

## New Narrative Definition of the Miracle Story Genre in the Context of the Third Gospel

Nowa definicja gatunku „Opowiadania o cudzie”  
w kontekście Trzeciej Ewangelii

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**Abstract:** Although the term “Miracle Story” is frequently used in biblical studies, it does not have a single universally accepted definition. Earlier attempts to define this term, especially by Bultmann, the coryphae of the *Formgeschichte*, are not sufficient. In this article, a new narrative definition will be presented, which takes into account the latest tools that narratology has equipped biblical scholars with. Firstly, the new definition makes it possible to clearly distinguish a Miracle Story from a story in which a miracle occurs. Secondly, the new definition is a tool for analyzing the meaning of the miracle stories. This article is meant to be part of a series analyzing the issue of miracles in the Gospel of Luke.

**Keywords:** miracle story, Gospel of Luke, definition of miracle story

**Abstrakt:** Mimo że termin „opowiadanie o cudzie” (ang. *Miracle Story*) jest częstokroć używany w biblistyce, nie posiada on jednej powszechnie uznanej definicji. Wcześniejsze próby dookreślenia tego terminu, zwłaszcza przez Bultmanna, koryfeusza *Formgeschichte*, nie są wystarczające. W tym artykule zostanie zaprezentowana nowa definicja narratywna, uwzględniająca najnowsze narzędzia, w które wyposażyła biblistów narratologia. Nowa definicja po pierwsze pozwala klarownie odróżnić „opowiadanie o cudzie” od opowiadania, w którym cud występuje. Po drugie, stanowi ona narzędzie do analizy znaczenia opowiadań o cudach. Artykuł ma stanowić część serii analizującej zagadnienie cudów w ewangelii Łukasza.

**Słowa kluczowe:** opowiadania o cudach, Ewangelia Łukasza, definicja *Miracle Story*

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“The miracles in Gospels” is nowadays not a popular topic among biblical scholars and in theology in general. Barry L. Blackburn who dealt with the topic of miracles, summarizes the state of research in theology in the following way: “it is all the more surprising that the miracles of Jesus play such a meagre role in the work of major Catholic and Protestant systematic theologians of the past [20<sup>th</sup>] century. Minimal attention to Jesus’ miracles also characterizes the principal systematic presentations of Robert Jenson, Wolfhart Pannenberg, and Hans Urs von Balthasar”.<sup>1</sup> The exegesis of the Gospel of Luke is not an exception: “The problem of the way Luke viewed and used the miracles of Jesus is a subject that has remained remarkably innocent of systematic treatment in recent biblical scholarship.” Since 1975 when Paul J. Achtemeier<sup>2</sup> wrote this remark, the situation has not changed greatly. This paper is meant to shed light on one of the primary aspects of the topic “miracles in Luke”, i.e., on the definition of the Miracle Story.

## 1. Status quaestionis

There is no unanimity in regard to a definition of the genre of the “Miracle Story” (we will use the acronym MS in this paper). Although this term is widely used and recognized, there is no commonly shared understanding of the MS and moreover, many academics conduct their analyses without giving any definition of the MS. Some scholars go even further and reject the genre of the MS *per se* as in often quoted Klaus Berger’s statement: “Wunder/Wundererzählung ist kein Gattungsbegriff, sondern die modern Beschreibung eines antiken Wirklichkeitsverständnisses”.<sup>3</sup> The difference between a miracle and magic is also not clear and as Kelley states: “the consensus, ironically, is that there is no consensus, even regarding something as basic as how to define magic”.<sup>4</sup> R. Zimmermann perceives the reason for this situation in imprecise methodology and imprecise “*begriffliche Einordnung*”.<sup>5</sup>

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<sup>1</sup> B.L. Blackburn, *The Miracles of Jesus Viewed from Above*, “Stone Campbell Journal” 15 (Spring 2012), pp. 63–64.

<sup>2</sup> P.J. Achtemeier, *The Lucan Perspective on the Miracles of Jesus: A Preliminary Sketch*, “Journal of Biblical Literature” 94 (1975), p. 547.

<sup>3</sup> K. Berger, *Formgeschichte des Neuen Testaments*, Heidelberg 1984, p. 305.

<sup>4</sup> A.J. Kelley, *Miracles, Jesus, and Identity: A History of Research regarding Jesus and Miracles with Special Attention to the Gospel of Mark*, “Currents in Biblical Research” 13 (2014) 1, p. 4.

<sup>5</sup> R. Zimmermann, *Gattung ‘Wundererzählung’. Eine literaturwissenschaftliche Definition* [in:] *Hermeneutik der frühchristlichen Wundererzählungen*, hrsg. v. B. Kollmann, R. Zimmermann, Tübingen 2014, p. 311.

There is an overwhelming debate about the concept of the genre in the biblical exegesis.<sup>6</sup> According to Kahl, its heuristic value regarding the miracle story is minimal.<sup>7</sup> Kahl may be right at one point that if we want to deliberate about the picture of the miracles in the Bible, we have to take into consideration a broader view, the manifestations of the miracles are to be found also in non-miracle stories, even in teaching. Moreover, it is true that very often the definitions of the miracle story mix formal distinctions with the content. This critic, however, does not devastate the concept itself but appeals to methodological correctness in defining the genre and keeping it at the formal level. In such a way, the function of each story would lie not in the miracle itself but in its theological meaning transmitted by the recount of a miracle. “The miracle story is not about a day in the life of Jesus when He performed a marvellous feat, but about faith, discipleship, and Christ as the Savior”.<sup>8</sup>

Kahl’s criticism goes further. The researcher observes that the miracle may not be placed in the middle of the story and hence its role can be peripheral. ‘The centre’ of the episode may be understood in a variety of ways. The action without which the plot is not comprehensible is the main one. In Mark 3:1–6, to oppose Kahl’s claim, we note that the discussion about Sabbath happened because of the action. The debate regards the action which is to come. Moreover, there is an equilibrium between narration and dialogue, so that the first one is not a mere pretext. To respond better to Kahl’s objection, we have to distinguish between the essential features of the genre and the message which conveys every single episode. The turning point is always the same—it is Jesus’ marvellous action (or the question which is strictly connected with it) and it does not make any difference whether it is in the centre (which means in the middle) or at the end of the episode. The formal features essential for the miracle story genre together with distinctive traits of the concrete miracle story will help to understand the contribution to the plot of every single passage. This is the source of the heuristic value of the MS genre.

Conversely, genres, in our opinion, are not purely arbitrary forms. They have ‘essences’ and three necessary elements: life situation, ideational content and verbal form—as put by H. Gunkel.<sup>9</sup> The more recent proposal of characterisation of the genre is worth citing, even if it can be contested:

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<sup>6</sup> Cf. *Kompendium der frühchristlichen Wundererzählungen*, hrsg v. R. Zimmermann, Bd. 1: *Die Wunder Jesu*, Gütersloh 2013, pp. 22–23; R. Zimmermann, *Gattung...*, pp. 312–313.

<sup>7</sup> W. Kahl, *Resetting the Academic Discourse on New Testament Miracle Traditions*, “Reflexus” 9 (2015) 13, p. 39.

<sup>8</sup> A.J. Hultgren, *The Miracle Stories in the Gospels: The Continuing Challenge for Interpreters*, “Word and World” 29 (2009) 2, p. 131.

<sup>9</sup> Cf. M.J. Buss, *Dialogue in and among Genres [in:] Bakhtin and Genre Theory in Biblical Studies*, ed. by R. Boer, (Society of Biblical Literature 63), Atlanta 2007, p. 9.

(1) Genres can be usefully identified on the basis of different criteria, so that they cut across, and can be combined with; each other. (2) Genres are probabilistic, not rigid structures. (3) The life situation of genres is best treated in terms of human processes rather than in terms of organizational arrangements. (4) Generic patterns are neither strictly necessary (contra essentialism) nor purely arbitrary (contra one-sided particularism) but are to some degree appropriate and to some degree contingent.<sup>10</sup>

The fourth observation is not respected in our definition of the MS. We believe that some theoretical, generic structure is needed to form a genre. In our work, we will identify an elementary structural bond which will delineate other elements characteristic for the genre of the MS.

Obviously, one can distinguish many genres in Gospels. Call or conversion stories are also available and their relation to the MS genre is not simple. Obviously, we can just call the problematic passages a “mixture genre” which combine traits from two kinds of genres. Be as it may, it is worth underlying that miracle stories are the most numerous in Gospels. Let us consider the third Gospel. If we want to enumerate just indubitable healings, there are ten of them. Call stories are at most four (5:1–11; 5:27–28; 9:57–61; 18:35–43); conversion stories are more difficult to find: 5:27–28 and 19:1–10. In this way, it seems to have more heuristic value to assume the existence of the MS genre: there is a considerable number of its examples and they can be defined just on the formal level (it will be the subject of our further study). There are other useful categories, for example, stories with minor characters<sup>11</sup> but it would be a vast spectrum of pericopes, including meal scenes and Zacchaeus story. The only category which could be as numerous as the MS is the pronouncement story (apophthegm). However, its definition is vague which allows to put many pericopes into this category. For example, Bultmann classified six MS out of 18 MS (according to the counting of this paper) as apophthegms.

Bultmann’s definition<sup>12</sup> is still influential in the scholarship and contains three necessary elements: 1) exposition (with elements which picture the seriousness of the illness: its duration, its danger, etc.), 2) the miracle itself, 3) the successful accomplishment. However, rather than a definition, it is a description and there are other elements which can make a miracle story or apophthegm from a pericope. In fact, Bultmann labels apophthegms such pericopes which can be easily recognized as the MS:<sup>13</sup> Luke 5:17–26; 6:6–11; 7:1–10; 13:10–17; 14:1–6 and

<sup>10</sup> Ibidem, p. 10.

<sup>11</sup> Minor character is a character which occurs only in one pericope in the macro-narration.

<sup>12</sup> R. Bultmann, *Die Geschichte der synoptischen Tradition*, Göttingen 1931, p. 221.

<sup>13</sup> The same observation makes: J. Kiffiak, *Responses in the Miracle Stories of the Gospels*, Tübingen 2017, p. 4.

17:11–19.<sup>14</sup> The miracles from these passages are, according to Bultmann, rather an occasion for a discourse. It is possible because Bultmann's definition is rather a description. Moreover, Bultmann does not enter into details what it could mean that the miracle is rather an 'occasion for discourse'. The following explanation of the term *apophthegm* is not explicated either: "Ich rechne aber unter die Wortüberlieferung eine Gattung von Traditionstücken, die man versucht sein könnte, zu den Geschichten zu zählen, nämlich solche Stücke, deren Pointe ein in einen kurzen Rahmen gefasstes Jesuswort bildet".<sup>15</sup>

Above observations demonstrate how deeply Bultmann's consideration is rooted in his *formgeschichtlichen* scheme with the bifurcation: speech-story. Darrell Bock (who in his commentary to Luke dedicates always some space to the discussion of the genre when the MS occurs) observes similar presupposition of Bultmann's thought: "wherever a miracle and pronouncement occur together, Bultmann concludes that one element is secondary". Bock criticizes this position seeing in it "false assumption that forms cannot be mixed".<sup>16</sup> Probably, in Bultmann's scheme the priority is given to the speech in most cases (it seems, however, that he states they are of the same importance<sup>17</sup>). It appears, nevertheless, that first of all it is an arbitrary decision. For example, Luke 13:10–17 seems to fit perfectly the MS definition. There is a detailed description of the disease, clearly presenting the manner of the miracle and the statement about successful accomplishment with the praise of the woman and of the crowd. Although all the requirements for the MS seem to be fulfilled, the dialogue in the middle part of the story prompts Bultmann to call the passage an apophthegm. It seems to be rather arbitrary also according to Kahl.<sup>18</sup> The same observations concern Luke 5:17–26 counted as the apophthegm. The discussion with Pharisees is rooted in the plot of the story. It provokes even the performance of a miracle. There is no

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<sup>14</sup> R. Bultmann, *Die Geschichte...*, pp. 9–13. Bultmann excludes six MS from 18 MS in Luke of our counting. Not all pericopes which can be classified as the MS are counted as such also by M. Dibelius but he differs from Bultmann at this point by counting more stories as *Paradigma*: "Wegen dieses Unterschieds vermag ich auch nicht, wie Bultmann es tut, fast alle evangelische Heilungsgeschichten derselben grossen Gruppe zuzurechnen." M. Dibelius, *Die Formgeschichte des Evangeliums*, Tübingen 1919, p. 51.

<sup>15</sup> R. Bultmann, *Die Geschichte...*, p. 8.

<sup>16</sup> D.L. Bock, *Luke*, Vol. 1: 1:1–9:50, (Baker Exegetical Commentary on the New Testament), Grand Rapids 1994, p. 879, Nr. 4. Cf. W. Kahl, *New Testament Miracle Stories in Their Religious-Historical Setting: A Religionsgeschichtliche Comparison from a Structural Perspective*, (Forschungen zur Religion und Literatur des Alten und Neuen Testaments 163), Göttingen 1994, p. 175, who states that "the allotment of the material among the two genres 'Erzählungsstoff' and 'Apophthegmata' is fundamentally correct, even though some stories need to be regrouped."

<sup>17</sup> R. Bultmann, *Die Geschichte...*, p. 8.

<sup>18</sup> Cf. Kahl, *New Testament...*, p. 175.

reason to think that a miraculous act is a mere pretext for the dialogue.<sup>19</sup> This shows not only that Bultmann's definition (description) of the MS is not clear but also it demonstrates that the sharp distinction between dialogue and narration is overemphasized and invades the genre analysis.<sup>20</sup>

Theissen applies to his analysis of the genre (and of the definition of the MS) the following observation: "Gattungen sind Repertoires von Personen, Motiven und Themen, die wir aus Person-, Motiv und Themenvarianten der Gattungsexemplare abstrahieren."<sup>21</sup> The author respects the fundamental distinction between the teaching and the narration. The degree of narrative and teaching elements decides which category a pericope should belong to. The pure teaching is called—*Logien*; pure narrative—*Erzählung*/the narration; a narrated teaching—*Gleichniss/simile*; the narration with teaching material—*Apophthegm*. Each category possesses subcategories. There are only two kinds of the pure narrative genre: miracle story and legend. Theissen states that the miracle story (on the contrary to legends) can be interchanged. They have almost always no fixed place in the narrative and are positioned accidentally. The following scheme pictures the net of synoptic genres:<sup>22</sup>

The passage from *Logien to MS und legends* is not only formed by the opposition *teaching–narration* but also *typical/general–singular*. Theissen describes further the characteristics of the MS. The introductory motif of it contains two phases: firstly, the appearance of a miracle worker and, secondly, the seeker of help. Faith, silence order are frequent motifs and the acclamation is the final one. As in the case of Bultmann's definition, Theissen displays rather a description

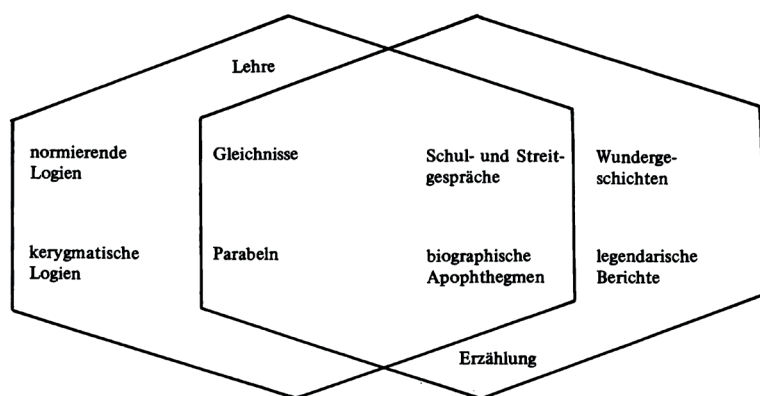
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<sup>19</sup> Let us just quote two exegetes who are familiarized with narratology: I.H. Marshall, *The Gospel of Luke: A Commentary on the Greek Text*, (The New International Greek Testament Commentary), Grand Rapids 1978, p. 211: "One may, however, question whether the middle section should be regarded as an interpolation at all. It is obvious that neither Matthew nor Luke found the break in Mk. 2:10 awkward, since both preserved it. The fact that no reaction of the Pharisees to the miracle is mentioned may well be because the narrator wished to show how their original criticism was effectually silenced by the mighty act of Jesus [...] The original unity of the story is to be accepted." R.C. Tannehill, *Luke*, Nashville 1996, p. 105: "The first and the last scenes in this section (5:17–26; 6:6–11) also involve healing. In both cases the healing is part of Jesus' response to His critics. Although some interpreters regard a combination of two recognized literary types in a single scene as an indication of secondary conflation, both scenes are well-structured narratives."

<sup>20</sup> However, Bultmann notes the characteristics of the genre of miracle story in 5:17–26 and other stories but "Diese Stücke sind nicht im Stil der Wundergeschichte erzählt, da das Wunder ganz der apophthegmatischen Pointe dienstbar gemacht ist". R. Bultmann, *Die Geschichte...*, p. 223.

<sup>21</sup> G. Theissen, *Urchristliche Wundergeschichten. Ein Beitrag zur formgeschichtlichen Erforschung der synoptischen Evangelien*, Gütersloh 1987, p. 18.

<sup>22</sup> *Ibidem*, p. 128.



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of the miracle story than a strict sense definition. His work follows the paths of *Formgeschichte* and bases strongly on the opposition teaching–narration.

Kahl seems to leave the preceding tracks and contends that miracle story “ist bestimmt durch eine Bewegung von einem *Mangel* (von Gesundheit im weitesten Sinn) zu seiner *Überwindung* durch eine (mirakulöse) *Handlung eines aktiven Subjekts*, das für diese Aufgabe besonders *vorbereitet* ist”.<sup>23</sup> The author applies the structural and semiotic theories of V.J. Propp, A. Dundes, A.J. Greimas. These approaches are close to our approach but not identical. However, their categories of lack and overcoming fit the characteristics of the MS very well. The core and the main formal bond which constitutes the MS is as follows: problem and its overcoming. Obviously, the solution has to be caused by divine intervention. Kahl’s consideration does not differentiate, as it was before him, between the MS and story which contains a miracle. Moreover, he seems to follow previous paths paved by the opposition teaching–narration. The only thing is different: previously, the preponderance of teaching material made from a miracle story an apophthegm. Kahl refrains from the definition of the genre and virtually all stories with any miracle are MS, Luke 22:47–53 included.<sup>24</sup> It is to mention that he deals only with healings excluding nature miracles. Kahl does not define the genre strictly and tries to place it within his narrative project.

The authors of *Kompendium der frühchristlichen Wundererzählungen* applied a definition with five elements:<sup>25</sup> 1) it is ‘Erzählung’, 2) recounting the mi-

<sup>23</sup> W. Kahl, *New Testament...*, p. 238.

<sup>24</sup> *Ibidem*, p. 63.

<sup>25</sup> *Kompendium...*, p. 32; Cf. also a more thorough elaboration of this definition in: R. Zimmermann, *Gattung...*, pp. 311–344.



raculous act on people, things or nature, 3) which provokes extraordinary effect 4) and it is caused by God to create the wondering or irritation, 5) in the scope to recognise God and to awake the faith. The problem with this definition is that many detailed elements are not always present in the stories. There are some MS without any wondering or irritation and others which do not contain ‘awaking of the faith’ or the recognition of God. The definition is rather a description: there is no hierarchy of elements. Moreover, this definition does not separate the story which contains a miracle from the MS (f. e. Luke 22:47–53).

We owe also attention to the recent definition of Kiffiak:

A miracle story in the Gospel is a unit of text using narrative discourse (defined in a linguistic framework) in which the central theme or a significant theme in the succession of events pertains to a miracle (an interruption of the order established at creation or a more mundane, precisely timed event, resulting from the activity of God or an intermediary/agent or an epiphany), whether its occurrence and/or preparation for it and/or its aftermath.<sup>26</sup>

This definition is meant to include the genre of epiphany as well what is, obviously, justified. However, the definition is so vast that it includes virtually all stories which contain any miracle, such as Luke 1:57–66 and 11:14–23 (but 22:51 is excluded).<sup>27</sup> In Luke, Kiffiak enumerates 27 MS. This creates a problem that different functions of miracles are not stressed. Certainly, epiphany, healings, ascension, resurrection contain a miracle in the centre but they have various functions. Moreover, the statement ‘the central theme pertains to the miracle’ is too general and can lead to ambiguity.

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<sup>26</sup> J. Kiffiak, *Responses...*, p. 50. We think that this definition is better than its correction made by Kiffiak three years later. The first version is more concise and transparent; the additions to its second version do not seem to be necessary: “A Gospel miracle story is (1) a short narrative, presented in a realistic mode, (2) conveyed through the semiotic medium of (i) ink on papyrus or parchment or of (ii) oral performance, (3) in which the central theme pertains to (i) a miraculous deed (whether an interruption of the order established at creation or a more mundane, precisely timed event) and/or (ii) an appearance of a character portrayed as more than human, (4) constituting an occurrence that is (i) text-immanently and/or (ii) contextually traceable to the operation of the power of the God of Israel and (5) that elicits a response of one or more characters. (6) The story is intrinsically related to other miracle stories about Jesus—with especially the epiphanic and non-epiphanic stories being interrelated—and, indeed, to the story arc of Jesus’ career. (7) It draws on precedent in the Jewish sacred tradition through parallel storytelling. (8) It serves (i) to validate Jesus as God’s representative and (ii) to legitimize the post-resurrection perspective of Jesus held by His followers.” Idem, *Zimmermann’s Genre ‘frühchristliche Wundergeschichte’: Some Theoretical and Comparative Considerations [in:] Faszination der Wunder Jesu und der Apostel: Die Debatte um die frühchristlichen Wundererzählungen geht weiter*, hrsg. v. R. Zimmermann, (Biblich-Theologische Studien 184), Göttingen 2020, p. 114.

<sup>27</sup> Idem, *Responses...*, p. 592.



At the end, the first general criticism can be formulated—most (if not all) of the definitions do not perceive this very difference between a story which contains a miracle and the MS. This causes different lists of the MS which undergo analyses. With all these caveats in mind regarding the definition, we turn to our proposal.

## 2. The explication of the narrative definition of the miracle story

Because of the use of narratological concepts and terms, we shall call this formulation a ‘narrative definition’. The suggestion of Kiffiak to call the following type of an account not a ‘miracle story’ but a ‘miracle worker story’ reveals good intuition.<sup>28</sup> We prefer this proposal more than its further correction ‘mighty deed story’ made by Kiffiak himself recently.<sup>29</sup> According to the consideration below, there can be stories with a mighty deed (such as Pentecost, earthquake in Acts 16:26) which are not ‘miracle stories’ in the common sense of the word. The ‘miracle worker story’ fits perfectly our concept because the presence of a protagonist (miracle worker) who performs the miracle is necessary to call a story a ‘miracle story’.<sup>30</sup> Although the ‘miracle worker story’ is the most appropriate term, we will use the older one ‘miracle story’ which is less adequate but more rooted in the scholarship. A miracle story is a story (a pericope with the plot) which contains:

- 1) a problem<sup>31</sup> at the beginning of the story (in exposition or complication) which concerns a character(s) which can be called *recipient(s)*,<sup>32</sup>
- 2a) and the turning point which resolves the initial problem totally<sup>33</sup> by a miraculous deed performed by a miracle worker who is the protagonist<sup>34</sup> of the story,
- 2b) or the turning point which is strictly thematically connected with the miraculous solution of the problem that has happened in the story (in the storyworld) before or will happen in the story (in the storyworld) later.<sup>35</sup>

<sup>28</sup> Ibidem, p. 43.

<sup>29</sup> Idem, *Zimmermann's Genre...*, p. 115.

<sup>30</sup> A performed miracle renders one miracle worker in contrast to transfiguration or other epiphanies. Cf. ibidem.

<sup>31</sup> E.g., illness, possession of demon, unsuccessful catch of fish, dead person, the storm, lack of food.

<sup>32</sup> It is mostly a minor character (which occurs one time in the narration) who experiences the miracle and benefits from it.

<sup>33</sup> The last sentence excludes so called punishment miracles. See the discussion below.

<sup>34</sup> “The protagonist or hero is the chief character in the plot around whom the action centres.” J.L. Resseguie, *A Glossary of New Testament Narrative Criticism with Illustrations*, “Religions” 10 (2019) 3, p. 4, 21.3.2019, <https://www.mdpi.com/2077-1444/10/3/217> [accessed: 1.8.2023].

<sup>35</sup> The second possibility is, obviously, rarer. It occurs only two times in Luke.

The above formulated definition gives tools to differentiate the MS from a story with a miracle. For example, the healing of an ear in 22:51 is not a MS because the problem (cutting off an ear) does not occur at the beginning of the story and the turning point is not connected with the miraculous deed. We could erase the healing from the story and the plot would be understandable. This definition secures the clear distinction from the MS and a story which contains a miracle in a double way: the story has to have a plot. All summaries mentioning miracles or pericopes like Luke 11:14 which describe a miracle as a mere pretext for the dialogue are excluded in this way. Secondly, all epiphanies and stories which contain a miracle-not in the turning point are excluded either.<sup>36</sup> In epiphanies, the moment of supernatural appearance is not a transformative action and not a turning point but the context to it. Epiphanies are stories which reveal something and which do not resolve problems.

The narrative definition bases on the formal structure i.e., on the concept of a plot. In our opinion, the plot is more important to analyse than the question whether a saying or a deed is placed in the centre of the story. The second question regards a pronouncement story definition expressed by Bock who refers to Tannehill's<sup>37</sup> consideration about the quest story: "The quest itself is the story's dominant concern, and the account ends by noting whether the quest is successful. A quest account focuses on the person who comes to Jesus, unlike other pronouncement accounts, where the saying is the point".<sup>38</sup> The tension which drives the plot, the nature of the initial problem which triggers the action decide about the genre more than a question whether the solution, the turning point is a saying or not. The description of the pronouncement story seems to be too general. It means just the story in which the material of sayings dominates<sup>39</sup> but it does not

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<sup>36</sup> R. Zimmermann, *Gattung...*, p. 330. The author reasons in a very similar way and thinks that the miracle has to be a transformative action. Similarly, Kahl speaks about 'Handlung des aktiven Subjekts' which excludes epiphanies from the definition as well; W. Kahl, *New Testament...*, pp. 102–111.

<sup>37</sup> R.C. Tannehill, *The Narrative Unity of Luke-Acts: A Literary Interpretation*, Vol. I: *The Gospel according to Luke*, Philadelphia 1986, pp. 111–116. All quests stories in Luke according to Tannehill are listed as follows: 5:17–26; 7:1–10; 7:36–50; 17:12–19; 18:18–23; 19:1–10; 23:39–43. "Quest stories are especially common in Luke. Of the nine synoptic quest stories, seven are in Luke and four of these are unique to Luke". We deal more with the pronouncement story because some of the MS are counted as such. However, a quest story concept (if it was elaborated in such a way not to classify it as a subcategory of the pronouncement story) does not exclude the MS and the terms could overlap.

<sup>38</sup> D.L. Bock, *Luke 1...*, p. 633. The last sentence refers, obviously, to: R. Bultmann, *Die Geschichte...*, p. 8.

<sup>39</sup> The term 'pronouncement story' was proposed by V. Taylor, *The Formation of the Gospel Tradition*, London 1933, pp. 29–30. Cf. the definition of R.C. Tannehill, *Introduction: The Pronouncement Story and Its Types* [in:] *Semeia 20: Pronouncement Stories*, ed. by R.C. Tannehill,

decide about anything else: the characters who are involved, the type of tension or solution. We do not ponder that the concept of the pronouncement story is useless (it is helpful in analysing some Gospel stories and other literature<sup>40</sup>) but it is too vague so that even the stories which are the MS in our view, are classified as pronouncement stories.

As we mentioned before in the analysis of Kahl's observations, the main structural bond, the core of the MS is the problem and its total resolution. The totality of the resolution seems to be the crucial aspect because it is necessary to create an extraordinary effect. The 'partial' miracle seems to be almost an oxymoron. At most, it could be gradual. If the storm had not been silenced but just softened it would not have been sure whether it was really a miracle. If the second catch of fish had resulted in some more fish caught, it would not have been clear what sign it was. The incomplete healing would have left more doubts not only regarding the miracle itself but also God's omnipotence. The ongoing explication of the narrative definition should provide a better understanding of this correlation.

The fivefold plot division (exposition/initial situation–complication–climax–resolution–conclusion) is presupposed by the definition. The narrative definition works also well with the classical, Aristotelian plot definition:<sup>41</sup> complication–turning point–resolution. The term plot<sup>42</sup> is difficult to define and it is difficult to identify the most indispensable part of it.<sup>43</sup> In his narratological manual L. Zapella makes an interesting point in this regard by defining the term 'turning point', 'transformative action': "Azione trasformatrice: è il punto di svolta del racconto, cioè l'azione (puntuale o progressiva) che fa passare dalla situazione iniziale (spesso negativa) alla situazione finale (spesso positiva)".<sup>44</sup> Gerard Prince puts this observation into the core of his definition: "Narrative is the representation of at least two real or fictive events in a time sequence, neither of which presupposes or entails the other."<sup>45</sup> Mieke Bal defines the different term (which, however,

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Chico 1981, p. 1: "A pronouncement story is a brief narrative in which the climactic (and often final) element is a pronouncement which is presented as a particular person's response to something said or observed on a particular occasion of the past."

<sup>40</sup> Cf. e.g. P. Nassen Poulos, *Form and Function of the Pronouncement Story in Diogenes Laertius' Lives, Semeia 20: Pronouncement Stories*, ed. by R.C. Tannehill, Chico 1981, pp. 53–64.

<sup>41</sup> D. Marguerat, Y. van Bourquin, *Per leggere i racconti biblici*, Roma 2011, p. 48.

<sup>42</sup> "'Plot' is an elusive term and any definition is likely to be incomplete"; J.L. Resseguie, *Glossary...*, p. 19.

<sup>43</sup> Cf. the recent discussion: M.-L. Ryan, *Toward a definition of narrative* [in:] *The Cambridge Companion to Narrative*, ed. by D. Herman, Cambridge 2007, pp. 22–38.

<sup>44</sup> L. Zapella, *Io narrerò tutte le tue meraviglie. Manuale di analisi narrativa biblica*, Bergamo 2010, p. 52.

<sup>45</sup> Cf. G. Prince, *Narratology: The Form and Functioning of Narrative*, Berlin 1982, p. 4.

coincides with the term *plot*-event in a similar way:<sup>46</sup> “An event is a transition from one state to another state, caused or experienced by actors”.<sup>47</sup> Applying these observations in the context of the MS, the plot would be the description of the transformation from an initial (negative) to a final (positive) situation. This nucleus seems to fit the MS very well. That the initial situation has to be negative in the MS seems to be undeniable. The outcome of the MS should be positive as well. However, some doubts can be raised regarding so-called punishment miracles.<sup>48</sup> They are not numerous in NT: one clear example is Acts 5:1–11 (Ananias and Saphira) and second not always counted as such Mark 11:12–14:20 (cursing of the fig tree).<sup>49</sup> The issue is not clear. Even when one classifies the severe punishment as ‘miracle’<sup>50</sup> (and indeed it conforms to Achtemeier’s definition: it is an extraordinary act with a discernible religious purpose and caused by God) and even when the final situation i.e., the death could be called positive (in some sense it could: the justice is restored and the clear sign is given that you cannot lie in God’s presence), the story is not a MS. The fundamental bond: problem—its solution is not there. In other stories, this correlation is clear: no health—the health is restored; no food—there is food; a storm—no storm. In Acts 5:1–11, the proper tension is described by the following pair: transgression—punishment. Justice cannot be restored in the same way as health for example. For similar reasons, the so-called punishment miracles are not the MS (according to our defi-

<sup>46</sup> Cf. the analysis of the interference between terms like ‘narration’, ‘story’, ‘plot’ in: H.P. Abbott, *Story, plot, and narration* [in:] *The Cambridge Companion to Narrative*, ed. by D. Herman, Cambridge 2007, pp. 38–51.

<sup>47</sup> M. Bal, *Narratology: An Introduction to the Theory of Narrative*, Toronto 1997, p. 182.

<sup>48</sup> Although there are no examples of the punishment MS in Luke, we deal briefly with this topic to clarify more our definition and to give broader context since the punishment MS appeared under Lukan pen in Acts. M. Rydryck, however, uses the category of ‘miracle of judgment’ and perceive one of its examples in Luke 1:5–25 and in Luke 13:1–9. Luke 1:5–25 can be called an epiphany with the ‘judgment miracle’ but to see such a phenomenon in Luke 13:1–9 is for me rather an interpretation than a proper analysis of the text. Cf. M. Rydryck, *Miracles of Judgment in Luke-Acts* [in:] *Miracles Revisited: New Testament Miracle Stories and their Concepts of Reality*, (Studies of the Bible and Its Reception 2), ed. by S. Alkier, A. Weissenrieder, Berlin 2013, pp. 23–32.

<sup>49</sup> G. Theissen, *Urchristliche Wundergeschichten...*, p. 117. The author classifies them under the category: *Normwundern*. “Zahlreicher als belohnende sind bestrafende Normwunder. Moderne wie antike Menschen setzen bei der Durchsetzung von Normen mehr auf Angst vor Strafe als auf Verstärkung durch Anerkennung. Umso auffallender ist, daß im NT Strafwunder fast völlig fehlen. Zu nennen ist nur die Geschichte von Ananias und Saphira (Apg 5,1–11)”. Cf. G. Delling, *Zur Beurteilung des Wunders durch die Antike* [in:] *Studien zum Neuen Testament und zum hellenistischen Judentum*, hrsg. v. G. Delling, Berlin 1970, p. 55.

<sup>50</sup> Cf. D. Basinger, *What is a miracle?* [in:] *Cambridge Companion to Miracles*, ed. by G.H. Twelftree, Cambridge 2011 p. 21. The author admits that the punishment of Ananias and Saphira is viewed as a miracle, however, the common sense requires that the ‘miracle’ is something desirable, positive.

dition) but a separated category. Furthermore, the correlation problem–solution excludes rather all plots of revelation.

There is, moreover, another reason for not counting Acts 5:1–11 and 12:18–23 as the MS. As far as we explicated the MS, the explicit presence of a miracle worker seems to be essential. He has to be a protagonist. What gives the special meaning of each MS is the relation between the miracle worker and another character, mainly a recipient but it could be an opponent or an antagonist.<sup>51</sup> The problem has to be resolved by the miracle worker who stays in the centre of the plot. In Acts 5:1–11, there is no miracle worker at least explicitly so he cannot be a protagonist. The same observation regards Luke 1:5–25 which is close to the MS (there is an initial problem to resolve—lack of conception and the turning point is the preannouncement of a miraculous conception which happens later in the story) but there is no explicit presence of the miracle worker. The protagonist is rather an archangel and not the Agent of the miracle which is not described explicitly as well. Furthermore, in Acts 5:1–11, another essential element is missing: the character of the recipient. Ananias and Sapphira are hard to be called recipients of the miracle. Although, it is possible to find some beneficiaries of the ‘miraculous’ death, the presence of the recipient has to be explicit and play an important role in the plot.<sup>52</sup>

The initial problem falls into the narrative category of *conflict*. The Greek word for ‘conflict’ or better: ‘contest’ is ἀγών. It was the spine of ancient tragedy. Even the role of characters was assigned in relation to pivotal ἀγών and was labelled protagonist (πρωταγωνιστής who struggles as first against the problem) and antagonist (ἀνταγωνιστής, the rival).<sup>53</sup> Peter Burian states: “If there is one category that overarches [tragedy], it is conflict, the starting point of all storytelling. ‘Conflict’ has been a central term in criticism of tragedy only since Hegel’s *Vorlesungen über die Ästhetik* of the 1820s”.<sup>54</sup> The tragedy itself is defined by internal conflict which creates tension. “For many theorists, conflict is a core aspect of narrative;”<sup>55</sup> the exegetes included.<sup>56</sup> The conflict joins the characters with the plot. David Herman highlights this aspect of the plot and defines it recently: “conflict is a process whereby an initial state of equilibrium

<sup>51</sup> The distinction between these characters will be subject of analysis below.

<sup>52</sup> An interesting example of the ‘miracle of judgment’ (according to M. Rydryck’s classification) is Acts 13:6–12, M. Rydryck, *Miracles...*, p. 32.

<sup>53</sup> Cf. H.P. Abbott, *The Cambridge Introduction to Narrative*, Cambridge 2002, p. 51.

<sup>54</sup> P. Burian, *Myth into Muthos: The Shaping of Tragic Plot* [in:] *The Cambridge Companion to Greek Tragedy*, ed. by P.E. Easterling, Cambridge 1997, p. 181.

<sup>55</sup> *The Cambridge Companion to Narrative*, ed. by D. Herman, Cambridge 2007, p. 276.

<sup>56</sup> M.A. Powell, *What Is Narrative Criticism?*, Augsburg 1990, p. 51; J.L. Resseguie, *Narrative Criticism of the New Testament: An Introduction*, Grand Rapids 2005, p. 201; S. Bar-Efrat, *Narrative Art in the Bible*, Sheffield 1997, p. 94.

in a *storyworld* is upset by a more or less disruptive event or chain of events. Alternatively, a clash between the beliefs, desires, and intentions of two characters in a narrative, or between dissonant aspects of a single character".<sup>57</sup> This state of disequilibrium is a foreground for a miracle. The term *conflict* is vague and it matches the stories not always. Perceiving the conflict as disequilibrium in a storyworld seems to be more adequate. J.L. Resseguie's take of the issue seems to be less coherent.<sup>58</sup> The central place of ἀγών in the plot is even more evident in the MS than in other genres in which the action starts with some kind of a problem because in the MS the central conflict is usually well stressed by the narrator.

The central ἀγών delimits also two essential types of characters of the story: a miracle worker and a recipient. The first one is easier to define: he performs the miracle in within the storyworld (and not only announces it like the angel in Luke 1:13). The latter is a character who experiences and benefits from the miracle and the initial difficulty regards him in a direct or indirect way. He is not always a petitioner. The experience and benefit from the miracle go together so the crowd that benefits from the multiplication of the bread is not a recipient because they do not know about the miracle. Bar—Jesus experienced the miracle of punishment in Acts 13:1–12 but it is very hard to say that he benefited something positive from it. The crowd who witnesses miracles many times have experienced the miracle (they even recognized sometimes God's power behind it and gave praise) but they do not benefit from it (at least directly).

The nature of disequilibrium in the MS is not easy to characterize. Let us enumerate again all kinds of initial difficulties in Luke: illness, possession of demon, unsuccessful catch of fish, dead person, storm, lack of food. The initial problem i.e., the occurrence of an element which is commonly perceived as not desirable has to be easy to detect so that it could totally disappear since the 'totality' of the resolution was defined as necessary to create the undeniable effect of a miracle. For this reason, the initial problem very often is not possible to resolve by only human force but not always (for example in cases of 4:38–39 and 9:12–17). In any case, it has to be very difficult to overcome. The 'totality' of solution excludes rather the conflict of values which cannot be totally defended or secured. The problem has to be visible, real so that its solution could be 'extraordinary' and display a sign. Thus, the internal problem of character does not count. The problem has to be something which could be resolved in two ways: by total elimination (of negative element) or 'total' restoration/appearance (when the desirable element was lacking). The first possibility in

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<sup>57</sup> D. Herman, *Basic Elements of Narrative*, Blackwell 2009, p. 182.

<sup>58</sup> J.L. Resseguie, *Narrative Criticism...*, pp. 201–202.



Luke appears in two kinds of examples: there is a storm—no storm; there is demon possession—no demon possession. The cases of the second kind are: no health / the lack of health—the health is restored; no food—there is food; no fish—there is fish; no life—people restored to life. Interestingly, when we discern the content of all cases of disequilibrium in the MS in Luke, they always concern the life to some extent. The raising from death or the danger of death during the storm are self-explanatory. Also, the issues of illness and unclean spirits are the danger for or weakening of life and the lack of something which sustains it is to see in the shortage of food for people and of fish after the catch. Above-mentioned kinds of problems could stay on their own as a unique or major *ἀγών* of the plot and it is so in most of cases. In some examples of the MS, however, there is another question, conflict which bases on above-mentioned *ἀγών* and could even dominate it.<sup>59</sup> Such a situation occurs in five MS: 7:1–10; 8:40–48 (in these two MS the miracle does not occur in the turning point at all) 5:17–26 and in two sabbath MS 6:6–11; 14:1–6.<sup>60</sup> In these last two MS, the problem is not only ‘will Jesus perform the miracle?’ but also about its justification on the day of the sabbath. Due to that, the turning point of these MS entails Jesus’ speech and the description of a miracle which is not stressed by the narrator and less important. In 5:17–26 with the basic *ἀγών* of healing another topic is correlated: can Jesus forgive sins? And both questions are resolved by one deed of healing preceded by Jesus’ speech.

The initial problem has to occur at the beginning of the story in exposition (obviously, delayed exposition is included) or in complication. As J.L. Ska states,<sup>61</sup> the difference between the two terms is not always easy to establish. When the problem which is to be resolved by a miracle appears in the course of action, it means already that a story is not an MS. The parallel term ‘final situation’ is not mentioned in the definition (contrary to e.g. Bultmann’s one) because we follow the rule that only what is necessary should be respected in it. Nevertheless, the final situation/conclusion is maybe the most variable element in the MS and points out the meaning of the whole story. What derives from the logic of the nucleus of the MS problem-solution is that the new equilibrium has to be a positive one (the problem should be eliminated) but it does not mean that the reaction of characters should be positive as well. They can reject a miracle worker.

The solution of the problem in the MS has the traits which correspond to the nature of the initial problem. The solution should be total and visible. The ‘visibility’ does not mean that it has to be public but perceivable. The healing

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<sup>59</sup> Also in the ancient Greek tragedy the occurrence of more than one conflict is nothing unusual; H.P. Abbott, *The Cambridge Introduction...*, p. 51.

<sup>60</sup> All these MS are classified as apophthegm by Bultmann, 8:40–48 excluded.

<sup>61</sup> J.L. Ska, *Our Fathers Have Told Us*, Roma 2000, p. 22.



in Luke 8:40–48 is visible in this sense. The miraculous solution of the problem does not always happen in the turning point (however, it is the most frequent pattern) but the turning point should be always strictly correlated with it. The miracle itself could precede or follow the turning point. The example of the first kind is in Luke 8:40–48 when the moment of the highest tension is not in the miracle itself but a question strictly related to it: will Jesus find the woman who caused that the power went out of Him? how will Jesus react to her behaviour? In any case, this turning point is strictly connected with the miracle which has just happened and not understandable without the latter. The repositioning of the climax in this MS allows the author to stress an aspect related to miracle activity. In Luke 7:1–10, on the other hand, the turning point appears before the performance of a miracle. The healing seems to follow the climactic statement in v. 9. In any case, however, the miracle has to happen within the storyworld (we described the term in the previous paragraph) and does not have to be explicitly described. Thus, Luke 7:10 suffices this requirement. These pericopes 8:40–48 and 7:1–10 are the only two MS out of 18 MS in Luke which do not contain any miracle in their turning points.

This flexibility in the narrative definition (i.e. the double variation of the turning point) respects better the narrative strategy in recounting the concrete MS. Nevertheless, the turning point can be simply postponed. This technique is called delay or retardation.<sup>62</sup> “Retardatory devices refer to various techniques for delaying closure. They contribute to our sense of narrative dynamics by suspending, partially unveiling, and momentarily blocking the answers to the questions that propel a narrative forward”.<sup>63</sup> The closure is not a synonym of ending or conclusion. It refers to the state of satisfaction when the expectations were appeased or the question was answered. The term may refer, in our opinion, to the postponing of a turning point as well. We mention this technique because it occurs in the MS and it could be an answer, for example, to Bultmann who does not see the MS in Luke 5:17–26. The dialogue in the second part of the passage is not a proof that the teaching prevails over Jesus’ act but a retardatory technique. Moreover, the analysis of the plot has to keep in mind the possibility of a double climax in one story<sup>64</sup> which is the case indeed in two Lukan MS.

The following scheme pictures the kernel of the MS and how it centres on the main conflict.

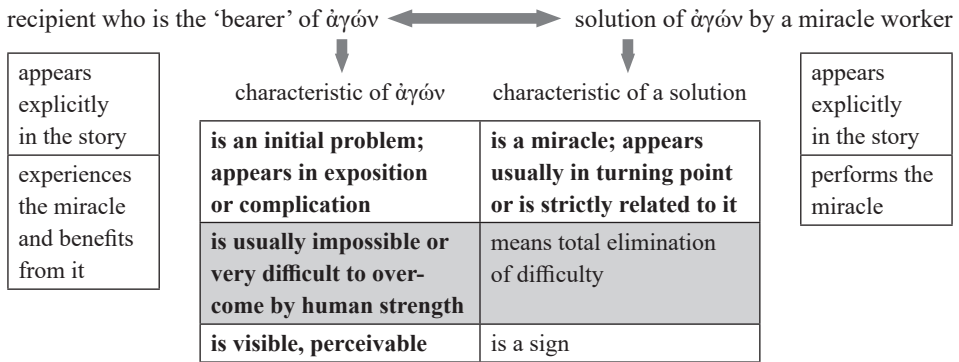
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<sup>62</sup> Cf. *ibidem*, p. 28.

<sup>63</sup> *Routledge Encyclopedia of Narrative Theory*, ed. by D. Herman, M. Jahn, M.-L. Ryan, London 2005, p. 499.

<sup>64</sup> J.L. Ska, *Our Fathers...*, p. 28.

Table 1. The structure of MS



We should stress that the above concept of the MS does not underscore only one aspect of the story (e.g. that it centres on saying or even on the mere occurrence of a miracle) but presents an elaborated structure. The occurrence of the above-described kind of a problem delimits the nature of the tension, the characters and the type of action which are decisive for the story. The tension is always (to some extent): will the miracle happen? The essential characters of the story are also defined by the references to the main ἀγών: the recipient endures the difficulty and experiences its elimination; the miracle worker performs the miraculous solution. In this way, the decisive action of the plot is established as well. The question how many material of speeches a concrete MS contains is a secondary one even when the speech is placed in the centre of its turning point.

### 3. The characteristic of the Miracle Story

The previous analysis should provide the tools for analysis of the content of the MS. We divide the elements of the MS genre according to the above mentioned fivefold plot theory.<sup>65</sup> We will use the above-described terms stressing what was elaborated already in the explication of the narrative definition. The general understanding of the basic elements of a plot will be as follows:

- Exposition is the introduction with information about the setting and characters. Above all, it recounts the state of equilibrium. In the MS the exposition can be very short not only because it is a trait of biblical narratives<sup>66</sup>

<sup>65</sup> Cf. L. Zapella, *Io narro...*, p. 52.

<sup>66</sup> Cf. S. Bar-Efrat, *Narrative Art...*, p. 111: “In many cases it is unnecessary to communicate preliminary information of this kind, since the facts serving as background to the story are known

but the MS appear usually in the broader context of Jesus' activity which creates the background for them.

- Complication, the second moment of the plot begins with the narrative act which recounts a new action or the angle of the camera spots a 'new' character which creates the state of disequilibrium (and tension even if minimal) with some problem to resolve. This moment of the plot can be called an 'inciting moment' "in which the conflict or the problem appears for the first time and arouses the interest of the reader".<sup>67</sup> Although it is justified to see a distinguished category in the plot scheme in the *inciting moment*, we fully identify it with the complication. It corresponds well to the term 'complication' (it could be labelled 'the beginning of complication') and it is not always easy to separate it from exposition and proper complication. After all, the query of the inciting moment in every MS would unnecessarily obfuscate the analysis. The complication contains also the first attempts of overcoming the difficulty.<sup>68</sup> These attempts are either unsuccessful and finish in a deadlock or they create first indirect steps to overcoming the difficulty. The complication has to increase the tension and leave the scene on hold for new and transformative action.
- Turning point. The state of disequilibrium is transformed in the turning point which coincides usually with the moment of the highest tension and with the climax (these terms are not easy to distinguish). It should be rather a short moment, however, we consider as such the whole action which transforms the situation and which can be longer. Even if it is usually a brief moment in the narrative (real) time of the story, it may be recounted in detail. In most of the MS, it is easy to find the turning point: it is the moment when the miracle is described. In other cases, it can be a (Jesus') speech which solves a question.
- Resolution. The turning point can be followed by the resolution which is parallel to the complication. It is the consequence of the turning point and a description of restored (on a different footing) equilibrium. "In the Labovian model, the resolution of a story marks the point past which no longer makes sense to ask 'And then what happened?'"<sup>69</sup> It is a precious observation regarding the MS because the moment of confirmation or demon-

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to the audience. [...] The reader or listener in biblical times could draw the background material from the traditions known to him about persons and events from the past, or even from the realities of his own life and culture."

<sup>67</sup> J.L. Ska, *Our Fathers...*, p. 25.

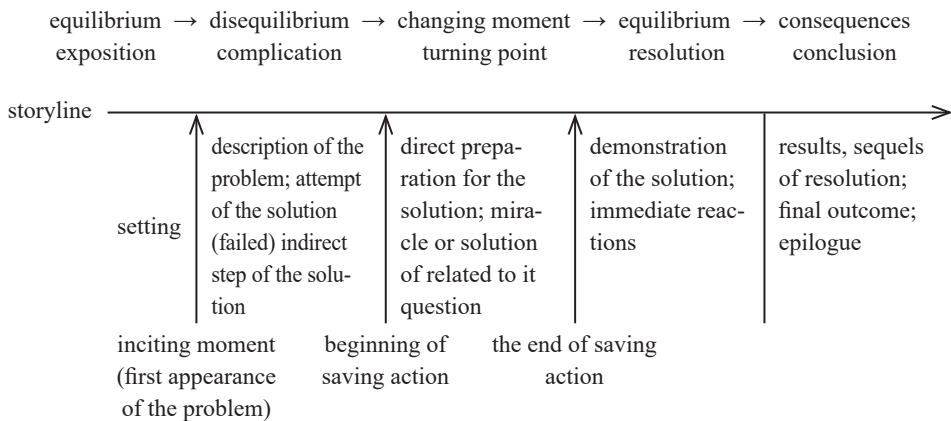
<sup>68</sup> *Ibidem*, p. 26.

<sup>69</sup> D. Herman, *Basic Elements...*, p. 192.

stration of the miracle seems to be an essential part of the genre.<sup>70</sup> The miracle has to be a clearly recognizable sign for the characters and/or for the reader. However, the resolution is more than that and can contain also the first, more immediate reaction to the miracle. The responses can occur here or in conclusion. It depends on the final outcome of the story and what is stressed by the narrator. The resolution is the description of a new state of equilibrium.

- Conclusion, in contrast, recounts “the result and the sequels of the resolution, the final outcome of the events, the epilogue of the story”.<sup>71</sup> One of the features of the conclusion is the statement of a situation which advance the macro-plot. In the case of the MS, it is relevant to distinguish the resolution from the conclusion because the response (such a crucial element of the MS genre) is located in the latter in most cases. A conclusion should be something more than a simple consequence of the turning point (this is the resolution); it should be a further outcome or/and the new action (reaction) of characters to the whole story. The epilogue can also narrate what we called in the introduction *afterstory* of the affair. The mark of the conclusion in the MS is that Jesus is usually absent in it. Frequently, the conclusion recounts the reaction of characters to the miracle. The reaction may be immediate (joy, praise, anger) or intermediate (the spread of the fame). Not all MS end with the conclusion. The following scheme pictures the above explanation:

Table 2. The characteristic of the elements of plot in MS



<sup>70</sup> It relates to the third element of Bultmann’s definition—conclusion whose main goal is to confirm the miracle.

<sup>71</sup> J.L. Ska, *Our Fathers...*, p. 28.

The above definition and characterization of the miracle story is useful to distinguish clearly a story with a miracle from a miracle story. Secondly, it is useful to divide different moments of the plot and to analyze them. There are 18 MS in the Gospel of Luke according to our counting:

- 4:33–37—exorcism
- 4:38–39—healing
- 5:1–11—nature miracle
- 5:12–16—healing
- 5:17–26—healing
- 6:6–11—healing
- 7:1–10—healing
- 7:11–17—resuscitation
- 8:22–25—nature miracle
- 8:26–38—exorcism
- 8:40–56—healing
- 8:43–48—resuscitation
- 9:12–17—nature miracle
- 9:37–43—exorcism
- 13:10–17—healing
- 14:1–6—healing
- 17:11–19—healing
- 18:35–43—healing.

The list below enumerates all pericopes which contain a description or mentioning of the miracles that do not occur in the MS in the Gospel Luke:

- 1:5–20—angelophany
- 1:24—miraculous birth
- 1:26–37—angelophany
- 1:64—Zechariah's speech
- 2:9.13—angelophany
- 3:22—voice from heaven
- 4:40–41—summary: healings, exorcisms
- 6:18—description of an exorcism
- 6:19—description of a healing
- 7:21–22—description of a healing and of an exorcism
- 9:6—description of a healing performed by disciples
- 9:11—description of a healing performed by Jesus
- 9:28–36—transfiguration
- 11:14—description of an exorcism

22:43—angelophany  
 22:51—healing  
 24:1–11—angelophany  
 24:13–31—Christophany  
 24:36–53—Christophany  
 24:51—Ascension.

The new narrative definition of the Miracle Story places this genre distinctively among other sorts of stories that contain a miracle like epiphanies, summaries. This clear distinction helps in understanding the meaning of these stories. Furthermore, the new terms and concepts that come from the narratology and are included in the narrative definition, provide an even more useful tool for the analysis of the very specific meaning of each Miracle Story. These basic observations and tools will be later useful in the elaboration of the general meaning of all 18 MS in Luke and of the topic of the miracles in this Gospel, which will be the subject of next papers to come.

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