>28</sup> As a strong adversative particle, ἀλλά (but) indicates a transition to something different or contrasted

which is standing around<sup>30</sup> I spoke<sup>31</sup>, in order that<sup>32</sup> they might believe<sup>33</sup> that<sup>34</sup> you sent<sup>35</sup> me.”

<sup>43</sup> And<sup>36</sup> after he had said<sup>37</sup> these things, he cried out<sup>38</sup> in a loud voice,<sup>39</sup> “Lazarus, come out!”<sup>40</sup>

<sup>44</sup> <sup>41</sup>The dead man<sup>42</sup> came out, having been bound<sup>43</sup> hand and foot<sup>44</sup> with linen

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(e.g., 11:11), when whole clauses are compared. (BDAG, s.v. ἀλλά, 2.)

<sup>29</sup> διὰ, with accusative, marks something constituting cause here, rendering “for the sake of.” (BDAG, s.v. διὰ, B. 2.)

<sup>30</sup> The pluperfect participle τὸν περιεστῶτα functions as an adjectival participle.

<sup>31</sup> It seems that there is no object of the verb εἶπον. Actually it points to “πάτερ, εὐχαριστῶ . . . . μου ἀκούεις” (vv. 41c-42a). Therefore, rendering “this” means it is implied, but unseen in text. (Cf. note #13: [dead] in v. 39 and note #21: [his] in v. 41.)

<sup>32</sup> The ἵνα clause is to express purpose. Wallace points out: “the focus is on the *intention* of the action of the main verb, whether accomplished or not. In keeping with the genius of the subjunctive, this subordinate clause answers the question *Why?* rather than *What?*” (Italics by author, Wallace, 472.) Cf. 1:7. Thus, the rendering “in order to” would be suitable.

<sup>33</sup> The use of the subjunctive is not supposed to imply any doubt about the fulfillment of the verbal action (i.e., believe) on the part of the speaker. It is used because it answers the implicit deliberative question (i.e., Why does Jesus pray?).

<sup>34</sup> Cf. note #28, ὅτι is rendered “that” accordingly, even after another group of verbs (e.g., thinking, judging, believing, hoping). BDAG, s.v. ὅτι, 1.d. i.e., this is a form of indirect discourse.

<sup>35</sup> Seeing that the aorist ἀπέστειλας implies the action of God’s sending forth of Jesus is viewed as a whole, taking no interest in the internal working of the action, the translation “you sent” seems more appropriate than “you have sent.” This is the first place (out of seven times, cf. 17:3, 8, 18, 21, 23, 25) where John uses the verb and tense to present God’s sending forth of Jesus in Jesus’ direct talk to God. In the other places, when John uses the verb, only two imperfects are found (e.g., 5:36, 20:21).

<sup>36</sup> καί may well be used to introduce a result that comes from what precedes. The conjunction translated as “and” expresses a consecutive denotation. Cf. BDF, §442, (2) and BDAG, s.v. καί, 1.b.ζ.

<sup>37</sup> According to Voelz, 144, an aorist participle εἰπὼν dependent upon a verb ἐκράυγασεν (he cried out) whose action is in the past will be translated as pluperfect “he had said.”

<sup>38</sup> κραυγάζω itself denotes “to utter a loud sound, ordinarily of harsh texture, cry (out)” (BDAG, s.v. κραυγάζω). Note the other five occurrences in John are used in the shouting of crowd (e.g., 12:13; 18:40; 19:6; 19:12; 19:15). It seems to indicate an exciting passion. Furthermore, John reinforces it with φωνῆ μεγάλῃ (a loud voice).

<sup>39</sup> The dative case used here is to describe the instrument or means by which something is done.

<sup>40</sup> δεῦρο ἔξω are two adverbs of place (lit., here! Outside!). In N.T. δεῦρο often functions as interjection or command: (come) here, come! (e.g., Matt. 19:21; Mark 10:21; Luke 18:22; Acts 7:3, 34; Rev. 17:1; 21:9.) Cf. BDAG, s.v. δεῦρο, 1. ἔξω is pertaining to a position outside an area or limits, as a result of an action, out (BDAG, s.v. ἔξω, 2.a.). So the translation “come out!” would be suitable.

<sup>41</sup> There are two variants of insertion at the beginning of v. 44 are found in varied witnesses. καί is read by ⚭ A C<sup>3</sup> W Θ 0250 f<sup>1,13</sup> 33 with the Majority text, it (many or all old Latin manuscripts), sy<sup>p,h</sup>, and Ir<sup>lat</sup> (Irenaeus, Latin translation). καὶ εὐθύς by D (l 2211), lat [some (Old) Latin and Vulgate manuscripts], sy<sup>s</sup>, sa<sup>ms</sup> [a manuscript of the Sahidic]. Even the list is impressive, but they do not constitute adequate attestation for them. First, nothing will be more natural than for copyists to add καί after an imperative to introduce the outcome or consequence of an action (cf. note #38). The addition of καὶ εὐθύς (and immediately) might be supposed to intensify the power of Jesus’ command by the translators. εὐθύς appears

graveclothes, and his face was wrapped<sup>45</sup> with a facecloth.<sup>46</sup> Jesus said to them, “Loose him and let him<sup>47</sup> go!”<sup>48</sup>

## Part Two: Limits, Structure, and Style of John 11:38-44

### A. Limits

The final sign-story “Lazarus is raised” in John is very unique in the Gospels. Not only it occurs only once, but also the symbolism it indicates. No elsewhere such a thoroughly dead man is raised is found in the Gospels. The raising case happened on

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only three times in John (13:30, 32; 19:34), none of them is used in Jesus’ sign. So the more difficult (or shorter) reading is the more probable reading (Kurk Aland and Barbara Aland, *The Text of the New Testament*, trans. Erroll F. Rhodes [Grand Rapids, MI: Eerdmans, 1995], 281). Second, the text reading without adding is supported by many Alexandrian witnesses: P<sup>45vid.66.75</sup> (Papyrus 45[a qualified certainty], 66, 75), and uncials B C\* L Ψ. Some alternative readings are found. ὁ τεθνηκώς ἐξῆλθεν is read by L W; τεθνηκώς ἐξῆλθεν by P<sup>75</sup> B C\*; and ὁ τεθνηκώς by 700, with individual Old Latin manuscript a (Vercellensis), aur (Aureus), and r<sup>1</sup> (Usserianus), and by (sy<sup>s</sup>) [Sinaitic Syriac, with slight variation]. The first two variants are highly possible produced due to scribes’ attempt to restore it to a good grammar or style by putting ἐξῆλθεν and δεδεμένος closely when the participle is in predicate position (e.g., 11:31; 13:31; 18:4, 38). Cf. Volez, 135 and his *What does it mean?* 2<sup>nd</sup> ed. (St. Louis: Concordia Publishing House, 1997), 32. The last one variant might occur due to homoiarkton (ἐξω and ἐξῆλθεν have same prefix). See Volez, *Mean*, 29. Besides, the attestation for the variant reading in each of these instances is too few to claim its predominance. The original text is well attested by a variety of witnesses: P<sup>45.66</sup> ⸈ A C<sup>2</sup> D Θ Ψ 0250 f<sup>1.13</sup> 33, manuscripts of the Majority text, it vg<sup>cl</sup> (1592 Clementine Vulgate).

<sup>42</sup> The perfect participle τεθνηκώς here as used “to denote a state existing antecedent to the time of the principal verb. The action of which it is the result is, of course, still earlier” (E. de W. Burton, *Syntax of the Moods and Tenses in New Testament Greek*, [Chicago, 1893], 156, cited by Morris, *John*, 498, n. 90). ὁ τεθνηκώς (the dead man) is similar to ὁ τετελευτηκώς of v. 39 in meaning. Cf. note #10.

<sup>43</sup> The perfect passive participle δεδεμένος is used to emphasize the completed action of a past action or process from which a present state emerges (extensive perfect). It should normally as “having been bound, tied, or bandaged”. It has the nouns, τοὺς πόδας καὶ τὰς χεῖρας, as a referent, but it modifies the main verb ἐξῆλθεν, as does an adverb. Cf. Volez, *Mean*, 135 and Wallace, 571.

<sup>44</sup> The nouns, τοὺς πόδας καὶ τὰς χεῖρας, appear as accusative of respect because they restrict the reference of the verbal action (δεδεμένος). See Wallace, 203-4. Thus the words are rendered as “to the feet and hands”.

<sup>45</sup> The pluperfect περιεδέδετο is used as an intensive one which places the emphasis on the results that existed in the past time. Its force can usually be brought out by translating it as a simple past tense “he was wrapped.” See Wallace, 584.

<sup>46</sup> σουδαρίω is a transliteration of the Latin “sudarium”. BDAG defines it as “face-cloth for wiping perspiration, corresp[onding] somewhat to our “handkerchief.” Cf. BDAG, s.v. σουδαριον.

<sup>47</sup> Jesus orders the people in consecutive two imperatives, λύσατε αὐτὸν καὶ ἄφετε αὐτὸν (Untie him and let him), each with the same accusative, placing a great emphasis on the object of verbs.

<sup>48</sup> Due to following ἄφετε (when indicating leaving it to someone to do something, let, let go), ὑπάγειν appears in infinitive, meaning to leave someone’s presence or go away. See BDAG, s.v. ἀφίημι, 5.a. and ὑπάγω, 1.

Jairus' daughter<sup>49</sup> is at home, a widow's son in Nain<sup>50</sup> on the way to tomb, showing their death no more than one day.<sup>51</sup> Nevertheless, Lazarus has been dead four days, and has given off an unpleasant odor. (11:17, 39). His raising from the dead goes beyond people's imagination (cf. 11:45, 48; 12:9, 11). The unexpectedness and unprecedentedness of the account of John 11:38-44, which also foreshadows Jesus' resurrection, has made it a complete unit, even a climactic one of John 1-11.<sup>52</sup>

Lazarus' coming out of the tomb visibly demonstrates that Jesus is the guarantor of the final resurrection. The raising of Lazarus also brings the hope of the future resurrection into the present, so that the sign points physically to the present reality of the life he gives to those who believe. Lazarus is one of Jesus' followers, though he died again, this particular incident substantiates what Jesus means for those who believe.<sup>53</sup> This study of 11:38-44 text is supposed to provide more detailed and comprehensive induction to confirm this significance.

11: 38-44 is both a part and a concrete unit of the whole Lazarus story of chap. 11. The Evangelist relates the beginning and subsequent development of the seventh sign. According to the changing focal point of the story, it could be divided into following four unified passages: 1. Lazarus' illness reported (11:1-16). 2. Jesus comforts the sisters (11:17-37). 3. Jesus raises Lazarus from the dead (11:38-44). 4. The plot to kill Jesus (11: 45-57).

The narration in 11:38-44 is circumscribed by both its beginning and its end. The

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<sup>49</sup> Matt. 9:18-19, 23-26; Mark 5:22-24, 35-43; Luke 8:41-42, 49-56.

<sup>50</sup> Luke 7:11-16

<sup>51</sup> According to Arthur W. Klinck, *Home Life in Bible times* (St. Louis: Concordia Publishing House, 1991), 174, the dead was prepared for burial, which ordinarily took place at the day of death.

<sup>52</sup> R. Alan Culpepper, *The Gospel and Letters of John* (Nashville: Abingdon Press, 1998), 183.

<sup>53</sup> Craig R. Koester, *Symbolism in the Fourth Gospel* (Minneapolis: Fortress Press, 1995), 110.

situation in v.38 makes this clear, using *μνημεῖον* in a way characteristic of the later handling of the following accounts around it. The end of the unit is marked by the appearance of Lazarus who *ἐξῆλθεν* (came out *of the tomb*). An examination of this suggests some points of relevance and importance.

Location and time is changing when the Evangelist recounts the Lazarus story. From the place near by the Jordan (10:40) when Jesus heard the message from the sisters (11:3), to Bethany he arrived more than four days later (v. 17). Now he came to the tomb (*τὸ μνημεῖον*, v. 38) where Lazarus was buried. After his raising Lazarus, he went away to a city Ephraim (v. 54) due to Jewish murdering-scheme (v. 53).

Aside from as a marker of continuation, the word *οὖν* marks as a temporary beginning denoting that what it introduces is the result of or an inference from what precedes.<sup>54</sup> It occurs in 11:38 and 11:45, enclosing 11:38-44 as a concrete unit, just as the division presented by Nestle-Aland<sup>27</sup>.

Above all, the word and action of Jesus make the most impressive picture. In v. 38 he came to (*ἔρχεται εἰς*) the tomb; three times he gives command (vv. 39, 43, 44b), controlling the whole process; in the last instruction he ordered people to untie and let Lazarus go (*ὑπάγειν*). Jesus' coming gives a dead new life that enables him to come out (*ἐξῆλθεν*) of the tomb (v. 44a). The repeated verb *ἔρχομαι* forms an *inclusio*.

In this sign-story the stone (*λίθος*) used to seal Lazarus' tomb appears three times (11:38, 39, 41), all in 11:38-44. This stone becomes an important mark implying a barrier, a dividing wall, separating the dead and the living. Jewish people use large stone to seal grave, but Jesus the chief cornerstone (Acts 4:11) becomes the only giver of life. All these

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<sup>54</sup> Continue w/n #2 and cf. BDAG, s.v. *οὖν*, 1.

temporal, spatial and theological evidences manifest internal unity.

## B. Structure

Before entering into the detailed discussion of 11:38-44, a brief study on the position of chapter 11 in the Fourth Gospel might be necessary to know better John's train of thought.

The Evangelist himself provides his own statement of purpose of this book near the end, "Many other signs therefore Jesus also performed in the presence of the disciples, which are not written in this book; but these have been written that you may believe that Jesus is the Christ, the Son of God; and that believing you may have life in His name."<sup>55</sup> From the beginning, Jesus is portrayed as the Word (ὁ λόγος) (1:1-2). The Word brings light and life to the world (1:3-4). The mission of the incarnate Word is to reveal and glorify God the Father (1:14, 18).<sup>56</sup> Even encountering misunderstanding from disciples, people, or religious leaders,<sup>57</sup> Jesus never deviates from but accomplishes what His Father gave him to do (5:19; 17:4).

The record of the historical narratives, various signs and discourses is supposed to produce the result, because of their power to focus the readers' attention on the specific claims of Jesus.<sup>58</sup> With this in mind chapter 11 becomes the climactic stage of Jesus' public ministry is significant. All the important threads of thought developed in chapters 1-10 become convergent in chapter 11. On the one hand, the object (Christ, Son of God) and result (life) of believing in the purpose statement (20:31) is observed in chapter 11

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<sup>55</sup> John 20.30-31, NASB.

<sup>56</sup> T. W. Manson, "The Johannine Jesus as Logos," in *A Companion to John: Readings in Johannine Theology*, ed. Michael J. Taylor S. J. (New York: Alba House, 1977), 47-48.

<sup>57</sup> For extended discussion, see R. Alan Culpepper, *Anatomy of the Fourth Gospel* (Philadelphia: Fortress Press, 1987), 152-65.

<sup>58</sup> D. Carson and D. Guthrie, *New Bible Commentary: 21st century edition*, electronic ed. of the 4th ed., (Downers Grove, IL: InterVarsity, 1997, c1994), s.v. "John."

(e.g., 11:25-27). On the other hand, it explicates the meaningful questions as where Jesus is from (v. 42), what he is doing (v. 11) and where he is going (v. 51).

After displaying six signs (chaps. 1-10), and before centering the narratives about Jesus' suffering and death (chaps. 12 ff.), John tries to lead his readers through the most striking sign to recognize that life is believing, Jesus is the resurrection and life. At the same time, as Culpepper says, "the occasion brings Jesus face to face with his own death, his own tomb, weeping women, and the symbolic stone which defends the tomb from the living."<sup>59</sup> The Evangelist cannot resist expressing the most ironical result, namely, the life-giving becomes the murderous excuse of the religious leaders to the life-giver.

Unlike to the previous six signs in which the Evangelist usually portrays in brevity without providing detailed background before the sign. In chapter 11 he doesn't depict the sign until v. 43. It seems that the narrator matches up his description to Jesus' delayed journey on purpose. Before exercising the sign, the conversation and interaction between Jesus/disciples (11:7-16), and between Jesus/sisters (11:1-6, 17-40) are explicated. The comparatively longer background is set as a powerful introduction to the coming sign.

Meanwhile, the main trains of thought in preceding chapters are converging in chapter 11. Jesus declares that the ultimate issue of Lazarus' sickness is for God's glory so that the Son of God may be glorified through it (v. 4). The glory of the Father and the Son are always in tight connection in the Fourth Gospel.<sup>60</sup> To his disciples, Jesus implies that he is the light of the world. To be with him is to be in the light, away from him will stumble in the darkness (vv. 9-10). Before Martha Jesus provides an extraordinary

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<sup>59</sup> Culpepper, *Anatomy*, 94.

<sup>60</sup> Morris, *John*, 478.

promise by declaring the 5<sup>th</sup> “I am” saying<sup>61</sup> in the Fourth gospel. By calling out Lazarus, Jesus demonstrates he brings man life and light, for Lazarus leaves death and the darkness of the tomb. At last, God speaks through Caiaphas the high priest that Jesus will bring salvation and God’s children together (vv. 50-52).

In a very succinct way John describes how Jesus calls Lazarus out of the tomb in 11:38-44. A concise analysis of its text structure as follows may help us to find the accurate appraisal of the Evangelist’s interests and outline the flow of his narrative arrangement.<sup>62</sup>

If we analyze its sentence structure and syntactical relationships, putting emphasis on the verbs used by Jesus in the left margin and underlining them, the text could be separated into two major parts according to plot development: 1. Jesus arrives the tomb (11:38-40), 2. Jesus raises the dead (11:41-44). Under such circumstances, the orders given by Jesus could be the main line connecting the whole paragraph and the crowd removed the stone as the demarcation.

The other characters appear in this unit become supporting roles in contrast. Martha and Lazarus is the conspicuous one in respective sub-unit.

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<sup>61</sup> There are seven “I am” sayings in the Gospel of John. 1: “I am the bread of life” (6:35, 48, 51). 2: “I am the light of the world” (8:12; 9:5). 3: “I am the gate” (10:7, 9). 4: “I am the good shepherd” (10:11, 14). 5: “I am the resurrection and the life” (11:25). 6: “I am the way and the truth and the life” (14:6). 7: “I am the true vine” (15: 1, 5). For a general discussion, see Robert A. Peterson, *Getting to Know John’s Gospel: A Fresh look at its main ideas* (Phillipsburg, NJ: Presbyterian and Reformed Publishing Company, 1989), 25-35 and Raymond E. Brown “The EGO EIMI (I Am) Passages in the Fourth Gospel,” in *A Companion to John: Readings in Johannine Theology*, ed. Michael J. Taylor S. J. (New York: Alba House, 1977), 117-26.

<sup>62</sup> For a detailed discussion of the method of Bible text structure analysis, see Gordon D. Fee, *New Testament Exegesis* (Louisville, KY: Westminster, 1993), section II. 1.

- 38 Ἰησοῦς οὖν ↓ πάλιν  
 ↓ ἐμβριμώμενος ἐν ἑαυτῷ  
 ἔρχεται εἰς τὸ μνημεῖον·  
 ↑ ἦν δὲ σπήλαιον καὶ λίθος ἐπέκειτο ἐπ' αὐτῷ.
- 39 λέγει ὁ Ἰησοῦς·  
 ↑ ἄρατε τὸν λίθον.  
 λέγει αὐτῷ ἡ ἀδελφὴ τοῦ τετελευτηκότος Μάρθα·  
 ↑ κύριε, ἤδη ὄζει, τεταρταῖος γάρ ἐστιν.
- 40 λέγει αὐτῇ ὁ Ἰησοῦς· ↑  
 ↑ οὐκ εἶπόν σοι ὅτι ἐὰν πιστεύσης  
 ↑ ὄψῃ τὴν δόξαν τοῦ θεοῦ;
- 41 ἦραν οὖν τὸν λίθον.
- ὁ δὲ Ἰησοῦς  
 ἦρεν τοὺς ὀφθαλμοὺς ἄνω καὶ  
 εἶπεν·  
 ↑ πάτερ, εὐχαριστῶ σοι ὅτι ἤκουσάς μου.  
 42 ἐγὼ δὲ ᾔδην ὅτι πάντοτέ μου ἀκούεις,  
 ἀλλὰ ↓ διὰ τὸν ὄχλον τὸν περιεστῶτα  
 εἶπον,  
 ↑ ἵνα πιστεῦσωσιν ὅτι σύ με ἀπέστειλας.  
 ↓ 43 καὶ ταῦτα εἰπὼν φωνῇ μεγάλῃ  
 ἐκραύγασεν·  
 ↑ Δάσαρε, δεῦρο ἔξω.  
 ↑ 44 ἐξῆλθεν ὁ τεθνηκώς  
 ↑ δεδεμένος τοὺς πόδας καὶ τὰς χεῖρας κειρίαις  
 καὶ ἡ ὄψις αὐτοῦ σουδαρίῳ  
 περιεδέδετο. ↑
- λέγει αὐτοῖς ὁ Ἰησοῦς·  
 ↑ λύσατε αὐτὸν καὶ  
 ↑ ἄφετε αὐτὸν ὑπάγειν.

1. Jesus arrives the tomb (11:38-40)

a. Come with emotion. (11:38)

b. The 1<sup>st</sup> order. (11:39)

c. Promise reminded. (11:40)

2. Jesus raises the dead (11:41-44)

a. Stone removed (11:41a)

b. Jesus' prayer (11:41b-42)

1). Thank for hearing (11:41b)

2). Pray for people (11:42)

c. The 2<sup>nd</sup> order (11:43-44b)

1). Calling out (11:43)

2). Coming out (11:44ab)

d. The 3<sup>rd</sup> order (11:44c)

1). Untie him

2). Let him go

John 11:38-44 is closely related to Jesus' 5<sup>th</sup> "I am" saying (11:25a). In viewing of the unity with God the Father Jesus had revealed in 5:21, 26 and 11:4, this saying is understood that God alone has the power to give life to the dead, hence Jesus can exercise that same power. Furthermore Jesus explains that "resurrection" means "he who believes me, though he may die, he shall live" (11:25b). It reminds us what he said earlier about those in the graves will come out after they hear his voice (5:28). Then Jesus explains that

“life” means that “whoever lives and believes me shall never die” (11:26a), recalling what was said in 5:24, “he who hears my word and believes him who sent me has eternal life, and does not come into judgment, but has passed from death to life.”<sup>63</sup>

With grief, pain and may be more anger<sup>64</sup> again Jesus comes to the tomb (v. 38). His tears must be more than motivated by the grief of people or Lazarus’ death. Because the illness (or death) of Lazarus has been stated to be for the glory of God (v. 4), and Jesus is now going to wake him up (v. 10).<sup>65</sup> The reasons behind Jesus’ deep groaning include their unbelief and misunderstanding, his love to this family with facing his coming hour (cf. 12:7, 27). Some viewpoints include the perversity of sin or manifestations of Satan’s kingdom of evil,<sup>66</sup> but there is little indication here regarding this emphasis.

Still the sisters and the crowd do not perceive that Jesus’ arrival brings the promise of believer’s resurrection and especial for Lazarus (v. 25). They in turn blame his late coming (v. 21, 32, 37), after they heard or possibly saw various signs he had exercised with their own eyes (v. 37).

The scene at Lazarus’ tomb is apparently similar to the narrative of empty tomb. There are weeping women (11:33; 20:11), the tomb (11:38a; 19:42), a large stone lying against the cave/ was taken away (11:38b, 39a; 20:1b), days have passed (11:39b; 20:1a), lifting eyes to heaven (11:41; 17:1) and references to the wrappings around the body

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<sup>63</sup> Koester, *Symbolism*, 108.

<sup>64</sup> See George R. Beasley-Murray, *John*, Word Biblical Commentary, vol. 36 (Waco, TX: Word Books, 1987), 192-94; Raymond E. Brown, *The Gospel According to John I-XII*, The Anchor Bible (NY: Doubleday, 1966), 425-26; C. K. Barrett, *The Gospel According to St. John*, 2<sup>nd</sup> ed., (London: SPCK, 1978), 398-401; and Morris, *John*, 493-96. Morris’ viewpoint seems ambiguous and tries to soften the emotion of Jesus. He expresses ἐμβρωμώμενος denoting anger, but criticizes Luther and Beasley-Murray for putting their stress on anger.

<sup>65</sup> Beasley-Murray, *John*, 193.

<sup>66</sup> See Beasley-Murray, Brown. Cf. n. #65.

(11:44; 20:6, 7).<sup>67</sup> The Evangelist has begun to lead his readers to preview Jesus' death, burial and resurrection.

Jesus orders the crowd to take away the stone. There are three orders issued by Jesus in this unit (vv. 39, 43, 44). In every sign-action the imperative words are always the key points.<sup>68</sup> Jesus is the Word, so his word can bring life, light, healing, recreation and salvation. Comparing to the previous six signs, more imperative moods occur in this sign. These four imperative verbs function as the pivotal plot running through the unit and demonstrating the main flow of its structure.

The first order signifies the removal of the blockade between life and death. It may remind them of the promise of Yahweh through Isaiah (Isa. 28:16) and the psalmist (Ps. 118:22). Jesus is the precious cornerstone for a sure foundation in whom one can trust. It becomes the primary message of the apostles' preaching after Jesus' resurrection (Acts 4:11-12).

Nevertheless, it prompts Martha's protest based on the certainty that the body was decaying and must be smelling stinking (v. 39b). Especially because it is no longer winter (11:55), decomposition is supposed to be well under way after dying four days (11:17).<sup>69</sup> Though Martha had confessed that Jesus is "the Christ, the son of God, who is coming to the world," (11:27) she doesn't believe Jesus can raise his brother from the dead.

Apparently Martha realizes it from an earthly and secular viewpoint, echoing the disciples' response to Jesus' advancing to Bethany for awakening Lazarus (11:7-16), and his test for buying bread for a great people to eat (6:5-7). Why does John characterize the

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<sup>67</sup> Culpepper, *Gospel*, 188.

<sup>68</sup> E.g., (2:7, 8 \*2); (4:50); (5:8 \*3); (6:10, 12); (6:20); (9:7 \*2); (11:39, 43, 44 \*2).

<sup>69</sup> C. S. Keener, *The IVP Bible background commentary: New Testament*, electronic ed., (Downers Grove, IL: InterVarsity, 1997, c1993), s.v. "John 11:39."

contradictory behavior of Martha? Her confession seems no more correct (v. 27), her activeness in accepting Jesus unexcelled (v. 20). A possibility is that Martha represents the disciples of Jesus. Not any word of the twelve disciples (6:67, 11:7) is found in this unit seems to prove it.

As the disciples' response (6:68), Martha acknowledges Jesus' promise/identification (v. 24, 27) and is willing to serve him (12:2), but she doesn't know *how* Jesus will accomplish the work God gave him. She is right about him, but fails to comprehend him also, just as Thomas' word (11:16). Therefore, Jesus is going to provide them with a foretaste of the glory of God which will only be comprehended when he himself rises like Lazarus before him.

Jesus reminds her of his earlier promise (v. 40), though these exact words have not been previously recorded. There are some instances in Johannine narration of slight variation to be presented when statement is repeated.<sup>70</sup> The promise should relate to vv. 23, 25-26, and its mirror of v. 4 makes the whole sign-story to be set within the framework of a revelation of the glory of God in Christ.<sup>71</sup>

After the crowd removed the stone, Jesus raises his eyes upward in praying (v. 41a). John uses the same verb to emphasize different applications. John seems to be saying that Jesus is placing the blessing brought by his thanksgiving to replace the stone. It should be noticed that this verb has been used by John the Baptist (1:29) and the evangelist (1John 3:5) to describe Jesus' "taking away" sins.

Recording Jesus' prayer in public before exercising a sign is unusual (cf. 6:11). John never does that, however, as Jesus prays, it's for the benefit of the people (v. 42b). They

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<sup>70</sup> E.g., (3:3, 5); (6:34, 41, 48, 50-51); (4:14; 7:37-38); (10:11, 14); (15:4, 7). Cf. Morris, *John*, 496.

<sup>71</sup> Beasley-Murray, *John*, 194.

could know/believe who he is (he calls God *πάτερ*, v. 41b), where he is from (sent by God, v. 42c), why he is here (God hears him, v. 41b-42a), and will see where he is going (v. 52). John congruously illustrates Jesus as dependent on the Father and concerned for his glory and mission.<sup>72</sup> Here we see how the Son lives fully in union with the Father from his thanksgiving that his prayer is always certain of being heard.<sup>73</sup> Above all, what John has done is to spread the connections and root the account of Jesus' prayer more deeply in the Scripture (e.g., Ps. 118:21). His emotional turmoil in 11:33-38 might be seen same as the description of the psalmist of Pss. 42-43.<sup>74</sup>

“Lazarus, come out!” In this 2<sup>nd</sup> order, a loud voice is accented to Jesus' shouting in John's narration (v. 43). We seldom see Jesus speaks in strong emotion in any another sign story. The verb *κραυγάζω* is found eight times in NT, six of which in the Fourth Gospel.<sup>75</sup> It is used four times for the crying out of the crowd to crucify Jesus in chapters 18-19 (18:40; 19:6, 12, 15). In contrast to the crowd's crying out that brings ruthless death to Jesus, John intends to signify Jesus' crying out brings new life to Lazarus.<sup>76</sup>

The man who had been dead walks out from the tomb with wrappings bound his feet, hand and face that must make him be unable to walk smoothly or see (v. 44ab). John concludes this account by Jesus' 3<sup>rd</sup> order which asks them to untie him and let him go (v.44c). Readers are reminded of Jesus' promises stated previously (5:25, 28-29; 11:23, 25-26). Especially Jesus has said that he calls his own sheep by name, and leads them out,

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<sup>72</sup> E.g., 5:19, 24, 30; 7:28; 8:30; 11:4; 12:28, 17:8.

<sup>73</sup> Dodd made an advanced explanation, “His prayer is always heard, the supply of divine power is continuous; the only appear of the Son of the Father is in the form of a thankful acknowledgement of delegated power and authority.” See C. H. Dodd, “The interpretation of the Fourth Gospel” (Cambridge, 1953), 256, cited by Anthony T. Hanson, *The Prophetic Gospel* (Edinburgh: T&T Clark, 1991), 155.

<sup>74</sup> More discussion regarding the OT background to Jesus' prayer in John 11-12, see Hanson, *Prophetic*, Ch.6.

<sup>75</sup> Sakae Kubo, *A Reader's Greek-English Lexicon of the New Testament* (Grand Rapids, MI: Zondervan, 1975), 84.

<sup>76</sup> Brown, *John I-XII*, 427.

for they know his voice (cf. 10: 3b, 4b). He comes that they may have life, and have it abundantly (10:10). The Raising of Lazarus is a sign authenticating and anticipating the truth of these declarations. The expectation of future resurrection is brought from heaven to earth, from future to present. Jesus has given life as a sign of his power to give eternal life on this earth and as a promise that on the last day he will raise the dead.<sup>77</sup> Through this brief unit, the Evangelist is trying to visualize the hope of resurrection promised to Jesus' followers.

### C. Style

Narration is the main style used by the Evangelist to tell this sign-story. However, there are many delicate designs behind his narrative. A common pattern of the Fourth Gospel is that of combining an event (most of them are signs or festivals) involving Jesus with a discourse that interprets the meaning of the event.<sup>78</sup> If the seven signs are

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<sup>77</sup> Ibid., 437.

<sup>78</sup> The main structure of the event-discourse around seven signs in John could be outlined as follows:  
S: Sign    F: Festival    D: Discourse    P: Passion Prediction    I: "I am" saying

supposed to the center of the main flow of John’s design,<sup>79</sup> the seventh sign seems to be an exception, for we don’t see any close or long discourse especially functioning as its interpretation which is replaced by the 5<sup>th</sup> “I am” saying. Nevertheless, when we broaden the observation to farther context, chapters 12-20 could be identified as its extended discourse/exposition. Barrett makes an appropriate comment, “So, in the death and resurrection of Jesus, sign and its meaning coincide.”<sup>80</sup>

Several principal facts of plot, such as sequence, causality, unity, and affective power,<sup>81</sup> are found in this brief unit. John does not bring his readers directly to the sign-site in this story as the previous signs. A long introduction is arranged before Jesus’ arriving the tomb seems to accumulate reader’s anxiety. Since we find that Jesus

Jn 2-3	<b>Changing water to wine</b> (S <sub>1</sub> ) --- Passover <sup>1</sup> (F <sub>1</sub> ) --- Teaching Nicodemus (D <sub>1</sub> , P <sub>1</sub> [3 <sup>14</sup> ])
Jn 4	The water of life (D <sub>2</sub> ) --- <b>Healing the official’s son</b> (S <sub>2</sub> )
Jn 5	Festival? (F <sub>2</sub> ) --- <b>Healing at the pool of Bethesda</b> (S <sub>3</sub> ) ---The Divine Son (D <sub>3</sub> )
Jn 6	Passover <sup>2</sup> (F <sub>3</sub> ) --- <b>Feeding the 5000</b> (S <sub>4</sub> ) --- <b>Walking on the water</b> (S <sub>5</sub> ) --- The Bread from Heaven (D <sub>4</sub> , I <sub>1</sub> )
Jn 7	Tabernacles (F <sub>4</sub> ) --- The life giving Spirit (D <sub>5</sub> )
Jn 8	The Light of the World (D <sub>6</sub> , I <sub>2</sub> , P <sub>2</sub> [8 <sup>28</sup> ])
Jn 9	<b>Healing the blind man</b> (S <sub>6</sub> )
Jn 10 <sup>1-21</sup> Jn 10 <sup>22-39</sup>	The Good Shepherd/ The Door (D <sub>7</sub> , I <sub>3/4</sub> ) --- Dedication (F <sub>5</sub> ) --- I and the Father are one (D <sub>8</sub> )
Jn 11	<b>The Resurrection of Lazarus</b> (I <sub>5</sub> , S <sub>7</sub> ) --- Passover <sup>3</sup> (F <sub>6</sub> )
Jn 12	A kernel of wheat (D <sub>9</sub> ) --- Gentile belief/ Jewish Unbelief (P <sub>3</sub> [12 <sup>32</sup> ])
Jn 14	Final Farewell --- The Way, the Truth and the Life (I <sub>6/7</sub> )
Jn 20	The resurrection of Jesus (The reality to which the signs point.)*

The table is adapted from Bruce Schuchard “A Basic Sketch of St. John’s Gospel” in *Course Syllabus for EN-840*, spring term 2003, Concordia Seminary, St. Louis. \* Cf. Kostenberger, 98.

<sup>79</sup> Cf. Kostenberger’s comment: “Signs” in John are therefore *works* of Jesus, not mere words. They are events, not mere utterances. Andreas J. Kostenberger, “The Seventh Johannine Sign: A Study in John’s Christology,” *Bulletin for Biblical Research* 5 (1995): 92.

<sup>80</sup> Barrett, *St. John*, 78.

<sup>81</sup> Cf. Culpepper, *The Gospel*, 67.

reiterates his confirmation/promise during his delayed journey, but his followers always respond with misunderstanding. It explains why Jesus comes to the tomb in a very complicated and deeply emotion.

The order of this unit is organized by Jesus' three commands. From every event to another, Jesus controls every detail and progression in this unit. He leads Martha and bystanders to see whom he really is, where his authority comes from and why he is going to do this sign. At last, the resurrection of Lazarus is vividly demonstrated before our eyes. The stone is removed, the dead man is raised, the wrappings are untied, and the tomb becomes empty. His promise is true! Our hope is assured! Yet the affective power has not ceased. John is moving readers to experience a more conflicting and ironical plot: the way Jesus is finally glorified will be through his death and resurrection.

### **Part Three: Genre and Settings**

#### **A. Genre**

A precise and systematic structure is employed in John's narrative especially by the means of symbolism. Grasping the power of images and symbols to integrate various and considerable experiences and truths, John frequently relies on them, giving extended discourses by Jesus, to express his unique viewpoints that "he gives us a poetic Gospel."<sup>82</sup>

The significance of the resurrection of Lazarus reveals itself in several ways in this unit, especially through its plot (three orders, promise and prayer)involving, image (being groaned), characterization (crowd, Martha, Lazarus, Jesus), misunderstanding motif (stinking), irony (belief/unbelief of Martha), and symbolism (e.g., the dead man, stone,

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<sup>82</sup> Leland Ryken et al., *Dictionary of Biblical Imagery*, electronic ed., (Downers Grove, IL: InterVarsity Press, 2000, c1998), s.v. "John, Gospel of."

tomb, prayer, wrappings, remove/raise, cry out, come to/out).<sup>83</sup>

All these factors work together in leading the reader to acknowledge Jesus points to his own (and therefore our own) resurrection. The resurrection of Lazarus visualizes the hope of future resurrection, thus the sign manifests bodily the present reality of the life Jesus promises to give to the believers. Since the Evangelist clarifies Jesus' signs as the vehicle through which God's glory is revealed in Jesus, this sign points forward to the reality of Jesus' crucifixion and resurrection.<sup>84</sup>

### **B. Settings**

According to interspersing interpretations in this gospel concerning Jewish customs (e.g., 2:6, 13; 4:9; 7:2; 11:38), Hebrew literal meanings (e.g., 1:38, 41, 42; 5:2, 19:13, 17; 20:16), particular places (e.g., 1:28; 5:2, 11:1, 18; 12:1), events,<sup>85</sup> and persons,<sup>86</sup> the intended audiences are supposed to be believing communities consisting mainly of Greek-speaking Gentiles and Hellenistic Jewish people.<sup>87</sup> What John is able to do is to illustrate that God's salvation extends to those who are not familiar with the ordinary world of first-century Palestine and that they can "see" the signs, "see" the secret of Jesus' person as the mediator of God's salvation to humankind.<sup>88</sup>

In this sign-story, Martha and Mary might be acquaintances to the readers, for Mary's anointing Jesus is not described until chapter 12 (cf. 11:2, 12:3-8). But the introduction on Bethany (11:1, 18; 12:1) and Lazarus are stressed (chap. 11 \*6, chap. 12

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<sup>83</sup> Cf. Culpepper, *The Gospel*, 225.

<sup>84</sup> Cf. Morna D. Hooker, *The Signs of a Prophet* (Harrisburg, PA: Trinity Press International, 1997), 71-73. Kostenberger, "Sign", 94, 98.

<sup>85</sup> E.g., (threatening from synagogue, 7:13; 9:22), (Spirit-receiving 7:37-39).

<sup>86</sup> E.g., (Nicodemus, 3:1, 7:50; 19:39), (Caiaphas/Annas, 11:49; 18:13, 14), (Lazarus, 11:1, 5; 12:2), (Joseph of Arimathea, 19:38), (the Beloved Disciple, 12:23; 21:24).

<sup>87</sup> For a specific discussion of the implied reader, see Culpepper, *Anatomy*, 205-27.

<sup>88</sup> J. B. Green, S. McKnight, and I. H. Marshall, *Dictionary of Jesus and the Gospels*, electronic ed., (Downers Grove, IL: InterVarsity, 1997, c1992.), s.v. "John, Gospel of" 4.2.

\*5).<sup>89</sup> The connection of the story with Bethany suggests Lazarus is a historical figure. Besides, the progress from the message of Lazarus' illness heard by Jesus to his raising Lazarus reads like the writing of an eye/ear-witness of what is narrated.<sup>90</sup> The detailed and dramatized plot of chapter 11 testifies its actual happening.

Lazarus' name appears repeatedly is unusual. In no other sign-story in this Gospel are the name of the beneficiary and his close relationship with Jesus so ably displayed. "Lazarus" (Gk. :Λάζαρος, an abridged form of the Hebrew name Eleazar with a Greek termination) means "God has helped."<sup>91</sup> He is called by the messenger to Jesus as "the one whom you love" (11:2) and called by Jesus as "our friend" (11:11), signifying his representative of disciples. Not a single word of him is recorded, nothing is told about his experience in those four days. His appearance in this story, not because of any excellent quality of his personality, nor of famous achievement, but only of the marvelous sign that comes to him, just as his name implying.<sup>92</sup> Ironically, his resurrection becomes the reason to be killed by chief priests (12:10-11).

#### **Part Four: Concluding Thought**

The raising of Lazarus in John 11:38-44 is the climax of the seven signs which run through the first half of the Fourth Gospel. There can be no doubt about that the resurrection of Lazarus is presented as pivotal one of the seven signs and even as the expository center of this Gospel. Its message corresponds very closely to the theme of the book as a whole, as noted in 20:31. It is not merely Jesus' life-giving power which

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<sup>89</sup> John 11:1, 2, 5, 11, 14, 43; 12:1, 2, 9, 10, 17.

<sup>90</sup> Cf. D. R. W. Wood and I. H. Marshall, *New Bible Dictionary*, electronic ed. of 3rd ed., (Downers Grove, IL: InterVarsity Press, 1996, c1982, c1962), s.v. "Lazarus of Bethany."

<sup>91</sup> Cf. James Orr et al. *The International Standard Bible Encyclopedia*, electronic ed. of revised ed., s.v. "Lazarus."

<sup>92</sup> Continue w/n #89.

captures John's thinking. In fact, Lazarus' resurrection prepares the reader for the resurrection of Jesus and is the prototype for the resurrection life promised all believers.<sup>93</sup>

A further implication to be drawn from this unit is that we are made alive and set free through proclamation of Christ.<sup>94</sup> When Martha protests Jesus' giving order to take away the stone (v. 39b), she is asking for an explanation which adapts belief to modernity, and reduces God to ideal image human reason can accept.<sup>95</sup> But Jesus' word, "Did I not say to you?" (v. 40a) is not a kind of a question, but rather a proclamation: If you believe, you will see! Belief must come before seeing (cf. 1:50).

Actually, Jesus begins his proclamation from the first order (v. 39), demonstrating God does his mighty act in the living present. Absolute promise is given through Jesus in proclamation of the present-tense, first-to-second person: I promise you, I give you, I love you. The moment of proclamation is the revealed will of God "for you." The absolution, the sermon, the baptism, the supper, all are given for you in the here and now.<sup>96</sup>

The place where man meets God is in the proclamation. God comes as the crucified one, rejected, flogged, and crowned with thorns. Faith opens our hearts and eyes to this confrontation of a God invading and challenging our life of captivity.<sup>97</sup> In proclamation, in faith we experience the death of our old selves and are born anew.

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<sup>93</sup> Continue w/n #87.

<sup>94</sup> Gerhard O. Forde, *Theology is for Theology* (Minneapolis: Fortress Press, 1990), 55.

<sup>95</sup> *Ibid.*, 20-23.

<sup>96</sup> *Ibid.*, 36.

<sup>97</sup> *Ibid.*, 56.

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