CHAPTER ONE
INTRODUCTION
HISTORICAL SURVEY OF JESUS RECONSTRUCTIONS
AND THEORETICAL BASES

"When you read this you can perceive my insight into
the mystery of Christ" (Eph 3 4)

1.1.1. Reconstruction of great works of the past is a prominent
pattern for creative writing adopted in the modern era And the
reconstruction of reputed religious and historical persons into controversial
figures has become a irresistible and unrefutable modern phenomenon.
Twentieth century is abundant in atheistic, rationalistic and nihilist
reconstructions of the Ramayana, the Bible and the Kur-an Similarly
contemporary readers are familiar with feminist reconstructions in The
Woman’s Bible and Seethavanam. This study is an analysis of the formative
forces in such reconstructions It opens with a survey of the reconstruction
of Jesus Christ.

1.1.2. The story of Jesus Christ, specifically, with its epic stature
and sketchy nature has captured the fancy and imagination of many
influential writers of world literature. Even though the early Biblical texts
pertaining to Jesus, His life, His teaching and His death and Resurrection
represent only some 150 pages, millions of pages have been written about
Him in the two millennia that followed His Crucifixion In the last two
centuries, under the influence of eighteenth century critical rationalism, fictionalisation of Jesus has come into vogue. The twentieth century novelists showed a special interest in utilising the Gospel story as a means of "self-expression" and "self representation". A glance through the world literature confirms that many prominent writers, through the centuries, have attempted to reconstruct the "greatest story ever told" - the Gospel story of Jesus Christ.

1.2.1.1. Jesus led a life of complete obscurity except for the brief period of His public life and left no writings. So immediately after His death and resurrection there was a quickening of interest in producing recollections of what He had done and had said, and an eager desire to know as much as possible of the manner of His death to find a meaning in it. At the second stage there arose the need for reconstructing the Jesus story in the form of written accounts. It was St.Paul, the apostle who had produced the first reconstruction of Jesus Christ in print. The Jesus reconstruction in his Epistles is a two fold one with a faith-based representation and another a biographical figuration. On the faith level, Apostle Paul's vision of Christ is that of the omnipresent, invisible constant companion and redeemer of the human race in its pilgrimage who at the same time bears the definite ethical lineaments of the historic Jesus. Paul alludes to the Gospel story sparingly. He makes the following indications on the biography of Jesus. Jesus was born a Jew (Gal 3.16; Rom 9.5). He was a descendent of King David (Rom 1.3). He exercised a ministry to the people of Israel (Rom 15.8). He forbade divorce (1Cor 7.10-11). He celebrated the Last Supper (1Cor 11.23-25). He died by crucifixion (Gal
2.20; 3.1; 1Cor 1.23; Phil 2.8). After resurrection he appeared to Cephas (Peter), the twelve, more than five hundred followers, James and Paul himself (1Cor 15.4-8; 9.1, Gal 1.12; 1.16)

1.2.1.2. In Dodd’s view, Paul “regards the whole of the individual life of Jesus as a working-out of one supra-historic act of self sacrifice, in which we may see the gathering-up of the whole impulse of self-sacrifice to be found in the history of mankind” (Dodd 98) Paul’s Christ has had a history entwined with the history of man. God created man in the likeness of God (Gen 1 26) and that likeness is Christ (II Cor 4.4; Col 1.15) Jesus came to the world to restore the image of God in man that he lost due to the disobedience of the first man, Adam (Rom 5.12-21) The ‘last Adam’, himself a ‘life giving spirit’, will change us at the resurrection from ‘earthly, materialistic’ men into the image of the ‘heavenly’ and spiritual, as He himself has already been changed in His Resurrection (Rom 5 12-21; 1 Cor 15.44-49) Christ as the perfect image of God will in this way restore in us the original likeness of God. The ‘new man’ is inaugurated (Col 3 10). In Paul’s view Jesus presented humanity with a role model through His kenosis (self-emptying) and “obedience unto death on the cross” (Phil 2 6-8) In the words of Dodd, “The history of man is the story of the course by which mankind is becoming fully human. The controlling mind in this history- the “life-giving Spirit” of the whole process- Paul conceives as a real personality, standing already in that relation to God in which alone man is fully human; already, and eternally, Son of God” (Dodd 96) Paul’s Christ has got an eschatological dimension too “Then comes the end, when he delivers the kingdom to God the Father after destroying every rule and
every authority and power.... The last enemy to be destroyed is death" (1 Cor 15. 24-26).

1.2.1.3. The central Christological ideas of Paul are the notion of Jesus Christ's pre-existence as God and the worship of Christ as Kyrios (Lord). Paul expresses his conception of pre-existence in the phrase 'the sending of the Son of God into the world' (Gal 4.4). For him Jesus Christ is the Son of God (II Cor 1.19), He is God's own Son (Rom 8.32). In speaking of the coming of this Son, Paul surveys the Incarnation, the Crucifixion (Rom 5.10, 8.32), the Resurrection, the Exaltation and the Second Coming (1 Thess 1 10). The term Kyrios is used to denote the redemptive work of Christ towards His believers (Rom 10. 12f; II Cor 3. 18). It represents His status as ruler over the cosmos (Phil 2.11; 1 Cor 2.8, Eph 1.20 ff.). Paul also has adapted the Kyrios concept of the Greek world in describing Christ as the only Kyrios. Paul shows the primacy of Christ in creation and history with full force His doctrine of Redemption is directed against the Jewish-Gnostic cult which worship 'principalities and powers'. The space between God and the material world is occupied by these powers. Christ redeems the world from the slavery to them (Grillmeier 15-16)

1.2.2.1. The second universally accepted reconstruction is produced through the Gospels written by Mark (70 AD), Matthew, Luke (80 AD), and John (90 AD). The basic history of Jesus pictured in the Gospels include the following. Jesus was a Galilean Jew (John 4.9). He was the son of a woman called Mary who was married to a carpenter called Joseph (Matt. 1.16). He was baptised by John (Matt. 3.13; Mark 1.9; Luke 3.21)

1.2.2.2. In short, the Gospels present Jesus both temporally and spatially. They situate Him in relation to contemporary events, culture, and religion. They describe His origins, His work, His contemporaries’ reaction to His teachings and His death. They convey the framework of His life. Many scholars maintain that the Gospels contain a considerable amount of information, which may be used according to the accepted norms of
historical research, to reconstruct a life of Jesus. Such an approach views the Gospels not as biographies, but as historical documents providing sources for the life of Jesus.

1.2.2.3. The Gospels are not concerned with what happened in the life of Jesus but with the meaning of what happened in His life. This meaning is discernible only in the light of the risen Christ. Thus the four Evangelists present a historical portrait of Jesus who was the ‘word made flesh’ (John 1:14), and in Him God spoke in the person and ministry of a son’ (Heb 1:1). Mark 12:1-8 states the main theme of the gospels. The chosen nation crucifies the messenger and rejects his message.

1.2.2.4. While approaching the Gospels for a biography of Jesus, it must be borne in mind that each of the Gospels has its own distinctive purpose. Matthew, for instance, presents Jesus as the Messianic King, while Mark’s emphasis is on depicting Jesus as the servant of all. Luke highlights Jesus’ compassion to the less fortunate, whereas, John provides a deeper philosophical and spiritual understanding of Jesus. These different aims caused the four evangelists to select and arrange the events of Jesus’ life differently, producing a four-fold portrait of the same man. However, the fact that the Gospels are the individual creations of these inspired authors does not mean that a book can be lifted out of the historical milieu and the author’s intention. Such an approach would naturally lead to the distortion of the Biblical data in the light of uncritically accepted assumptions of the contemporary worldview. The result will be an impoverished image of Christ (Kereszty xv).
1.2.2.5. Hans W. Frei indicates three interlocking features that are prominent in the New Testament figure of Jesus (Frei 64 -65). First there is the cosmic scope of his redeeming activity. This scope comes into view in the story about Him through the use of certain stylised elements, chiefly the Messianic titles that are applied to Him. It is also evident in the miracles, Jesus’ preaching, the manner of His death, and His Resurrection. All these point to His extraordinary character. Second, there is the personal and unsubstitutable centre that is Jesus, His personal uniqueness. The Saviour figure in the Gospels is fully identified with this individual person as He enacts His identity in the history of His events and in His unique “style,” that of perfect obedience — first in power and then in powerlessness In the third place, there is a certain pattern in that unique personal existence which provides the bond between the individuality of the Saviour and the cosmic scope of His activity. The pattern is that of an exchange, the substitution of His innocent shoulder for the guilty by carrying the load of all whom suffers: to suffer with them and even for them. The pattern points back to the figure of the obedient and suffering servant in Isaiah, Chapter 53. When a modern author reconstructs Jesus Christ, his/her Jesus may have all these three elements- universal scope, the unsubstitutable personal identity, and the pattern of saving action.

1.2.3.1. Another traditionally recognised reconstruction of Jesus Christ is the historical reconstruction. Luke places the ministry of John and the baptism of Jesus at an exact historical moment. “In the fifteenth year of the reign of Tiberius Caesar, Pontius Pilate being the governor of Judea and Herod being tetrarch of Galilee and his brother Philip tetrarch of the region
of Ituraea and Trachonitis, and Lysanias tetrarch of Abilene, the word of God came to John, the son of Zechariah, in the wilderness...”(Luke 3. 1-2).

The church echoes this in its emphasis in the creedal statement that ‘He suffered under Pontius Pilate’.

The earthly life of Jesus has left some traces in secular history too. Well-known modern historian Will Durant discusses the historicity of Jesus in *Part III* of his monumental survey of world history titled *Caesar and Christ*. He presents the following ancient records to establish the historicity of Jesus (553-55). In the *Antiquities of the Jews*, Flavius Josephus states, “At that time lived Jesus, a holy man. If man he may be called, for he performed wonderful works, and taught men, and joyfully received the truth. And he was followed by many Jews and many Greeks. He was the Messiah” (XVIII,3). And he mentions the condemnation of Jesus by Pontius Pilate in XVIII, 3. Similarly, VIII, 5.2 of the same record has an account of the death of John, that he relates in connection with a defeat administered to Herod Antipas by Aretas IV whose daughter Herod had abandoned in order to marry Herodias. “But to some of the Jews the destruction of Herod’s army seemed to be Divine vengeance, for his treatment of John, surnamed the Baptist. For Herod had put him to death, though he was a good man and had exhorted the Jews to lead righteous lives”. He also mentions the existence of the Christian sect and the stoning of James, ‘the brother of Jesus, called the Christ’ by Herod Agrippa (XX, 9). In connection with the burning of Rome, Tacitus tells how the emperor Nero tried to divert the peoples’ wrath by accusing the Christians whom he handed over to the most refined tortures. He adds, “Christus, the founder of this name, had been
condemned to death by the procurator, Pontius Pilate, in the reign of Tiberius”. Another historian Suetonius alludes to the expulsion from Rome by Claudius of the Jews, “who had become, at the instigation of Chrestus, a permanent cause of disorder”. Pliny the Younger, governor of Bithynia, in a famous letter to Emperor Trojan, notes among other details about the Christians of Asia Minor, that they “were in the habit of meeting before dawn on fixed days and singing hymns to Christ as to a God” The Babylonian Talmud in the treatise on the Sanhedrin attests the crucifixion of Jesus “On the eve of the Passover Jesus was hanged” The most trustworthy proof pointed out by Durant is a fragment preserved by Julius Africanus in which a first century AD pagan named, Thallus argues that the abnormal darkness alleged to have accompanied the death of Christ was a purely natural phenomenon and coincidence (Ibid)

1.2.3.2. It was a common practice in the time of Jesus to visit a tomb three days after the funeral to confirm that the person was dead Arav and Rousseau quote Babylonian Talmud

One should go out to the cemetery and check on the dead three days [after the funeral] and one should not fear that by doing so he follows a gentile practice It happened that a check up after three days discovered that a certain person was buried alive This person lived for another twenty-five years, had sons and died (166).

Archaeologists doubt whether there is any connection between decrees found on a stone slab excavated from Nazareth in 1878 and kept in the possession of Bibliothèque Nationale in Paris. M Rostovtzeff translated the first century AD inscription as follows.
Caesar’s order. It is my will that graves and tombs lie undisturbed forever ... Respect for those who are buried is most important; no one should disturb them in any way at all. If any one does, I require that he be executed for tomb-robbery (Arav & Rousseau 216).

1.2.3.3.1. Modern archaeology also has provided some supportive evidences to the Jesus event. Archaeological findings in Galilee suggest Gospel Q, a collection of sayings ascribed to Jesus that was imbedded in the two canonical Gospels, Matthew and Luke. Gospel Q deals with such down-to-earth realities related to Jesus such as the staples of the Galilean menu were stones with the size of the small rolls of bread. Jesus was raised in Nazara. He took the rite of initiation, baptism, from John. He preached a kingdom of God where there is no poor or hungry, no handicapped or sick, no exploiter or enemy, no mentally disturbed or force of evil. He practised what he preached. He wore the basic shirt and cloak of His day. He may not have worn sandals. He carried no purse or backpack. He carried no club, the weapon of the poor, for He turned the other cheek and gave muggers the shirt off His back. He set up a base camp at the northern edge of the sea of Galilee, where the Jordan flows into it, and cured sick people, laid out His thoughts and motivated a few to abandon their customary life style and join up with Him (Arav & Rousseau xiv-xvi).

1.2.3.3.2. The following chart formulated from an analysis of the coins of Betsaida provides authentic information about Pontius Pilate’s presence in Palestine.
### Year 1 Coins of Philip Event

<table>
<thead>
<tr>
<th>Year</th>
<th>Coins of Philip</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 B. C. E</td>
<td>beginning of Philip’s reign</td>
<td>Caesarea celebrated</td>
</tr>
<tr>
<td>1 C. E</td>
<td>first issue</td>
<td>(reaction to census)</td>
</tr>
<tr>
<td>6 C. E</td>
<td>Coponius as Prefect</td>
<td>Annius Rufus as Prefect</td>
</tr>
<tr>
<td>8 C. E</td>
<td>second issue</td>
<td>Valerius Gratus as prefect</td>
</tr>
<tr>
<td>9 C. E</td>
<td>Ambibulus as Prefect</td>
<td>Pontius Pilate as Prefect</td>
</tr>
<tr>
<td>12 C. E</td>
<td>third issue</td>
<td>first Pilate coinage</td>
</tr>
<tr>
<td>15 C. E</td>
<td>fourth issue</td>
<td>second Pilate coinage</td>
</tr>
<tr>
<td>26 C. E</td>
<td>fifth issue</td>
<td>third Pilate coinage</td>
</tr>
<tr>
<td>29 C. E</td>
<td>sixth issue</td>
<td></td>
</tr>
<tr>
<td>30 C. E</td>
<td>Seventh issue</td>
<td></td>
</tr>
<tr>
<td>31 C. E</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33 C. E</td>
<td>Eight issue</td>
<td></td>
</tr>
<tr>
<td>34 C. E</td>
<td>Death of Philip</td>
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</tbody>
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(Ararv & Rousseau 62)

1.2.3.3.3. The great manuscript discoveries from Nag-Hammadi and Qumran help in illustrating the background of prophetic, apocalyptic and messianic expectations against which Jesus preached (Frend 292) The Gospel of Thomas found from Nag-Hammadi gives information about Jesus’ concept of the Kingdom of God. His concept of salvation and his female disciples

Salome said, “who are you man, and whose [son]? You did take place upon my bench and eat from my table”. [Salome said.] “I am your disciple” Simon Peter said to them, “Let Mary go out from among us, because women are not worthy of life” Jesus said, “See, I shall lead her, and I will make her male so that she too may become a living spirit, resembling you males. For every woman who makes

Arav and Rousseau adopt B C E =Before Common Era for B C and C E Common Era for A D.
herself male will enter the Kingdom of Heaven (Arav & Rousseau 122).

1.2.3.3.4. A dedicatory inscription in Latin was unearthed from the port-city of Caesarea Maritima in 1961 bearing the names of the Roman Emperor Tiberius and the Roman governor of Judea, Pontius Pilate. Given below is the epigraphy found on a building in Caesarea near the Roman theatre.

[CAESARINE] S [IBUS] TIBERIEUM
[ PON] TIUS PILATUS
PRAEF [ECTUS IUDA (EA) E
[D] È [DIT]

The 'LAPIS VENETUS INSCRIPTION' found from the tombstone of Quirinius Aemilius Secundus at Apamea in Syria gives evidence for the census taken at the Birth of Jesus. (Josephus IV, 389-487, VII, 191) In 1953, a burial ground with a cross, a Constantine monogram and with the names of Jairus, Martha, Maria and Simon bar Jonah, was excavated (Mancini 28). Documents from Qumran cite examples for the practice of exorcisms in the ancient Near East without the use of any devices or magical terms, but with a prayer with or without imposition of hand (Arav & Rousseau 91)

1.2.4.1. The earliest theological reconstructions of Jesus must be sought in the primitive Jewish Christian Community. It is derived from the post-Easter kerygma (teaching of the Church). In His resurrection Jesus was

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*To the inhabitants of caesarea this Tiberieum Pontius Pilate, Prefect of Judea*
made both Lord and Christ. Grillmeier states that F. Hahn has coined three terms to characterise the transition from the pre-Easter Jesus to post-Easter reflection. (1) selection in the tradition about Jesus; 2, the forming and reforming of this tradition within the New Testament, (3) reinterpretation (6).

The following text of Gregory of Nazianzus shows a typical way in which the ‘fathers’ explains Jesus.

So he is called man, not only that through his body he may be apprehended by embodied creatures, where as otherwise this would be impossible because of his incomprehensible nature; but also that by himself he may sanctify humanity, and be as it were a leaven to the whole lump; and, by uniting to himself that which was condemned may release it from all condemnation, becoming for all men all things that we are, except sin- and thus he became man, who is the combination of all these (quoted in Kereszty 165).

1.2.4.2. According to Walter Kasper the first two general or ecumenical councils of Nicæa (325) and Constantinople (381) presented a binding interpretation of the New Testament kerygma: “the eternal Son of God, one substance or essence with the Father, became human in time for our sakes and for our salvation” (97). The focus of theology was on the nature of Jesus - on whether He is true God, whether He is true man, whether He is one and the same in true Godhead and true manhood. The idea of the incarnation of a God haunted human mind from time immemorial. When they were confronted by the Christ event, the first century AD Christians approached it with a similar attitude. This resulted in the formulation of the movement known as Doceticism which taught that
Christ’s body was only apparently real. Its supporters firmly believed that Christ was God, but were scandalised at the thought of God living and suffering as a man. The Apostolic fathers time and again tried to rebut its errors with the question, how could it be said that mankind has been ransomed, if the sufferings of our Saviour were not true sufferings? And if he had never been a real man?

1.2.4.3. Arius held the opposite view and questioned the Godhood of Jesus. He argued that all that is said to be God or of God in Jesus is inferior to the Father who alone is God. In 325, the Council of Nicaea condemned Arianism and defined that “the Lord Jesus Christ, Son of God, was born of the Holy Spirit and of the Virgin Mary, so that he had two natures that of the Son of God consubstantial with the Father, and that of man, born of Mary. which we should adore together” (Ferrier 36-38). Nestorius, the Bishop of Constantinople, distorted this stand and propagated the theory that there are two persons in Christ, the divine Person of the Word, and the Person of the man Jesus, united together in a harmony of will, so that the Person of the Word merely dwells within the human person of Jesus as in a temple (Ferrier 38). The Apostolic Fathers stood strongly against this argument and the first Council of Constantinople in 381 condemned it and confirmed the union of the human and divine natures in Christ (Ferrier 37-39). This was the background of the long standing dispute in the early Church regarding the two different theological models adopted in defining the incarnation, the Logos-sarx scheme held by the Alexandrians, which stressed the unity of God and man and the Logos-anthropos model of the Antiochenes which emphasised the distinction between Christ’s divinity.
and His humanity (Kasper 97) The culmination of this development is the patristic Christology of the Third Council of Constantinople (680/1). It is a conceptual articulation of the basic intuition in the New Testament “The one and the same Jesus is truly and fully God and truly and fully man” (Kereszty 185)

1.2.4.4. This liturgical creed has retained its validity down to the present day because of the infallibility attributed to the teaching of the Church by the Roman Catholics. The doctrine of infallibility is based on two premises: that all the faithful are obliged to give their unconditioned assent of faith to dogmas which are proclaimed as such by the magisterium, and that in doing so they will not be led into error in their faith. The Roman Catholics view infallibility as a divinely given assistance, implied in Christ’s promise to send the Holy Spirit to His apostles and their successors to enable them to believe and to teach without error those truths that are necessary for salvation. Acceptance of the Church’s infallibility is a faith-commitment. Vatican I defines the infallible magisterium of the Roman Pontiff as follows “The Roman Pontiff, when he speaks ex cathedra, that is, when he discharges his office as pastor and teacher of all Christians, and in virtue of his supreme apostolic authority, defines a doctrine concerning faith or morals, that is to be held by the universal church, through the divine assistance promised him in St. Peter, exercises that infallibility with which the Divine Redeemer willed to endow his Church” (quoted in the Catholic Dictionary) Vatican II speaks of infallibility as a “charism of the Church bestowed upon the whole episcopal college, when all the Bishops, including the bishop of Rome, in their teaching on matters of faith, and morals,
propose the same doctrine as definitively to be held by all the faithful. Even though the doctrine of infallibility was attacked by other Christian denominations the Roman Catholic Church still holds it firmly (Ibid)

1.2.4.5. There is a theory about salvation in Jesus held by Protestant scholastic theologians that Christ gained infinite merit for human salvation in two ways. First, by His active obedience in fulfilling the law; second by His passive obedience in undergoing the propitiatory sacrifice imposed on Him by God. Active obedience ceases with the passion; passive obedience is embodied in the crucifixion. The two coincide completely on the cross (Frei 71)

1.2.5.1. Hans W. Frei argues, “There cannot be any reproduction of Christ in a fictional figure who is supposed to mirror the original. Either the endeavour is unsuccessful or the interpretation of a work of literature as claiming to present a ‘Christ figure’ is inappropriate” (74). Fictional reconstruction of Jesus Christ has its origin in the ‘Apocryphal Writings’ in which imagination and fancy were used to create details of Jesus’ hidden life. This gradually gave rise to all sorts of paraphrases, from the epic vision of the German Helian or Cyne Wulf’s Anglo-Saxon Christ to the symbolic representation of the Holy Grail; from the passionate sermons of St Augustine to the Sonnets of John Donne.

1.2.5.2. In the Middle Ages the figure of Jesus was integrated quite naturally with the life and writings about Him and it resulted in the production of the realistic reconstructions of Jesus Christ. He was depicted
as near at hand, involved in the sufferings and joys of the human beings. He
was often pictured as a sovereign judge with a kindly forgiving face The
best example is the Crusade Cycle by Joinville. Ostertspiele, Weltgerichtsspiele and Mesteres de la Passion.

1.2.5.3. The renaissance and classical periods adapted the principles
of ancient rhetoric which advocates idealisation and rejected the realism of
the Middle Ages. Epic poems written in imitation of the Aenied such as the
Christias in Latin by M.G Vida (1535), Divine Comedy (1321) by Dante
and Milton’s Paradise Lost (1665) and Paradise Regained (1671) are
examples for this type of reconstruction

1.2.5.4. In the eighteenth century rationalism started to discredit the
union of man and God and declared incarnation as impossible. The
ideology of the enlightenment placed human reason as the ultimate norm of
truth According to its propagators, what human reason cannot comprehend
could not happen and hence did not happen. Thus the historian must analyse
the Biblical texts with suspicion, separating the historical kernel from
conscious fabrication or subconscious mythologizing

As a result, Jesus was stripped off His Godhood and was brought
back down to the dimensions of this earth and seen as a good model of
human goodness. Jesus was presented as the epitome of man unjustly
overwhelmed by fate and crushed by evil, therefore as the perfect example
of a tragic existence, especially in the episodes relating to Jesus’ agony and
shedding of blood in the Garden of Gethsemane and His Death on the Cross
and in the seeming despair of 'Why hast thou forsaken me?' In the famous dream of 'Jean Paul in Sinebek (1798) the dead Christ proclaims to the dead that there is no God. Hugo's _La Finde Satan_ and Longfellow's _Divine Tragedy_ (1871) had signalled this fondness for Gethsemane and the Cross. In the concluding pages of Goethe's _The Sorrows of Young Werther_ (1774), Stendhal's _The Red and the Black_ (1831), Melville's _Moby Dick_ (1851) and _Billy Budd_ (1888-91) conspicuous parallels to the Passion are introduced for special effect. The first full-length transfiguration of Jesus possibly was _The True History of Joshua Davidson_ by Elizabeth Lynn Linton which appeared in England anonymously in 1872. In 1894, Elizabeth Stuart Phelps published an American version of _Robert Elsmere_ under the title _A Singular Life._

**1.2.5.5.** In France the influence of Lamennais, Lacordaire and the so-called 'Utopian, Socialists' (Saint-Simon, Cabet, Leroux and Proudhon) caused Jesus to be seen as a defender of the 'people' or even as the 'prince of communists'. During the 1848 Revolution this socialist Jesus enjoyed a popularity that had no future, as the various socialist factions turned away from Him. The spreading of socialist ideology around the world established the socialist Jesus over the different countries of the world. The following novels depict 'comrade Jesus' in them: _The Grapes of Wrath_ (1939) by Steinbeck, _Bread and Wine_ by Silone, _The Saint_ by Fogazzaro, _Darkness at Noon_ by Arthur Koestler and _The Power and the Glory_ (1940) by Graham Greene.
1.2.5.6. Another development in the eighteenth century is the introduction of the artistic phenomenon known to art historians as iconotropy in which an iconographic motif is detached from the thematic values that it customarily embodies and is used in a wholly new context. The reader who could recognise the subtle and less overt pattern could get an additional aesthetic pleasure from it. O.V. Vijayan adopts this method in his novel, Pravajakante Vazhi (The Prophet’s Way).

1.2.5.7. Under the influence of David Friedrich Strauss’s Leben Jesus (1835), Ernest Renan produced a vulgarised reconstruction of Jesus in his Vie de Jesus (1863). It is a sort of biography in novel form. It provided advance justification for any vulgarised reconstruction of Jesus created out of a mere flight of the author’s imagination. It authorised people to project any and every dream, obsession, value and experience on to the character of Jesus, freed of the limits imposed by faith or by history. Many of the modern and post-modern reconstructions come under this group.

1.2.5.8.1.1. Modern literature devoted to Jesus Christ can be scanned in a four-fold grouping

1. The fictionalising biography
2. Jesus redivivus
3. The imitatio Christi

1.2.5.8.1.2. In a ‘fictionalising biography’ the life and works of Jesus are recreated either in his original historical setting or in a modern setting
Authors of these novels take a middle ground between scholarship, fiction and literary forgery. They purport to be original documents, newly discovered, that cast fresh light on the life of Jesus, especially on the so-called silent years and His life after crucifixion. One of the most influential of these is the *Unknown Life* (1894) (*La Vie inconnue de Jesus Christ*) by Nicolas Notovitch. The author, a Russian war correspondent who visited India and Tibet in 1887, claimed to have discovered in a Himalayan Monastery an ancient *Life of Saint Issa, Best of the Sons of Men*. According to the fourteen chapters of this work, Issa (Jesus) as a teenager journeyed to India, where He studied the teachings of Buddha. On His way back to Jerusalem He stopped in Persia to preach to the Zorastrians. Levi H. Dowling adopts the same formula in his *Aquarian Gospel of Jesus the Christ* (1908). According to *Der Benan Brief* (1910) published by Ernst Vonder Planitz, Jesus won His reputation as a great healer while studying medicine in Egypt.

1.2.5.8.1.3. A recent variant of this historical reconstruction is associated with the fact that modern archaeological findings in the Holy Land have placed the interpreter in a better position to understand the Jewish tradition from which Jesus’ way of talking and His gestures emanated. Robert Graves’ *King Jesus* (1946), S. Asch’s *The Nazarene* (1950) and Frank Yerby’s *Judas My Brother* (1968) are well known examples of this type. Another sub-group in this type focuses on the personality of Jesus and his psychology. These include D. H. Lawrence’s *The Man Who Died* (1931), Nikos Kasantzakis’ *The Last Temptation of Christ* (1953), Anthony Burgess’ *J C and the Love Games* (1976) and
Enthundu Vishesham Pilathose? (What is the News Pilate?) by Zacharia. Still others place their emphasis on His preaching in the manner of Buddhism. E. Arnold’s The Light of Asia (1879), Lew Wallace’s Ben-Hur (1880), Par Lagerkvist’s Barabbas (1950), Lloyd Dougus’ The Big Fisher Man (1952), Gertrud von le Fort’s The Wife of Pilate (1955) and Taylor Caldwell’s Great Lion of God (1970) are examples of this type.

1.2.5.8.2.1. Jesus Redivivus reconstructions are stories set in modern times in which the historical Jesus appears miraculously. The transposition of Jesus into the modern times originated from the faith in ‘Christ’s return’. Since Christ resurrected is outside time, the writer can transpose the figure of Jesus into his own day, where he is shown contesting or revealing the vices of a modern society. This happens in the form of a kind of historical parable in Balzac’s Jesus Christ en Flanders (1831), Eliphas Levi’s The Last Incarnation (1846), Dostoevsky’s “The Legend of the Grand Inquisitor” in The Brothers Karamazov (1881), F. Timmerman’s L’ Enfant Jesus en Flanders (1917), Jim Bishop’s The Day Christ Died (1957), and Upton Sinclair’s They Called Me Carpenter (1922). In Balzac’s tale a mysterious stranger saves the passengers from a ferry foundering off Ostend. The faithful are able to follow him across the waters, while the sceptics go down with the ship.

In Max Kretzer’s The Vision of Christ (1897) Jesus is placed in the tenement districts of Berlin in the nineties. Kretzer wrote his book in such a way that the events can be explained as a case of mass hallucination: from Easter Eve until Easter Monday people all over Berlin see Jesus walking
around the city in His traditional garb, performing good deeds and punishing scoffers. Archibald McCowan’s novel *Christ the Socialist* (1894) includes an interpolated story in which Jesus appears on the steps of the New York City Hall, and berates the scribes and Pharisees of modern society “And Ye Corporations, which fatten at the expense of the whole people! Ye make slaves of your brethren, yet Ye begrudge payment of their honest wages” (p. 351) Upton Sinclair’s tale of the Second Coming goes into more allegorical details than most of the other works. The narrator, coming out of a performance of *The Cabinet of Dr. Caligari*, is beaten up by a mob picketing the “Hun” film and retreats to a nearby church, where he falls unconscious. There in his vision/dream, the figure of Jesus steps down from the stained glass window of the church and enters the affairs of Western City for a few days. In Richard Voss’s picaresque novel, *The Redemption* (1918) Jesus takes part in World War I, then descends into the Hell of the Sicilian sulphur mines and works as a rickshaw man in Ceylon before He is murdered by a Russian priest

1.2.5.8.2.2. A J Langguth’s playful fiction, *Jesus Christs* (1968) consists of a series of witty, often blasphemous scenes organised around the central figure Jesus. The times and circumstances change around Him as He moves from ancient Jerusalem to contemporary hippie settings, which are often suggested by New Testament sayings or parables. In his “futuristic novel” entitled *Jesus in Osaka* (1970), Gunter Herburger shifts the time forward His Jesus rides in jets, goes skiing, participates in television interviews with a progressive theologian and experiences a variety of situations designed to expose the ambivalent nature of a socialised and
wholly technologized Bavaria and Japan around the year 2000. More often in “Jesus redivivus” incidents have no basis in the New Testament. The figure of Jesus is invoked purely as an ideal that contrasts dramatically with contemporary reality.

1.2.5.8.3. The reconstructions called ‘Imitatio Christi’ are novels in which the hero makes up his mind to live consistently as Jesus would have lived had He been born into our world. Here the interpreters are not dealing with the resurrected historical Jesus, but with modern heroes who act out their conception of Christ. In this type of reconstruction there need not have been any parallel between the life of Jesus and the modern hero. All that needed is a decision and commitment to live and act as the authors imagine that Christ would have acted under similar circumstances. Not the Jesus of history, but the Christ of faith provides the model for action. The following are examples for this type. Thomas A Kempis’s *The Imitation of Christ*, Mrs Humphry Ward’s *Robert Elsmere* (1888), Charles M Sheldon’s *In His Steps* (1896), Glenn Clark’s *What would Jesus Do?* (1950), Harriet Stowe’s *Uncle Tom’s Cabin*, and Jayakanthan’s *Joseph Wept*.

1.2.5.8.4. ‘Pseudonyms of Christ’ category includes any novel in which the hero is felt to be somehow “Christ like.” The hero is depicted to be living an evangelical existence. There are clear-cut parallels between the life of Jesus and the hero. The following are good examples: Kasntzakis’ *Christ Recrucified* (1948), William Faulkner’s *A Fable* (1954), and Steinbeck’s *The Grapes of Wrath*. 
1.2.5.9. The next generation of writers who were born in the late nineteen twenties and early thirties reconstructed Jesus in a deconstructive pattern. This shift in attitude is in part the inevitable result of a theological movement that has attained public prominence by proclaiming the death of God. For if God is dead, then it follows that Jesus might be reduced proportionately in His role. The post-modern age, which has grown sceptical of heroic action, reduced Jesus too to the status of anti-hero. Lars Gorling’s 491 (1962), Gunter Grass’ *Cat and Mouse* (1961), Gore Vidal’s *Messiah* (1954) and John Barth’s *Giles Goat Boy* are examples of deconstructive reconstructions of Jesus.

1.3. Formulation of a definition of the term ‘fictional reconstruction’ has been found obligatory for the smooth development of the thesis. So a definition has been derived through an extensive study of the already defined term, ‘reconstruction’ Reconstruction is defined in the *Oxford Advanced Learner’s Dictionary* as the building up of a complete structure or description from something which has only a few parts or partial evidence Reader-response theoreticians consider reconstruction as an integral part of reading: A “responsible reader reconstructs the work by providing flesh and blood to the skeleton, the text” (Gardner 112) Literary theory utilises resources from philosophy, linguistics, psychoanalysis, feminism, and social theory to show reconstruction as a mode of interpretation. Hermeneutic tradition locates meaning in the individual author qua creator of the text and leads literary criticism to search for that meaning by attempting to reconstruct the context of the author’s internal and external world (Bowie 4) Andrew Bowie explains how Shklovsky’s
approach in his 1917 essay “Art as Device” moved the focus of interpretation away from the idea that one is reconstructing the author’s intended meaning to the idea that textual meaning is not primarily contributed at this level at all. In that context, he calls reading as ‘reconstruction’ (Ibid) This discussion leads to the formulation of the definition that the fictional reconstruction of Jesus Christ is a fictional expression/interpretation of the artist-creator’s understanding of the Biblical Jesus story.

1.4.1. The next phase of the study formulates a theoretical background for the analysis of the Jesus reconstruction David Lodge gives a warning to consider the infinite number of ways in which the narrative ‘fabula’ could be potentially realisable into a particular ‘sjuzet’ or text while assessing the transformation of historical data into fictional narrative (20) In becoming a fabula the narrative text selects certain details and foreground them while it deletes and suppresses certain others. This inspires any one to make a detailed study of the mode of transformation adopted by famous raconteurs of the Jesus story on the basis of modern literary theories The preliminary study made it clear that these multifarious fictional reconstructions of Jesus Christ are the products of the authors’ reading/interpreting of the Jesus story in a typically individualised manner in the contemporary milieu This realisation inevitably leads one to select the reader-response theory and the theories of hermeneutics as the theoretical foundation for this study.

3 fabula is the source material for a story and sjuzet the story created out of it
1.4.2.1. The implications of interpretation have been brought out by hermeneutics. At the initial stages hermeneutics was used only in the field of rhetoric and poetics. At the second stage, during the periods of Renaissance and Humanism, it was used for the formulation of a methodology for the interpretation of ‘classical literary monuments’. This later gave initiative to the development of Biblical exegesis. The liberation of exegesis from dogma paved the way for the incorporation of the specific hermeneutics of Biblical exegesis into a general hermeneutics (Bleicher 12). Palmer brings to the modern reader Friedrich Ast’s theory of hermeneutics. Ast regards the process of understanding itself as Nachbildung, reproduction or reconstruction in the sense that the reader repeats the artist’s creative process in the process of understanding a work and, the experience communicated in the work rises again as event for the reader (Palmer 80). Thus the process of understanding becomes the process of creation. According to Ast, whose name is specifically associated with this development, the basic aim of interpretation is grasping the spirit of antiquity. With this aim he developed a three level hermeneutics:

1. The hermeneutics of the letter
2. The hermeneutics of the sense
3. The hermeneutics of the spirit

The most important contribution of Ast to hermeneutics, in the context of this study, is the linking of understanding with reconstruction. He considered the process of understanding itself as Nachbildung, reproduction (Ibid 79). “Understanding is now seen as a creative reformulation and reconstruction” (Bleicher 14)
1.4.2.2. Scheleiermacher supports this view by relating understanding to the re-experiencing of the mental processes of the text’s author. He regards this process as the reverse of composition, for it starts with the fixed and finished expression and goes back to the mental life from which it arose. The hearer/reader penetrates into the structures of the sentence and the thought constructed by the speaker/author and reconstructs it through interpretation (Palmer 80). He developed a theory of psychological interpretation which centres on “the investigation of the emergence of thought from within the totality of an author’s life” (Ibid). He contented that with the help of adequate historical and linguistic knowledge, the interpreter is in a position to understand the author better than he had understood himself (Ibid).

1.4.2.3. Dilthey, who studied Scheleiermacher extensively, elucidates. “The interpreter who follows conscientiously the train of thought of the author will have to bring many elements to consciousness which could remain unconscious in the latter—he will thereby understand him better than he had understood himself” (Ibid 15). He broadens the scope of understanding by stating that understanding is the process in which one’s mind reconstructs the mental objectification of another through a mysterious process of mental transfer. He states, “So understanding itself . . . has to be considered as induction... Every word is both determined and undetermined. It contains a range of meanings... meaning arises when the indeterminate is determined by a construction (Ibid 163).
1.4.2.4. To overcome the epistemological limitations and methodological prohibitions which figure in the works of Scheleiermacher and Dilthey, Martin Heidegger puts forth the theory of understanding as a mode of **Dasein’s being** in the world. **Dasein** is the Heideggerian term for the authentic man who is totally oriented towards Being (*Existence and Being* 28-42) To him all preception is always already interpretation. Interpretation functions as the disclosive articulation of understanding. This development of understanding, he calls as interpretation Understanding has in itself the existential structure which he calls ‘projection. Understanding projects **Dasein’s being** in the world To him “Meaning is the ‘upon-which’ of a projection in terms of which something becomes intelligible as something (Ibid). Introducing the existential, ontological theory of interpretation based on **Dasein**, he argued that understanding is a structure of our being-in-the-world and that it is fore-structured with a fore having (*Vorhabe*), a foresight (*Vorsicht*) and a fore-conception (*Vorgriff*). These fore-structures determine the appropriation of meaning by the interpreter (*Time and Being* 191) Fore-having means the totality of involvement with ‘**Being**’ that interpreters already have and that they bring with them to each interpretative act It is the context of interpretation and the anticipation of meaning. Foresight refers to the point of view or the perspective that guides the reader’s act of interpretation. Fore-conception designates the conceptual reservoir that the reader holds in advance and brings to the interpretative act.

1.4.2.5. In His essay “New Testament and Mythology” Rudolf Bultman developed Heidegger’s hermeneutic philosophy to a theological
hermeneutics. He developed the theory of ‘demythologisation’ in which the purging of everything mythological from the Holy Bible is proposed as a pre-condition for understanding and interpreting the Bible. Paul Ricoeur highlights how the multiple meaning of words derives not just from the world of text itself but from a double historical reference both to the original condition of utterance and to the conditions of interpretation.

1.4.3. It was the New Critics who had first shifted the focus from the writer to the reader in the study and appreciation of works of literature. According to them, it was the reader’s response that decided the meaning and value of a work. Their stand encouraged the readers to respond to and see things in a new light. Roman Ingarden, the most important reader-response theoretician, views a work as an intentional object. He states reading as the process of concretising the work to our consciousness by filling up and removing the gaps in it (49). Hans-Robert Jauss and Wolfgang Iser belong to the school now known as ‘Reception Theory’. Extending the hermeneutic theory of Hans Gadamer they propose the text as situated in an endless dialogue between past and present. The core of their theory, according to Rice and Waugh is that of extrapolating from one’s own concretization process to a general reading and reception process (76). While Iser’s theory presents a de-historicized reader confronting a de-contextualised text, Jauss’s reception theory attempts a more historically situated understanding of the concretization process based on the ‘horizon of expectations’. Iser viewed meaning as a result of an interaction between the text and the reader. Meaning is brought out when the reader actualises the schematised aspects which constitute the text. Stanley Fish expresses an
anti-textual stand by raising the question "Is there a text in this class?" For Fish all understanding is related to a context. Fish affirms 'the primacy of revelation' against the claims of reason. He claims that all reading is 'temporal' and the text itself is not an entity, but is created in the flow of reading. He considers meaning as an event (406). The reader utilises various interpretative strategies to bring out the meaning of a particular text. And reading is performed through interpretation. According to him it is the present context of the interpretative community that determines the reader's choice of interpretative strategies. Thus reading becomes dependent on the socio-cultural context in which the reader is placed. Though these critics believe that the texts open themselves to the reader and all that the reader has to do is to immolate himself to realise the text, the process of interpretation turns out to be a difficult task.

1.4.4.1. Modern literary criticism too propagates interpretation theories similar to these hermeneutic theories. Shusterman analyses T. S. Eliot's historicist theory of pluralism or the theory of the 'autonomy of interpretation'. He holds that once created, a literary work of art, has 'its own life' and can, over history, change and develop in meaning. This theory points to the inexorable change of beliefs, aims, methods, vocabularies and standards over the course of time. In recognising the inevitability of change, it thus recognises the necessity of novelty and similarly the possibility of very different, non-converging standards and practices, which may find rational justification in their respective temporally different communities. Eliot's 'pluralism' is based on the view that understanding is conditioned by human finitude, situatedness and the mutability of man's situation in life.
The idea of finitude signifies that human interpretation is conditioned by a particular finite present and its particular interests, needs, and vocabularies. 'Situatedness' refers to the view that human perception is conditioned by the spatio-temporal world in which human beings are located. The way they see, judge and describe things are determined by the place, period and culture which they inhabit. Mutability designates that human understanding will change according to the changes in life-experiences, time, circumstances and interests. Eliot also insists that "a valid interpretation... must be at the same time an interpretation of the readers themselves" (110).

1.4.4.2. Tonny Bennet adopts the term 'productive activation in the place of 'interpretation',

Texts always effect a certain embedding of meanings within a discursive formation. Those meanings can always be dis-embedded and re-embedded in alternative discursive formations through the ways in which texts are productively activated within different reading formations. These reading formations, moreover, are themselves put to work within reading relations of different kinds, as texts in the course of their histories, are constantly re-written into a variety of material, social, institutional and ideological contexts. It is for this reason that I prefer the concept 'productive activation' to that of 'interpretation'. To speak of interpretation is to permit variability to enter the process of reading only through the person of the reader. In speaking of the 'productive activation' of texts, I mean to imply a process in which texts, readers and the relations between them are all subject to variable determinations (15-16).
Russian critic Mikhail Bakhtin has introduced a dialogic theory of interpretation in parallel terms. Bakhtin equates understanding with objectification of human mind. He views the text as an expression of consciousness, something that reflects consciousness. And hence he regards interpretation or reconstruction as the reflection of a reflection (Speech Genres 113). Medvedev is quoted in Rice & Waugh:

The work is a part of social reality...the meaning of a text will change as it is read in new contexts by always historically and socially situated readers who will always bring to it (shared) pre-suppositions and may in turn find these pre-suppositions being modified in the process of their dialogic encounter with the text (194).

According to Bakhtin, a 'naive' reader's reception without recognising the difference between the represented world in the text and the creating world of the reader will lead to "re-accentuation" (Dialogic Imagination 418-22). Very often images in literature are created by a re-accentuating of old ones. Bakhtin affirms "Not only do readers re-accentuate great works so do other authors, for authors after all are also readers" (Morson 364). In this sense, fictional transfiguration of Jesus can be considered as a product of the re-accentuation of the Gospel story. In “Response to a question from the Novy Mir Editorial Staff” Bakhtin distinguishes three broad types of interpretation:

1. Enclosure within the epoch
2. Modernisation and distortion
3. Creative understanding (Speech Genres 1–7).
In ‘enclosure within the epoch’ readers may give up their own outsideness as far as possible to enhance a faithful reading of the text. They appreciate the author’s view of the world and try to see the world in terms set by the other period or culture. The difference between the represented world and creating world is minimised by them. With regard to the reconstruction of Jesus, a writer who adopts enclosure within the epoch places Jesus in his Biblical time, space and culture. If the hero is Jesus himself, then it will be considered as biographical reconstruction and if the hero has a different name then it will be considered as an allegorical reconstruction.

In ‘modernisation and distortion’ the opposite of this process occurs wherein readers suppress the differences between the two worlds. They read into the text the concerns and values of their own epoch, especially the wise and the privileged ones. Distortion may also happen by the suppression of either the complex play of voices or the otherness of other cultures and worldviews. While reconstructing Jesus story an author may read into the person and story of the Biblical Jesus the values and concerns of the modern age in which the author lives and writes. This will automatically produce a distorted Jesus figure in comparison with the Biblical Jesus. In creative understanding the interpreters recognise the concerns and values of the author’s epoch, without renouncing those of their own. They attempt to make a fusion of the two without producing any decrease in the potentials of either. This process is a dialogic encounter which enriches both. With the help of the creative perception of interpreters, the world of the interpreters enters the world of the text, and reconstructs it. In Jesus reconstruction, this mode will encourage the author to create a Biblical Jesus who is
accommodated for the needs and necessities of the modern world but without any distortion effect.

**1.5.1. Interpretation/reconstruction** is a fundamental human response to an object which it confronts with an intention to understand. The fore-structured nature of understanding and the interpreter’s ‘world’ limited by finitude, situatedness, and mutability produces variations in the reconstructed form. By application of this theory it could be argued that anyone who confronts Jesus with an intention to understand Him interprets Him and this interpretation would produce a reconstruction. Each individual reconstruction would be unique. And hence there can be various types of Jesus reconstructions. The present study tests the hypothesis that modern theories of interpretation could account for the range and variety of Jesus stories reconstituted by the modern novelists. The major assumption that supports this argument is that these multifarious fictional reconstructions are the product of the writer's reading of the Gospel story in a typically individualised manner. This study specifically measures the Jesus figures of the selected novels against the three aspects of the Gospel Jesus—universal scope, individual identity and the pattern of saving action. Then, on the basis of their congruence with these, they are identified either as enclosure within the epoch or modernisation and distortion or creative understanding. Their formative forces are, then, located through the study of the race, milieu, moment and the author’s philosophy of art.

**1.5.2.** This survey proves that, it is not only that each epoch finds its reflection in Jesus, but also each individual creates Him in accordance with his/her own character. And that there is no historical task which so reveals a man’s true self as the writing of a life of Jesus. No vital force comes into
the figure unless a man breathes into it all the hate or all the love of which he is capable. The stronger the love, or the stronger the hate, the more life like is the figure which is produced. Jesus as a concrete historical personality remains a stranger, but His spirit, which lies hidden in His words, is known and its influence is direct. Every saying contains in its own way the whole Jesus. The very strangeness and mysteriousness in which Jesus stands make it easier for individuals to find their own standpoint with regard to Him. And writers over the centuries have created such a wide variety of Jesus figures that a modern reader who approaches Jesus through these works would find it difficult to draw a convincing picture of Jesus. These reconstructions produced persistent and deep-rooted controversies over the freedom of expression in reconstructing the Jesus story that the researcher found it challenging enough to undertake a serious study of the topic. The preliminary analysis has disclosed a pattern in the mode of reconstruction adopted in these post-figurative works. While many of them re-created the Jesus story in its Biblical setting, many others placed it in a modern environmental background and still others attempted a healthy, creative blending of the two. So, borrowing Bakhtinian terms, these reconstructions may be grouped under three broad groups: 'Enclosure within the Epoch'; 'Modernisation and Distortion' and 'Creative Understanding'.

1.5.3. The selection includes two models for each group. A biographical model in which the central figure is a character with the name Jesus and an allegorical model in which a character with another name is pitched into the framework of Jesus. Since it is impractical to include a
detailed analysis of all the literary reconstructions of Jesus Christ in a single study, the scope of the thesis is narrowed down to the fictional transfigurations of the twentieth century and finally to six of them:

The Man Who Died by D. H Lawrence
A Fable by William Faulkner
King Jesus by Robert Graves
Christ Recrucified by Nikos Kazantzakis
Joseph Wept by Jayakanthan
The Prophet's Way by O.V Vijayan

Following some system of representation this selection includes two novels from British literature, one from American literature, one from Greek literature and two from Indian literature.

The thesis is divided into eight chapters. Chapter one introduces the study by furnishing the literary survey and the theoretical background. Chapter two, Enclosure within the Epoch - Biographical Mode, analyses King Jesus with an intention to find out the formative forces behind its reconstruction. Similarly in Chapter three Joseph Wept is examined as an allegorical mode of 'enclosure within the epoch'. In Chapter four, The Man Who Died as a modernised distorted version in the biographical mode is discussed. Chapter five evaluates A Fable as an allegorical representation of modernisation and distortion. The Prophet's Way and Christ Recrucified are discussed in Chapter six and seven respectively as reconstructions based on 'creative understanding'. The first is in the biographical and the latter in the allegorical mode. Chapter eight, Conclusion, sums up the study and analyses various issues connected with the reconstruction process.