CONSIDERING THE STATUS AND PURPOSE OF JBAPTIST PASSAGES IN THE PROLOGUE OF THE FOURTH GOSPEL

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Abstrak:

Kehadiran dua unit narasi tentang Yohanes Pembaptis (Yoh 1:6-8.15) di dalam prolog puitis Injil Yohanes (Yoh 1:1-18) yang berbicara tentang Sabda/ Terang memunculkan beberapa pertanyaan penting tentang status kedua unit narasi tersebut dan fungsi mereka baik di dalam prolog maupun di dalam keseluruhan Injil Yohanes. Tidak ada keraguan bahwa kedua unit tersebut merupakan tambahan yang disisipkan ke dalam madah puitis yang dijadikan sebagai materi dasar prolog Yohanes. Namun demikian, status sebagai "sisipan" ini tidak berarti bahwa kedua unit narasi ini tidak penting sehingga bisa diabaikan dalam memahami prolog Yohanes. Kehadiran kedua unit tetang Yohanes Pembaptis di dalam prolog menampakkan peran penting Yohanes Pembaptis dan mempersiapkan kehadirannya di dalam Injil sebagai saksi utama bagi Sabda yang menjelma menjadi manusia. Dengan menempatkan dua unit narasi dalam dua unit paralel prolog, penginjil secara cermat menyisipkan informasi tentang Yohanes Pembaptis tanpa merusak susunan kiastik yang dibangun dalam madah aslinya.

Kata Kunci:

John, word, light, Prologue, john baptist passage, chiastic structure

1. Introduction

Twice John the Baptist[1] appears in the prologue (vv. 6-8.15). His presence there is surprising since the focus of the prologue is on the Logos with regard to its preexistence, incarnation, earthly dwelling, and its return to the Father. This fact raises questions about the status and function of the passages. It is commonly accepted that JBaptist passages in the prologue (vv. 6-8.15) break the prologue in its rhythmic style, in the movement of the Logos, and in its content. Scholars commonly argue that JBaptist passages constitute later additions by the fourth evangelist or by the final redactor during the definitive redaction of the Fourth Gospel. They were inserted into a Logos-hymn that was integrated by the fourth evangelist into the gospel as an introduction. If this hypothesis is right, then, the

importance of JBaptist passages appear more evidently. Why should the fourth evangelist include them in the prologue? Why should he break the poetic lines of the hymn only to introduce JBaptist? If JBaptist has no special importance for the story of the Incarnate Logos, why is he presented in a hymn dedicated to the Incarnate Logos? These insertions are indications of the importance of JBaptist in the whole work of the Incarnate Logos.

This research is an observation on the studies in which scholars discuss JBaptist passages in the prologue. The purpose of this research is to know how the scholars understand the status and function of JBaptist passages in the prologue to come up at the end with our own conclusion about the matter.

2. Two Typical Structures of the Prologue

Much has been written about the prologue of the Fourth Gospel.[2] There is no difficulty to come to an agreement with Brown's opinion that the prologue is 'the pearl within the Fourth Gospel'.[3] It is a pearl from the point of view of its literary quality and a pearl from the point of view of the theology of the evangelist. The prologue is commonly understood as a kind of hymn,[4] and an original hymn is supposed to have been reworked and used by the evangelist in accordance with his theological interests to make it suitable to be the introduction of his gospel. Although the hymnic style of the prologue is commonly accepted, scholars really vary in defining which lines constitute the poetic lines and therefore belong to the original hymn and which lines are later additions by the evangelist. As Brown has indicated in his observation, only upon vv. 6-8 and 15 do all scholars agree that those verses constitute prosaic parts of the prologue and are not parts of the original hymn and that the only general agreement is on vv. 1-5, 10-11, and 14 as part of the original hymn.[5] Other parts of the prologue are still a matter of debate.

The presence of the prosaic lines which are considered as a disturbance to the flow of the rhythmic lines for some scholars is an indication that the final form of the prologue is constructed from a *Vorlage* which is a hymn and additions from the hands of the evangelist.[6] This understanding determines the way the scholars define the structure of the prologue. The so-called chiastic structure of the original hymn has been assumed to be the structure of the prologue as well. Therefore, scholars pay much effort to prove that the prologue has been composed in a chiastic structure. In this group of scholars there are N. W. Lund, M.-E. Boismard, P. Lamarche, A. Feuillet, M. Hooker, and R. Alan Culpepper.[7] In their study, chiastic structure of the prologue is formed by the parallel between the first part and the second part with a center in between. The simplest chiastic structure should be A B A' in which A is in parallel with A' and B is the center of the structure. Chiastic structure of the prologue was presented by Lund in 1931,[8] and is considered the most successful structuration of the prologue. Boismard's chiastic structure is the most followed by other scholars.

On the other side, there are also scholars who argue for other type of structure, that is parallel or spiral order. This structure is based on a synonymous parallelism where a similar theme is repeated in a series symmetrically parallel. The pattern, therefore, will be A B C A′ B′ C′. There is no center in this structure, but a parallel. Among the authors with this structure are M.-F Lacan, H. Ridderbos, and S. A. Panimolle, I. de la Potterie.[9] Lacan notes in his article that the theme of the previous part is not only repeated in its following parallel, but is developed or completed with other theme.[10]

In discussing the structure of the prologue, M.-E. Boismard takes into consideration two efforts of the evangelist to take up again the rhythm of certain hymns to Wisdom in the Sapiential books[11] and to follow certain literary schemes commonly used by the prophets and poets of the Old Testament.[12] With these two guiding principles, the evangelist presents the Logos in the prologue in a chiastic structure beginning from his existence with God to his coming into the world and his return to the bosom of the Father. The center of this chiastic structure is found in vv. 12-13 where the Incarnate Word gives power to become the children of God.[13]

Boismard's chiastic structure of the prologue can be put in a chart as follows:

(a) The Wod with God 1-2 — 18 The Son in the Father (a′)
(b) His role of creation 3 — 17 Role of recreation (b′)
(c) Gift to men 4-5 — 16 Gift to men (c′)
(d) Witness of John 6-8 — 15 Witness of John (d′)
(e) The coming into the world 9-11 — 14 The incarnation (e′)
12-13
(f) By the Incarnate Word we become children of God

This chiastic structure shows the balance between the first section of the prologue (vv. 1-11) and the second section (vv. 14-18). Basically this chiastic structure is seen also by other scholars, even if their divisions show differences in some detail. In a study on the structure offered by scholars who claim that the prologue of the Fourth Gospel has a chiastic structure, Culpepper demonstrates that scholars agree that vv. 1-9 balance vv. 14-18.[14] Those scholars, however, do not agree about the center of the structure. Lund finds the center of the chiastic structure in v. 13, Boismard in vv. 12-13, while Feuillet does not find its center since in his structure vv. 10-11 balances vv. 12-13. Culpepper himself finds in v. 12b the pivot of the prologue. Following the chiastic pattern of Boismard, Culpepper detects parallels of vocabulary, subject and theme.[15]

M. Hooker's study is unique. She claims that the passages about JBaptist are not merely 'interruptions' into the prologue. She proposes that the two passages on JBaptist "come at what may be described as the turning points of the

two sections."[16] The first JBaptist passage (vv. 6-8) is the center of vv. 1-13 while the second passage (v. 15) is the center of vv. 14-18. Even if Hooker succeeds in showing that the reference to JBaptist are not merely interruptions, it is strange that the verses usually regarded as insertions now become the center of the prologue.[17] Her idea, however, offers an important insight that JBaptist additions in the final form of the prologue must be considered a product of a carefully structured composition. It cannot be omitted without affecting any risks in understanding the prologue and its function for the gospel.

The second group of scholar is those who recognize a parallel structure of the prologue. Lacan proposes a structure in three waves or steps which consist of three movements respectively. He argues that the repetition of similar theme in the prologue is in accordance with the way the evangelist develops the narrative in his Gospel.[18] His proposal is below:

1) A (1-2)	B (3)	C (4-5)
2) A′ (6-8)	B′ (9-11)	C′ (12-14)
3) A″ (15)	B″ (16-17)	C″ (18)

In this structure, the incarnation (v. 14) —which among those with chiastic pattern is commonly considered as the beginning of the second part of the prologue— becomes the point of arrival of the first part. The two JBaptist passages (vv. 6-8 and 15) are the point of departure of the second and the third wave.

De la Potterie proposes a horizontal reading of the prologue taking into consideration the repetition of parallel theme.[19] Based on the repetition of the similar theme, de la Potterie recognizes also three columns: I (in God, vv. 1-5), II (in the history of salvation, vv. 6-14), III (among the believers, vv. 15-18). Parallel themes do not appear in every level of these three columns. In every unit, there are four vertical levels: A (the beginning), B (the Logos, Light of humankind), C (the reaction), D (object of faith: the only son of the Father). His parallel structure is as follows:

	I	II	III
A	1-2	6-8	15
B	3-5a	9	
C	5b	10-11	16
D		13-14	17-18

What is interesting in this horizontal reading is that the incarnation (v. 14) has many contact terms with vv. 17-18. The Incarnate Logos that will be known as Jesus Christ becomes the point of arrival of each column. Moreover, vv. 17-18 which are commonly considered as secondary addition become the point of arrival of the prologue. De la Potterie is convinced that these last two verses constitute the key for the reading of the prologue and in reality they constitute fundamental

theme of the Fourth Gospel.[20] In his opinion, the fundamental theme of the prologue is the revelation completed in the Incarnate Word; the manifestation of the Word of God in the history, in Jesus Christ.[21]

One consideration for this structure is regarding v. 5b. There is no reason to set it apart from v. 5a. Perhaps de la Potterie is affected by the second and the third unit in dividing v. 5 into 5a and 5b. With this division, he finds the Logos (B) and the reaction toward him (C). In this unit however, there is no hints of the movement of the Logos from one sphere of being to another. The Logos is still in his being with God. Verse 5b gives information about the eternal opposition between the Light and the darkness. This opposition was not caused by the coming of the Light as in the case of the rejection by his own when the Light comes to them.

3. Additional Character of JBaptist Passages

Some scholars exclude JBaptist passages from the hymn based on the Semitic poetry rules. J. H. Bernard identifies the prologue as "a hymn whose theme is the Christian doctrine of the Logos, explanatory comments being added at various points."[22] It is a mystical hymn about the Logos.[23] One criteria of the Semitic poetry used by Bernard is that the verse lines of a hymn must be in an abstract statement.[24] Therefore proper names are to be excluded from the hymn. It means that vv. 6-8, 15, and 17 which contains the names of John, Moses, Jesus Christ should be considered additions to an already existent hymn. In his opinion, vv. 6-8 and 15 are explanatory comments regarding JBaptist. These verses are inserted to combat the pretension of some Christians who unduly exalted JBaptist.[25] Bernard, however, recognizes as well the presence of the disciples of JBaptist who exalted their teacher. These verses could be intended to oppose their conviction.

Stylistic consideration is used also by Bultmann to argue that references to JBaptist in vv. 6-8 and 15 are later additions. He finds the literary character of the prologue as a hymn of a community.[26] This hymn is made up of couplets in poetic rhythm. A strict rule governs its entire form. He, then, finds that vv. 6-8, 13, and 15 do not seem to follow the rule of poetic rhythm and he considers these verses as partly prose narrative which are really interruptions either with a polemical purpose (vv. 6-8, 15) or as dogmatic definition (v. 13).

Another type of consideration is regarding the sequence of theme and movement. Boismard who considers vv. 6-8 and 15 as presenting literary difficulty that cannot be passed over in silence,[27] decides that these verses interrupt the sequence of idea and the movement of the Word-Light theme in vv. 1-5 and 9-13. The interruption of v. 15 is even more abrupt since it separates v. 16 which normally follows v. 14 because those two verses talk about the same theme: the glory, grace, truth, fullness brought by the Incarnate Word. Boismard thinks that

originally verses 6-8 had been placed between v. 18 and 19. In this place, the verses serve as an introduction to the story of JBaptist whose ministry will be narrated in vv. 19-36. Only during the definitive edition of the gospel by the disciple of the fourth evangelist were these verses inserted in the prologue.[28] Verse 15, therefore, is considered as duplication of v. 30.

Another scholar who claims vv. 6-8 and 15 as additions on the ground of the sequence of the theme is Charles Holmer Giblin.[29] He divides the prologue into two sections: X (vv. 1-5 and 9-12) and Y (vv. 14 and 16-18) which constitute the penultimate form of the prologue before the inclusion of JBaptist additions in vv. 6-8 and 15. He argues that together with v. 13, vv. 6-8 and 15 were added by the evangelist to this penultimate form.[30] The reason for this judgment is that the prosaic verses in vv. 6-8 and 15 "parenthetically interrupt the focus on the action of the Word (vv. 5a, 9) or of those who accepted him (vv. 14b, 16)."[31] Even if one accepts that these additions were penned by the evangelist and constitute integral parts of the prologue, one cannot ignore the additional nature of these statements.

Gordley discusses JBaptist additions in vv. 6-8 from the point of view of the flow of the content. He finds out that these verses abruptly shift the focus from the Logos and the Light (v. 5) to a man who comes as a witness to the Light (vv. 6–8).[32] After this insertion, the focus returns to the Light in v. 9. In the same way does v. 15 interrupt the flow of vv. 14 and 16 whose reference is to the one full of grace and truth. He argues that removing JBaptist additions does not have impact for the flow of the material.

Culpepper detects the work of the evangelist in vv. 6-8, 12c-13, 15, and 17.[33] They have different style and interrupt the flow of hymn. Moreover, they display an interest in defending the role of JBaptist, Moses, and the status of children of God. Since vv. 6-8 and 15 lead directly to v. 19, Culpepper agrees that originally vv. 6-8 and 15 are the beginning of the gospel. A polemic against false understanding of the role of JBaptist and Moses appears in these verses. The purpose of these verses is to explain the role of JBaptist and who the true children of God are. Therefore, if there is a hymn underlying the prologue, Culpepper is convinced that that hymn did not contain vv. 6-8 and 15.[34]

No one raises objection about the additional nature of JBaptist passages in vv. 6-8 and 15. The characteristic of the verses itself makes clear their status as a later additions to the original hymn. This fact can be deduced from different style of these verses compared with other lines of the prologue; from the fact that they do not follow the rule of a Semitic hymn; from the fact that these verses abruptly interrupt the flow of theme and movement of the lines before and after them; and that their presence shifts the focus from the Word to JBaptist. On the ground of these considerations, it can be said firmly that the verses were added by the evangelist at the final edition of the Gospel.

Different from the scholars mentioned above, C. K. Barrett and H. Ridderbos hold different approach to the prologue, especially regarding the unity of the prologue. They see the possibility to consider vv. 6-8 and 15 as additions, but they choose to analyze the final form of the gospel and do not pay much attention on the discussion about the Logos-hymn underlying the prologue. The result of this approach is that vv. 6-8 and 15 are integral parts of the prologue. They have important information intended by the evangelist for the readers and their importance should be understood in their final place in the prologue.

C.K. Barrett is aware of the possibility to reject vv. 6-8 and 15 as parts of the original hymn on the ground of their content, but he argues that these verses help to make clear the present purpose of the prologue.[35] There is no need to suspect that the verses are interpolations since JBaptist's important role makes it necessary to introduce him in the prologue.[36] Barrett forcefully maintains that these verses do not disturb the thought pattern of the prologue and even constitute essential contribution to it.[37] Similar argumetation has been done by Morna D. Hooker in her study.[38]

Ridderbos argues that the references to JBaptist and his witness in the prologue "are not distracting, "puzzling," "abrupt," or even "coarse" interruptions but rather highly appropriate appeals to the witness of a man whose appearance and ministry belong integrally to the Christ-event".[39] He takes note that references to JBaptist come in two strategic points in the prologue: the first reference comes after the thematic beginning in vv. 1-5 and will be further elaborated in vv. 9-13 while the second reference follows the pronouncement in v.14 about the revelation of the glory of God in the incarnation of the Word. This pronouncement is then explicated in vss. 16-18. On the ground of this argumentation, Ridderbos comes to a conclusion that the references to JBaptist thus "do not break the thought pattern of the prologue but precisely reinforce what one may call its central content".[40]

4. The Purpose of JBaptist Passages

Having an additional status does not mean that JBaptist passages only have a secondary meaning in the prologue. The evangelist takes great risk to interrupt the poetic lines of the original hymn inserting JBaptist verses into the hymn. He must have been aware of the abrupt switch in the sequence of theme and movement caused by this insertion. This risk will not be taken unless the evangelist gets more benefits from this insertion. In other words, there must be a firm reason to insert JBaptist passages.

Lamarche takes into consideration the opinion that the evangelist has inserted the double additions about JBaptist in order to show honor to his previous master and to call JBaptist's disciples to Jesus. He, however, gives emphasis on the idea that in the realization of the plan of salvation for all, JBaptist played

an important role since he called either Jews or Gentiles to Jesus. Based on this conviction, Lamarche argues that far from being digressions, JBaptist's witnesses in the prologue take part on the realization of the plan of salvation to unite all those born of God.[41] The discussion about universal salvation appears here since Lamarche interprets 'the world' in v. 10 as the Gentiles and 'his own' in v. 11 as Israel. The prologue itself contains two units; one is addressed to the Gentiles (vv. 1-9) and the other one to the Jews (vv. 14-18).[42] The Logos comes to Israel and to the Gentiles, and JBaptist bears witness to Israel and to the Gentiles. This is the reason why the Evangelist inserted JBaptist passages in their actual place.

Bultmann argues that originally the hymn was a hymn to JBaptist as the Logos.[43] When the evangelist used this hymn, he inserted vv. 6-8 to remove JBaptist from that very high position since the Logos in the Fourth Gospel is Jesus. Bultmann, however, emphasizes that the insertion of vv. 6-8 and 15 should not be eliminated as interpolations since they are the evangelist's own comments.[44] The Evangelist regards v. 5 onwards as referring to the Incarnate Logos. The evangelist himself has a habit to insert his comments after what has been said before. This is the case of vv. 6-8. Verse 5 mentions the Light who shines in the darkness. The Evangelist, then, makes his comment about that Light that that Light is not JBaptist. He explains JBaptist's role as a witness to the Light. A polemical interest appears in this comment. The evangelist wants to dispute the claim that JBaptist has the authority of Revealer.[45]

Brown offers his tentative reconstruction of the original hymn in which the original hymn consists of four strophes (vv. 1-2, 3-5, 10-12b, 14-16).[46] Then the evangelist added expansions of statements in vv. 12c-13 and a set of additions regarding JBaptist in vv. 6-8 and 15.[47] He thinks that the additions about JBaptist may have constituted the opening of the gospel. Those statements, then, are displaced by the final redactor when he put the prologue as the preface to his gospel. Verse 8 subordinates JBaptist to Jesus and this subordination is intended by the insertion of the verse. Brown compares the case here with that of the *Benedictus* hymn in Luke 1:68-79. He thinks that *Benedictus* was originally a hymn to JBaptist which was adapted for a Christian use. In that hymn, JBaptist was considered as the light whom God will give when the day dawns from on high (vv. 78-79). So he also sees the possibility to say that the insertion of JBaptist passages in the prologue is an effort from the Evangelist to counter the idea of the Baptist sectarians who claimed JBaptist as the Light.

Culpepper raises a question about the reason of the insertion of v. 15 which breaks the connection between v. 14 and v. 16. In his opinion, v. 15 is inserted after v. 14 due to the necessity of the chiastic structure in which a reference to JBaptist in vv. 6-8 should be balanced with another reference to JBaptist.[48] Since v. 14 is parallel with vv. 9-10, reference to JBaptist should come after v. 14. It is the

reason why the evangelist inserted two passages about JBaptist in the prologue. The evangelist should have known the chiastic structure of the original hymn and when he made that hymn an introduction of his gospel, he inserted JBaptist passages without destroying the original chiastic structure of the hymn. In short, Culpepper argues that the evangelist added two passages about JBaptist at their proper point to produce or to maintain the chiasm of the original hymn.[49]

After removing additions of vv. 6-8, 13 and 15, Giblin finds out a twofold statement about Logos in relation to God and in relation to everything and everybody else. The first section which he calls section X (vv. 1-5 and 9-12) presents the Word in his preexistent or atemporal relation to God and in relation to everything and everybody else, but as to the "third" persons.[50] In section Y (v. 14 and 16-18), the Word's communication is related to the first persons, so in terms that are more clearly particular, personal, historical.[51]

Giblin finds out a shift of imagery in section Y compared to that in section X. A preexistent or atemporal image of the Word (Light, Logos, Life) changes to a more concrete, theophanic language, such as "dwelt", "theophany", "glory", "grace and truth." Thus, the "cosmological" imagery of X has been replaced in Y by "covenantal, historical" imagery.[52] Placed in the context of the atemporal Word, the first JBaptist addition (vv. 6-8) stresses the temporally delimited role of JBaptist. The emphasis is not on the difference between Jesus' preexistence and JBaptist's finite existence, rather on the distinction between the permanent light and the transitory function of JBaptist's witnessing to it.[53] The second addition presents JBaptist's testimony in a more personal and historical terms. Giblin concludes that "The two additions concerning the Baptist appear to have been made with an awareness of the X-Y structure of the prologue and to have been inserted to show that the communication effected by the Word is conditioned on testimony."[54]

Regarding vv. 6-8 and 15, Hooker makes a comment that these verses "have been used to link firmly the introductory philosophical passages to the rest of the Gospel."[55] She analyzes the two sections of the prologue (vv. 1-5 and vv. 9-13) and finds out 'a certain chiastic structure' in which the second part in each section develops more fully what has been said in the first part. The two JBaptist passages are placed "at turning points from the first to the second part of each of these two sections of the prologue, so that John is made to be the witness who 'confesses the truth of what has just been said'."[56] JBaptist passages presents in a compressed form the witnessing function of JBaptist as it will appear later in John 1:19-34.

Dodd recognizes a threefold schematization of JBaptist's mission.[57] This schematization appears in the prologue in which JBaptist testifies that he "was not the Light," "came to bear witness to the Light," and "in order that through him all might believe." Dodd shows that this schematization can be traced in

the later part of the gospel where the evangelist presents JBaptist's witness. It means that JBaptist passages in the prologue serve to give schematization for the presentation of witnessing function of JBaptist in the Gospel.

C. K. Barrett is convinced that "the Baptist" verses are not an afterthought, thrown in to injure the rival Baptist group, but part of a serious, connected, thought-out, theological purpose".[58] The narrative which follows the prologue should be understood with this theological purpose.

Regarding the insertion of JBaptist verses, Gordley argues that "By inserting JBaptist material in the middle of the third strophe, the editor gives the impression that from v. 6 onward the hymn is dealing with the recent history of the coming of Jesus in the flesh."[59] He says that JBaptist narrative in the gospel shows him as a contested figure and his role in the work of Jesus was in question. Therefore, in his opinion, references to JBaptist serve to show the importance of his role in the redemptive history and at the same time to show the different role of JBaptist and that of Jesus in this redemptive history.[60] Inserting these verses in the prologue of the gospel, the distinction between JBaptist who is a witness to the Light and Jesus who is the Light is reinforced from the very beginning. Gordley sees also the possibility that JBaptist verses constitute "an effort to honor him, a conciliatory gesture addressed to the disciples of John by showing that John too has important role in the redemptive work of God in history."[61]

5. Evaluation and Conclusion

JBaptist references in the prologue is an enigma and most scholars consider them as addition to the original hymn. Considering them as abrupt additions from the part of the Fourth Evangelist and leaving them in the interpretation of the prologue, however, will not do justice to the actual form of the prologue of the Fourth Gospel. The point is not to prove that they are additionals and to omit them from the interpretation of the prologue, but to understand their presence and function at their actual place in the prologue. The differences in the style, theme, literary characteristic are firm ground to argue for the additonal character of JBaptist references in vv. 6-8 and 15. The most important effort now is to explain why the evangelist made these additions at their particular points in the prologue.[62] The evangelist must have strong reason and purpose in inserting these verses. He would have not break the poetic style of the prologue, if he had not have a strong purpose to do that. It means that these insertions are not misleading, but a well planned-insertions due to the evangelist's purpose in presenting JBaptist in the Gospel.

Studying the structures offered by the scholars with chiastic structure, some critiques must be offered. First, the parallel between parts in the prologue is frequently clear in their surface than in reality. A correspondence between two

parts becomes clear superficially because of the formulation of the title by the author rather than because of the match of key words or similar formula between them. An example is the parallel between vv. 1-2 and v. 18; between vv. 6-8 and v. 15. Boismard gives title 'The Word with God' for vv. 1-2 and 'The Son in the Father' for v. 18. Superficially, these titles show the correspondences between two parts, but in reality their correspondences are vague. There is correspondence between πρὸς τὸν θεόν in v. 2 and εἰς τὸν κόλπον τοῦ πατρὸς in v. 18, but the difference between them are not explained. There is no parallel for ἐν ἀρχῇ in v. 18 while the idea about ἐκεῖνος ἐξηγήσατο does not appear in vv. 1-2. In the case of vv. 6-8 and 15, the correspondence is found on the name "John" and the mission to testify. The different tense of the verbs (aorist in v. 7 and present in v. 15) is not considered.[63] It means that there is a tendency to consider only the similar parts and not to explain the different parts. The purpose of this choice is easily determined by the need to display the correspondence between two parallel parts of the prologue.

Second, all agree that the prologue is a hymn dedicated to the Incarnate Logos. It means that the Logos in its preexistence, in its incarnation, and in its return to God is the focus of the prologue. Chiastic structure do not display this fact. In most of the chiastic structures, the Logos is not the center of the structure.

The last critique to the chiastic structure is regarding its static character. The ideas in the prologue move dynamically. It begins with the Word in the beginning to the Word in the creation, then to the Incarnate Word in the world, the Word among his own, and finally his return to being with God. The chiastic structure fails to follow the dynamic movement of the prologue. The prologe is not centered in a certain part of it but moves and is developed to the climax of its reflection.

Spiral structure of the Prologue which has the Incarnate Logos as its focus will be more convincing and helpful. Spiral structure presupposes the repetition of the same idea with further development or enrichment. The structure below basically follows the structure proposed by de la Potterie with changes in some parts. Many scholars are aware about the presence of three units of the prologue on the ground of the historical development: the Word with God (vv. 1-5), the Word in the world (vv. 6-14), the Word with the community (vv. 15-18). In the first unit, the Word was in its preexistence. The Word was with God and the Word was God. The Word was active in the creation since nothing has been made without the Word. What has been made in him was life. In this sense, the Word is the source of life. The life given by the Word was the light for humandkind. The Word is the source of light as well since the Word is the light. In this unit of the prologue, the Word is in an atemporal time.

The second unit testifies the presence of the Word in the world which has been created through him. The Word which is the true Light which enlightened

every man came into the world, but the world did not know him. He came to his own, but his own did not accept him. There are, however, those who accepted him to whom the Word gave the authority to be the children of God. His coming into the world and to his own happened historically in his incarnation. For the first time, the prologue uses the first person plural "us". The end of this second unit is the presence of the Incarnate Word among the believers.

In the third unit, his presence among the believers is restated. The Incarnate Word gave those who received him grace upon grace. He gave truth. Only in this third unit, the name of the Incarnate Word was revealed. He is Jesus Christ, the giver of life and light, grace and truth. He is the only begotten Son, the revealer.[64] The end of the third unit constitutes the climax of the understanding about the Word. In this unit, the Word has been given a name. The gifts he brings are mentioned. And he himself is the revealer.

Finally, we come to our schematization of the prologue. The three units are constructed with a quite similar pattern: the beginning, the coming of the Word, the reaction, and the grace he brings. Not all of these elements are present in every unit. The second unit has the most elements

	I	II	III
A	1-2	6-8	15
B	3-5	9	
C	10-11	16	
D		13-14	17-18

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Endnotes

1 From now on the name of John the Baptist will be referred to as JBaptist.

2 R. Bultmann, "The History of Religions Background of the Prologue to the Gospel of John," in *The Interpretation of John*, ed. John Ashton (London: SPCK, 1986. First published in *Eucharisterion: Festschrift für H. Gunkel II* (Göttingen, 1923)); F. -M. Boismard, *St. John's Prologue* (Westminster: Newman, 1957); H. C. Green, "The Composition of St. John's Prologue," *ET* 66 (1954-55): 291-94; J. A. T. Robinson, "The Relation of the Prologue to the Gospel of St. John," *NTS* 9 (1962-63), 120-29; Paul Lamarche, "The Prologue of John," in *The Interpretation of John*, ed. John Ashton (London: SPCK, 1986. First published in *RSR* 52 (1964), 497-537); C.K. Barrett, *The Prologue of St. John's Gospel* (London: Athlone Press, 1971; reprinted in the collection *New Testament Essays* (London: SPCK, 1972); Jack T. Sanders, *The New Testament Christological Hymns: Their Historical Religious Background*, SNTSMS 15 (London: Cambridge University Press, 1971); Craig A. Evans, *Word and Glory. On the Exegetical and Theological Background of John's Prologue,* JSNT Sup 89 (Sheffield: Sheffield Academic Press, 1993); Elizabeth Harris, *Prologue and Gospel: the Theology of the Fourth Evangelist,* JSNT Sup 107 (Sheffield: Sheffield Academic Press, 1994).

3 R. E. Brown, *The Gospel according to John*. Vol 1. AB 29 (Garden City: Doubleday, 1966) 18.

4 For example, Bultmann, *John*, 13-18; M. Hooker, "John the Baptist and the Johannine Prologue," *NTS* 16 (1970), 354.

[5] Brown, *John*, 21.

[6] There are various suggestions about which verses constitute additions to the *Vorlage* of the prologue. In his commentary on the Fourth Gospel, R. E. Brown makes a list of different opinions among scholars. All scholars referred to by Brown consider vv. 6-8 and 15 as secondary additions. They still present various verse(s) which they consider additions; for example vv. 9, 12-13, 17-18. About these verses, however, they are not in strong agreement. R. E. Brown, *John*, 21.

[7] N. W. Lund, "The Influence of Chiasmus upon the Structure of the Gospels," *ATR* 13 (1931), 42-46; Jack T. Sanders, *Christological Hymns*, M.-E. Boismard, *St. John's Prologue*, trans. By Carisbrooke Dominicans (London: Blackfriars Publications, 1957); P. Lamarche, "Le Prologue de Jean," *RSR* 52 (1964), 529-32; A. Feuillet, *Le Prologue du Quatrième Évangile* (Paris: Desclée de Brouwer, 1968); M. Hooker, "John the Baptist and the Johannine Prologue," *NTS* 16 (1969-1970), 354-358; R. Alan Culpepper, "The Pivot of John's Prologue," *NTS* 27 (1979), 1-31.

[8] Culpepper calls him 'the father of modern studies of chiastic structure.' Culpepper, "Pivot," 6.

[9] M.-F. Lacan, "Le Prologue de Saint Jean. Ses Thèmes, sa structure, son mouvement," *LumVie* 33 (1957), 91-110; H. Ridderbos, "The Stucture and Scope of the Prologue of the Gospel of John," *NT* 8 (1966) 180-201; S.A. Panimolle, *Struttura del Prologo. Il Dono della Legge e la Grazia della Verità.* Roma:1973 71-105; I. de la Potterie, *Studi di Cristologia Giovannea* (2nd ed. Genova: Marietti, 1986).

[10] Lacan, "Prologue," 97.

[11] Boismard, *Prologue*, 76.

[12] Boismard, *Prologue*, 76-77.

[13] De la Potterie presents his critique to this center of the prologue. In his opinion, it is strange that divine filiation become the center of the prologue because the fundamental theme of the prologue is undoubtedly the Christ rivelator. de la Potterie, *Studi di Cristologia*, 33.

[14] R. Alan Culpepper, "The Pivot of John's Prologue," *NTS* 27 (1979), 1-31. In this study, Culpepper makes an observation upon the studies of N. W. Lund, "The Influence of Chiasmus upon the Structure of the Gospels," *ATR* 13 (1931), 42-46; Boismard, *Prologue*; P. Lamarche, "Le Prologue de Jean," *RSR* 52 (1964), 529-32; A. Feuillet, *Le Prologue du Quatrième Évangile* (Paris: Desclée de Brouwer, 1968); P. Borgen, "Observations on the Targumic Character of the prologue of John," *NTS* 16 (1070), 288-295; M. Hooker, "John the Baptist and the Johannine Prologue," *NTS* 16 (1969-1970), 354-358.

[15] Culpepper, *The Gospel and Letters of John* (Nashville: Abingdon, 1998), 116; Cf Culpepper, "Pivot,"

[16] Hooker, "John the Baptist," 357.

[17] Culpepper, "Pivot," 6.

[18] Lacan, *Prologue*, 97.

[19] Potterie, *Studi*, 37.

[20] Potterie, *Studi*, 37.

[21] Potterie, *Studi*, 45.

[22] J. H. Bernard, *A Critical and Exegetical Commentary on the Gospel according to St. John*, vol I (2 vols., Edinburgh: T.&T. Clark, 1928), 1.

[23] Bernard, 7.

[24] Bernard, *John*, cxlv.

[25] Bernard, *John*, 7.

[26] Bultmann, *John*,13-18

[27] Boismard, *Prologue*, 24.

[28] Boismard, *Prologue*, 25.

[29] C. H. Giblin, "Two Complementary Literary Structures in John 1:1-18," *JBL* 104 (1985), 87-104

[30] Giblin, "Complementary," 88.

[31] Giblin, "Complementary," 88.

[32] M. Gordley, "Johannine Prologue," *JBL* 128 (2009), 793.

[33] Culpepper, *The Gospel and Letters*, 111.

[34] Culpepper, *The Gospel and Letters*, 115.

[35] Barrett, *John*, 151.

[36] Barrett, *John*, 159.

[37] Barrett, *New Testament Essays*, 45ff.

[38] Hooker, "Johannine Prologue."

[39] Ridderbos, *John*, 41.

[40] Ridderbos, *John*, 42.

[41] Lamarche, "Prologue," 45-46.

[42] Lamarche, "Prologue," 45-46.

[43] R. Bultmann, *The Gospel of John. A Commentary* (Oxford: Basill Blackwell, 1971), 13-18.

[44] Bultmann, *John*, 16.

[45] Bultmann argues further that the Baptist sect saw the Light in John. They even understood John as the preexistent Logos become flesh. Hence, Bultmann thinks that the source of the original hymn underlying the prologue is the Baptist community. R. Bultmann, *The Gospel of John. A Commentary* (Oxford: Basil Blackwell, 1971), 17, 49.

[46] Brown, *John*, 18-23.

[47] Brown, *John*, 22.

[48] Culpepper, "Pivot," 11.

[49] Culpepper, "Pivot," 13.

[50] Giblin, "Complementary," 88.

[51] Giblin, "Complementary," 90.

[52] Giblin, "Complementary," 91.

[53] Giblin, "Complementary," 92.

[54] Giblin, "Complementary," 93.

[55] Hooker, "Johannine Prologue," 358.

[56] Harris, *Prologue and Gospel*, 27.

[57] C. H. Dodd, *Historical Tradition in the Fourth Gospel* (Cambridge: Cambridge University Press, 1963), 248-49.

[58] Barret, "Prologue", 44

[59] Gordley, "Johannine prologue," 794.

[60] Gordley, "Johannine prologue," 794.

[61] Gordley, "Johannine prologue," 795.

[62] Hooker, "Johannine Prologue," 354.

[63] De la Potterie pays much attention to the different tempus between them since the difference tempus indicate different historical phase in the revelation history by the Logos.

[64] There is no direct object of the verb. It is the reason why de la Potterie translates the verb in a substantive: he was the revealer.

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