

From the Desert to the Kingdom of God: Narrative Space and the Temptation Story (Q 4:1-13)*

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The Temptation story (Q 4:1-13) is one of the most dramatic stories in the New Testament as well as in Q. Its dramatic changes of stage and the idealized confrontation of Jesus by satanic power are the main factors leading the assumption that this story is a fictional creation, according to the latest editorial work being done in the process of Q redaction. The dramatic elements of the story, however, provide a window into the socio-historical context consistent with the entirety of Q. That context includes major life-issues and values of Q people in first-century Galilee. Thus, it is likely that rather than a mere Christological narrative, the temptation story (along with the episode of John the Baptist in Q 3:7-17) can be considered a reflexive narrative functioning as a prologue of the entirety of Q as the self-defining statement of the people. This important function of the temptation story is further illuminated by exploring the narrative traits of Q¹⁾, especially by looking at the narrative space. The temptation story provides a liminal space that guides the audience toward the world of narrative Q, which is cumulatively the kingdom of God. This paper examines the temptation story by exploring its socio-historical reality, as well

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1) Recently significant discussions have been held among Q scholars about the narrative characteristics of Q, which supports the Q hypothesis and enriches the theological horizon of early Christianity regarding Q. For more details on this subject, see, R. Zimmermann, "Metaphorology and Narratology in Q Exegesis: Literary Methodology as an Aid to Understanding the Q Text", D. Roth, R. Zimmermann, and M. Labahn, eds., *Metaphor, Narrative, and Parables of Q*, WUNT 315 (Tübingen: Mohr Siebeck, 2014), 16-25, 3-30. There are important monographs about narrative Q such as H. Fleddermann, *Q: A Reconstruction and Commentary* (Leuven, Paris, Dudley 2005); M. Labahn, *Der Gekommene als Wiederkommender Die Logienquelle als Erzählte Geschichte* (Leipzig: Evangelische Verlagsanstalt, 2010).

as the formational process that produced it. This is done by an analysis of its narrative space, and the role of place, and the cultural traits of oral performance.

1. Narrative Space and Q

Considering Q as a narrative enables perceptions of the remarkable use of narrative space in Q. Narrative space has multiple meanings. One is a process that narrative theorist David Herman convincingly illustrates by saying “spatialization of the story-world, involving the process of building mental representations of narrated domains that can be understood as evolving configurations of participants, objects and places”.²⁾ A narrative space can be perceived completely only at the end of the narrative.³⁾ As it advances to its conclusion, the narrative occupies a ‘space’ which limits are evident at the liner point of conclusion.⁴⁾ As the audience reflects on the image that is shown by the narrator with spacial dimensions they are led by the narrations of the characters or the speaker which have fundamentally involved presenting the values and points of view of the narrative.

Narrative Q⁵⁾ has a basic structure of waiting for the coming one, who is identified as Jesus and the Son of Man. This main theme holds the interest of the audience to continue listening to the story until the end: When will he come? Or has he come already? The fulfillment of this waiting period can be imagined as a realization of the kingdom of God in terms of eschatological expectation. Q presents this temporal concept of the kingdom of God as a spatial image during its narration by describing the kingdom of God as a place in which a merciful father lives through various domestic images presented to

2) David Herman, “Narrative World”, D. Herman, J. Phelan, P. J. Rabinowitz, B. Richardson, and R. Warhol, eds., *Narrative Theory Core Concepts and Critical Debates* (Columbus: Ohio State University Press, 2012), 98-102.

3) Paul Cobley, *Narrative* (London; New York: Routledge, 2008), 12-16.

4) It is like an architectural drawing that is constructed as its idea is developed. In the meantime, until the drawing is complete, this space can be revealed only as the lines are drawn and the picture appears, which the narrative provides.

5) H. Fleddermann, *Q: A Reconstruction and Commentary*, 100-110; M. Labahn, *Der Gekommene als Wiederkommender Die Logienquelle als Erzählte Geschichte*; J. M. Robinson, A. Lindemann, ed., “The Critical Edition of Q”, *The Sayings Source Q and the Historical Jesus* (Leuven: Leuven University Press, 2001), 28-36.

the audience.⁶⁾ This is one of the distinctive narrative traits of Q. In the temptation story the narration of Q has focused more sharply on the matter of space. In this story Q refers to various settings, or places, which become liminal space that opens into the entire space of the Q narrative.

2. Narrative Places and the Temptation Story

Places in a narrative play a major role in the concept of narrative space. As settings places enable a protagonist and an antagonist to interact continuously. Together they establish a field that informs the audience about the identity of the protagonist and antagonist.⁷⁾ In narratives about historical events places effectively illustrate the origins and identities of both individuals and groups. Places such as countryside, a town or a battlefield offer mnemonic clues that transmit messages in regard to the narrative.⁸⁾ A concept of place is embedded as an essential dimension of human consciousness and experience.⁹⁾ Not only does it contribute to an intrinsic sense of being rooted, but also it is immediately connected to the culture and convention of a particular group.¹⁰⁾ Consequently, place plays a significant role in a narrative, reflecting a culture and history as well as the particular locale within the society in which the narrative is produced.

The temptation story mentions significant places such as the desert, the temple and the entire world. The desert and the temple are significant not only in Q but also in the culture and traditions of contemporary Israelites. The desert

6) Daniel Smith also argues that Q sayings using or presuming a setting of domestic space. D. Smith, "Knock, But it will be open for you? The Rhetoric of Domestic Space in Q", unpublished paper Society of Biblical Literature Q Section, San Francisco, 2011.

7) For more details see, Teresa Bridgeman, "Time and Space", David Herman, ed., *The Cambridge Companion to Narrative* (Cambridge; New York: Cambridge University Press, 2008), 52-65.

8) Jan Vansina, *Oral Tradition as History* (Madison: The University of Wisconsin Press, 1985), 45-46.

9) Edward Relph introduces various ideas about the inextricable relationship of place and human experience and consciousness in various fields of human science in his book *Place and Placelessness*. Here he attempt to illuminate the ideas that place is a profound center of human experience. E. Relph, *Place and Placelessness* (London: Pion Limited, 1988).

10) Hanri Lefebvre offers an understanding of the production of space which is socially constructed in its physical, conceptual, and symbolic aspects. H. Lefebvre, *The Production of Space*, D. Nicholson-Smith, trans. (Oxford: Blackwell, 1991), 36-46.

is an important place for the socio-historical context of the temptation story because it has geographical, historical and thematic significance. In addition, the temple and the kingdoms of the world in this story function to reveal that behind the story are, despite the scribal features, the common people of Galilee.

2.1. The Functions of the Desert

The temptation story starts with Jesus in the desert. Jesus appears first in the desert not only in the temptation story but also throughout Q. When we consider the desert as a narrative setting¹¹⁾ we see an empty stage. Thus the audience can focus on the protagonist and antagonist without being disturbed by any spatial obstacles. The attention of the audience on this empty stage is attained according to the actions of the characters. As a liminal space it can be transformed as needed to advance the narrative. This tensional potentiality continues to draw the audience's attention until the narrative ends. With this excellent function of the narrative setting, this place also could be a stage of actual history.

Geographically the desert (ἐρημος) in the Gospels includes the region north of the Dead sea, the area around Jericho, perhaps as far as Zarethan¹²⁾ as well as the lower area of Jordan Valley. The desert or wilderness in the biblical world is also understood as an access to inhabitants passing between the residences. Socio-historically the desert used to be a refuge because it is uncontrolled by political authorities,¹³⁾ as evidenced in the Essene community that produced the Dead Sea Scrolls. As a place that is free and uncontrolled, the desert was the appropriate location from which to initiate a new vision or movement in first-century Palestine.

11) Jonathan Reed argues that Q's configuration of places is not proper for narrative setting but adequate for historicity, however, he admits the opening scene in the "all the region of Jordan" for the John's appearing (3:3) and Jesus' appearing in the desert (4:1) shows proper spatial coherence between two stories. However this place also functions as a historical place. See, J. Reed, "The Social Map of Q", J. Kloppenborg, ed., *Conflict and Invention* (Valley Forge: Trinity Press International, 1995), 17-36, 20.

12) John Kloppenborg, "City and wasteland: Narrative world and the beginning of the saying Gospel(Q)", *Semeia* 52 (1990), 145-160.

13) John Kloppenborg illustrates about how Q places desert for the opening setting of Q which is for a description of Q' social locale of resistant against city elite. See, *Ibid.*, 150.

In this regard Q refers to this place as a strong locale for John the Baptist and Jesus. As John Kloppenborg indicates in Q 7:24 the ἔρημος means the actual stage for John the Baptist around the Jordan River. Many would go out to this place to see him. Q 9:58 also renders some connection with Jesus and the desert. Jesus might have had some experience of dwelling in or irregularly visiting the desert since he was recognized as a public figure by John the Baptist. When we consider the fact that in all gospel materials, including Q, Jesus is always introduced to the public through John the Baptist, the desert as a narrative setting of the temptation story also engages with actual and historical events of Jesus and John the Baptist.

As a thematic place, the metaphor of the desert also offers the foundation for the collective memories of the Israelites. The traditional reconstruction of the route during exodus taken by Moses and Israelites includes of the wilderness of Sinai and Negeb.¹⁴⁾ This desert can be also denoted as a significant place of God's protection from evil power for the minority who escape within it, as we see reflected in the Psalms and Exodus, in spite of the desert's difficult conditions of survival. Also in relation to eschatological hope, the desert, wilderness is the place for the preparation for God's blessing, and a path through which the deliverer comes (Isa 40).¹⁵⁾ More importantly, this place functions as a thematic setting involving a reminiscence of the exodus to become children of Yahweh. Q also links this reminiscence with a similar test of Jesus's motive when it mentions "forty days" in the desert. Thus the significance of desert as a historical, geographical and thematic place can provide a solid stage for Jesus, the protagonist of Q.

2.2. The Temple, the Kingdoms of the World and the Authorship

In contrast, the antagonist's main stages are the temple and the entire world. The devil in this narrative plays diverse roles; at one point, the devil presents himself as a tempter/a teaser (Mat 4:3); at another point as a powerful adversary who stands against God. The activity and diversity arise primarily from the antagonist's claim that he dominates the places of power, such as the temple

14) Adrian Curtis, *Oxford Bible Atlas* (Oxford: Oxford University Press, 2007), 78-80.

15) C. Michael Robbins, *The Testing of Jesus* (New York: Peter Lang, 2007), 37-38.

and the kingdoms of the world (Roman Empire). These places are presented as available stages for the devil in the temptation story, making the devil look powerful.

The appearances of the devil are frequent in Q. They occur in the Beelzebul controversy (Q 11:14-20) and in the story of the return of the devil (Q 11:24-26). Even Jesus was misunderstood to be a devil in the controversy of Beelzebul. Moreover, in the story of the return of the evil spirit the monologues of the devil are humorously narrated to the audience, which is very rare since in Q most sayings are articulated by the protagonist, not by the antagonist. Interestingly, in the temptation story the devil even quotes scripture as he stands on a pinnacle of the Temple. More importantly the devil functions in a significant role, because it articulates the critical issue of the identity as a son (as children) of God.

The term devil (satan) includes the meaning of adversary or enemy which can be applied not only to supernatural beings, but, in Israelite tradition, also to human beings.¹⁶⁾ Also the meaning of the word tempter or tester can signify both human and supernatural beings. Sometimes, they work for God following his command (Job 2:1-7). The evidence of late Jewish literature has attested to the fact that after the Hellenistic period this satan becomes more dreadful, connoting great political and cosmic power. The term satan has different names such as Mastema (in Book of Jubilee), Belial (1QH, 1QSB) and is translated into Greek as διάβολος (Zec 3:1-2, Job 1). Scribes who stood in resistance to imperial power articulated that defiance by their use of various demonic images, including those that portray secular power as possessing the cosmic power of darkness,¹⁷⁾ even identifying Antiochus IV as διάβολος (1Ma 1:36) the secular adversarial power.

In the third test of the temptation story (Q 4:5-8) we find that Q identifies the oppressive foreign regime with satanic power.¹⁸⁾ Q depicts the kingdoms of the world - by which it means the Roman Empire - as the domain of the devil,

16) V. Hamilton, "Satan", *ABD*, vol. 5 (New York: Doubleday, 1992), 985-989.

17) Mostly in the Qumran literature, the devil is depicted as leader of forces of darkness, the worthless one, and the one who exercises control over the world. *Ibid*, 988.

18) G. Theissen claims this is connected with the resistance attitude against Roman empire, however we don't have to connect this view regarding Roman empire as satanic power with only Caligula's self-apotheosis event as Theissen argues. Cf., G. Theissen, *The Gospel in Context*, L. Molony, trans. (Minneapolis: Fortress Press, 1991), 203-221.

according to Lukan version (Luk 4:5 οἰκουμένη). The word διάβολος instead of σαταν is employed to designate the ruler of that world and matches similar descriptions found in scribal materials. On the basis of these similarities, it can be assumed that Q's social stance may reflect the resistance of the Jewish scribes.¹⁹⁾ However, the second scene of this story provides another clue for the socio-historical locale of Q.

Strikingly, in the second scene (Q 4:9-12) the temple is used as a stage for the devil and is a far different idea than is found in other resistance materials in Jewish literature. This radical expression reveals a sharp divergence from resistant scribal groups as seen in the Qumran. The two facts in the second test - that the author freely uses the temple as a stage for satanic power and the citation of the scripture put in the mouth of satan - cannot be shared with a scribal group that is well aware of the scripture and its religious tradition. This disturbing image is reinforced because the devil positions himself in the upper part of the temple from which he quotes scripture. The elite would hardly use those expressions since the temple definitely functions as the center of their social-space where they bring their ideas and values regardless of their direct involvement with the temple office.²⁰⁾ People who reside in Jerusalem would never agree to portray the temple as a stage of the devil. Most of them may have been involved in temple business and received benefits from that related business considering the huge volume of the temple business before the destruction of the temple in 70 CE.²¹⁾ Accordingly it can be seen that the temple also served as a center of the lived space of Jerusalem citizens. Although we can find many criticisms against the temple leadership among anti-temple intelligence, such as a commentary on Habakkuk in Qumran literature in which the wicked priest is harshly criticized,²²⁾ their utterances are far from describing

19) Richard Horsley present resistant scribe activities related with Apocalyptic text, however he argues that scribal resistance to imperial rule was usually separated from popular protest due to the lack of common causes, R. A. Horsley, *Revolt of the scribes Resistance and Apocalyptic Origins* (Minneapolis: Fortress Press, 2010), 199.

20) When a social space is constructed by an individual or a group, a sort of prohibitions and refrains should be included depending on constructors' social convention and tradition. Cf., H. Lefebvre, *The Production of Space*, 33-36.

21) For the details of the appearance of the temple and its practice, cf. M. Goodman "the Temple in the first century CE Judaism", J. Day, ed., *Temple and Worship in Biblical Israel* (New York: T&T Clark, 2007), 459-468

22) M. Wise, M. Abegg Jr., and E. Cook, *The Dead Sea Scroll: A New Translation* (San Francisco:

the temple as a stage for the devil. For them, the temple is still a sacred place of God's residence (1QpHab).

Further, it is impossible for the scribes to make Satan quote Psalm 91:11-12 (LXX 90:11-12), a text that is used to expel the devil or evil things.²³⁾ Harry Fleddermann considers this verse irrelevant as a condition for the test of casting down Jesus's body since this verse in Psalm 91 describes God's day-to-day care of the person of faith.²⁴⁾ These observations attest to the fact that either the author didn't know the full context of his quotation or the author intentionally put this peculiar verse into the mouth of the devil to make a mockery of scribal practice. These observations allow an identification of certain characteristics of the framers of this story. Using places like the temple and the Roman Empire as stages for the devil, the framers of this story separate these places from the center of absolute authority in their minds and feel justified in resisting their unjust power. Thus the authority claimed by the temple and Jerusalem as well as the Roman world is nullified and reconstructed as an interesting element of making a narrative, by expressing it in a humorous and amusing way. This is the most outstanding case of using narrative place to illustrate the narrator's social locale. We can infer that the social locale of this temptation story is Galilee, whose people are the most oppressed by the leading social groups by the triple tax system prevalent in first-century Palestine.

2.2.1. The Quotations and Its Oral Context

Although the temptation story obviously includes citations from the Old Testament,²⁵⁾ this story more likely originated from an oral narrative performed by the people of Q. In quotations from LXX, the scribal features of this story can be understood to have occurred in the final stage of the process of elaborating works as they became fixed into a document.²⁶⁾ Even in the case of

Harper San Francisco, 2005), 79-88.

23) Robert Doran, et al., *1&2 Maccabees, Job, Psalms*, New Interpreter's Bible, vol. 4 (New York: Abingdon press, 1996) 493-497; C. Michael Robbins, *The Testing of Jesus*, 59.

24) H. Fleddermann, *Q: A Reconstruction and Commentary*, 247.

25) On the contrary, Aland Jacobson argues the temptation story is composed in the earlier stage by a scribal group who intended to present Jesus as faithful son, standing in contrast of the unfaithful generation addressed, by Moses in Deuteronomy 6-8. Cf., A. Jacobson, *The First Gospel* (Sonoma: Polebridge Gospel, 1992), 86-95.

26) There is a historical analogy in Korean tradition, when the oral narrative of Pansori had been

the devil's quotation in 4:10-11 from Psalm 91:11, 12 (LXX 90:11-12), C. M. Tuckett argues that the person who adduced this quotation seems to have been unaware of any broader literary context from which these verses were taken since the structure of quotations is clearly different from the original scripture.²⁷⁾ The more significant aspect of these written features is that they still retain the oral culture that reflects the lived context of Q people rather than that of the scribal elites.

It is noteworthy that the citations in the temptation story (4:4, 8, 10, 11, 12) include striking similarities to oral performance. It is interesting that these citations are all connected to imagery of desert. The mnemonic function of desert is helpful for the performers to remember the citations. In addition, except Psalm 91, all the citations in the temptation story are based on the story of the exodus. Q frequently mentions and implies interesting and famous legends and figures in Israelite history (such as Noah, Lot, Jonah, Solomon and Abraham). These demonstrate that both the performers and the audience of Q were familiar with these figures and frequently heard about them from old legends or tales in their culture. As one of these abundant historical stories the exodus was also familiar to them. On particular occasions like Passover, they repeatedly heard and recited those familiar and impressive verses of scripture about manna and the Ten Commandments in the desert. Accordingly they employ them during a Q performance.

Scripture was also transmitted orally in rituals or festivals and similar events, even illiterate people had opportunities to hear the scripture in their daily lives.²⁸⁾ In oral societies throughout history illustrate people nevertheless had a rich knowledge of their own cultural heritage. For rituals like Passover they would regularly recite the verses related with exodus stories.²⁹⁾ When evil

fixed as a document the scribe, named Sin Jaehyo (1812-1884), he had corrected mistakes and absurdities in oral narrative caused by the common people's ignorance about elite culture.

27) C. M. Tuckett, "Scripture and Q", *The Scriptures in the Gospels* (Leuven: Leuven University Press, 1997), 14.

28) Cf. Martin. S. Jaffee, "Social Setting of Literacy and Scribal Orality", *Torah in the Mouth, Writing and Oral Tradition in Palestinian Judaism 200BCE-400CE* (Oxford University Press, 2001), 15-27; Birger Gerhardsson, "The Character and Divisions of the Oral Torah", *Memory & Manuscript* (Grand Rapids: William B Eerdmans Publishing Company, 1998), 79-84.

29) Richard Hosley argues that the Passover is not only distinctive Judean festival but also Galilean Israelite as well. R. Hosley, *Galilee: History, Politics, People* (Valley Forge: Trinity Press International, 1995), 245-246.

occurrences happened, they would recite Psalm 91:10-12. The words they intoned did not have to be identical to the written scripture. Therefore the possibility of an oral performance of the temptation story that would include these citations among ordinary peasants is not denied. Since these verses appeal to God for daily help or comfort, performers were familiar with them and had no difficulty reciting them. Therefore the attempt to find the socio-historical locale of Q people through the sayings and the relationship of the characters and the settings is plausible. However, the most important component of this story to understand the socio-historical context is the voice of satan in the first scene (Q 4:3-4) in the desert, “if you are a son of God, turn this stone into bread”.

2.3. The Son of God vs. The Children of God

Since the matter of sonship is an important issue of Q, as well as in other Gospel materials, it is absurd that the antagonist firstly articulates the title the Son of God in the temptation story. Also this title has generated diverse arguments among Q scholars because in the entirety of Q the title “Son of God” is mentioned only in the temptation story.³⁰⁾ One solution used to explain this irrelevant and abrupt mention of the Son of God, is to introduce the previous episode of Jesus’s baptism into Q by making a connection with the sonship of the temptation story,³¹⁾ or setting aside this matter of the sonship from the core structure of Q³²⁾ and attributing it to a later redactional work.³³⁾

At first glance, Jesus’s confrontation with satanic power seems to make this title “Son of God” refer only to his own divinity. Instead, these words should be interpreted in connection with the people behind the story. Among multiple meanings of the son of God from an angelic figure to a secular king³⁴⁾ the most relevant meaning for this temptation story is that it had traditionally been a metaphor for Israelites linked with a strong reminiscence of the exodus in the

30) For more details about this arguments, see, H. Fleddermann, *Q: A Reconstruction and Commentary*, 235.

31) *Ibid.*, 235

32) John Kloppenborg Vervin, *Excavating Q: The History and Setting of the Saying Gospel* (Edinburgh: T&T Clark, 2000), 93.

33) John Kloppenborg, *The Formation of Q: Trajectories in Ancient Wisdom Collections* (Philadelphia: Fortress Press, 1987), 258-262.

34) J. Fossum, “Son of God”, *ABD*, vol. 6, 128-137.

desert. Q also confirms this with mentioning “forty days in a desert.”³⁵⁾ If the son of God could be used to indicate the ordinary Israelite,³⁶⁾ it would be possible to decode the son of God in the temptation story as a representative of the children of God, which then would mean the Q people. This is also supported by the following observations. First, Jesus did not perform any kind of miracle or give evidence of any divine supernatural power as was common in the Hellenistic culture. Second, a messianic figure in Jewish tradition could not be commanded by the devil to perform miracles in this barren field. In addition, the conditions of the test do not seem proper to test for the quality of those divine or heroic features.

Moreover, the matter of sonship and inheritance is a major theme of Q from the beginning and it runs through the entire narrative (Q 3:7; 7:28; 6:35, 36; 11:2, 13; 12:30). From the previous episode, John the Baptist raised the question about the quality of Israelites, the children of God. Sequentially, in the temptation story Q mentions the son of God in terms of matter of identity of the children of God. When considering the fact that only the meaningful or representative event or anecdote can be selected as a subject of a narrative among various events, this event of testing must hold a particular meaning for the Q people.

2.3.1. Miracle and the Mission of Q³⁷⁾

It is noteworthy that the devil demands magical behaviors in connection with the term “son of God”. Jesus frequently performed magical acts in the synoptic Gospels and in most cases the results produce positive effects in his mission. In this regard performing a miracle is regarded as an important condition of doing a mission in Gospel materials. However, Q rarely mentions Jesus' supernatural acts. When one is noted, it makes trouble as seen in the Beelzebul controversy.³⁸⁾ Consistent with this atmosphere, Jesus in the temptation story

35) L. G. Perdue, “The Household, Old Testament Theology and Contemporary Hermeneutics”, L. G. Perdue, et al., ed., *Families in Ancient Israel: The Family, Religion, and Culture* (Louisville: Westminster John Knox Press, 1997), 231-232.

36) In Mark 1:9-13 Jesus is proved as the son of God during his baptism, after that he is tested by Satan, therefore the test is a kind of passage ritual or kind of training.

37) For more significant discussions of the mission discourse of Q, see, Hyung-Dong Kim, “The Importance of the Kingdom of God in Q Mission Discourse (Q 10:2-16)”, *Korean New Testament Studies* 9 (2002), 295-318.

decisively rejects the devil's demands for magical evidence. This strong attitude hints to us that this story likely related to the context of Q's particular mission.

When considering the fact that woes against Galilean towns (Q10:13-15)³⁹⁾ are directly followed after the mission discourse (10:2-12), as well as the mention of rejection in the discourse (10:10-12), the assumption that there exists some difficulties in the mission field of Q is evident. These difficulties surfaced because the agents of Q's mission were mostly ordinary people who could not perform miracles nor did they have the attraction of charismatic figures. Their way of doing mission mostly involved communicating Q's message among the other peasants. Not with magical performance but with oral narratives, they delivered the message of the kingdom of God. As we can assume in the kingdom discourse (Q 6:20-49) and Lord's Prayer (Q 11:2-4), one of their pursuits is the movement of cancellation of debts (Q 6:34; 11:4) appealing to their neighbors to be merciful as the children of God (Q 6:36). Simultaneously, the strong repetition of the saying "if you are the/a son of God (εἰ υἱὸς εἶ τοῦ θεοῦ) in the temptation story implies that this designation "children of God" also was a frequently heard moniker in their lived world. It was uttered as a kind of mockery, a teasing way of attacking sayings pronounced against Q people; although, this matter is critically important for Q people's self-consciousness.

Moreover, the testing conditions can be connected with the daily lives of the people of Q. When the economic crisis of the socio-historical context of Galilee is considered, the matter of hunger and injury caused by debts were certainly major issues among the people in Galilee. Jesus himself is depicted as a hungry man. Also the demand that Jesus cast his body down upon the stones enables us to imagine a threatening situation experienced by the vulnerable Q people in their daily lived contexts. In addition, the quotations in Q 4:10-11 were originally used in the context of expelling the evil occurrences or diseases,⁴⁰⁾ and the quotations implying God's protection in Q 4:4, 8 would help them to

38) Only in Q 7:22 depicts Jesus' miracle in a positive way. This verse, however, seems to be a later addition derived from a typical description of the 'day of Yahweh' in Isaiah 28:18-19 to make a justification from the scripture to respond John's doubt.

39) For more details of the woes of Q, see Inhee Park, "On the Study of Luke 6:24-26 for Q reconstruction," *Journal of Biblical Text Research* 27, (2010), 71-92.

40) Robert Doran, et al., *1&2 Maccabees, Job, Psalms*, New Interpreter's Bible, vol. 4 (New York: Abingdon press, 1996) 493-497; C. M. Robbins, *The Testing of Jesus*, 59.

endure their barren desert-like reality. Therefore, this testing story of Jesus is deeply related with the social context of Q people preserving deep motives to justify their lives and mission.

3. The Oral Performance of the Temptation Story

This temptation story possibly originated from a sort of anecdote of Jesus' spiritual experience in a desert or about religious training with popular prophets like John the Baptist. The temptation story was not formed by an individual; rather this story developed over time by collective contributors. According to oral theories, narratives about historical events are wholly dependent, not on individuals, but on members of the culture and their collective memories and values.⁴¹⁾

During the process of transmission,⁴²⁾ this individual anecdote would have been developed as a fictional narrative incorporating the testing motive of Q and the historical reminiscence of the exodus and people's memories of the citations from Scripture. Importantly, during these performances the message of the temptation story has been accepted and approved by Q people. This story could have existed with their consent.

In agrarian societies, oral performances occur spontaneously when a group of people gather in a certain place; whether in a working field while sowing or reaping their harvest, in a public place or any empty place or in some available house on some winter night. The stages of performance of the temptation story are likely to be in the villages but occasionally the desert would also be used as an open stage for a spontaneous performance. These sorts of performances were not always enacted by specialists or professional narrators since in general the audience was already aware of the stories and willingly participants.

41) Jan Vansina, *Oral Tradition as History*, 3-67; Walter. J. Ong, *Orality and Literacy: The Technologizing of the Word* (London; New York: Routledge, 2000), 31-76. Also, the orality itself cannot explain the culture of the poor, since elite scribal traditions are also familiar with oral traditions. Cf., Martin. S. Jaffee, "Social Setting of Literacy and Scribal Orality", 15-27; Birger Gerhardsson, "The Character and Divisions of the Oral Torah", 79-84.

42) James Dunn also sketches the process of transmission in the case of Jesus tradition, see Dunn, *Jesus Remembered* (Grand Rapids; Michigan; Cambridge: William B. Eerdmans Publishing Company, 2003), 238-249.

Occasionally two narrators assumed different roles according to their specialties. Otherwise the audience participated in the performance by provoking the performers.⁴³⁾

The public is active. It interacts with the storyteller and the teller provokes this interaction by asking questions, welcoming exclamations and turning to a song sung by all at an appropriate point of the action (Vansina, 34).

In the case of the temptation story, if two performers shared the parts of protagonist and antagonist or the audience took part, their obvious contrast made the story more amusing. Those performances offered a way of entertaining people, while, at the same time, they provided a way of building solidarity among people.

All these observations reveals that this testing story was a reflexive narrative of the Q people who struggled with the daily threats to their survival from hunger and debts and injuries, but still tried to remember the Q message that they were “sons of God”.⁴⁴⁾ Here, the desert metaphorically signifies Q people’s lived world. Where, for example, does the voice come from that demands a proof of their identity? In reality, it illuminates some condition understood within the context of the Q mission. However, placing the intimidating words into the mouth of satan in the temptation story Q prepares

43) Jan Vansina, *Oral Tradition as History*, 34.

44) In this regard, I suggest a correction in the translation of Korean versions about this verse (Q 4:3, 9), which misleads the audience to assume the original Greek mood is subjunctive. The general Korean translation of the subjunctive mood for English or Greek is “if you were”, employed by the typical expression of (*manil... ramyeon*). The Greek versions in Matthew and Luke of this verse, however, are not in the subjunctive mood. In Greek, they use a subjective verbal form with *ἐάν* which generally deals with unrealistic or indefinite conditions. Instead, this verse uses a conditional mood using *εἰ* with the present tense. This corresponds with my research that this verse is related with the reality of Q people, since this conditional mood can be applied to describe general situations in actual life. The Korean translation of this verse, however, can be misleading regarding a Korean translation as it changes into a subjunctive formula, using a typical phrase for translating an expression for the subjunctive mood. Nevertheless, in Greek there is a substantial difference between moods which can cause some significant difference of meanings. Thus, the deletion of the typical expression “*manil*” in the Korean translation for making this verse into the conditional mood is proper for the meaning of *εἰ υἱὸς εἶ τοῦ θεοῦ* in The Temptation story.

the audience to listen to the voice of the Kingdom discourse (Q 6:20-49) in next scene.

4. The Temptation Story and Q

The temptation story shows obvious continuity with the entirety of Q. The matter of sonship was initiated in the first episode of John the Baptist and developed in the temptation story. Finally, it becomes fully articulated in the kingdom discourse; therefore the temptation story is rightly located in a Q reconstruction. Interestingly, the essential issue of sonship is expressed by the familiar metonymy in the lived world of Q's people. It is the functioning of these words as metonymies that continually reinforce the image of sonship from the episode of John the Baptist to the temptation story: children of Abraham/stone to children (3:8), son of God/stone to bread (4:3)⁴⁵ and they are all connected with the place, the desert. These metonymic expressions continue to the kingdom discourse (6:20ff), the Lord's Prayer (11:2-4) and comforting sayings to the children of God (11:9-13; 12:22-31). Interestingly, the image of hunger in the desert is changed to the image of being fed with the appearance of the father. Further, the hostile voices in the desert turn into the merciful father's caring in the kingdom discourse. Giving Bread to his children instead of stone (11:11). It is noticeable that these metonymies are located in the sphere of the kingdom of God, no longer with the desert.

Narrative Q starts in the desert. It is full of sounds of doubt and fury, the voices of warnings and attacks are heard from the first encounter with John the Baptist. In this place, however, can also be heard a voice waiting for the "coming one", initiating the Q's Kingdom of God. In response with this waiting, Jesus appears in this place led by the Holy Spirit. As the story develops, this desert place becomes a part of lived space of Q people, since the voices of opponents echo the reality of the Q people. The temptation story, however, reflects how the people of Q struggle against these voices. As Jesus defeats these satanic voices using only his voice, they narrate Q, the message of

45) The word play of son and stone in Aramaic also implies the stage of oral performance of the temptation story.

forgiveness and mercy instead of magical performances. In this way, the desert place can be totally claimed as belonging to the realm of the children of God. In this temptation story, Q clearly manifests its orientation toward the kingdom of God.

<Keywords>

Kingdom of God, Children/Son of God, Desert, narrative space, Oral performance.

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<Abstract>

From the Desert to the Kingdom of God: Narrative Space and the Temptation Story (Q 4:1-13)

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The following study will present the Temptation Story (Q 4:1-13) as a reflexive narrative of Q people, rather than a mere Christological narrative about Jesus. A narratological approach to the study of Q explains more about the socio-historical context of Q through a world which Q reveals, since narrative is an indicator of the culture or social locus of the behind the people. Especially, narrative space plays a significant role in a narrative, reflecting a culture and history as well as the particular locale within the society in which the narrative is produced.

This paper focuses on the narrative space of the Temptation story (Q 4:1-13). Its role will be presented as a part of the prologue of the Q narrative. The prologue introduces Q as a narrative derived from the ordinary poor people of Roman Galilee who believed that forgiveness would bring God's kingdom. The Temptation story (4:1-13) intensely and symbolically displays the issues of Q in its narrative space which is involved with the social locus of the people behind Q. Nonetheless its mythical elements and obvious citations are derived from the Old Testament. Considering the fact that the narrative selectively chooses the meaningful and relevant anecdotes/events, the list of Jesus temptations implies the immediate issues of the particular circumstances of people in Roman Palestine such as poverty, and oppression under the temple and Roman world. This is enforced by the fact that narrative space is critically important for efforts to perceive the relationship between characters and objects as well as the setting and movements of the protagonist and antagonist. The socio-political symbolic places which are involved with the devil's activity in this temptation story displays Q's intention of establishing the spatial framework in this regard. Moreover, the unusual locale of the desert and the contrast between the dynamic actions of the devil and the passivity of Jesus throughout the temptation story plays a symbolic role in revealing the characteristics of the mission of the Q people. Thus, as the prologue of the Q Temptation story unfolds, the entire progression of the narrative Q moves from the desert to the kingdom of God.