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Whither the Body: Using the Church's Hymnody to Reassert the Hope of the Bodily Resurrection

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WHITHER THE BODY:
USING THE CHURCH'S HYMNODY TO REASSERT THE HOPE OF THE BODILY RESURRECTION

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For the sake of the Gospel

So has the Church, in liturgy and song,
In faith and love, through centuries of wrong,
Borne witness to the truth in ev'ry tongue;
Alleluia!

—Fred Pratt Green, “When in Our Music God Is Glorified”

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ABBREVIATIONS

ESV	*English Standard Version*
LC	Large Catechism
LCMS	The Lutheran Church—Missouri Synod
LSB	*Lutheran Service Book*
LW	*Lutheran Worship*
SC	Small Catechism
TLH	*The Lutheran Hymnal*

GLOSSARY

Actantial Model: Describes a narrative structure in terms of actants—sender, subject, object, receiver, helpers and opponents.

Conceptual Metaphor: The way in which we think about one thing in terms of another.

Evocative Power of Metaphor: The ability of metaphor to evoke schemas at higher and lower levels of specificity.

Generic-Level Metaphor: A metaphor at the lowest level of specificity (e.g., LIFE IS A JOURNEY)

Narrative: "a crucial conceptual category for such matters as understanding issues of epistemology and methods of argument, depicting personal identity, and displaying the content of Christian convictions" (Stanley Hauerwas and L. Gregory Jones, eds., *Why Narrative? Readings in Narrative Theology* [Eugene, OR: Wipf & Stock, 1997], 5.)

Schema: The narrative structure behind a metaphor.

Source Domain: The concept from which metaphorical expressions are borrowed.

Specific-Level Metaphor: A metaphor at a higher level of specificity (e.g., DEATH IS GOING TO A FINAL DESTINATION).

Target Domain: The actual concept that the metaphor describes.

ABSTRACT

McDonnell, Ruth E. “Whither the Body: Using the Church’s Hymnody to Reassert the Hope of the Bodily Resurrection.” Ph.D. diss., Concordia Seminary, 2019. 216 pp.

Contemporary American cultural narratives of death and life after death are often inconsistent with the biblical doctrine of the resurrection. Indeed, the biblical message can be missed or distorted by these contemporary narratives and the ways metaphor is used to express them. This dissertation asserts that the evocative power of metaphor can be guided by the use of narrative. By applying the biblical narrative, rather than some other narrative, and by connecting the salvation story with the hymnic metaphors, scripture texts, and the Funeral Rite, the church will be better able to use the rich resource of its hymnody to support, teach, and reinforce the doctrine of the resurrection in the Funeral Rite. Further, a more intentional use of these hymns can make better use of the formative power of narrative and can allow the power of these biblical metaphors and narratives to counter the cultural narratives.

The dissertation uses two metaphors which are commonly employed to talk about death and life after death as examples—LIFE IS A JOURNEY and LIFE IS A BATTLE. In particular, the biblical metaphor LIFE IS A JOURNEY emphasizes that, in death, one does not go on to a disembodied spiritual existence, but the body awaits departure for resurrection and the new creation. Unlike typical cultural narratives, the Bible’s battle metaphor represents not simply the trials of this life, but Christ’s defeat of death and the grave—a victory that results in the resurrection of the body at the return of Christ and eternal life in the new heavens and new earth. A thoughtful consideration of hymns can be used to bolster the proclamation of Christian eschatology in pastoral counseling, funeral planning, and within the Funeral Rite. This study assists pastors and worship planners in their tasks by providing guidance for the use of funeral hymns (within the context of the Funeral Rite, scripture readings, and prayers) by giving greater attention to the way they express the doctrine of the resurrection. In this way the formative nature of these narratives will be better appropriated to counter the contradictory cultural narratives and support the church’s preaching and teaching of the doctrine of the resurrection of the body.

CHAPTER ONE

INTRODUCTION

Questions of life and death often arise at a funeral. Whether they are Christians or not, people wonder what will become of the deceased. Most people want to know where the dead person is now, how they should feel about the remains, and if they will ever see the person again. As the church answers these questions in American cultural contexts, the hymns of the church can support her proclamation of the Christian eschatological narrative. Hymn texts can express and support the eschatological message of the Funeral Rite with their use of poetic devices and metaphor.[1]

In particular, the biblical doctrine of the resurrection of the body finds expression in the funeral hymnody. Consider such rich poetic phrases as "He lives, and I shall conquer death" and "I also shall not die forever."[2] These phrases point not merely to the immortality of the soul, but to the resurrection of the body. Death is not the end for the Christian's body. When Christ rose from the dead, he won the victory over death; therefore, the Christian looks forward to "the resurrection of the body and the life of the world to come."[3] The historic Lutheran doctrine of the resurrection of the body affirms this Christian hope.[4]

However, the church lives in a time when different narratives hold sway.[5] One common

[1] This dissertation will primarily address the texts of the hymns. The treatment of the impact of music on the human psyche is beyond the scope of this dissertation.

[2] The Commission on Worship of The Lutheran Church—Missouri Synod, *Lutheran Service Book* (St. Louis: Concordia, 2006), 461 and 468.

[3] The Three Ecumenical Creeds in Robert Kolb and Timothy J. Wengert, eds., *The Book of Concord: The Confessions of the Evangelical Lutheran Church* (Minneapolis: Fortress, 2000), 23.

[4] See pp. 14–23 of this dissertation for a fuller treatment of the historic Lutheran doctrine of the resurrection of the body.

[5] Michael Kerrigan, *The History of Death* (London: Amber Books, 2017), 8; Robert Jeffress, *A Place Called Heaven: 10 Surprising Truths about Your Eternal Home* (Grand Rapids: Baker Books, 2017), 36–37; N. T. Wright,

contemporary American cultural narrative tends to see illness as a battle and death as an enemy to be overcome, but, once imminent, death is accepted and what remains of life is seen as a journey ending with death. Death becomes a destination, a transfer from this location to another, as represented by a variety common of conceptions— for example—the soul is free to live a disembodied existence, the deceased is with Jesus or in "heaven," or one simply ceases to exist. The emphasis is often on the state of the person immediately upon death and does not look forward to "the resurrection of the dead and the life everlasting."[6]

The Thesis

Contemporary American cultural narratives of death and life after death are often inconsistent with the biblical doctrine of the resurrection. Indeed, the biblical message can be missed or distorted by these contemporary narratives. Recognizing this, the church has a rich resource in its hymnody to support, teach, and reinforce the biblical images and narratives in the Funeral Rite. Further, a more intentional use of these hymns can make better use of the formative power of narrative to control the evocative power of hymnic metaphors and can allow the power of these biblical metaphors and narratives to counter the cultural narratives.

Surprised by Hope: Rethinking Heaven, the Resurrection, and the Mission of the Church (New York: HarperOne, 2008), 7–11. There are a number of different narratives that address death and life after death. Michael Kerrigan says that historically "there has been surprisingly little agreement on what death is, or what it represents. That so many different societies, in so many different centuries, should have had their own ways and rituals of death is not perhaps surprising—after all, they have had their own ways and rituals of life. But there has not even been a full consensus on the precise moment at which death can be said to happen, the instant at which—as some cultures (though by no means all) would have it—the body becomes a mere carcass and the soul takes flight" (Kerrigan, 8). In this statement Kerrigan reveals the plurality of narratives and hints at the primary problem with these narratives is that the importance of the body is downplayed while the soul is highlighted as that which continues on. Robert Jeffress uses John Lennon's 1971 composition, "Imagine," as an example of a popular cultural narrative which is in opposition to the Christian view. The song combines Lennon's fascination with Hinduism and his atheism in a way which presents hope in the face of death as a break in the cycle of reincarnation. There is no future embodied life—no heaven, no hell—but one is rather absorbed into the universe. Of these many narratives, this dissertation will focus on those which acknowledge a life after death but deny or de-emphasize a future bodily resurrection.

[6] The Three Ecumenical Creeds in Kolb and Wengert, 21–25.

This dissertation seeks to assist in the more intentional use of funeral hymnody through an analysis of the journey and battle metaphors contained in funeral hymns to reassert the biblical version of the life after death. In particular, the biblical metaphor LIFE IS A JOURNEY emphasizes that, in death, one departs for the new creation and resurrection.[7] Unlike typical cultural narratives, the Bible's battle metaphor represents not simply the trials of this life, but Christ's defeat of death and the grave—a victory that results in the resurrection of the body at the return of Christ and eternal life in the new heavens and new earth. The thoughtful use of hymns can bolster the proclamation of Christian eschatology; therefore, this dissertation will seek to assist pastors and worship leaders in this task by providing guidance for the selection and use of funeral hymns (within the context of the Funeral Rite, scripture readings, and prayers) by giving greater attention to the way they express the doctrine of the resurrection. In this way, the formative nature of these narratives will be better appropriated to counter the contradictory cultural narratives and support the church's preaching and teaching of the doctrine of the resurrection of the body.

Common Conceptions about Life after Death

One morning I had an appointment with my dentist.[8] Dr. Schertzer asked me what my dissertation was about. I explained that I was writing about the resurrection of the body in funeral hymns. He said, "Oh, you mean Christ's resurrection?" I said, "Yes, definitely that, but also that His resurrection means that our bodies will also rise!" He looked at me puzzled. I said,

[7] The use of small caps for the description of a conceptual metaphor is standard in the field of metaphor theory. The dissertation will examine the generic-level metaphors LIFE IS A JOURNEY and LIFE IS A BATTLE, as well as the specific-level metaphors which arise from the journey and battle metaphors. Generic-level and specific-level metaphors are described in footnote 45.

[8] David Schertzer, conversation with author, St. Louis, September 7, 2017.

"You are illustrating the problem which I want to address." He was not aware of the resurrection of the dead at the return of Christ. When I said that our bodies would be resurrected, he wanted to know if we would be like zombies—bodies walking around with no souls. I told him that our souls would be reunited with our bodies and we would live in God's new creation with him. He was surprised and said that he would have to think about what we sing in funeral hymns.

My dentist's comments are illustrative of a general misconception of the doctrine of the resurrection of the body. A common American view of death is that it is a release from the body and the afterlife is a disembodied spiritual existence.[9] Views like this have led to problems in contextualizing and properly understanding the Christian ritualistic expression of the theology of last things. A place where we are especially confronted with this issue is the Funeral Rite.

During a funeral, we hear expressions like "finished their course," "receive the crown," "pass through the gate of death," "destroyed the power of death," and "bring them home." The scripture readings recommended in the *LSB* for funerals include phrases such as "[e]ven though I walk through the valley of the shadow of death" (Ps. 23:4 ESV), "God is our refuge" (Ps. 46:1), "receive me to glory" (Ps. 73:24), "pass through the waters" (Isa. 43:2), "depart in peace" (Luke 2:29), and "[d]eath is swallowed up in victory" (1 Cor. 15:15).[10] The hymns recommended for

[9] Jeff Gibbs, "Speaking of Death: Christian Reflections on the Last Enemy" (paper presented at the 17th Annual Theological Symposium, Concordia Seminary, St. Louis, September 19–20, 2006); David A. Hagner, "The Resurrection of the Body in the New Testament" (paper presented at the 17th Annual Theological Symposium, Concordia Seminary, St. Louis, September 19–20, 2006). Concordia Seminary's 2006 Theological Symposium, entitled "Recapturing a Full-Bodied Theology of the Resurrection: Christ's and Ours," addressed some of the misconceptions about death and resurrection. Using systematic categories, Gibbs spoke against the notions that death is the end and goal of our Christian existence, that death is a reason for rejoicing, the "spiritualization" of death and resurrection, and the notion that the body is bad or at most indifferent. Hagner spoke about neo-gnosticism, the belief that the body doesn't matter, and the common notion that life after death is a life without the body. He countered these with evidence from the New Testament. Thomas G. Long also notes a "contemporary gnosticism" which has "an antipathy toward incarnation and embodiment" and does not like the idea of a bodily resurrection. Rather resurrection is spiritualized. Long, *Preaching from Memory to Hope* (Louisville: Westminster John Knox, 2009), 72–74.

[10] All Scripture quotations taken from the ESV unless otherwise noted.

funerals in the *LSB* contain some of the following words: "Where is death's sting? Where, grave, thy victory" (878), "powers of evil … in retreat" (477) "I leave this world so dim" (742), "[t]he chains that hold my body, sever" (468), "Heav'n is my home" (748), "from death I shall awaken" (741), "[a]nd now is death [b]ut the gate of life immortal" (490), "keep us still in prison" (679), and "homeward turn" (759). These expressions of the church may have difficulty being properly understood in our present cultural context, because the cultural narratives for death and life after death are at such variance with the Christian narrative.

In *Surprised by Hope,* N. T. Wright notes that many Christians today do not understand the word "resurrection." They equate it with "life after death" or "going to heaven."[11] They may even hold some other, non-Christian view of the afterlife.[12] It seems odd that the resurrection of the body and the life everlasting confessed in the conclusion of all three ecumenical creeds is so widely misunderstood by those very Christians who hold to these confessions.[13] Wright reflects on the pervasive unorthodox views on Christian eschatology, which fall broadly into three categories: complete annihilation, some form of reincarnation, and absorption into the wider world. He asserts that these and other unorthodox views held by many Christians contradict the biblical and creedal belief in the resurrection of the body.[14]

Concerning the confession of our Christian hope, Joel Biermann writes that it "is not someday to die and go to heaven. No, the Christian hope is the resurrection of the dead when Christ returns in glory and brings to fulfillment all of God's plans for His creation."[15] Christians

[11] A fuller discussion of the term "heaven" and life after death is included on pp. 14–24.

[12] Wright, *Surprised by Hope,* xii.

[13] The Three Ecumenical Creeds in Robert Kolb and Wengert, 21–25.

[14] Wright, *Surprised by Hope,* 3–6.

[15] Joel Biermann, "Waiting for the Resurrection," *Lutheran Witness,* June/July 2017, 6.

ought not look to physical death and the interim state as the end goal. The goal of all history is the return of Christ, the resurrection of our bodies, and life in the new creation.

Contemporary views on death are reflected in a wide range of literature from scholarly texts on funeral customs to popular books on near death experiences. Some imagine death as a release from the body and the afterlife as simply spiritual. Others believe that the dead only live on in memory or by means of their accomplishments in life. A common conception is that death is the natural end to life which releases us from our bodies into a spiritual existence. Even some atheists believe that although the body decays after death, the mind is energy which continues on. On the other hand, there are those atheists who believe that the mind is a creation of the body, and as such, it ceases to exist upon death.[16] Even popular Christian books on the subject reveal a narrative which appears similar to the popular cultural one. Books such as the New York Times Bestseller, *Heaven is for Real*, present an afterlife in which the deceased has an "out of body experience" after which he returns to his body and this life.[17] As a means of introducing the reader to the problem at hand, this dissertation will survey two texts which are representative of two areas of practice—the funeral industry and popular Christian publishing—in order to sketch the contours of the more common American narratives of death and the afterlife.

The 2016 pop music song by Lady Gaga exemplifies the popular contemporary idea of a vague afterlife. She wrote this song about her nineteen-year-old aunt, Joanne Stephani Germanotta, who died from Lupus in December of 1974.[18]

"Joanne"
by Lady Gaga
from the 2016 album of the same name

[16] "Secular Thoughts on Life and Death," BeliefNet, accessed May 30, 2018, http://www.beliefnet.com/faiths/secular-philosophies/secular-thoughts-on-life-after-death.aspx.

[17] Todd Burpo, *Heaven Is for Real*, with Lynn Vincent (Nashville: Thomas Nelson, 2010).

[18] "Joanne," Genius.com, accessed October 19, 2018, https://genius.com/Lady-gaga-joanne-lyrics.

[Verse 1]
Take my hand, stay Joanne
Heaven's not
Ready for you
Every part
Of my aching heart
Needs you more
Than the angels do

[Chorus]
Girl
Where do you think you're goin'?
Where do you think you're goin'
Goin', girl?
Girl
Where do you think you're goin'?
Where do you think you're goin'
Goin', girl?

[Verse 2]
If you could
I know that you'd stay
We both know
Things don't work that way
I promised I
Wouldn't say goodbye
So I grin
And my voice gets thin

[Chorus]

[Bridge]
Honestly, I know where you're goin'
And baby, you're just movin' on
And I'll still love you even if I can't
See you anymore
Can't wait to see you soar

[Chorus]

The journey metaphor is prominent in these lyrics, asking the question of the dying girl, "Where do you think you're going?" The first verse assumes that she is going to "heaven" to be with "the angels"—a rather generic description of the afterlife. In the bridge, Gaga confesses that

she does know where Joanne is going upon her death, but the description is vague—she will "move on" and "soar" to a place where she cannot be seen anymore, but she can still be loved.

Just like my dentist, Dr. Schertzer, "Joanne" reflects a cultural confusion about life after death. This secular song discloses a vague, nondescript sort of afterlife, with no mention of the body while questioning where the deceased has gone. On the other hand, Dr. Schertzer, with his surprise that the body will be raised, displays a common Christian misunderstanding about the doctrine of the resurrection.

A Critique of Contemporary Funeral Practices

In 2009, Thomas G. Long wrote a book on the Christian funeral, which he intended as a guide to the rite. Rather, *Accompany Them with Singing* became a corrective for the modern funeral. Long states that, while writing the book, he discovered that "the reigning understanding of a 'state of the art' funeral … was theologically impoverished."[19] The problems he noted are the personalization of funerals, funerals being regarded as therapy, the avoidance of morbidity, and sentimental views of spirituality and immortality.[20] According to Long funerals have become narcissistic, are guided by psychology rather than theology, have become spiritualized and disembodied, and have lost the clear focus on the resurrection of the body.

While Long does not see a fixed pattern to contemporary funerals, he does identify the following common characteristics:

— a memorial service instead of a funeral (i.e., a service focused on remembering the deceased, often held many days after the death, with the body or the cremated remains of the deceased not present)

[19] Thomas G. Long, *Accompany Them with Singing: The Christian Funeral* (Louisville: Westminster John Knox, 2009), xiv.

[20] Long, *Accompany Them with Singing*, xv.

— a brief, simple, highly personalized and customized service, often involving several speakers (as opposed to the standard church funeral liturgies presided over primarily by clergy)
— a focus upon the life of the deceased (often aided by a physical display of photos and other mementos)
— an emphasis on joy rather than sadness, a celebration of life rather than an observance of the somber reality of death
— a private disposition of the body, often done before the memorial service, with an increasing preference for cremation[21]

Generally speaking, the new trend follows a pattern of memorializing the dead rather than focusing on the Christian narrative. Long would like to see the funeral restored to its place as the last phase of a lifelong journey to God—a retelling of the Gospel story "through the prism of the life of the one who has died."[22] However, current trends are a radical departure.[23] Long lays the blame in a number of places—with funeral directors, with a therapeutic view of the ministry, with the church for allowing it, with the crisis of faith caused by the volume of death resulting from the Civil War, with the domestication of heaven, and Darwinism.[24] Even though there have been liturgical reforms with regard to the Funeral Rite, Long stresses that the modern funeral has lost the image of journey.[25]

Long's view of the funeral as the Christian's last liturgical journey—a completion of the saint's baptism—is a view that follows Luther, who says:

> The significance of baptism, the dying or drowning of sin, is not fulfilled completely in this life. Indeed this does not happen until man passes through bodily death and completely decays to dust. As we can plainly see, the sacrament or sign of baptism is quickly over. But the spiritual baptism, the drowning of sin, which it signifies, lasts as

[21] Long, *Accompany Them with Singing*, 58.

[22] Long, *Accompany Them with Singing*, 78.

[23] Long, *Accompany Them with Singing*, 72.

[24] Long, *Accompany Them with Singing*, 73.

[25] Long, *Accompany Them with Singing*, 5. Although the Second Vatican Council and the 1969 *Ordo Exsequarium* (Rite of Funerals) reformed the Funeral Rite in order to emphasize the connection of the death of a baptized Christian and the hope of the resurrection, Long does not believe that cultural influences have been corrected.

> long as we live and is completed only in death. Then it is that a person is completely sunk in baptism, and that which baptism signifies has come to pass.
> Therefore this whole life is nothing else than a spiritual baptism which does not cease till death, and he who is baptized is condemned to die. It is as if the priest, when he baptizes, were to say, "Lo, you are sinful flesh. Therefore I drown you in God's name and in his name condemn you to death, so that with you all your sins may die and be destroyed." Wherefore St. Paul in Romans 6 [:4], says, "We were buried with Christ by baptism into death." The sooner a person dies after baptism, the sooner his baptism is completed…. There is no help for the sinful nature unless it dies and is destroyed with all its sin. Therefore the life of the Christian, from baptism to the grave, is nothing else than the beginning of a blessed death. For at the Last Day God will make him altogether new.
> Similarly the lifting up out of the baptismal water is quickly done, but the thing it signifies – the spiritual birth and the increase of grace and righteousness – even though it begins in baptism, lasts until death, indeed, until the Last Day. Only then will that be finished which the lifting up out of baptism signifies. Then shall we arise from death, from sins, and from all evil, pure in body and soul, and then we shall live eternally. Then shall we truly be lifted up out of baptism and be completely born, and we shall put on the true baptismal garment of immortal life in heaven.[26]

Seen as a culmination of the baptismal liturgy and a last liturgical journey, the funeral reveals an obvious flow which starts with care for the dying and ends with the committal—a journey, as Long says, from here to there.[27] The care taken for the body following death is an indication of the Christian hope for the resurrection of the body. The action says, "This body is important to God, and it is important to me. I believe that God is going to raise this body." As this body is taken from the place of preparation to the church for the funeral service proper, the procession itself declares this eschatological hope to the community by which it passes. "We, the community of faith, are accompanying this dear saint on his final journey from here to the church and to the place where this body will rest and wait in anticipation of the Day of Resurrection." The service at the church is simply a stop along the journey, not the "main event."

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[26] Martin Luther as quoted by Philip H. Pfatteicher, *Commentary on the Lutheran Book of Worship: Lutheran Liturgy in Its Ecumenical Context* (Minneapolis: Augsburg Fortress, 1990), 476–77. The original quotation can be found in Martin Luther, "The Holy and Blessed Sacrament of Baptism, 1519," in *Word and Sacrament 1,* ed. E. Theodore Bachmann, vol 20, *Luther's Works,* ed. Helmut T. Lehmann (Fortress: Philadelphia, 1960), 30–31.

[27] Long, *Accompany Them with Singing*, 165.

It is part of the procession to the grave. The liturgical journey concludes at the grave where, in the face of death (the final enemy), the gathered believers confess that Christ has won the victory over death and that the dead in Christ will rise just as he did. In fact, one might say that the liturgical journey does not end until the eschaton, when the dead in Christ are raised to live bodily in the new heavens and the new earth.

Assuming Long's premise that the funeral is a liturgical journey, the narrative might begin at the bedside of the dying Christian, when the pastor is called to perform the commendation of the dying. The dying Christian is reminded of his or her baptism and given the promise that, because they have died in Christ, they will be raised with him on the last day. Following death, the care is taken for the body. It is washed and touched and dressed for burial. These actions add to the narrative, indicating that because the body is important to God, and it is important to the family and the church. The body is taken from the place of preparation to the church for the Funeral Rite. The hearse takes the Christian back to the church, a motion toward the completion of the baptismal life. The service at the church is a stop along the journey and not the main event. It is but a part of the journey. In the Funeral Rite itself those gathered are reminded of the dead Christian's baptism and of their own. The liturgical journey takes the congregation and the deceased from death and rising to new life in baptism to actual physical death and resurrection on the last day. The next stop is the grave, but this is not seen as the final stop on the journey. In the face of death, the final enemy, the Christian community declares, "You have not won. Christ is risen, and he will change our lowly bodies so that they will be like his glorious body."[28] The community disperses in solemn hope, while the pastor remains at the graveside as a symbol of

[28] The Commission on Worship of The Lutheran Church—Missouri Synod, *Lutheran Service Book: Pastoral Care Companion*. (St. Louis: Concordia, 2007), 134–35.

waiting for the resurrection.

What is missing from Long's narrative is any explicit discussion of the battle metaphor, which is also prominent in the Funeral Rite. Any reference to a battle metaphor in Long's *Accompany Them with Singing* is oblique. The image of battle comes into clearer focus when Long identifies three types of death. They are natural death (mortality), death as an enemy, and death in Christ. In the latter two types, the concept of death as an enemy comes out fairly clearly. The second type Long calls "Capital-D Death"—death as an enemy of all that God wills for life. Long does, however, urge a balance between the first, in which death may come as a blessed end to suffering, and the second, where death is seen only as an enemy. The third, the death of Christ, is seen positively because in Christ's death victory over death is won.[29] Thus, Long combines these two metaphors for life and death—LIFE IS A JOURNEY and DYING IS LOSING A CONTEST AGAINST AN ADVERSARY when he writes:

> Instead of the grand cosmic drama of the church marching to the edge of eternity with a fellow saint, singing songs of resurrection *victory*, and sneering in the face of the final *enemy*, we have a much more privatized psychodrama, albeit often couched in Christian language.[30]

This mixed metaphor evokes an image which Long expresses later when he says that "Death is running after the pilgrim throng."[31] Said another way, along life's journey, the enemy (death) is encountered. Finally, however, the saints "shake a fist in the face of Death, to proclaim again the vow of baptism and the cry of Easter triumph."[32]

Long advocates for "a recovery in our time and in contemporary forms of the governing

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[29] Long, *Accompany Them with Singing*, 38–46.

[30] Long, *Accompany Them with Singing*, 72. Emphasis added.

[31] Long, *Accompany Them with Singing*, 188.

[32] Long, *Accompany Them with Singing*, 188.

symbols of the communion of saints, the resurrection of the body, and the journey of the Christian dead toward the life everlasting."[33] While Long explicitly emphasizes the journey metaphor in his recommendations for what he calls a good funeral, he implies the battle metaphor in a way in which victory and destination overlap.

The stress Long places on what occurs in the Funeral Rite is due to his conviction that what is done in worship affects what is believed and vice versa. Specifically with regard to the funeral, Long says:

> What we do when the shadow of death falls across our life—the acts we perform and the ritual patterns we follow—etches in the dust of material life a portrait of our sense of the sacred. And, in like manner, what we finally believe and trust about the mystery at the heart of things shapes how our bodies move, what our hands do, where our feet take us, and what our mouths speak in the days of grief and loss. The dance of death moves to the music of the holy.[34]

Long not only captures the sense of the whole of a person being involved in ritual reenactment (a topic to be addressed in more detail later), but he also captures the ancient idea of *lex orandi, lex credendi* (the law of praying, the law of believing). The rituals that are enacted in the face of death shape beliefs about death and life after death, while at the same time this ritual reenactment proclaims what it is that is believed. Prosper of Aquitane (AD c. 390–c. 455) originally said, "*ut legem credendi statuat supplicandi*," which means literally, "so that the law of praying establishes [the law of] believing."[35] Liturgical scholars use the phrase in different ways to describe the interaction of the various aspects of the church's life. Some say that the things we do in worship are the force which shapes our theology, while others say the reverse is true. More likely, it works both ways. It is clear that funeral practices both confess beliefs about death and

[33] Long, *Accompany Them with Singing*, 75.

[34] Long, *Accompany Them with Singing*, 4.

[35] Paul de Clerck, "'*Lex orandi, lex credendi':* The Original Sense and Historical Avatars of an Equivocal Adage," *Studia Liturgica* 24 (1994): 182.

life after death and shape that same confession. What is said and sung confesses those beliefs to the assembly and also shapes beliefs about these matters.

Baptism, Life after Death, and Heaven

If this dissertation is to be understood correctly, it must begin with a brief explanation of baptism, life after death, and the term "heaven." First, baptism in the Lutheran tradition is a sacramental event in which an individual is removed from under the power of the devil and becomes one of Christ's own.[36] In baptism, one moves from spiritual death into spiritual life. Second, life after death is referenced in the creedal phrase, "the resurrection of the body and life everlasting." The section that follows will explain this phrase with a definition from historic Lutheranism. Third, because the use of the term "heaven" cannot be avoided in a discussion of life after death, the variety of uses of the word will be explored.

The Small Catechism describes baptism as something which "works forgiveness of sins, delivers from death and the devil, and gives eternal salvation to all who believe this."[37] Romans 6:3–5 further explains how baptism delivers one from death into life:

> Do you not know that all of us who have been baptized into Christ Jesus were baptized into his death? We were buried therefore with him by baptism into death, in order that, just as Christ was raised from the dead by the glory of the Father, we too might walk in newness of life. For if we have been united with him in a death like his, we shall certainly be united with him in a resurrection like his.

The baptized person has died, in the sense that one is buried with Christ into death, and already possesses eternal life. However, although eternal life is possessed in its entirety by the baptized, eternal life has not yet been fully realized. As indicated by the future tense in Rom. 6:5, while the baptized walk in newness of life *now*, the new life of the resurrection is something which is *yet*

[36] Commission on Worship, *LSB* 268.

[37] SC IV in Kolb and Wengert, 5–6.

to come. In baptism, one dies and is raised to new life, but this current temporal life is lived in the "now and not yet." The baptized now lives as a child of God, but still awaits the day when the promise of eternal life—that is to say the return of Christ and the resurrection of the body — will occur.[38] This inaugurated eschatology means that the Christian lives in the time between the Christ's ascension and his return.

To paraphrase Luther, in baptism one is drowned and dies to sin—a death which is not complete until temporal death. However, in baptism one is also reborn. The grace and righteousness delivered through baptism remains active throughout life. This new life continues through death (and the interim state) and on to the Last Day when the rebirth is complete.[39] Thus the sacrament places the baptized into the tension of "now and not yet." They have died to sin, but not fully. They have eternal life now, but not fully. Furthermore, they have life after death, but not fully until the resurrection of the body on the Last Day. The Funeral Rite speaks of this inaugurated eschatology when it begins with the Remembrance of Baptism. It uses Rom. 6:3–5 to recall the tension of the Christian life. Even after temporal death, the baptized remain in the "not completely yet," because they have obtained eternal life, but it will not be experienced fully until the return of Christ and the resurrection of the body.

Unless a person is alive at the return of Christ, he or she must also experience temporal death. The body will die and rest in the grave. The soul will be in the presence of God. This is properly called "the interim state." It is interim because it is not permanent. In the Large Catechism, Luther notes that baptism effects salvation not for the body only, but for the soul as well. He writes, "I have the promise that I will be saved and have eternal life, both in soul and

[38] Pfatteicher and Messerli, *Manual on the Liturgy*, 357.

[39] Pfatteicher, *Commentary*, 476–77.

body."[40] The body, he says, "has water poured over it, because all it can receive is the water," but the Word is also spoken "that the soul may receive it."[41] Although the body will die, the soul will live on, awaiting the day when the body will be raised to eternal life. This is the Christian hope—the Last Day—when Christ returns to raise the dead, rejoining body and soul, and when Christians will begin their life together with him forever in a restored creation. Thus, the Christian has a form of life after death during the interim state, but will have a fuller *and bodily* life after death at the resurrection. N. T. Wright puts it this way, "Resurrection isn't life after death; it is life after life after death."[42] This discussion brings into focus a sense of ambiguity in how people talk about life after death. "Life after death," "eternal life" and other similar phrases are used in two ways—the interim state and the resurrection.

When speaking of "life after death," the ancient church emphasized "the resurrection of the body." Just as Christ was raised from the dead, the church confessed that all people will be raised at the last day (1 Cor. 15). This historic scriptural emphasis is reflected in the Apostles Creed, which affirms the belief in "the resurrection of the body, and the life everlasting"[43] and the Nicene Creed which uses the phrase, "the resurrection of the dead and the life of the world to come."[44] Thus, an historic Lutheran view of the resurrection of the body rests on these creedal

[40] LC IV in Kolb and Wengert, 445.

[41] LC IV in Kolb and Wengert, 45.

[42] Wright, *Surprised by Hope*, 169.

[43] Commission on Worship, *LSB*, 159 and elsewhere. Kolb and Wengert use the phrase, "the resurrection of the flesh, and eternal life." Three Ecumenical Creeds I. 8 in Kolb and Wengert, 22–25.

[44] Commission on Worship, *LSB*, 158 and elsewhere. As time passed, Greek and platonic influences emphasized individuality and stressed the immortality of the soul over the resurrection of the body. This may have led to an emphasis on the interim state and the development of the Doctrine of Purgatory. Eschatology came to be seen as somewhat of a footnote (perhaps better "endnote") to Christian theology. Hans Schwarz, *Eschatology* (Grand Rapids: Eerdmans, 2000), 6–13, 97–103. This development will not be traced as the purpose here is simply to articulate the Lutheran/orthodox Christian theology.

statements as Luther explains the resurrection of the body this way: "On the Last Day the Holy Spirit will raise me and all the dead and will give to me and all believers in Christ eternal life."[45] The Large Catechism elucidates this further, stating that "we await the time when our flesh will be put to death, will be buried with all its uncleanness, and will come forth gloriously and arise to complete holiness in a new, eternal life."[46]

Lutheran theologian Francis Pieper provides additional details about the resurrection of the body and eternal life in his *Christian Dogmatics*.[47] The final chapter in Pieper's text is entitled "Eschatology, or the Last Things (*De Eschatologia*)." In this chapter, he discusses the topics of temporal death, the state of the soul between temporal death and the resurrection, the second advent of Christ, the resurrection of the dead, the final judgment, the end of the world, eternal damnation, and eternal life. Following Gerhard's *Loci*, Pieper affirms the scriptural teaching that temporal death is the separation of the body and the soul. The body remains in the grave (or other final resting place) while the soul is with Jesus in paradise. This state is not "soul sleep," but a blessed state in the presence of Christ (also called the interim state). Contrary to Schleiermacher and others, Pieper denies the possibility of an interim body. However, upon Christ's return, the dead will rise. "What had died, decayed, rises and becomes alive."[48] We will see God with physical eyes. This is no spiritual resurrection, but a *bodily* one.

In *Christian Dogmatics*, J. T. Mueller (summarizing Pieper's *Dogmatics*) notes that

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[45] SC II. 6 in Kolb and Wengert, 356.

[46] Luther additionally clarifies that "flesh" is not to be seen as meat in a butcher shop but is to be rightly understood as the body. LC II. 57–58 in Kolb and Wengert, 438.

[47] John R. Stephenson, *Eschatology* (Fort Wayne, IN: The Luther Academy, 1993), vii; Francis Pieper, *Christian Dogmatics* (St. Louis: Concordia, 1953), 3:507–55. What follows is a summary of Pieper's explanation.

[48] Pieper indicates that he himself follows Gerhard and contradicts Scheliermacher. Pieper, *Christian Dogmatics*, 3:538.

Scripture says little about the state of the soul after death because its focus is on the Day of Judgment and eternal salvation.[49] Specifically, the eschaton will bring not only Christ's return, but the restoration of creation and the establishment of "a new heaven and a new earth" (Rev. 21:21). Eschatology deals only tangentially with what many call "the interim state," (the condition of the soul after death), but *primarily* with the resurrection of the body and the completion of Christ's work of redemption of all creation (Rom. 8:23).

In terms of practice, ancient Christian funeral customs reveal that, from the earliest times, it was an eschatological hope which motivated the care given to the body.[50] Following death, the body was prepared for burial at home and then carried in procession to the place of burial. There the Christian was laid to rest in eschatological hope, awaiting the return of Christ and the resurrection of the dead. The prayers which are included in the Committal Rite in the *LSB Pastoral Care Companion* affirm this historic Christian view of the care we take of the body in life and in death:

> We now commit the body of our *brother/sister, name,* to *the ground / its resting place / the deep*; earth to earth, ashes to ashes, dust to dust, in the sure and certain hope of the resurrection to eternal life through our Lord Jesus Christ, who will change our lowly bodies so that they will be like His glorious body, by the power that enables Him to subdue all things to Himself.
> May God the Father, who created this body, may God the ✠ Son, who by His blood redeemed this body, may God the Holy Spirit, who by Holy Baptism sanctified this body to be His temple, keep these remains to the day of the resurrection of all flesh.[51]

This final prayer clearly articulates a Christian view of the body—created by God the Father, redeemed by God the Son, sanctified by God the Holy Spirit, and kept by the Triune God until the day of resurrection. The body is affirmed by God in life, in death, and in resurrection.

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[49] John Theodore Mueller, *Christian Dogmatics* (St. Louis: Concordia, 1934), 616.

[50] Long, *Accompany Them with Singing*, 59–71.

[51] Commission on Worship, *Pastoral Care Companion*, 134.

The term "heaven" has a variety of meanings which impacts discussions of life after death. N. T. Wright notes that it is a problematic term.[52] It is often used to denote the place where a person goes immediately after death, but Wright does not find this consistent with New Testament usage. He believes that the phrase, "the kingdom of heaven," from the Gospel of Matthew should be equated to "the kingdom of God" in the other three gospels and; therefore, asserts that "heaven" should be taken, not as the place one goes after death, but the coming of God's reign "on earth as it is in heaven."[53] On occasion, common usage can be understood according to Wright's preferred definition, but in other circumstances different meanings may be implied.

A survey of the use of "heaven" in scripture reveals two meanings.[54] First, heaven is the sky or the firmament—"the heavens." For example, the creation account of Genesis reads, "And God made the expanse and separated the waters that were under the expanse from the waters that were above the expanse. And it was so. And God called the expanse Heaven (Gen. 1:7–8a)." In these verses, God separates the waters and creates the sky. "Heaven" is used to indicate the sky or the firmament. Another example of this usage can be found in Josh. 10:13. After the Israelites' victory at Gibeon, Joshua prayed that God would stop the sun in the sky. Joshua 10:13 reads, "The sun stopped in the midst of heaven and did not hurry to set for about a whole day." Here again "heaven" is taken as sky. There are numerous examples in scripture when "heaven" is used to indicate the sky or firmament.

Second, "heaven" is used in scripture as the place where God resides, the place from which God speaks, and the place toward which prayers to God are directed. In 1 Kgs. 8:30, Solomon

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[52] Wright, *Surprised by Hope*, xi–xii, 16–20.

[53] Wright, *Surprised by Hope*, 18.

[54] These findings are based on a word search for the word "heaven" in the *ESV*.

prays for the dedication of the temple, saying, "And listen in heaven your dwelling place, and when you hear, forgive." "Heaven" here is the location toward which the prayer is directed and the dwelling place of God. It might be assumed that God also speaks his word of forgiveness from the same location. At the baptism of Jesus in Matt. 3:17, God speaks from heaven. "[A]nd behold, a voice from heaven said, 'This is my beloved Son, with whom I am well pleased.'"

It is the second of these definitions for "heaven" which affects this study. It could be taken as the location of the dead in Christ.[55] They are in the presence of God. However, ambiguity becomes apparent because, both in the interim state and at the eschaton, one is in the presence of God. When the Funeral Rite uses the term "heaven," it can mean either the interim state or the eschaton. For example, part of the Concluding Collect reads, "Keep us in everlasting communion with all who wait for Him on earth and with all in *heaven* who are with Him [emphasis added]."[56] As those who wait on earth are asking to be kept in communion with all in heaven, it can be concluded that heaven in this context is the interim state. However, the Prayer of the Church asks that "all who have been nourished by the holy body and blood of Your Son may be raised to immortality and incorruption to be seated with Him at Your *heavenly* banquet [emphasis added]."[57] In this case, the heavenly banquet (which is assumed to occur *in heaven*) is expected to happen after those who have been nourished by the body and blood have been raised to immortality—that being at the eschaton.

Thus, the difficulty with the second definition of the term "heaven" is that it can refer to the interim state—the place where the dead in Christ are now, or to the eschaton—the place where

[55] "Location," as used here, does not necessarily assume a physical location.

[56] The Commission on Worship of The Lutheran Church—Missouri Synod, *Lutheran Service Book: Agenda*, (St. Louis: Concordia, 2006), 123.

[57] Commission on Worship, *Agenda*, 121.

the redeemed will be *bodily* with the return of Christ.[58] As this ambiguity of definition is evident in common cultural usage, in the Funeral Rite, and in funeral hymns, this dissertation does not attempt to limit the use of the word heaven to one definition. Rather, it will accept the tension of "now and not yet" eschatology and attempt to clarify the occurrences of the term in hymn texts. It will do so through contextual clues and with the use of narrative and metaphor theory.

Having described baptism and life after death according to a historic Lutheran understanding of those doctrines and allowing for a fluid definition of heaven, the narrative surrounding the death of Christian could be described as follows:

Lucas,[59] like all human creatures since Adam and Eve, was infected with original sin. As a baby, his parents brought him to the waters of Holy Baptism, where he died to sin and the power of death and was raised to new life in Christ. Lucas lived his life in the tension between the now and the not yet. He knew that all the benefits of Christ's death were his, but that this broken world is still riddled by sin. Lucas strove to live this new life in a way that was pleasing to God, but he often fell short. His life was a struggle between the knowledge that Christ had won the battle for him and that he was still sinful. When Lucas died, his family lovingly planned for his funeral and the burial of his body, comforted by the knowledge that Lucas had been baptized into Christ's death and resurrection and that his soul was now in the presence of Jesus in heaven.[60] They knew that Jesus won the victory over death and that Lucas shared in that victory, but they also knew that the victory would not be fully realized until the last day. So Lucas's loved ones

[58] The difficulty with the two ways in which the second definition may be construed parallels the concerns with the phrase "life after death" and similar phrases, which are also used to indicate both the interim state and the eschaton.

[59] This narrative is based on a real person, but the details have been adapted for the purposes of this dissertation.

[60] Here "heaven" is used to denote the interim state.

laid his body to rest in the certain hope that his body would be raised from the dead, along with all believers, upon Christ's triumphant return when they would be united with Christ and with Lucas at the heavenly banquet.[61]

To summarize, baptism places an individual within the tension of "now and not yet" eschatology. The baptized dies to sin and is raised to new life, but at the same time, anticipates temporal death and the resurrection of the body. In death, the Christian has attained life after death, but not in its fullness. Only at the eschaton, when the body is rejoined with the soul and raised imperishable will the death and rebirth of baptism be completed. The contemporary use of the term "heaven" reflects a variety of understandings in discussions of life after death. One can be said to be in "heaven" immediately after death (e.g., "He's in heaven now."), but "heaven" can also be seen as the embodied life after death which will begin upon the return of Christ (e.g., "Jesus is preparing a place for us to live in heaven.").

For the purposes of this dissertation, the question to be asked of this "now and not yet" eschatology is how does it speak to the questions which arise in the face of death—specifically, what happens to the body of the baptized individual? How is the body viewed in anticipation of death, at death, following death, and, at the resurrection? Furthermore, the thesis of the dissertation is concerned with restoring eschatology, specifically the doctrine of the resurrection of the body, to its proper place in the Funeral Rite through the better application of hymnody. The dissertation will allow for a fluid definition of the term heaven as it brings hymn texts into conversation with the suggested readings for the Funeral Rite and the text of the rite itself. This conversation will specifically focus on two metaphors which are commonly used in discussions

[61] Here "heavenly" indicates heaven as the ultimate goal of the Christian—the resurrection. The usage of "heaven" and "heavenly" in this narrative mirrors two of the ways in which the term is commonly used.

of death and life after death. They are LIFE IS A JOURNEY and LIFE IS A BATTLE.[62]

CHAPTER TWO

CULTURAL ANALYSIS

A View from the Funeral Industry

In 1963, Jessica Mitford published *The American Way of Death*. Her carefully researched exposé of the funeral industry became a number one best seller, selling five million copies in the first summer after its publication. In it, she criticized the industry for high-pressure sales and unethical methods.[1] Thirty-five years later, little had changed, and just prior to her own death, Mitford revised her original book. In addition to updating the cost figures from the 1963 book (average funeral costs had risen from $1,450 to $7,800), Mitford added chapters to address failed reforms by the Federal Trade Commission and the new phenomenon of funeral service conglomerates.[2] *The American Way of Death* and its revision, *The American Way of Death Revisited*, reveal the trajectory of American cultural views of death through the lens of the funeral industry.

Over the span of thirty-five years, Mitford took the funeral industry to task for how they market funeral arrangements in order to make a profit. Although Mitford has much to say about whether or not funeral directors are taking advantage of bereaved families, this dissertation approaches Mitford's books from a different angle. While attempting to critique the funeral

[62] It should be noted that metaphors exist in what can be likened to a taxonomic structure. The two primary metaphors which will be studied are "generic-level metaphors," which are at the least specific end. A particular instantiation of these generic-level metaphors may take the form of a specific-level metaphor such as DEATH IS GOING TO A FINAL DESTINATION or DEATH IS LOSING A CONTEST AGAINST AN ADVERSARY.

[1] Jessica Mitford, *The American Way of Death* (New York: Simon and Schuster, 1963).

[2] Mitford, *American Way of Death*, 32; Jessica Mitford, *The American Way of Death Revisited* (New York: Vintage Books, 1998), 17, 176–205.

industry, Mitford demonstrates American culture's emphasis on remembering the dead and preserving the body. The way funeral arrangements are managed has something to say about the way Americans view death, and the services provided by the funeral industry have certainly influenced our American concept of death in many ways. Embalming, caskets, vaults, cremation, urns, flowers, etc.—all of these things reveal something about "the American way of death."[3]

Mitford views the services provided by the funeral industry through an economic lens and questions the expense, but what might be the effect of the funeral director's proffered services from a theological standpoint? Embalming is a process by which the body is preserved and a quite invasive process at that! Mitford debunks the notion that embalming is necessary to prevent the spread of disease. It is solely for preservation.[4] The point is to make the body look good (One might say, "Look as it did when it was alive") for viewing or, as funeral directors might say, for the "memory picture."[5] Consumers are encouraged to choose the best in embalming, the best in hermetically sealed caskets, and the best in vaults to preserve the memory picture, which is intended to keep the deceased alive in their minds. The casket chosen may add to this image with a soft pillow, mattress, and sheets implying that the deceased is only sleeping, or the casket may give the impression that the deceased is traveling from this location to the next in the model called the "Transition."[6] All of these things help to maintain the memory of the individual as when alive. The funeral director, according to Mitford, would have us see the funeral as an expression of how much we loved the deceased and the treatment of the body as a way to hold

[3] Mitford, *American Way of Death*.

[4] Mitford, *Way of Death Revisited*, 55–57.

[5] Mitford, *Way of Death Revisited*, 16.

[6] Mitford, *Way of Death Revisited*, 35.

on to the memory of the loved one.[7] Citing 1 Cor. 15:15—"O death, where is thy string? O grave, where is thy victory?"—she depicts the battle as a financial one, where the funeral home wins.[8]

Perhaps this is nothing but a marketing strategy—we are encouraged to buy the best for those we love in order to honor them. Mitford supports this idea with a statement from an association of florists.

> The final rites, memorial tributes, the hallowed pageant of the funeral service all speak for the dignity of man …. Memorialization is love. It records a love so strong, so happy, so enduring that it can never die. It is the recognition of the immortality of the human spirit, the rightful reverence earned by the good life. It is the final testimony to the dignity of man.[9]

Here, the importance of memorialization is affirmed. The memory of love shared keeps the human spirit of the individual alive. No mention of the body by the florists—just a memory of the spirit of man.

On the other hand, the funeral director gives his attention to the body.

> [T]he funeral director has assigned to himself this relatively new role of "grief therapist." He has relieved the family of every detail, he has revamped the corpse to look like a living doll, he has arranged for it to nap for a few days in a slumber room, he has put on a well-oiled performance in which the concept of *death* has played no part whatsoever—unless it was inconsiderately mentioned by the clergy man who conducted the religious service. He has done everything in his power to make the funeral a real pleasure for everybody concerned. He and his team have given their all to score a victory over death.[10]

These practices tell a story, but it is not a story which lines up with the Christian creedal belief in the resurrection of the body and the life everlasting. In the Committal Rite, we use the words "ashes to ashes and dust to dust."[11] The embalming, the sealed caskets, and the lead lined vaults

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[7] Mitford, *Way of Death Revisited*, 20.

[8] Mitford, *Way of Death Revisited*, 14.

[9] Mitford, *Way of Death Revisited*, 79. (This is a quotation from the florists' association statement.)

[10] Mitford, *Way of Death Revisited*, 51.

[11] Commission on Worship, *Pastoral Care Companion*, 134.

tell a different story.

Mitford's harsh critique of the funeral industry unfairly condemns many well-intentioned funeral directors, but the cultural narrative comes through clearly in her words. The deceased is made to look as alive as possible. Embalming and makeup give the appearance that they are only sleeping. The casket and vault are designed to keep them from decay for their "eternal sojourn in the grave.[12] The story these things implies says that our loved ones are somehow still with us in our memories and will remain just as they were the last time we saw them. Mitford's study reveals that, in this American way of death, the importance of the body is primarily as an object of remembrance. This cultural narrative treats the body with respect in an effort to preserve a positive last memory and perhaps, as Mitford asserts, "score a victory over death."[13]

The practice of cremation discloses a variation on the same narrative. Although it may provide a more accurate picture of the liturgical phrase "ashes to ashes, and dust to dust," the practices surrounding it may still reinforce the idea that the deceased live on in our memories.[14] Even when it is to be eventually cremated, the body is often embalmed for viewing, giving the bereaved that last picture of their loved one looking alive to hold in our memories. While the focus seems to be on the deceased living on in our memories, the remains are still sometimes treated as if they are able to enjoy their final resting place. Ashes may be scattered in a location where the deceased liked to spend time or bodies buried somewhere with a nice view or beside a loved one. The Cremation Association of North America "would have us believe that 'cremation is not an end in itself, but the process which prepares the human remains for interment in a

[12] Mitford, *Way of Death Revisited,* 36.

[13] Mitford, *Way of Death Revisited,* 51.

[14] Mitford, *Way of Death Revisited,* 121.

beautiful and everlasting memorial.'"[15] Sometimes cremains are even made into jewelry or knick-knacks so that they can be kept close by.[16] The consideration given for the body, whether cremated or not, and the concern for how and where it is interred, indicates respect for the remains, but these actions serve to encourage a pleasant "memory picture" and assist the bereaved to keep the deceased alive in their hearts and minds. The body is now forgotten and the memory is what journeys on with the loved ones.

Placed in narrative form, the view of death and life after death from the perspective of the funeral industry might look like this:[17] Helen dies, and her family calls the funeral home. The funeral director adeptly takes over. He arranges for the body to be picked up from the hospital and taken to the funeral home. The body is washed and readied for embalming. The body's natural fluids are replaced with preservatives, altering the internal composition of the body in order to make the outside as presentable as possible. Following embalming, Helen is dressed, and a beautician does her hair and makeup. She is made to look beautiful and as life-like as possible. She is positioned in a casket lined with silk and soft pillows. Her hands are gently crossed over her torso, and her eyes are closed. She seems to be only sleeping. Helen is then taken to the reposing room for the viewing. The lighting is soft and low to help create a final positive memory picture for those who pass by the casket. Helen's friends and family hold on to this last vision of Helen. At the end of the viewing, the casket is closed and carried to the waiting hearse. Followed by the family, the hearse takes Helen to the cemetery, where her body will remain for eternity. Her casket is lowered into a grave on a beautiful hillside under an oak tree—Helen's favorite tree. As the family leaves, the grave is filled with dirt and covered with grass.

[15] Mitford, *Way of Death Revisited*, 115.

[16] Perfect Memorials, accessed February 13, 2018, http://www.perfectmemorials.com/.

[17] What follows is a fictional story and is not intended to represent a particular individual.

The funeral director has done his job well. He and his staff eased the family's grief at their loss and provided them with a final picture of Helen and a beautiful resting place. Helen's body was presented to them as an object of remembrance.

American funeral practices have developed a new way of talking about the body as a point of departure for remembrance. This is a narrative which leaves the body in the grave. The deceased may be thought to live on, but not bodily, only in the memory. Some measure of hope is offered in the act of remembrance. The body, in this narrative, is simply a means to an end. It has served its purpose as an object of remembrance and has little use for future contemplation. How unlike the Christian narrative wherein "the body is not a means to the end, but the body has integrity to *the* end"—the last day, when it will be raised.[18]

A View from Popular Christian Publishing

Like the narrative from the funeral industry, some versions of the Christian narrative shift the focus away from the doctrine of the bodily resurrection and emphasize the current location of the deceased. In *Surprised by Hope*, N. T. Wright notes that many Christians today do not understand the word "resurrection." They equate it with "life after death" or "going to heaven." They may even hold some other, non-Christian view of the afterlife.[19] He reflects on the pervasive unorthodox views on Christian eschatology, which fall broadly into three categories: complete annihilation, some form of reincarnation, and absorption into the wider world. He asserts that these and other unorthodox views held by many Christians contradict the biblical and

[18] Glenn Nielsen, conversation with author, St. Louis, February 12, 2019.

[19] Wright, *Surprised by Hope*, xii.

creedal belief in the resurrection of the body.[20] In a 2006 presentation, Jeff Gibbs observed a problem with how American Christians talk about dying and death. He listed four common conceptions: death is the end goal of the Christian life, death should be celebrated, death is spiritualized, and the body is not the real person.[21] Thomas Long also criticizes what he calls the "retreat from embodiment" in the Christian funeral, observing a "revived Platonism" or a "gnostic impulse," in which the importance of the body is diminished, with death and the afterlife spiritualized.[22]

Some of these concerns can be seen in the popular Christian book by Erwin Lutzer, *One Minute after You Die*.[23] In this book, as well as in his greater body of work, Lutzer reveals what may be the reason for his emphasis on what happens to an individual immediately upon death. He is concerned with where his readers will spend eternity. This location cannot be altered once a person dies—thus his concern. Lutzer's books generally end with some form of "The Sinner's Prayer," and in the books he wrote both the year before and the year after *One Minute after You Die*, there are similar quotes to this one from *One Minute after You Die*:

> One minute after you slip behind the parted curtain, you will either be enjoying a personal welcome from Christ or catching your first glimpse of gloom as you have never known it. Either way, your future will be irrevocably fixed and eternally unchangeable.[24]

Lutzer's aim is to ensure that his readers' life journeys end in the presence of Jesus.

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[20] Wright, *Surprised by Hope*, 3–6.

[21] Gibbs, "Speaking of Death."

[22] Long, *Accompany Them with Singing*, 31–32; Long, *Memory to Hope*, 64–68.

[23] Erwin W. Lutzer, *One Minute after You Die* (Chicago: Moody, 1997). This book's cover indicates that there are over 500,000 copies in print.

[24] See the prayer in Lutzer, *One Minute after You Die*, 185; *The King Is Coming* (Chicago: Moody, 2012), 201–202; *The Vanishing Power of Death* (Chicago: Moody, 2004), 158; *Your Eternal Reward: Triumphs and Tears at the Judgment Seat of Christ*, (Chicago: Moody, 1998), 170–71; and *How You Can Be Sure That You Will Spend Eternity with God* (Chicago: Moody, 1996), 158. See references to minutes after death in Lutzer, *One Minute after You Die*, 9; *How You Can Be Sure*, 9; and *Your Eternal Reward* (Chicago: Moody, 1998), 20.

Although Lutzer does offer a clear articulation of the doctrine of the resurrection of the body in his books, his highlighting of where one goes immediately upon death (the interim state) reveals the pressure from both his religious tradition and from culture to answer the question of where the deceased is *now*. Lutzer's focus on the interim state offers a mediating position between the emphasis seen in the funeral industry on the memory of the deceased while the body remains in the grave and the stress placed by orthodox Christianity on the resurrection of the body.[25]

One Minute after You Die captures contemporary imaginations with its title. The primary focus is on the end of this earthly life and the beginning of a new life, but less on the resurrection of the body. The book provides an example of some of the common conceptions about life after death—conceptions which concern Wright and Gibbs. Biblical eschatology envisions this new life as that of the soul's eager anticipation of a fuller bodily life which comes at the return of Christ and the resurrection of the body. However, much of culture sees the afterlife as a disembodied spiritual life. Lutzer's conception of the interim state lies in a grey area in between. He suggests that it may be an embodied life, but still a life that waits for the resurrection.

Lutzer begins Chapter Eight with a question: "What can we expect one minute after we die?"[26] He then explains that personal activities continue.[27] This leads to his hypothesis that, during the interim state, we might have interim bodies, although not our resurrection bodies.[28] He proposes

[25] See pp. 14–24 of this dissertation for a fuller treatment of the resurrection of the body.

[26] Lutzer, *One Minute after You Die*, 78.

[27] Lutzer, *One Minute after You Die*, 85.

[28] Pieper, *Christian Dogmatics* 3:514–15. Pieper refutes this idea.

> that God creates a body for these believers [those who die before the final resurrection] and that this explains how the redeemed in heaven can relate to Christ and to one another. Since departed believers can sing the praises of God and communicate with one another, it seems they must have a body in which to do so.[29]

In other words, while our bodies lie in the grave awaiting the resurrection, we might have temporary bodies. Or put another way, immediately upon death, the Christians arrive at their journey's destination—an embodied waiting room, a heaven—where they live until they get their resurrection bodies at the return of Christ.

The narrative centers on what happens immediately upon death. The individual dies, and the body is in the grave, but they have travelled to a destination where they live on. Where are they now? Lutzer's primary interest is in this destination. He struggles to engage the Christian narrative in which the interim state is a period of waiting for the resurrection. In fact, his attempt to show biblical evidence for his proposal that we might have interim bodies could possibly reflect the concern of cultural narratives for the current status of the deceased. Granted, he does not say that we simply live on in our loved one's memories, but he pushes toward a new embodied existence too soon, seeming to want to reach some of the fullness of the afterlife immediately.

One Minute after You Die provides several images of death and the afterlife, but particularly noticeable is Lutzer's picture of death as a gift from God. Lutzer says that death is the way in which God graciously prevented Adam and Eve from living in a sinful state forever and focuses on the aspect of death as a gift.

> Thus God prevented Adam and Eve from eternal sinfulness by giving them the gift of death, the ability to exit this life and arrive safely in the wondrous life to come. Death, though it would appear to be man's greatest enemy, would in the end, prove to be his greatest friend. Only through death can we go to God (unless, of course, we are still living when Christ returns).

[29] Lutzer, *One Minute after You Die*, 86.

> That is why Paul classified death as one of the possessions of the Christian. "All things belong to you, whether Paul or Apollos or Cephas or the world or life or death or things present or things to come; all things belong to you, and you belong to Christ; and Christ belongs to God" (1 Cor. 3:21–23). We should not be surprised that death is listed as one of the gifts that belongs to us. Only death can give us the gift of eternity.[30]

Lutzer also speaks of death as a veil or curtain through which we must all pass, but puts it in a positive light, not recognizing its fundamental nature as the enemy of life (1 Cor. 15:26). He gives a nod to death as an enemy, but still and more strongly, emphasizes death's positive aspect for the Christian as the entrance into eternal life, saying, "[D]eath is common to the human race … the dying must disappear behind the veil alone," "[o]ne minute after you slip behind the parted curtain, you will … be enjoying a personal welcome from Christ," and "When the curtain parts, we shall not only find Him on the other side but discover that He is the One who led us toward the curtain in the first place."[31] For Lutzer, death is the end of the earthly journey and a gift for the Christian.

The metaphors which enliven Lutzer's work follow the contours of biblical figures of speech. Death is seen as a departure, a restful sleep, a collapsing tent, a sailing ship, and a permanent home.[32] Three of these five metaphors are related to the LIFE IS A JOURNEY metaphor. Death is pictured as leaving one location and arriving at another. Lutzer asserts that it is "[not] fearful for us to make our final exodus, for we are following our leader [Jesus], who has gone ahead."[33] Throughout his book, Lutzer primarily makes use of the journey metaphor, viewing the goal as a "personal welcome from Christ" and this occurring immediately after death during the

[30] Lutzer, *One Minute after You Die*, 55.

[31] Lutzer, *One Minute after You Die*, 16, 1, 59, 99.

[32] Lutzer, *One Minute after You Die*, 52–71.

[33] Lutzer, *One Minute after You Die*, 58–59.

interim state.[34] The resurrection of the body becomes an after-thought rather than the main event.[35]

The following narrative follows the contours of Lutzer's perspective on death and life after death. Agnes lived in the "Bible Belt,"[36] in an area which is heavily Freewill Baptist. When Agnes died, the first question people asked was, "Did she know the Lord?" or "Was she saved?" As people arrived at the funeral, Agnes's casket was already at the front of the church, and it was open. The family, friends, and all who had gathered filed past the casket to pay their respects. The casket remained open during the service. Friends and relatives gave eulogies—talking about how much Agnes loved Jesus and her family. Everyone knew that Agnes had given her life to Jesus when she was 15 and that she was in heaven now, in the presence of God. The pastor preached a sermon in which he reminded everyone of Agnes's life of faith and her service to the church and her family. He talked about how she would sit in her chair for hours, reading her Bible, but "Now," he said, "Agnes is in heaven. She is reunited with her husband and singing in the heavenly choir." Although her body is in the casket, the preacher describes Agnes as engaging in very physical activities. Either he has pushed the resurrection too soon or he assumes an interim body. At the end of the message, the pastor thought to himself, "There could be people here who have not committed their lives to Christ," so he ended the service with plea for a commitment to follow Jesus. He did not want to risk that any in attendance might die before

[34] Lutzer, *One Minute after You Die*, 9.

[35] Franklin Graham, Facebook post, February 22, 2018, 5:03 a.m., accessed February 23, 2018, https://www.facebook.com/FranklinGraham/. A similar narrative was evident in news reports of the passing of evangelist Billy Graham on February 21, 2018 at age 99. Two days after his death, his son, Franklin Graham, posted this on his Facebook page: "My father once said, 'Someday you will read or hear that Billy Graham is dead. Don't believe a word of it. I shall be more alive than I am now. I will just have changed my address. I will have gone into the presence of God.'" This quotation reveals a journey metaphor in which the journey's end is the presence of God with no mention of the resurrection hope of Christianity. (There were 219,000 reactions to this post.)

[36] This narrative is based on a real person, but the details have been adapted for the purposes of this dissertation.

making the decision and thus be condemned to hell. His goal was to be certain of the location of his hearers immediately upon death, with little attention given to the future resurrection of their bodies.

In Lutzer's many books about life after death, the stress is almost always on the current condition of the deceased. Lutzer's primary concern appears to be for the salvation of the individual. Like the Kennedy evangelism program, Lutzer's question is, "Do you know if you are going to heaven or hell?"[37] So even though Lutzer does see the ultimate destination as the final resurrection, there is a sense of finality in the emphasis on where a person goes immediately upon death, which may encourage the common conception that death—and the state of the deceased immediately upon death—is the hoped for end of the journey.

These two texts give us a sampling from two areas—the funeral industry and popular Christian publishing—which demonstrate the conflict regarding how the narratives of death and the afterlife run. The specific interest of this dissertation is the resurrection of the body. The narrative at play in Mitford shows that the funeral industry may look to the body as an object of remembrance. Although it may be preserved and made to look as life-like as possible, the acts of embalming and burial or cremation contribute to a narrative in which the deceased is not bodily raised, but lives on in memory and possibly also as a disembodied soul. Lutzer, on the other hand, as one example of popular Christian publishing, shifts the focus to what happens to the individual when he or she dies. Rather than clearly pointing to the resurrection of the body as the culmination, he emphasizes the interim state—one's immediate location after death. Mitford depicts a truncated narrative. It is one that, in the Christian view, is incomplete, because it does

[37] The Kennedy evangelism program focuses on whether the individual will be with Christ immediately after he dies. Evangelism Explosion, "Steps to Life," evangelismexplosion.com, accessed Sept. 17, 2018, https://evangelismexplosion.org/resources/steps-to-life/

not point to the resurrection of the body on the last day. Instead, it emphasizes the current location of the dead, such as the grave, scattered over the ocean, or in the memory of loved ones. Although Lutzer does point to the resurrection of the dead, his primary interest is that the deceased will be in "heaven," meaning the interim state. Lutzer's thesis question did not ask about the future status of the Christian departed—the resurrection of the body and the life of the world to come—but rather, the more culturally mitigated question of where the deceased are *now*. This shifts the climax of the story to the current state of the dead and away from the eschatological hope and the resurrection of the body. These narratives see death as the end of the journey of this temporal life. The narrative then continues with a journey into vague remembrance, a disembodied existence, or possibly life in an interim body.

In summary, the funeral industry and popular Christian books about the afterlife intersect on occasions of death. Their views are often in contrast to the Christian narrative in which the dead are laid to rest in the sure and certain hope of the return of Christ, the resurrection of the body, and life in the new creation. They generally present narratives which attempt to soften the pain of death with reflection on the current location of the dead and remembrance of their life. The dead have travelled on—either to a permanent location in the grave, or on to heaven with the old body in the grave and perhaps a new interim body.

Metaphors for Death in Kübler-Ross and Fersko-Weiss

LIFE IS A JOURNEY and LIFE IS A BATTLE appear frequently in cultural conversations about dying and death. For the purposes of this dissertation, the books of the two authors will be used to provide evidence of how these two metaphors are commonly used. One is Henry Fersko-

Weiss's *Caring for the Dying: The Doula Approach to a Meaningful Death*[38] and the other is Elisabeth Kübler-Ross's classic *On Death and Dying*.[39] Although both texts are primarily about the experience of the person who is dying, they reveal a vocabulary—a way of speaking—that is commonly used to talk about dying and death. Kübler-Ross's book advocates for the terminal patient to be listened to and treated not just as a disease, but as an individual human person with fears and apprehensions about the approach of death. As Kübler-Ross describes the five stages of dying, the dominant metaphor is DYING IS LOSING A CONTEST AGAINST AN ADVERSARY/STAYING ALIVE IS A CONTEST. Kübler-Ross differs significantly from Lutzer, who sees death as a gift. From her standpoint as a psychiatrist, she believes that death is "inconceivable to our conscious."[40] The end of a life, she says, "is always attributed to a malicious intervention from the outside by someone else."[41] It is this personification of death as an enemy which permeates her discussion of the first four stages of death and dying—denial and isolation, anger, bargaining, and depression. However, in the fifth stage, acceptance, she shifts to the LIFE IS A JOURNEY metaphor. This is not to say that it is never used elsewhere in the book, but the dominance of the battle imagery in the rest of the book makes the use of the journey image to describe this stage striking. At one point, Kübler-Ross indicates that the dying person begins to see that the battle is over and the journey to death has begun.[42] She says, "It is as if the pain had gone, the struggle is over, and there comes a time for 'the final rest before the long journey' as

[38] Henry Fersko-Weiss, *Caring for the Dying: The Doula Approach to a Meaningful Death* (Newburyport, MA: Conari, 2017).

[39] Elisabeth Kübler-Ross, *On Death and Dying* (New York: Macmillan, 1969).

[40] Kübler-Ross, *On Death and Dying*, 2.

[41] Kübler-Ross, *On Death and Dying*, 2.

[42] Kübler-Ross does not offer any specificity to death as a destination. She simply sees it as the end of the journey.

one patient phrased it."[43] What is remarkable about this particular quotation is that it directly parallels with Kübler-Ross's use of the two metaphors. She conceptualizes the stages leading up to acceptance as a fight. Once the patient reaches acceptance, the stage is conceptualized as a journey to a final destination. Indeed, Kübler-Ross's usage of the two metaphors mirrors common cultural usage. One can hardly talk about illness without using phrases like "fighting off a cold" or "battling cancer." Likewise, when one knows that death is certain one might hear, "She's reaching the end of her journey," or "It's been a long, hard road."

In *Caring for the Dying*, Fersko-Weiss also advocates for terminally ill patients. He proposes a way of caring for the dying which is modeled after the childbirth doula. His text relies heavily on the LIFE IS A JOURNEY metaphor as he describes his method. Death is framed as a destination toward which one moves. The role of the "end of life doula" is depicted as that of a guide for the journey to this final destination. When speaking of the initial diagnosis of a terminal illness, however, Fersko-Weiss often uses a battle metaphor. "He fought the disease for more than twelve years … The cancer became more aggressive and no treatment could halt its progression."[44] Once a patient is enrolled in hospice care, though, the image tends to change to that of a journey. "If a person engages actively in these times of reflection, it leads to a process of summing up that can help the person extract meaning from their life's journey."[45] Fersko-Weiss's use of the two metaphors parallels that of Kübler-Ross even though the dominant metaphor in his book is LIFE IS A JOURNEY. Both authors predominantly use LIFE IS A BATTLE to describe phases leading to acceptance and LIFE IS A JOURNEY (culminating in DEATH IS GOING TO A FINAL DESTINATION) once acceptance has been reached.

[43] Kübler-Ross, *On Death and Dying*, 113.

[44] Fersko-Weiss, *Caring for the Dying*, 2.

[45] Fersko-Weiss, *Caring for the Dying*, 4.

In American culture, death and disease tend to be personified as enemies to be overcome. Consider the titles of some popular books on living with illness—*Strong Women and Men Beat Arthritis*, *Kicking Sick*, and *Confronting Chronic Pain*, among others.[46] As Kübler-Ross asserts, a person cannot conceive of his own death, and thus, personifies it as an enemy which attacks from the outside. Yet when death is accepted as inevitable, it is conceptualized as a destination toward which one journeys. Notice the slight difference in how Fersko-Weiss talks about death. The goal of his program is to accept death and guide patients on their journey toward their final destination. The journey metaphor is evidenced in his talk about end-of-life decisions and the like.

These two secular texts on illness and dying reveal a common use of the two metaphors which this dissertation will explore—the journey metaphor and the battle metaphor. The living fight a battle against dying, but eventually, everyone must journey toward death. After arriving at death, the body has completed its journey into a state of memory, or it is replaced by something in the interim. Having explored these cultural narratives, the next chapter will discuss the power of such narratives and their relationship to the metaphors used to express them. It will develop a theory for how these powers can be harnessed in order to better use funeral hymns to support the Christian narrative in the Funeral Rite.

[46] Miriam E. Nelson, Kristen R. Baker, and Ronenn Roubenoff with Lawrence Linder, *Strong Women and Men Beat Arthritis* (New York: Perigree, 2003); Amy Kurtz, *Kicking Sick* (Boulder, CO: Sounds True, 2016); Steven H. Richmeier with Kathy Steligo, *Confronting Chronic Pain* (Baltimore: Johns Hopkins University Press, 2014).

CHAPTER THREE

THE POWERS OF NARRATIVE AND METAPHOR

The Power of Narrative

To this point, reference has been made to narrative and the metaphors which accompany these narratives. Elaborating now on the first of the specific foci of this dissertation, narratology is a discipline which has been appropriated in many ways by a variety of fields. In their collection of essays, *Why Narrative?*, editors Stanley Hauerwas and L. Gregory Jones set forth the idea that

> narrative is neither just an account of genre criticism nor a faddish appeal to the importance of telling stories; rather it is a crucial conceptual category for such matters as understanding issues of epistemology and methods of argument, depicting personal identity, and displaying the content of Christian convictions.[1]

This definition reveals the breadth of the field, ranging from literary criticism to the study of narrative as the way we come to know the world around us.[2] I will be working with a narrow segment of narratology, exploring how narratives shape our identity and have formative power.

Thomas G. Long and Stephen Crites use narrative study to discover and understand the underlying structures which support the narrative. Moreover, they build on this work to show how narrative carries a formative power which shapes individuals and institutions. Long provides a specifically Christian application of this aspect of narrative in connecting biblical

[1] Stanley Hauerwas and L. Gregory Jones, eds., *Why Narrative? Readings in Narrative Theology* (Eugene, OR: Wipf & Stock, 1997), 5.

[2] Strictly speaking "narratology" refers to the study of narrative discourse within the structuralist school. It is the study of the themes, patterns, and elements of narrative which looks for universals which control all narratives. This type of narrative investigation began with the linguistic work of Ferdinand de Saussure and his study of structures as independent from meanings. It was furthered by Claude Levi-Strauss who posited that myths from various cultures share and can be interpreted according to their repetitive structures. One example is the source: Vladimir Propp, *Morphology of a Folktale*, 2nd ed. (Austin: University of Texas Press, 1968). Vladimir Propp, in his work *Morphology of the Folk Tale*, studied one hundred Russian folk tales and discovered seven spheres of action and thirty-one fixed elements were consistent, even though the characters and details varied.

narratives with the faith formation of Christians. Crites connects his study to "ritually reenacted" sacred stories.[3]

Long's focus is on narrative preaching, but his reasons for the use of narrative speak to the power of narrative. Long prefers narrative preaching, saying that "[t]heologically narrative is superior [for preaching] because, at its base, the gospel is a story."[4] In other words, since the gospel itself is a story, the best way to relate that story is through story.[5] Furthermore, Long identifies five functions of narrative:

1. Narrative acts as a dress rehearsal, helping to make theological sense of events.
2. Narrative provides a congregational canon, those narratives which each congregation brings to the scriptural narratives.
3. Narrative can offer a means for remembering the lost and silenced.
4. Narratives can be faith-forming as they reveal God at work in human history.
5. "[Narratives] can gather up the bits and pieces of life and 'configure' and 'refigure' them into a meaningful world of action and purpose."[6]

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[3] Charlotte Linde, *Life Stories: The Creation of Coherence* (New York: Oxford, 1993) and *Working the Past: Narrative and Institutional Memory* (New York: Oxford, 2009). Charlotte Linde's studies of narrative within economic institutions can be transferred to the church to describe the functioning of narrative as a formative tool within that setting. Linde's work also helps us to understand the significance of narrative for creating both individual and group identity. In *Working the Past*, Linde shows how institutional memory expressed in narrative form reflects the past, frames the present, and projects into the future. Communal narratives have the power to incorporate individuals into the community and reframe their lives according to that narrative.

[4] Thomas G. Long, *The Witness of Preaching* (Louisville: Westminster John Knox, 1989), 36.

[5] Additionally, in *Preaching and the Literary Forms*, Long engages Robert Alter's idea that narrative captures the desire of the biblical writers "to reveal the enactment of God's purpose in history." Thomas G. Long, *Preaching and the Literary Forms* (Philadelphia: Fortress, 1989), 67. Alter says that the biblical narratives come out of a struggle to fit a theological world view into a literary form. Long also engages Sternberg's idea that biblical narrative "is a kind of narrative literature, a set of biblical stories which create in the reader a process of reading which emulates the faithful discovery that an omniscient God keeps covenant with human beings, whose lives nonetheless remain limited and fragmented" (Long, 69). Sternberg adds to the previous discussion the element of how narrative affects the reader.

[6] Long, *Preaching and the Literary Forms*, 18–26. The dissertation will primarily address the fourth and fifth of these functions.

In order to make fuller use of these functions, Long applies narrative theory for use in developing sermons.[7] In doing so, he begins to delve into the broader field of narratology. Beginning with narrative structure, Long works outward to show how the structure of narrative contributes to its formative power. His goal is to use these structures in a way which better connects the hearer to narrative's power to transform. He says that biblical preaching functions not just to transmit content or ideas, but to shape the present life of the congregation by nurturing and reforming the self-identity of the community and of individuals. The purpose is to develop a sermon procedure which "employs to the fullest extent possible the identity-shaping capacities of biblical narratives."[8] He asserts that sermons should be constructed in a way which encourages the hearer to identify with a character and, in the process, engage in a formative process.

Key for Long's homiletical method is the identification of the hearer with characters in the narrative. Sermons, he says, should both invoke this identification and illuminate the implication of such identification wrought by the narrative structure of the plot, the implication being that the hearer is engaged in the identity-shaping potential of the narrative. The preacher's use of narrative allows hearers to participate in the narrative so that they are "shaped by it in terms of their relation to God and others, their attitudes, and behavior."[9]

In developing his understanding of the formative nature of narrative, Long appropriates the work of Amos Wilder by asserting that narrative locates the hearer in the midst of the biblical story. Long sees the Christian as vicariously participating in the narrative through character

[7] For Long on narrative theory and sermon development see Thomas G. Long, "Narrative Structure as Applied to Biblical Preaching: A Method for Using the Narrative Grammar of A. J. Greimas in the Development of Sermons on Biblical Narratives" (PhD diss., Princeton, 1980); *Memory to Hope*; *Witness of Preaching*; *Preaching and the Literary Forms*.

[8] Long, "Narrative Structure," 17.

[9] Long, "Narrative Structure," 55.

identification which, in turn, allows the hearer to be shaped and changed.[10] Plot and character, therefore, are essential to the identity-shaping power of narrative. Participation in the text is invoked as the hearer identifies with a character in the text, even as the character is being shaped by the plot. The biblical text, for Long, is a written account of the wide range of human interaction with God in a variety of settings. These experiences provide the occasion and are the agents for contemporary hearers to encounter and engage in the narratives of the biblical text.[11] As the narratives are preached, the hearer is incorporated into the biblical story and is shaped and formed by this participation.

Following Wilder, Long sees "the Christian view of life as plotted and teleologically shaped."[12] The events of our lives are much like a narrative—including an exposition, rising action, climax, falling action, and resolution.[13] Additionally, Long affirms Wilder's idea that history is ordered and related through plot and that people can vicariously participate in history through narrative.[14] Just as people learn from personal experience, they also learn by experiencing something through vicarious participation in a narrative, and, in this way, the hearer's individual and group identity is shaped.

Providing further grounding for Long's assertion about the formative power of narrative, Stephen Crites, in his article "The Narrative Quality of Experience," argues that "the formal quality of experience through time is inherently narrative."[15] He asserts that stories (narratives)

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[10] Long, "Narrative Structure," 15–16.

[11] Long, "Narrative Structure," 16 and 40.

[12] Long, "Narrative Structure," 14; Amos Wilder, *Early Christian Rhetoric: The Language of the Gospel* (Eugene, OR: Wipf & Stock, 2014), 64–65.

[13] Robert Scholes, James Phelan and Robert Kellogg, *The Nature of Narrative* (Oxford: Oxford University Press, 2006), 211.

[14] Long, "Narrative Structure," 14; Wilder, *Early Christian Rhetoric*, 64–65.

[15] Stephen D. Crites, "Narrative Quality of Experience," *Journal of The American Academy of Religion* 39,

have a similar significance for us.[16] Crites also stresses that the experience of the human consciousness itself is essentially narrative—it is through narrative that the consciousness expresses itself in stories which orient itself to the world. He asserts, "The stories give qualitative substance to the form of experience because it is itself an incipient story."[17] Stories provide a superior ingredient to the shape of our participation in events because that very experience is an emerging narrative. In fact, Crites says, "Only narrative form can contain the tensions, the surprises, the disappointments and reversals and achievements of actual, temporal experience."[18] Long also addresses time, saying that stories organize time in the same way as passing time is organized passing time in human life.

> Because we live our lives as implicit narratives, and because others do also, we are eager to exchange life-experience stories. These stories are almost always more than they appear to be on the surface. To relate a part of our story to another person is not only to tell what happened, but also to reveal how we make sense of life, how and what we decide is important and not important, and how we respond to ethical decisions arising from events.[19]

Thus, narratives are not just random sequences of events, but they provide a framework to organize what can often seem like random events and to think about our lives and understand who we are in relation to the world.[20] Stories "have the power to suggest possibilities for our own

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no. 3 (September 1971): 291–311.

[16] Crites uses the term story to mean narrative.

[17] Crites, "Narrative Quality of Experience," 297.

[18] Crites, "Narrative Quality of Experience," 306. See also Long, *Preaching from Memory to Hope*, 14. On the other hand, Galen Strawson says that people either see life in a narrative way as a sequence of connected events that lead to a conclusion (he calls these people Diachronics) or they see life as a series of present tense moments (Episodics). Long, like Crites, sees life as narrative, but Long finds value in Strawson's categories because of the value in recognizing that life can often seem fragmented and episodic. However, he is not converted to Strawson's view.

[19] Long, *Preaching and the Literary Forms*, 72–73.

[20] See the work of Charlotte Linde referenced in footnote 92.

lives."[21]

Narratives shape the way we live and how we experience life because that very experience of life is itself an emerging story.

> If experience has the narrative quality attributed to it here, not only our self-identity but the empirical and moral cosmos in which we are conscious of living is implicit in our multidimensional story. It therefore becomes evident that a conversion or a social revolution that actually transforms consciousness requires a traumatic change in a man's story. The stories within which he has awakened to consciousness must be undermined, and in the identification of his personal story through a new story both the drama of his experience and his style of action must be reoriented. Conversion is reawakening, a second awakening of consciousness. His style must change steps, he must dance to a new rhythm. Not only his past and future, but the very cosmos in which he lives is strung in a new way.[22]

That is to say, a person comes into consciousness, not by creating his own story, but by the fact that he exists in a culture with its own stories. These are the stories by which his consciousness is framed. An event which causes him to question this culturally embedded story may result in the person identifying with a different story—what Crites here calls conversion.

Crites further describes stories that are "ritually re-enacted," especially on festal occasions—stories that are not just spoken, but that are so deeply ingrained that they form the consciousness of the participants. He concludes that "these stories can hardly be expressed at all without an integral fusion of music with narrative."[23] The late Helen Kemp, voice teacher and children's choir clinician, used to talk about allowing children to use their whole being as they sing. She had a chant to express this: "Mind, body, spirit, voice—It takes the whole person to sing and rejoice."[24] Similarly, Crites notes that this kind of ritual reenactment is not simply

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[21] Long, *Preaching and Literary Forms*, 73. See pages 29 and 31–33 of this dissertation for how metaphor also suggests possibilities.

[22] Crites, "Narrative Quality of Experience," 307.

[23] Crites, "Narrative Quality of Experience," 295.

[24] Mind, Body, Spirit, Voice, accessed February 12, 2018, bodymindspiritvoice.com/.

spoken but lived "in the arms and legs and bellies of the celebrants."[25]

> The sacred story in particular, with its musical vitality, enables [man] to give the incipient drama of his experience full dramatic dimensions and allows the incipient musicality of his style to break forth into real dance and song. Hence the powerful inner need for expressive forms, the music played and sung and danced, the stories told and acted, projected within the world of which men are conscious.[26]

The physical experience of music emphasizes the content of the narrative which is being expressed. Even though the impact of music itself will not be addressed further in this dissertation, the idea of whole-body engagement with the narrative through music points to the need to examine the hymn texts which are sung in the Funeral Rite.[27]

Crites says that such sacred stories "[form] the very consciousness that projects a total world horizon, and therefore [inform] the intentions by which actions are projected into that world."[28] While Christians may not agree that the world is created by the stories that we tell, but rather believe that our stories describe the world as created by God, we can still see in this view the importance of narrative for shaping our lives and how we view the world. These sacred stories, according to Crites, "orient the life of people through time, their life-time, their individual and corporate experience and their sense of style, to the great powers that establish the reality of their world."[29]

In *Accompany Them with Singing*, Long speaks specifically to the ritually enacted story of

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[25] Crites, "Narrative Quality of Experience," 295.

[26] Crites, "Narrative Quality of Experience," 305.

[27] The decision not to further address the impact of music and ritual reenactment, but to focus on the hymn texts *only*, was a conscious one. The intent was to limit the scope of the study and was guided by the dissertation supervisor. A thorough investigation of the ways in which music and ritual reenactment propel the narrative is to be commended as a topic for further study.

[28] Crites, "Narrative Quality of Experience," 295.

[29] Crites, "Narrative Quality of Experience," 295.

the Christian funeral.[30] He argues that all Christian worship is, in its essence, a form of drama which is performed as a means to understand the gospel.[31] This drama—indeed, the gospel itself, as Long puts it—is fundamentally a narrative. Therefore, as the Funeral Rite is performed, the congregation gathers to reenact a story, and the functions of narrative come into play. Long stresses the importance of ensuring that the story is the Christian story and not some other narrative.[32] That is to say, when the Funeral Rite is performed, the church would do well to harness the power of narrative—specifically the Christian narrative— and use its functions to make sense of death using the congregation's stories to inform the scriptural story, to remember the lost, to find comfort in God's ongoing action in history culminating in the resurrection of the dead, and to reconfigure present life into continuing purpose and meaning.

To summarize the discussion of the formative power of narrative, Long brings out the power of narrative to shape personal and corporate identity through participation in the narrative and shows how the functions of narrative can be harnessed for this purpose. Crites reveals the pervasive nature of narrative and how it is involved in shaping individuals and orienting them to their world. Moreover, Crites orients the discussion at the intersection of sacred story and music. Long narrows the discussion to the Funeral Rite, wherein the narrative of the baptismal life and life eternal are ritually reenacted. This dissertation, then, suggests that the formative power of narrative is also present in hymns.[33] When the songs of life, death, and resurrection, are sung, the

[30] Long, *Accompany Them with Singing*.

[31] Long, *Accompany Them with Singing*, 77.

[32] Long, *Accompany Them with Singing*, 82.

[33] Carl Schalk indicates the importance of the connection of word and music in hymns when he says, "It is unquestionably the regular and recurrent use of hymns in worship that has shaped so much of our basic vocabulary of words, phrases, and images that have become part of both our individual and collective memory as church." Carl Schalk, *God's Song in a New Land: Lutheran Hymnals in America* (St. Louis: Concordia, 1995), 14. Connecting words and music was, for the early American Lutherans, a deliberate attempt to wed words of faith with "the power

whole person becomes involved in the ritual reenactment. Although a discussion of the impact of music itself is beyond the scope of this study, the engagement of "mind, body, spirit, voice" in ritual enactment demonstrates how hymnody's unique combination of music, narrative and metaphor "inform[s] people's sense of the story of which their own lives are a part, of the moving course of their own action and experience."[34]

The Power of Metaphor

Moving from the transformative power of narrative to the powers of metaphor, metaphor theorists George Lakoff and Mark Johnson explain that "[o]ur ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature."[35] Metaphor is the way in which we think of one thing in terms of another. When we say, "She passed on," we are not simply using poetic language to say "She died." We are relying on a much larger schema which considers death as a departure from life. The metaphors which I will examine in this dissertation (e.g., LIFE IS A JOURNEY and LIFE IS A BATTLE) evoke a structure for thinking about one thing in terms of another.[36] Lakoff and Turner describe metaphors such as these as "any conceptual metaphor whose use is conventional, unconscious, automatic, and typically unnoticed."[37] For instance, one might say things like "The stock market is up today" without necessarily realizing that the expression is dependent on the MORE IS UP metaphorical structure.

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of music to move our minds and hearts" (Schalk, 214).

[34] Crites, "Narrative Quality of Experience," 295.

[35]George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980), 3.

[36] George Lakoff and Mark Turner, *More than Cool Reason: A Field Guide to Poetic Metaphor* (Chicago: University of Chicago Press, 1989), 99. Some metaphors, which Lakoff and Turner call "image metaphors," don't evoke an entire schema. They just map one image to another (e.g., "She has an hourglass figure."). The metaphors which will be examined in this dissertation are classified as "image schema metaphors" because they evoke a schema and not simply an image.

[37] Lakoff and Turner, *More than Cool Reason*, 80. Also known as "basic metaphors."

The stock market did not actually rise up into the air, but the values of stocks traded at the market increased. Like narrative, metaphor is an aspect of human conceptual systems, and it provides ways in which people understand the world around them. As such, it also contains power.

According to Lakoff and Turner, the sources of the power of metaphor are found in

- *The power to structure…*
- *The power of options…*
- *The power of reason…*
- *The power of evaluation…*
- *The power of being there…*[38]

To elaborate on these powers, metaphor gives us the power to structure our thinking. The way metaphors map from one domain to another provides a structure that would not be there apart from the use of metaphor. In an effort to understand concepts, the human mind often does so by analogy, using metaphor to think of one thing in terms of another. For example, death is often thought of as departure. In this way, departure evokes the schema for LIFE IS A JOURNEY. If indeed death is a departure, then to where is the deceased departing? Since our thinking is structured by the LIFE IS A JOURNEY metaphor, it follows that this departure might be considered as the start of another journey. The metaphor has the power to structure thought about death and the final destination of humankind.

Metaphor contains schemas which give it the power of options in a wide range of instantiations at higher and lower levels of specificity. These components of the schema are not filled in by a general statement such as life is a journey. However, at a lower and more specific level, it might be said that one is living in the fast lane. This utterance fills in some of the

[38] Lakoff and Turner, *More than Cool Reason*, 64–65. The discussion on the power of metaphor which follows relies to a large extent upon the work of Lakoff and Turner.

components of the LIFE IS A JOURNEY metaphor. The options which can be used at the lower levels of specificity enhance the structure of the metaphor and allow for a deeper and more complete level of understanding.[39]

Metaphors permit the appropriation of patterns of inference from a source domain and for us to reason about a target domain. This is metaphor's power of reason. As an example, the metaphor above, LIFE IS A JOURNEY, is a very common way to talk and think about life. The patterns of inference in this metaphor use forward motion toward a destination as a way to conceptualize life. Patterns of inference lead to the understanding that reaching a "fork in the road" means that one needs to decide which path to take in life, otherwise forward motion toward the destination will cease. The LIFE IS A JOURNEY metaphor has the power of reason in the sense that people do not normally think of a fork in the road in life as the end of life's journey, but only a pause before continuing on the journey. The metaphor's patterns of inference provide ways for us to reason about decisions in life that lead to the goal.

Metaphor allows us to evaluate from source to target. For example, argument is considered conceptually in terms of war. The very way argument is talked about and thought about argument borrows concepts and terminology from warfare. An argument has opponents, one might offer a jab at the person with whom one is arguing, and one can win or lose an argument. The source domain of war provides a certain structure to the way in which we conceptualize argument. Imagine if argument were conceptualized in terms of dancing. Rather than an opponent one might have a partner in argument. The argument partner might be dipped or he might step on the other's toes. An argument might be thought of as beautiful like a dance. This less common way of conceptualizing argument has a structure which puts argument in a

[39] More will be said about the power of options on pp. 51–52, 57, 61–62, 103, 137 of this dissertation.

congenial light, as if argument is working together as in a dance. The more typical structure of ARGUMENT IS WAR provides a structure in which argument is considered as antagonistic in concurrence with the source domain of the metaphor.[40]

Regarding the power of being there, Lakoff and Turner say,

> [f]or the same reasons that schemas and metaphors give us the power to conceptualize and reason, so they have their own power over us. Anything that we rely on constantly, unconsciously, and automatically is so much a part of us that it cannot be easily resisted, in large measure because it is barely even noticed. To the extent that we use a conceptual schema or a conceptual metaphor, we accept its validity. Consequently, when someone else uses it, we are predisposed to accept its validity. For this reason, conventionalized schemas and metaphors have *persuasive* power over us.[41]

Because conceptual metaphors exist and are in such frequent use that they are hardly noticed, they are powerful for human expression and thought. They have the power of simply being there. Metaphor is so common to the way in which we think and reason that it is hard to question its use. How can the nature of the stock market be explained without using the MORE IS UP metaphor? This pervasive and obscured nature of metaphor gives metaphor additional power.

To this point, only the powers of conventional metaphors have been addressed, but to understand the metaphors in hymn texts, one must also understand the powers of poetic metaphors. The power of poetic metaphors relies largely on the power of options since the writer merely suggests possible meaning through poetic metaphor, but it is the reader who significantly interprets the meaning. Long talks about this evocative power of metaphor in *The Witness of Preaching* when he addresses the use of "metaphor-type" sermon illustrations. Although he is not talking about conceptual metaphors or poetic metaphors *per se*, his thoughts here impact the

[40] Justin Rossow, "Outreach and Warfare," JustinRossow.com, July 17, 2012, accessed March 20, 2018, https://justinrossow.com/2012/07/17/outreach-and-warfare/

[41] Lakoff and Turner, *More than Cool Reason*, 63.

discussion of metaphor's power of options. Long finds "mystery at the heart of a metaphor" because it evokes meaning rather than determining it.[42] Metaphor can be multivalent because of its options. One may not be sure of the intended point of comparison as one tries to interpret the metaphor.[43] It is this quality which makes Long say that metaphor is both "the rarest type of illustration, and in some ways the riskiest."[44] Metaphor puts experience and concepts side by side, asking the hearers to make connections. These connections necessarily vary depending upon the hearer's life experience.[45] Using the evocative power of metaphor (also called the power of options), poetic metaphor extends, elaborates, questions, and combines conventional metaphors in ways that go beyond everyday thought.[46] Since the topic of this dissertation is the use of metaphor in funeral hymns and because hymn texts are essentially poetic, a survey of the powers of poetic metaphors is warranted.

The first power of poetic metaphor is extending. For conventional metaphors, mapping is partial. Not all aspects of the source domain are mapped to the target domain. As an example, in the expression, "My love is a rose," the beauty of the rose and perhaps the softness of the petals is mapped to the beloved. However, in the conventional metaphor, the aspect of the rose's thorns remains unmapped. In a poetic use of this metaphor, though, the poet might extend the metaphor to include the thorns, saying, "The rose's beauty attracted him, but her sharp thorns caused him to draw back." Thus the thorns, which are not normally mapped, are used to describe something

[42] Long, *Witness of Preaching*, 172–73.

[43] Long, *Witness of Preaching*, 172.

[44] Long, *Witness of Preaching*, 173.

[45] Long, *Witness of Preaching*, 173. See footnote 153 for more on experience and viewpoint.

[46] Lakoff and Turner, *More than Cool Reason*, 67 and 214; 67–72. The remainder of this section on the powers of poetic metaphor relies largely on Lakoff and Turner.

negative about the beautiful woman—perhaps a caustic personality. "The Royal Banners Forward Go" extends the metaphor of a "torrent" of blood, flowing from a wound. Generally, the aspect of a torrent creating a flood is not mapped. The image focuses only on the free-flowing blood and on its volume. Here, though, the flow of blood is extended into a flood in which we are washed—"Life's torrent rushing from his side, / To wash us in the precious flood."[47]

The second power of poetic metaphor is elaborating. In elaborating, the metaphor is pushed beyond its conventional usage by filling in the slots in the schema in extraordinary ways (as opposed to mapping additional slots as in extending).[48] For example, the DEATH IS DEPARTURE metaphor may be elaborated in a way which indicates that the departure is for a specific location, as in, "He has gone home to be with the Lord." On the other hand, it may be elaborated in a way in which the destination is left unidentified, as in, "He left this vale of tears." An example from *LSB* can be found in "Christ the Eternal Lord." Stanza 4 ends with, "Till earth's brief journey ends." This phrase uses the LIFE IS A JOURNEY metaphor and indicates that the journey ends when this earthly life ends; however, Stanza 5 contains, "When mortal life is past / Your voice from heaven's throne / Shall call Your children home at last." Here, the reference to God's call may indicate God's call of the dead to rise. Thus, the destination of the journey (home) is elaborated from death to the resurrection of the body.[49]

The third power of poetic metaphor is questioning. Here, the poet points out where the metaphor breaks down and urges the reader to question the normal metaphorical understanding of the concept. A common example from the Christian tradition is the metaphor DEATH IS SLEEP.

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[47] Commission on Worship, *LSB* 455.

[48] Again, to be clear, the poet is merely suggesting both elaborating and extending, but the reader is the one who actually does it.

[49] Commission on Worship, *LSB* 829.

This conceptual metaphor normally breaks down at waking. In other words, people do not normally wake from death.[50] They remain dead and in the grave. They are not expected to wake up or come back to life. However, in the Christian tradition, this metaphor is questioned. The state of the dead body is seen metaphorically as "sleep" from which one "wakes up" at the resurrection. An example appears in "Lord, Thee I Love with All My Heart." In its final stanza, the hymn writer questions the usual understanding of the metaphor with the phrase, "And then from death awaken me," meaning that the dead person will become alive again.[51]

Finally, the fourth power of poetic metaphor is the formation of composite metaphors. Since there may be more than one metaphor for a target domain, life, as an example, can be viewed metaphorically as both a day and as fluid—as in the line from "Abide with Me," "Swift to its close ebbs out life's little day."[52] The word ebbs is evidence of the metaphor LIFE IS A FLUID, while the phrase "life's little day" indicates A LIFETIME IS A DAY. In fact, additional conceptual metaphors can be identified in this short phrase, like the container metaphor revealed by the word close. When the day/life closes, one's life, represented by a fluid, is either in or out of the metaphorical container which separates life from death.

These powers of poetic metaphor rely on the reader to make creative and often unexpected correlations which lead the reader into new ways of thinking. Although the poetic use of metaphor relies heavily on its evocative power and the imagination of the hearer or reader, a metaphor cannot mean just anything. The "range [of metaphors] is constrained by the principle

[50] For an extensive treatment of the "death is sleep" metaphor in ancient times, in scripture, and most specifically in Paul's writings, see Nadine Dubois Grayl, "Sleep as Metaphor in Paul: Dying and Living in the Promise of the Parousia" (MA thesis, Concordia Seminary, St. Louis, 2007).

[51] Commission on Worship, *LSB* 708.

[52] Commission on Worship, *LSB* 878.

of preserving generic-level structure in the mapping."[53] To further explain this principle, a specific-level metaphor will retain the generic-level of the target domain and it will import as much of the generic-level structure as possible. More simply, it could be said that the schemas control metaphor's range of meaning. This idea is foundational to understanding the GREAT CHAIN METAPHOR, which more fully explains the internal constraints on the evocative power of metaphor.[54] For example, "blowing your own horn" cannot mean that beer goes well with pizza. This is because the phrase evokes the Horn Schema, of which only certain elements are relevant to the saying. The relevant aspects of the Horn Schema are selected from the generic-level schema, and the structure of the generic-level schema is preserved in the mapping as constrained by the Great Chain.[55]

Even though this theory underscores that the internal structures of the metaphors and their associated schemas place constraints on the interpretation of a metaphor, it does not limit a

[53] Lakoff and Turner, *More than Cool Reason*, 82.

[54] Lakoff and Turner, *More than Cool Reason*, 83. The Great Chain is a model which is often taught as background for literature and the history of ideas. The basic Great Chain lists attributes that lead to behavior and is then combined with the causal theory of the Nature of Things, creating the Great Chain, which links attributes to behavior as follows:

- HUMANS: Higher-order attributes lead to higher-order behavior.
- ANIMALS: Instinctual attributes lead to instinctual behavior.
- PLANTS: Biological attributes lead to biological behavior.
- COMPLEX OBJECTS: Structural attributes lead to functional behavior
- NATURAL PHYSICAL THINGS: Natural physical attributes lead to natural physical behavior.

Two additional elements are added to the basic Great Chain and the theory of the Nature of Things to form the Great Chain Metaphor. They are the Generic is Specific metaphor, in which a higher-order is the target domain for the lower-order source domain, and the communicative Maxim of Quantity, in which only as much information as is necessary is provided.

These elements work together in the Great Chain Metaphor allowing people to easily understand a metaphorical utterance even though internally the metaphor is complex. The Great Chain Metaphor also explains why an expression cannot mean just anything. (Lakoff and Turner, *More than Cool Reason*, 170–71)

[55] Lakoff and Turner, *More than Cool Reason*, 178.

metaphor to one meaning. Lakoff and Johnson give an example in *Metaphors We Live By*.

> An Iranian student, shortly after his arrival in Berkeley, took a seminar on metaphor from one of us. Among the wondrous things that he found in Berkeley was an expression that he heard over and over and understood as a beautifully sane metaphor. The expression was "the solution of my problems"—which he took to be a large volume of liquid, bubbling and smoking, containing all of your problems, either dissolved or in the form of precipitates, with catalysts constantly dissolving some problems (for the time being) and precipitating out others. He was terribly disillusioned to find that the residents of Berkeley had no such chemical metaphor in mind. As well he might be, for the chemical metaphor is both beautiful and insightful. It gives us a view of problems as things that never disappear utterly and that cannot be solved once and for all. All of your problems are always present, only they may be dissolved and in solution, or they may be in solid form. The best you can hope for is to find a catalyst that will make one problem dissolve without making another one precipitate out. And since you do not have complete control over what goes into the solution, you are constantly finding old and new problems precipitating out and present problems dissolving, partly because of your efforts and partly despite anything you do.[56]

This example demonstrates that even though the metaphorical structures are highly constrained, it is not the case that a metaphor can only have one meaning. Indeed, it is limited in meaning, but, as this example shows, it is possible to understand a metaphor by way of a different schema which maintains internal consistency. Herein is the problem to be addressed by this dissertation. There is more than one schema (or narrative, as schemas have been previously described) which may be applied to the metaphors LIFE IS A JOURNEY and LIFE IS A BATTLE. Although the interpretation of a metaphorical expression cannot be controlled (outside of its own internal constraints), the hearer can be encouraged or taught to understand the metaphor in a certain way. This provides ample reason to study the use of metaphor in the way we talk about death and resurrection. The power of options, particularly, needs to be guided in order to better use hymns to support the proclamation of the orthodox Lutheran doctrine of the resurrection in the Funeral Rite. It is wise to unpack how metaphors impart meaning and the way in which death and

[56] Lakoff and Johnson, *Metaphors We Live By*, 143–44.

resurrection are conceptualized metaphorically. This dissertation will bring into conscious thought processes which may have been previously hidden and provide a possible way to control the evocative power of metaphor by means of narrative in order to more clearly comprehend and believe the doctrine of the resurrection as expressed in funeral hymns.

The Connection between Metaphor and Narrative

Having delineated the powers of narrative and metaphor, it has been observed that metaphor, in large part due to the power of options, can evoke a variety of meanings. Long notes that this multivalence is created by nature of the imaginative connections which the metaphor asks the hearer to make.[57] In order to control this multivalence, a narrative approach to interpretation may be applied. Narrative and metaphor are linked by the ways in which they impact human conceptual systems. Moreover, narrative and metaphor are connected at a deeper level by the way in which many of the schemas that metaphors evoke are fundamentally narrative. The standard view of metaphor purports that metaphors are grounded in human experience—experience which Crites asserts is narrative. The schema of metaphors can thus be described in narrative form. For example, affection is viewed as warmth because of the early childhood experiences of being held and warmed by one's parents.[58] This memory, in narrative form, enlivens human conceptual systems. As Crites notes, narratives may incorporate symbols into a narrative form which combines an individual's experience with that of the sacred story.[59] However, it is, at least in part, individual experience which may create the multivalence of metaphor. Therefore, application of a common narrative may be used as a method for guiding the

[57] Long, *Witness of Preaching*, 173.

[58] Zoltán Kövecses, *Metaphor in Culture: Universality and Variation* (Cambridge: Cambridge University Press, 2005), 2–3.

[59] Crites, "Narrative Quality of Experience," 306.

interpretation. This type of narrative analysis offers a way to control metaphor's power of options.

In his dissertation "Preaching the Story Behind the Image," Justin Rossow approaches the intersection between metaphor and narrative by combining the narrative theory of Greimas with a cognitive linguistic approach to metaphor. He appropriates Greimas's actantial model to describe how metaphor carries a narrative behind the image.[60] Although his work suggests that a particular narrative lies behind each metaphorical utterance, it is helpful for demonstrating how metaphors can convey narratives and, further, how applying a particular narrative can guide the way metaphors are understood.

Rossow finds that the schemas which are evoked by the metaphorical utterance suggest a narrative basis, so rather than the common comparison of stagnant images, he adapts Greimas's actantial model, setting two actantial models side-by-side to demonstrate that metaphor actually compares two narratives.[61] Rossow proceeds to lay out a process by which one can "fill in the blanks" of a metaphorical utterance using these side-by-side models.[62] By placing actantial

[60] Justin P. Rossow, "Preaching the Story Behind the Image: A Narrative Approach to Metaphor for Preaching" (PhD diss., Concordia Seminary, 2009); A. J. Greimas, *Structural Semantics: An Attempt at Method*, trans. Daniele McDowell, Ronald Schleifer, and Alan Velie (Lincoln: University of Nebraska Press, 1983), Introduction. Greimas describes narratology as a method of analyzing and accounting for meaning. He understands narrative discourse in terms of language itself. Greimas is concerned with "narrative grammar"—the deep structures as the principle of organization. Although his "semiotic square" is difficult for many to access, a number of scholars have used his "actantial model" in their work. Greimas's actantial model traces the "actants" (actors) in a narrative and their relationship to one another. The basic movement is one of desire. The "sender" desires to transfer something (the "object") to the "recipient." The object can be something tangible, but it can also be intangible such as peace, destruction, or safety. The sender may have a "subject" to whom he assigns the responsibility of delivering the object to the recipient, or the subject may be the sender himself. There are "helpers," which assist the subject, and "opponents," who work against him. These need not be concrete things or persons; they are often competencies or lack of competence such as strength, wisdom, or lack of information.

[61] A stagnant comparison might be applied to the metaphorical utterance "My love is a rose" (this is an image metaphor as footnoted above). One might simply compare the qualities of a rose—beauty, coloration, delicacy—to the beloved. A narrative comparison might be applied to "Jesus is my shepherd," (this is an image schema metaphor as footnoted above) explaining the role of a shepherd in guiding and protecting his sheep to how he leads and keeps us.

[62] Rossow, "Preaching the Story," 49.

models of the two narratives together and comparing the source and target domains, many of the blanks can be filled in to get a complete picture of both the source narrative and the target narrative. This connection between metaphor and narrative further demonstrates how metaphor combines its own power with the formative power of narrative.

As an example, below is a side-by-side actantial model for LIFE IS A JOURNEY. According to Lakoff and Turner, the LIFE IS A JOURNEY metaphor has the following among its correspondences:

> —The person leading a life is a traveler.
> —His purposes are destinations.
> —The means for achieving purposes are routes.
> —Difficulties in life are impediments to travel.
> —Counselors are guides.
> —Progress is the distance traveled.
> —Things you gauge your progress by are landmarks.
> —Choices in life are crossroads.
> —Material resources and talents are provisions.[63]

Rossow's method is to map these correspondences out in an actantial model. This shows how the blanks of a metaphorical utterance may be filled in and reveals the narrative structure of the schema.

[63] Lakoff and Turner, *More than Cool Reason*, 4.

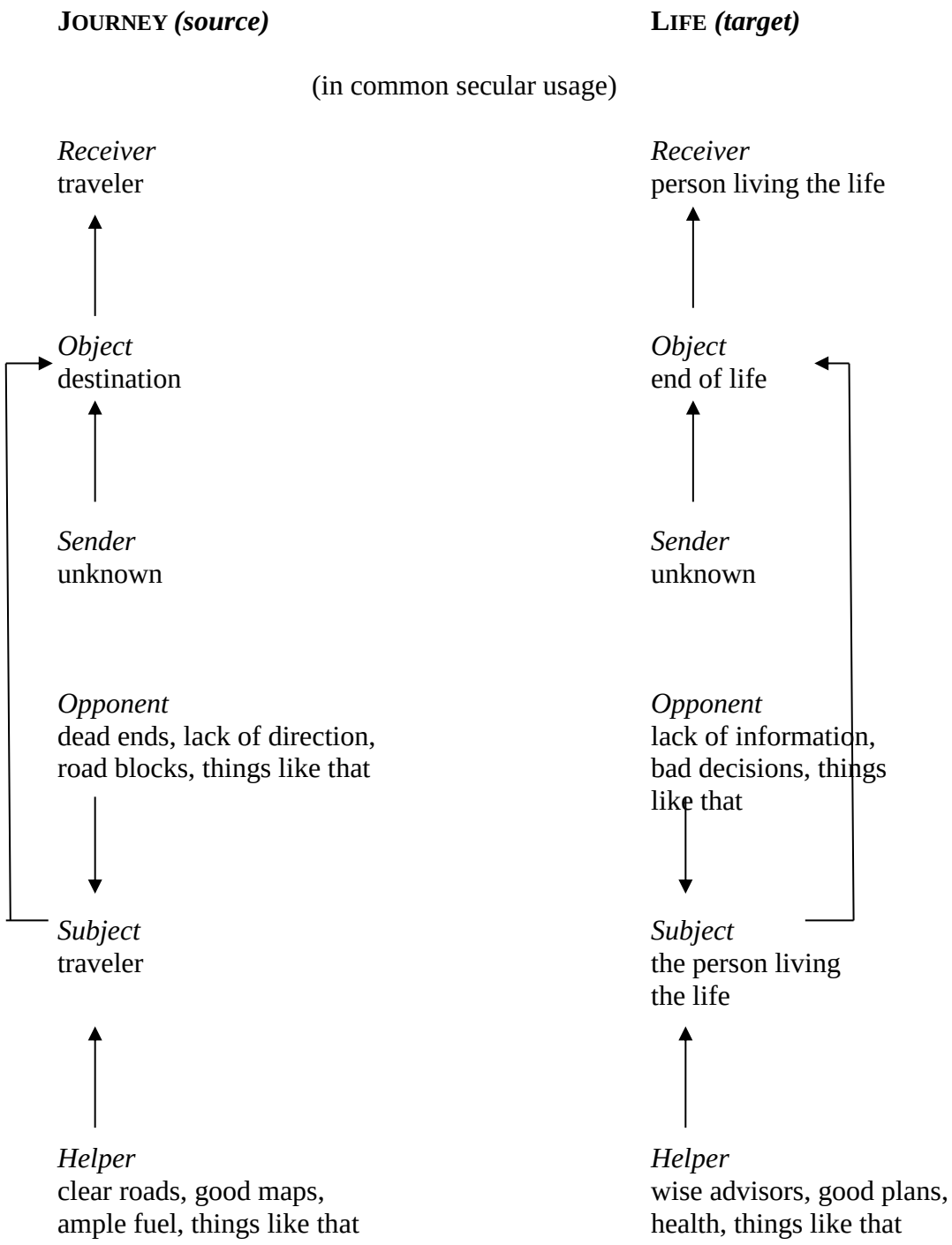

Figure 3.1. LIFE IS A JOURNEY (Common Cultural Image)

In this side-by-side actantial model, two narratives are revealed and compared. For the LIFE IS A JOURNEY metaphor, the left-hand side diagrams a narrative of a traveler who is seeking to get to his destination. Along the way, he may experience such things as roadblocks, dead ends, and lack of direction—things which create difficulty for him as he attempts to move toward his goal. On the other hand, there may be things which help him to reach his goal like clear roads, good maps, and ample fuel. Even from the limited information provided in the actantial model, the mind can imagine a narrative in which a man gets in his car to go visit his grandmother, but he runs out of gas on the way. He is fortunate to find a gas station nearby, where he fills up his tank, buys a map, and gets back on the road to Grandma's house. He arrives just in time for dinner. Of course, the blanks may be filled in in a number of different ways, but the narrative of journey will have similar actants regardless of the variables.

The right-hand side of the actantial model records the narrative of a life. The main actant is the person living the life. During his life, he may enact good plans. He may have good advisors. He may also make mistakes or listen to bad advice. When life is over, he dies. From this, one may envision a general narrative of a person being born and growing up and eventually dying. He may make bad choices and die as a result, or he may have good advisors who keep him out of trouble and lead a long prosperous life before he dies. He may make some mistakes but recover from them. There are many options; however, in this metaphorical structure, life is seen as a journey, and the Journey schema provides structure to how one conceives of life.[64] The items on the left of the actantial model correspond with the items on the right. The person living the life is conceptualized as a traveler. A lack of information might be seen as a lack of direction and so on.

[64] When speaking of a schema, the practice in cognitive linguistics is to capitalize the name of the schema (e.g.; Journey schema). The description of a metaphor is written in small caps (e.g.; LIFE IS A JOURNEY).

Metaphor's power to structure thinking is identified within each domain in the relationship of the actants to one another. The power of options to fill in the gaps at different levels of specificity is demonstrated in the way the actants have been identified and placed in both the model for the source domain and the target domain. The power to reason about life in terms of journey is seen in the relationship of the actants between the two domains. The power of evaluation is revealed in how a life is assessed according to what we know about journeys. The interpretation of metaphors according to these narrative structures allows for the appropriation of metaphor in a way which guides the power of options and takes advantage of the formative power of narrative.

The power of metaphor to structure thinking, in the ways described earlier, combined with the formative power of narrative, are both at work in the way in which people make sense of and adapt to the world. The focus of this dissertation is on how the metaphors in funeral hymnody and the narratives behind them work to shape thoughts and form Christian beliefs regarding death and the resurrection of the body. It also describes how the evocative power of metaphor can be guided by applying a particular narrative. Specifically, the dissertation will examine the two generic-level metaphors (and their specific-level instantiations), LIFE IS A JOURNEY (DEATH IS GOING TO A FINAL DESTINATION) and LIFE IS A BATTLE (DYING IS LOSING A CONTEST AGAINST AN ADVERSARY), and demonstrate how such study can assist pastors and worship leaders to better use funeral hymns to support the church's teaching of the doctrine of the resurrection of the body.

The above study of the cultural artifacts and the theories of metaphor and narrative will be applied to the interpretation of funeral hymn texts. Rossow's use of the actantial model exposes the narrative basis of metaphor, the relationships between the actants in the narrative, and the

mappings between the source domain and the target domain. However, the actantial model applies only one possible narrative by which a given metaphor may be understood.[65] Therefore, this dissertation will seek to describe the possible narratives behind various metaphorical utterances using actantial models.

In Chapter Two, the discussion of metaphor usage primarily centered on the battle and journey metaphors in Kübler-Ross and Fersko-Weiss; however, the reader may have noted that metaphorical language was also used to describe the narratives drawn from the funeral industry, popular Christian publishing, and historic Christianity. What needs to be examined further is the different ways in which the narratives run. The next section will describe how the appropriation of different narratives may change the interpretation of metaphors.

If Life Is a Journey, What Is the Destination?

Based on the observations of Jessica Mitford about the funeral industry and Erwin Lutzer's popular Christian books about life after death, the dissertation developed two narratives. Mitford's language tends to be more literal than Lutzer, since she is interested in the economic transaction. Even so, it can be observed that the narrative which developed from her description of death is enlivened with the LIFE IS A JOURNEY metaphor. The narrative behind the metaphor could be described briefly as this: The body travels from the place of death to the funeral home. At the funeral home, the body is made to look as if it is merely sleeping. Following the funeral,

[65] As in the case of the Iranian student described on page 65. This type of differing interpretation may have something to do with experiential perspective. The narrative schemas evoked emphasize different aspects of the same related experiences. Barbara Dancygier and Eve Sweetser's analysis of viewpoint and experience in metaphor provides additional insight into how the hearer identifies with the narrative behind the metaphor and how it becomes formative for him. Dancygier and Sweetser assert that many metaphors rely on experiential viewpoint. For example, the expression "A boat is a hole you pour money into" relies on the cognitive domains of boat and money pit being combined from the particular viewpoint and experience of a boat owner. The metaphorical expression is typically understood from the perspective of a boat owner and indicates that he wastes a lot of money on the repairs and maintenance of his boat. It would be nonsensical to consider this metaphor from another viewpoint. Barbara Dancygier and Eve Sweetser, *Figurative Language* (Cambridge: Cambridge University Press, 2014), 216–17.

the body journeys on to the grave. Its journey ends here, but the individual lives on in the memories of loved ones.

Erwin Lutzer makes more liberal use of metaphorical language. The narrative which arises from Lutzer's work also uses the LIFE IS A JOURNEY metaphor. The metaphor's underlying narrative goes something like this: When one dies, the body is placed in the grave, but the departed travels to another place where perhaps another body is received. In this interim state, the person no longer suffers from ailments which afflicted them in this life. He engages in physical activities, like singing and running, and he is reunited with friends and relatives who have already died. Finally, the deceased arrives at the resurrection and receives a resurrection body. Lutzer's narrative contains several journeys to a series of endpoints—temporal death, the interim state, and the final resurrection.

In Elisabeth Kübler-Ross and Henry Fersko-Weiss, LIFE IS A JOURNEY takes the specific-level form of DEATH IS GOING TO A FINAL DESTINATION. When the narrative of the source domain is mapped to the narrative of the target domain in this metaphor, an individual's terminal illness is spoken about as if the experience is a journey. The person is taking a trip to an endpoint, which is death. The route to this terminus may include treatments and hospitalization, or it may be remaining at home and refusing medical intervention. Sometimes, there may be a detour, as the patient rallies. This journey may take different forms. For some, the vehicle is cancer, for others, old age or injury. The road may be long with many twists and turns, or it may be short and direct. Whatever the case, it ends with death. This instantiation of the journey metaphor does not have anything to say about what might happen beyond death.[66] The journey

[66] See Lakoff and Turner, *More than Cool Reason*, 9–10. Here the authors describe several instantiations of LIFE IS A JOURNEY.

ceases when life ceases. The body has finished its sojourn and remains in the grave.[67]

Generally, when people speak of life as a journey, the Journey schema is evoked to talk about life in the present world or, perhaps better said, life in this body—a life which ends at death. Therefore, the end of the journey (or destination) from the source domain maps to death in the target domain. When a person dies, the journey is over. That is to say that the narrative of the target domain—a person's earthly life—is one which concludes at death. This is also the narrative that Kübler-Ross and Fersko-Weiss talk about when they use the LIFE IS A JOURNEY metaphor. The body has reached the end of its journey, although the person may live on in memories, a disembodied state, or whatever one's tradition prescribes. Lutzer, however, diverges on the question of the final destination of the body. In his use of LIFE IS A JOURNEY, he employs a narrative in which the body may continue in the interim state and certainly continues in the resurrection.

Referring back to the actantial model for LIFE IS A JOURNEY in Figure 3.1, the point of divergence for these different narratives is the object actant. The source domain (or narrative) of journey is the same; however, the mapping of the metaphor varies according to the narrative of the target domain. To state the question simply: What is the destination? The title of this dissertation, "Whither the Body," asks this same thing, while using the homophone to question the common conception that the body will "wither" in the grave. The majority of the cultural narratives which have been examined leave the body to wither in the grave. Death and the grave are the final destination. The narrative of salvation, however, does not end here, but continues until the resurrection of the body. The destination in this narrative is new life in the new creation.

[67] Although Mitford elaborates on the metaphor and talks about a "sojourn in the grave," the basic metaphor does not include this mapping.

The difficulty in understanding the LIFE IS A JOURNEY metaphor, as it is applied to death in a Christian context, is that it generally overlaps in five of the six actants—the destination being the point of variance. Additionally, a Christian can appropriately talk about this body and this life in a way in which temporal death is the endpoint of the journey—such as, "The doctor said that if she doesn't turn a corner in the next twenty-four hours, it will be the end." However, within the context of the Funeral Rite and in the face of temporal death, this dissertation hopes to reinforce the doctrine of the resurrection of the body through better use of hymns. To do so, it will focus on connecting the hymn texts with the narrative of salvation which will guide the hearer to consider the final destination of the Christian's body in its resurrected form at the eschaton.

The journey metaphor can be found in scripture running both ways. It is applied to this temporal life and also extended to life everlasting. This may add to the confusion about its use in the Funeral Rite. For example in Rom. 14:13, Paul says not to "put a stumbling block of hindrance in the way of a brother." He uses the LIFE IS A JOURNEY metaphor to talk about the earthly life of a fellow Christian. The reader is told not to do something that keeps his brother from living his life according to his Christian convictions. In Rom. 14:15, Paul indicates that, if the reader does this, he is not living his own life according to the faith—"[Y]ou are no longer walking in love." Paul uses "way" to talk about the living of one's life. Things that cause difficulty in living a life are "stumbling blocks" and "hindrances." The mode of transportation in the journey of life is referred to as "walking." An analysis of Paul's use of this metaphor reveals that the source domain of journey maps onto the target domain of living this earthly life—specifically a Christian's temporal life. The metaphor has the same source and target narratives as it does in its normal secular usage. In this case and others like it, the Christian narrative and the cultural narrative are similar. When referring to this life, the narratives run the same way.

The two narratives deviate, however, at the point of death. Scripture does not see death simply as a departure from which there is no return, but, instead, it is seen as a departure for another journey.[68] That is to say, death is not the final destination for the body of the Christian. At death, the body goes to the grave to await the Day of Resurrection, and the soul goes to be with Christ and waits to be reunited with the body. Thus, when Paul talks about whether it is better to live or to die in Phil. 1:20–24, he talks about death as "to depart and be with Christ." He uses the LIFE IS A JOURNEY metaphor in a way in which death becomes the departure for another destination. In this case, the "with Christ" is understood to be the interim state, but, in the narrative of salvation, the interim state is a place through which one passes on the way to the resurrection of the body and everlasting life at the return of Christ—the eschaton. Later in his letter to the Philippians, Paul is clear that this is his ultimate goal or destination. In Phil. 3:10–11, he hopes to become like Jesus in his death and "attain the resurrection from the dead."

John 14:1–7 adds additional clarity to this portion of the Christian journey.

> "Let not your hearts be troubled. Believe in God; believe also in me. In my Father's house are many rooms. If it were not so, would I have told you that I go to prepare a place for you? And if I go and prepare a place for you, I will come again and will take you to myself, that where I am you may be also. And you know the way to where I am going." Thomas said to him, "Lord, we do not know where you are going. How can we know the way?" Jesus said to him, "I am the way, and the truth, and the life. No one comes to the Father except through me. If you had known me, you would have known my Father also. From now on you do know him and have seen him."

When Jesus returns, he takes those who believe in him to a new destination. He will raise the bodies of believers and gather them to be with him. In other words, he will come and take them to travel with him, *bodily*, to a new location—the new creation. John 14:1–7 talks about this in terms of the Father's house. Within the LIFE IS A JOURNEY metaphor, the "house" is the final

[68] Lutzer follows scripture on this point.

eschatological destination of the Christian life. Jesus says he will "come again and will take you to myself, that where I am you may be also." In the metaphor, Jesus becomes a guide on the journey who comes and takes the Christian (the person traveling) to his destination—heaven (meaning here the new heavens and the new earth). The additional journey through the interim state and then to the eschaton are aspects of the target domain of life which are not present in the secular narrative, but are a part of the narrative of salvation.[69]

The following actantial model reveals the point of divergence between a cultural narrative with death as the endpoint for the body and the narrative of salvation with the resurrection of the body as its goal. The narrative of salvation sees death as the departure point for an additional journey through the interim state and then to the resurrection of the body and life everlasting. This additional journey is represented by a diagonal arrow on the right-hand side of the model, and this shows how the narrative of salvation sees death as a departure for a second journey through the interim state and on to the resurrected body and eternal life.

[69] The journey of the body, as described here and elsewhere in this dissertation, can be seen in several ways. Lakoff and Turner identify a number of metaphors for death. They include DEATH IS DEPARTURE, DEATH IS GOING TO A FINAL DESTINATION, and DEATH IS THE END OF LIFE'S JOURNEY. These metaphors reveal a fluidity in the way in which the journey metaphor is used in the context of death. Lakoff and Johnson explain how the metaphors describe death as a destination and also as a departure point. Lakoff and Turner, *More than Cool* Reason, 1, 6–8, 10–11, 14–15, 20, 34, 51–53, 55, 68–69, 71, 99, 107, 125, 174. Although doctrinally, it may be most appropriate to view life's journey as a single journey beginning at baptism and ending at the eschaton, actual usage of the metaphors does not allow for such a distinct usage. Often the journey is described as having several stops along the way. For example on may "take a trip down the aisle," meaning "get married," but this is not the end of the journey. It is both a destination for the individual and the departure point for married life. It is a point along the way or one destination among many. In terms of the Christian's journey toward the resurrection of the body, death and the interim state may be described as destinations, points along the way, or departure points, but ultimately the final destination is the eschaton. As this dissertation focuses on the destination of the body, it often refers to the resurrection of the body (which occurs at the eschaton) as the final destination, but it also uses other phrases like "the new creation," "the return of Christ," "the Last Day," and the like.

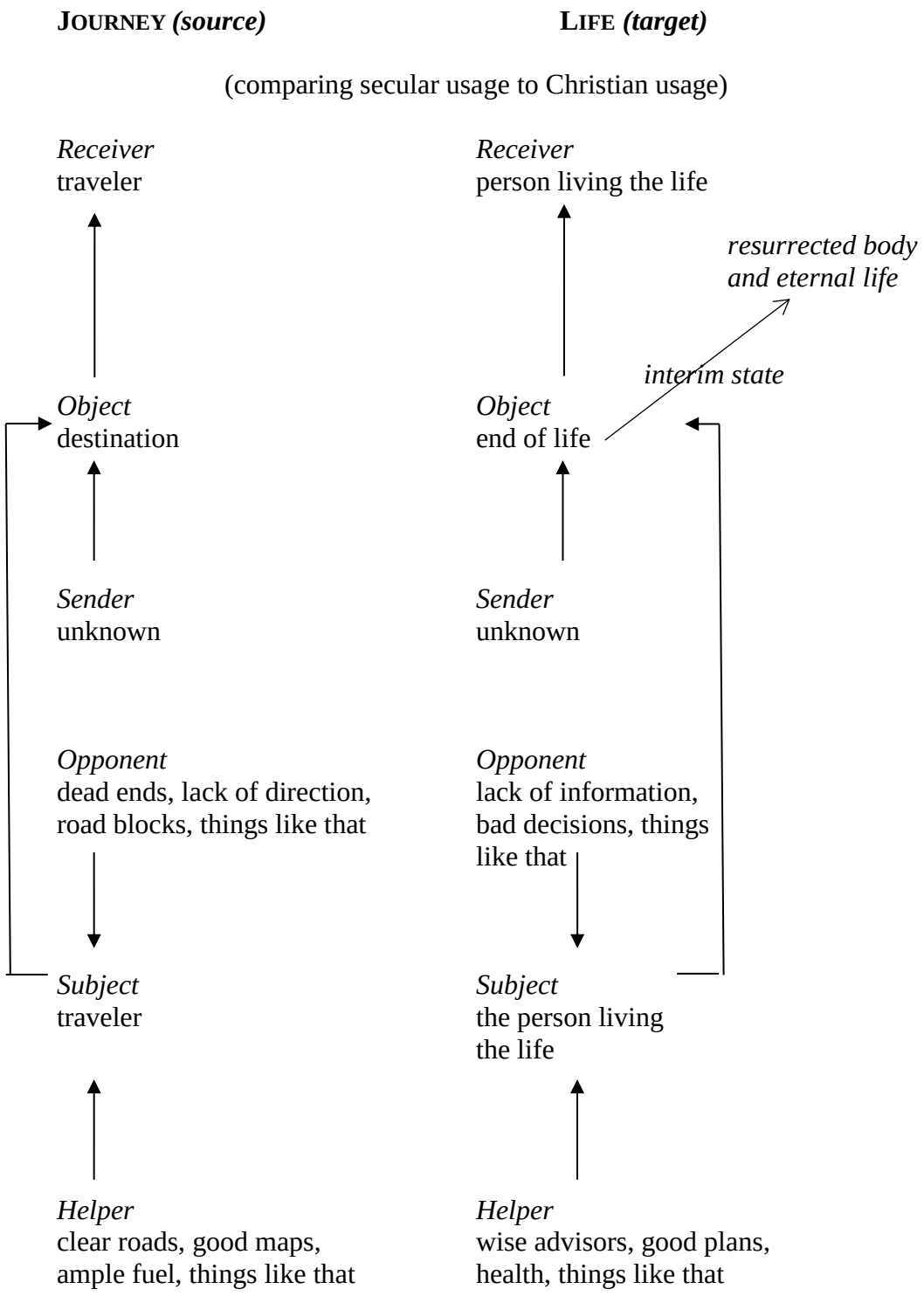

Figure 3.2. LIFE IS A JOURNEY (Christian Image)

The question asked of the journey metaphor was, "What is the destination for the body?" For Mitford, Kübler-Ross, and Fersko-Weiss, the body's last stop is the grave. The person may live on in memory, but the body remains in the grave. The Christian narrative does not end here. Although Lutzer speculates that the interim state may be experienced bodily, traditional Christian doctrine teaches that the body waits in the grave while the soul is in the presence of God (the interim state). Upon the return of Christ, the body rejoins the soul and travels with him to the new heavens and the new earth.[70] Temporal death, in this narrative, becomes the point of departure for eternal life.

The LIFE IS A JOURNEY metaphor is not the only metaphor used both in culture and in the church to describe death. Battle imagery is also used, but in a few different ways. One battle metaphor speaks of the troubles one encounters during the course of life. Another speaks of the fight an individual may engage in against death and disease, and another speaks of Christ's victory over death. The next section will look at these battle metaphors to determine who is engaged in the battle and what they receive if they win.

If There Is a Battle, Who Wins and What Do They Win?

The Battle schema/narrative is the source domain in the LIFE IS A BATTLE metaphor. This metaphor is often used to talk about human life in general. A person might "fight to get ahead in life," or he might "struggle to get his career started." However, the Battle schema is not only used to talk about life. It is also used to talk about death. The cultural narratives of Kübler-Ross and Fersko-Weiss tend to use the DYING IS LOSING A CONTEST AGAINST AN ADVERSARY instantiation of the LIFE IS A BATTLE metaphor to talk about dying. In the first case Kübler-Ross

[70] Pieper, *Christian Dogmatics*, 3:514–15.

presents, she says of a patient with amyotrophic lateral sclerosis (ALS or Lou Gehrig 's disease), "He fought [a coronary occlusion] as successfully as he fought the pneumonia and infections."[71] Similarly, Fersko-Weiss describes a "typical" death in his first chapter: "He fought the disease for more than twelve years…but eventually the cancer became more aggressive, and no treatment could halt its progression."[72] In both of these descriptions, the patient is metaphorically engaged in a battle to avoid death. Used as such, the LIFE IS A BATTLE metaphor might be represented by the following actantial model.

[71] Kübler-Ross, *On Death and Dying*, 19.

[72] Fersko-Weiss, *Caring for the Dying*, 1–2.

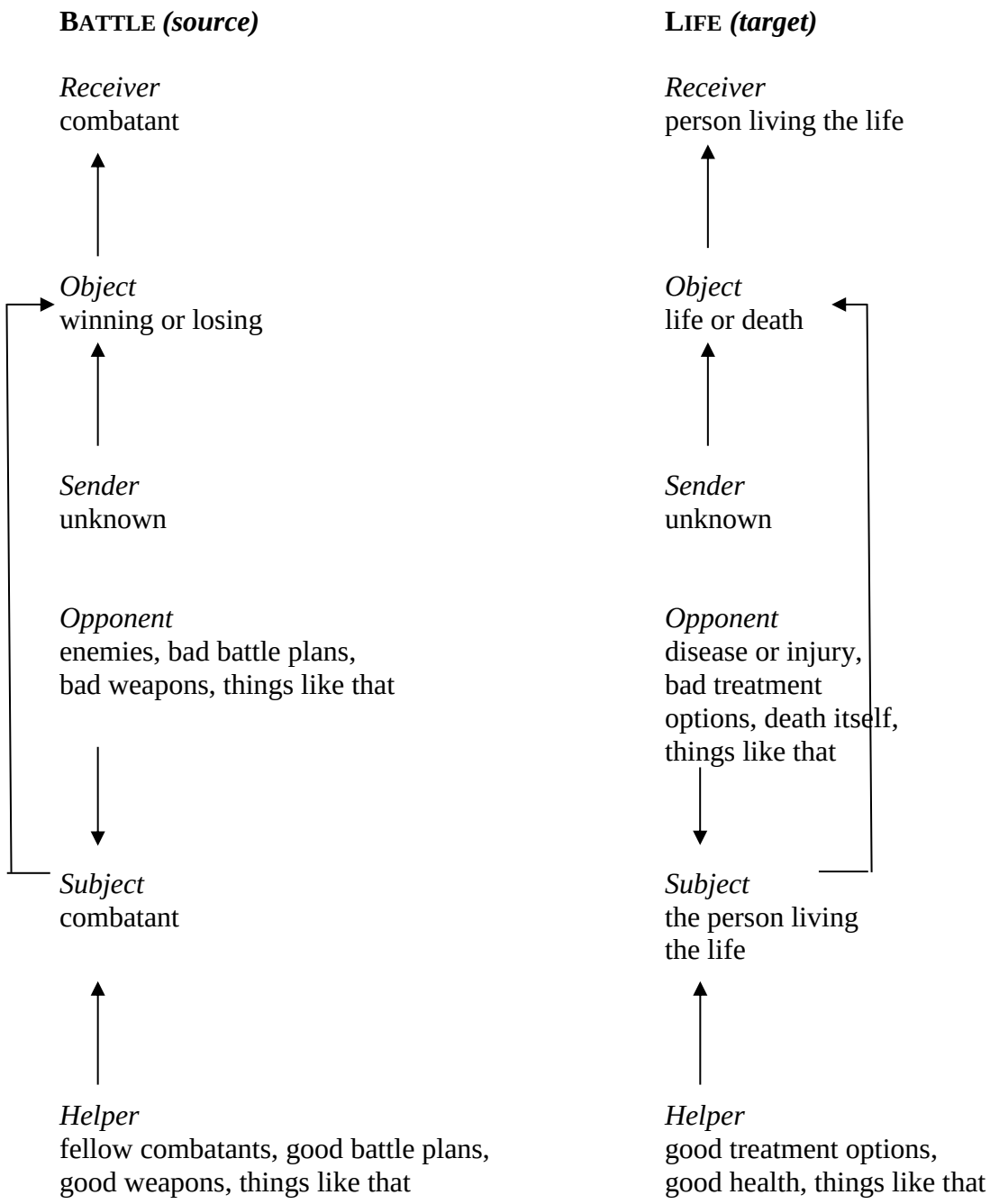

Figure 3.3. LIFE IS A BATTLE

In the narratives associated with the source and target domains, losing in the source domain is mapped to death in the target domain. To trace this through both narratives, in the source domain of battle, the enemy is engaged, combat ensues, and eventually, one of the combatants is defeated. In the target domain of dying, a terminal condition is acquired, resources, such as medicine, are used to treat the condition, but in the end, the person dies. In the example above from Kübler-Ross, the ALS patient "fought" the coronary occlusion, as well as pneumonia and infections. He fought these successfully, but eventually, lost the battle when he died. In the example from Fersko-Weiss, there are additional battle images in the description. Not only did the patient "fight" the disease, but the disease became more "aggressive," and the man's fighting could not "halt its progression." Again, in the end, the battle was lost and death won. The terminuses of the source and target narratives are losing and death, respectively.

However, the Battle schema is used in a different way when scripture talks about death. While it is common for Christians to use battle metaphors to talk about fighting a terminal disease and other aspects of dying, the narrative of salvation has a different ending than the narrative of the DYING IS LOSING A BATTLE AGAINST AN ADVERSARY target domain. In fact, when the source domain of battle is mapped to the target domain of salvation, it becomes another metaphor, because the target domains are different. In one, the Battle schema is used to talk about confronting difficulties in *this life*, including temporal death. In the other, it is used to talk about Jesus' victory over death. The point of confusion results from the fact that the two metaphors use the battle source domain but have different target domains. The metaphor which talks about Jesus' actions as defeating death might be called JESUS IS THE VICTOR OVER DEATH. The actantial model for the metaphor might look like this:

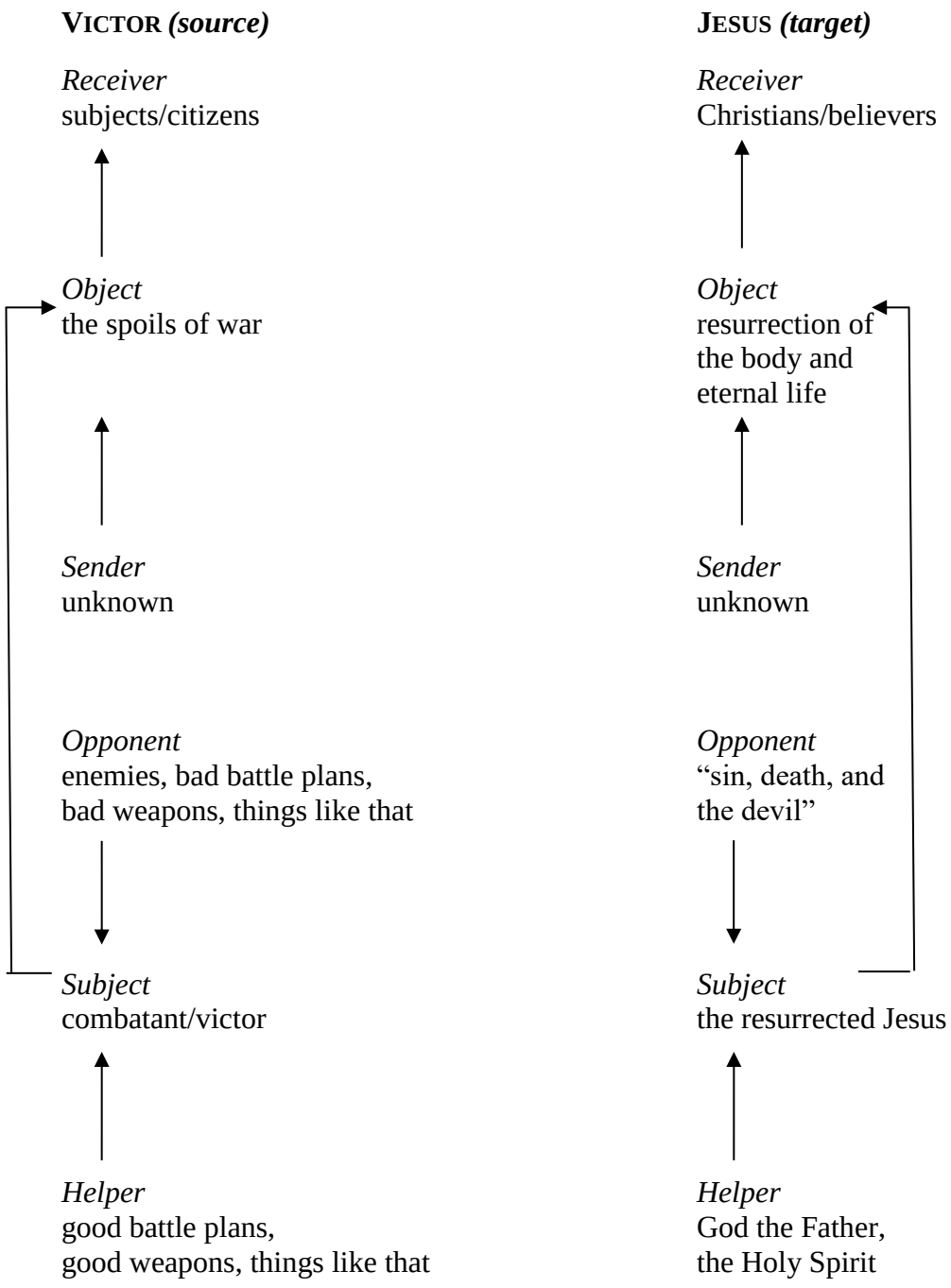

Figure 3.4. JESUS IS THE VICTOR OVER DEATH

In the specifically Christian use of the metaphor, the battle is between Jesus and death, and death loses. Expressed in terms of the actants in the narrative, Jesus is the subject who battles with the opponent (death) and delivers the spoils of that victory to those who believe in him. Referring back to Greimas's actants, Jesus is the subject in this narrative. He fights the opponent, which is death. He delivers the object—a resurrected body and eternal life—to the recipient, which is all believers.

Ken Schurb adds specificity to how this battle is won and the spoils delivered. He posits, "When the Law is proclaimed in terms of defeat, the cross can be set forth as Christ assuming our defeat, and the resurrection correspondingly depicted as His turning the table on His enemies as our Champion."[73] Using the terms proposed in the actantial model for JESUS IS THE VICTOR OVER DEATH, Schurb says that Jesus won the victory over death by his death. His death is a substitute for the death all people deserve (vicarious satisfaction). Furthermore, in his resurrection, Christ, as victor (*Christus Victor*), delivers the spoils of that victory to Christians.

Scripture sets up the conflict between Christ and Satan as early as Gen. 3:15, "I will put enmity between you and the woman, and between your offspring and her offspring; he shall bruise your head, and you shall bruise his heel." Ultimately, this points to Christ's victory over death, as the woman's offspring, Jesus, will defeat the serpent, Satan. Hebrews further describes how this battle takes place, how it is won, and how the results of the victory are transferred.

> Since therefore the children share in flesh and blood, he himself likewise partook of the same things, that through death he might destroy the one who has the power of death, that is, the devil, and deliver all those who through fear of death were subject to lifelong slavery (Heb. 1:14–15).

Here the benefits of Christ's victory are delivery from death and slavery to sin. On account of

[73] Ken Schurb, "The Resurrection in Gospel Proclamation," Issues, Etc., accessed June 15, 2019, https://issuesetcarchive.org/articles/bissar104.htm.

Christ's defeat of Satan and death, freedom from death and sin become the possession of the Christian. These benefits belong to Christians now and will be more fully theirs in the eschaton. Although this is not the only way to talk about how the Christian receives the riches of Christ, it is a common biblical image. Jesus is the victor who gives the benefit of the victory to believers.

In John 16:33, Jesus himself uses a battle metaphor when he tells his disciples that they will have troubles in the world and comforts them with a declaration of victory. "In the world you will have tribulation. But take heart; I have overcome the world." Within the metaphor, tribulation may be the hardship that results from the often oppressive nature of this fallen world which results in death. The disciples will experience this oppression, but Jesus gives them hope by saying that he has overcome it. He has won the battle with the evil in this world and ultimately with death.

Possibly the most prominent biblical example of the battle metaphor's use of victory is in 1 Cor. 15:54–56:

> When the perishable puts on the imperishable, and the mortal puts on immortality,
> then shall come to pass the saying that is written:
> "Death is swallowed up in victory."
> "O death, where is your victory?
> O death, where is your sting?"
> The sting of death is sin, and the power of sin is the law. But thanks be to God, who gives us the victory through our Lord Jesus Christ.

Paul cites Isaiah and Hosea to assert that the battle is with death, that Jesus is the victor, and that God give Christians the victory through Christ. These are but a few examples of scripture's use of JESUS IS THE VICTOR OVER DEATH. On the other hand, DYING IS LOSING A CONTEST AGAINST AN ADVERSARY uses battle imagery differently. In it the dying person, not Christ, is the subject who fights the opponent (death), and because the subject always loses in this metaphor, death is the victor.

Both the journey metaphor and the battle metaphor(s) have inherent issues which can

create difficulties for understanding them within a Christian context. For LIFE IS A JOURNEY, the issue is the object actant in the actantial model. Although the metaphor can certainly be applied to the Christian life, it is at the point of death when the narratives diverge. The Christian believes that life continues beyond physical death and that the body will be raised to eternal life. The cultural narrative tends to be truncated, ending the journey at death and leaving the body in the grave. The battle metaphor is problematic because it is actually two different metaphors which share the same source domain. The one which is common in culture applies the battle source domain to the way people deal with the difficulties encountered in this life. When used to talk of death, death always wins the battle, and the body stays dead.[74] Christians, however, use the Battle schema to talk about Jesus' defeat of death which delivers a resurrected body and eternal life to believers. Due to the shared source domain, it may be difficult to understand which metaphor is being used, resulting in confusion regarding the resurrection of the body.

Journey and Battle in the Funeral Rite

The Funeral Rite[75] makes liberal use of the LIFE IS A JOURNEY metaphor, where the Christian life is depicted as a lifelong journey to God.[76] The funeral traces the Christian's journey through several "deaths." It begins with a remembrance of baptism, where the individual "dies" and is "raised" to new life. The casket may be covered with a funeral pall which serves as a reminder of the white robe which is given in baptism.[77]

[74] The cultural narrative is also used by Christians, but for those without Christ it is all Law.

[75] The Funeral Rite is included in Appendix One.

[76] See pp. 9–13 of this dissertation.

[77] Pfatteicher and Messerli, *Manual on the Liturgy*, 357.

> P In Holy Baptism _____ was clothed with the robe of Christ's righteousness that covered all his/her sin. St. Paul says, "Do you not know that all of us who have been baptized into Christ Jesus were baptized into His death?"
> C We were buried therefore with Him by baptism into death, in order that, just as Christ was raised from the dead by the glory of the Father, we too might walk in newness of life. For if we have been united with Him in a death like His, we shall certainly be united with Him in a resurrection like His.[78]

The new life is both the present earthly Christian life and life eternal in the now, but not yet sense.[79] The rite sees baptismal death as the end of the journey as a lost and condemned person and the beginning of the journey as a child of God.

Within the Funeral Rite, it is appropriate to remember the earthly life's journey of the individual Christian who has died. The physical movement of the casket from the back of the church to its position before the altar is symbolic of this journey. Although the primary theme of the rite is the Gospel story, it is interwoven with the story of the deceased person's life. Thomas Long expresses it this way:

> At a funeral, the faithful community gathers to enact the promises of the gospel and the convictions of the Christian faith about life and death, as they are refracted through the prism of the life of the one who has died.[80]

The rite is not only about the narrative of salvation, but also about the baptismal life of the deceased. The two narratives are intimately connected.

As the rite traces the life of the individual Christian within the framework of the gospel, it uses journey language in a way that shows that temporal death is not only an endpoint. It is also a departure point for another journey to the resurrection of the body. Life with God in the new creation is the end goal. The Christian's temporal death is depicted as an end when it notes that

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[78] Commission on Worship, *Pastoral Care Companion*, 109.

[79] Commission on Worship, *LSB*, 278, "Remembrance of Baptism."

[80] Long, *Accompany Them with Singing*, 78.

the deceased has "finished their course" and when it asks God also to keep the worshipers "faithful unto death."[81] These are references to temporal death. With the use of the term "rest," the Funeral Rite affirms that, in death, the body has left this life for the grave, while the soul has departed for the interim state. It remains safely with Christ, while the body remains in the grave. Both await the return of Christ. However, the rite also uses the journey metaphor to point to the final destination of the body when, in the resurrection, it will again be joined to the soul. Phrases like, "be united with Him in a resurrection like His," "pass with Him through the gate of death and the grave to our joyful resurrection," "bring us at last to our eternal home," and "opened the kingdom of heaven" affirm the bodily resurrection.[82] Note how the Funeral Rite pushes this metaphor beyond the grave, through the interim state, and on to life everlasting in the body and in the presence of God.

When the Funeral Rite uses LIFE IS A JOURNEY, it includes the journey of the present life and temporal death but highlights the additional journey through the interim state and finally to the resurrection of the body. In light of the fact that LIFE IS A JOURNEY is commonly used culturally with a source domain which terminates at temporal death with no additional journeys, the hearer may misinterpret the journey metaphor in the rite. For example, the Collect of the Day (parts of which were mentioned above) blends temporal death and eternal life together as the goal.

> O God of grace and mercy, we give thanks for Your loving-kindness shown to [name] and to all Your servants who, having finished their course in faith, now rest from their labors. Grant that we also may be faithful unto death and receive the crown of eternal life; through Jesus Christ, Your Son, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.[83]

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[81] Commission on Worship, *LSB*, 278.

[82] Commission on Worship, *LSB*, 278–81.

[83] Commission on Worship, *Pastoral Care Companion*, 113.

"Resting" and "finishing" could be taken to mean the current location of the dead, according to the typical way the narrative of the target domain runs. Within the Funeral Rite, though, a more contextual interpretation would be that this temporal endpoint is only the departure point for the final destination in the narrative of salvation—the resurrection of the body.

The "Concluding Collect" has a similar use of the journey metaphor.

> Lord God, our shepherd, You gather the lambs of Your flock into the arms of Your mercy and bring them home. Comfort us with the certain hope of the resurrection to everlasting life and a joyful reunion with those we love who have died in the faith; through Jesus Christ, Your Son, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.[84]

The deceased is said to have been "brought home," and they are in one way at home with God in the interim state. Yet later in the collect, "the hope of the resurrection" and "a joyful reunion" are mentioned. Thus, the prayer also points beyond the present location of the deceased. It is not the final stop on the journey, but the journey continues through the interim state and on to the resurrection.

LIFE IS A JOURNEY, as used in the Funeral Rite, depicts temporal death as the departure point for eternal life and the resurrection of the body. Cultural narratives generally end at death. The individual may live on in memory, but the body has no role beyond death. Due to these conflicting narratives, the clear proclamation of the doctrine of the resurrection in the Funeral Rite may be obscured. Contemporary hearers may mistake the interim state for the final destination rather than the resurrection of the body.

Although less prevalent than LIFE IS A JOURNEY, the battle metaphor also plays a role in the Funeral Rite. The proclamation of the doctrine of the resurrection of the body in the Funeral Rite emphasizes not the individual's battle with death, but Jesus' battle with death. The metaphor

[84] Commission on Worship, *Pastoral Care Companion*, 121.

JESUS IS THE VICTOR OVER DEATH appears in the last petition of the prayers.

> O God of all grace, You sent Your Son, our Savior Jesus Christ, to bring life and immortality to light. We give You thanks that by His death He destroyed the power of death and by His resurrection He opened the kingdom of heaven to all believers. Strengthen us in the confidence that because He lives we shall live also, and that neither death nor life nor things present nor things to come will be able to separate us from Your love, which is in Christ Jesus, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.[85]

This petition demonstrates that the battle with death is won by Jesus' death and his resurrection delivers the spoils—here expressed as the kingdom of heaven—to Christians.[86] The idea is not that the individual person battles death, but that Christ battles death on behalf of all people.

The *Nunc Dimittis* also uses the metaphor JESUS IS THE VICTOR OVER DEATH. Taken from the Song of Simeon in Luke 2:29–32, it reads:

> Lord, now You let Your servant go in peace; Your Word has been fulfilled. My own eyes have seen the salvation which You have prepared in the sight of every people: a light to reveal You to the nations and the glory of Your people Israel.[87]

This instance of the metaphor requires more explanation, since, on the surface, it may not be as clear. Salvation can be taken as the result of a victory. That is to say, the people have been saved from something through a conflict. Related to this image is the fact that Simeon has been in the Lord's service. A study of the Greek word for depart, ἀπολύω, reinforces the battle metaphor, because the word can have the sense of being released from military service. Taken this way, Simeon has served his Lord in the battle, and now that he has seen Jesus, who brings the salvation of God, he asks to be released from his service.[88] Simeon can die in peace, because he

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[85] Commission on Worship, *Pastoral Care Companion*, 119.

[86] Schurb, "The Resurrection in Gospel Proclamation."

[87] Commission on Worship, *LSB*, 281.

[88] Peter Ill, conversation with author, Millstadt, IL, Sept. 4, 2019. The word used in this Luke 2:29–32 for let go, ἀπολύω, has the sense of being released from military service. See also Frederick W. Danker, et al. *A Greek-English Lexicon of the New Testament and Other Early Christian Literature* (Chicago: University of Chicago Press, 2000), 118

has "seen the salvation!" Perhaps it would be clearer to say that, in seeing the Christ Child, he has *foreseen* the salvation which is coming on the cross and in the resurrection of Jesus as the first fruits—the first of all believers who will be bodily resurrected on the Last Day. While Simeon may "depart in peace" in his temporal death, he looks forward to the culmination of the victory at the resurrection when, along with all believers, his soul will be reunited with his body. Within the Funeral Rite, the Song of Simeon is a prayer by those who hope to see the victory of Christ on the last day and receive the fruits of his victory—the resurrection of the body.

The JESUS IS THE VICTOR OVER DEATH metaphor also appears, and perhaps more clearly, in the final prayer, which may be spoken at the end of the Funeral Rite or at the committal.

> Almighty God, by the death of Your Son Jesus Christ You destroyed death, by His rest in the tomb You sanctified the graves of Your saints, and by His bodily resurrection You brought life and immortality to light so that all who die in Him abide in peace and hope. Receive our thanks for the victory over death and the grave that He won for us. Keep us in everlasting communion with all who wait for him on earth and with all who are in Heaven with Him, for He is the resurrection and the life, even Jesus Christ, our Lord.[89]

The relevant phrase reads, "Receive our thanks for the victory over death and the grave that He won for us."[90] This expression of the metaphor provides more specificity to what the battle is against—death and the grave—and explicitly names Jesus as the victor. In this phrase, the victory of Jesus over death is "for us." To say it another way, the victory and its results are given to the Christian. The Christian is victorious because Christ is the victor.

The Funeral Rite is clear. When the Battle schema is evoked, it is using the metaphor JESUS IS THE VICTOR OVER DEATH and not DEATH IS LOSING A CONTEST WITH AN ADVERSARY. However, confusion may occur in the mind of the hearer when the narrative of salvation is

[89] Commission on Worship, *Pastoral Care Companion*, 121.

[90] *Lutheran Service Book: Through Death to Life—Orders and Hymns for Use in the Christian Funeral* (St. Louis: Concordia, 2011), 32.

concluded on its penultimate note. The interim state may be mistaken for Jesus' victory. For example, the "victory" of the final prayer and release from service of the Song of Simeon may be understood by some hearers as occurring immediately upon death rather than coming with the fullness of the eschaton. Simeon's death, and likewise the death of the Christian, may be perceived as both departing in peace and the final victory. Rather the Funeral Rite uses the *Nunc Dimittus* to point to the resurrection. It is Simeon's declaration that, in seeing the salvation of God, he has foreseen what is to come in the victory and resurrection of Jesus which is, on the day of his return, delivered to all believers. While the rite itself is clear, misunderstandings may occur if the hearer is applying a different narrative in his interpretive process. Cultural narratives may influence the hearer's understanding rather than being guided by the narrative of the rite itself and the underlying narrative of salvation.

Conclusion

To summarize this chapter, narrative has a two-fold purpose for this dissertation. First, it has the power to be formative, which can be harnessed for the purpose of shaping Christians in the faith. Second, it plays an important role in the function of metaphor. Narratives are essential to the meaning of the metaphor. In the case of the Journey schema, the choice of one actant (the object in the actantial model) in the target narrative over another actant changes the meaning of the metaphor LIFE IS A JOURNEY. With the Battle schema, the source domain may be applied to one of two different target domains, resulting in two different metaphors. Therefore, narrative can provide a way to guide the evocative power of metaphor toward understandings which are congruent with the narrative of salvation. In particular, the focus is on the narratives evoked by the metaphors in hymns and ways in which the application of the powers of narrative and metaphor can be used to strengthen the proclamation of the bodily resurrection. When the

narrative of salvation is applied as a guide to understanding LIFE IS A JOURNEY, death is not viewed as the end for the body. Instead, it is the departure point for the resurrection. When the narrative of salvation is applied to battle metaphors, Christ, not the individual, is the one who engages in the battle with death and with his victory delivers eternal life in resurrected bodies to believers. This dissertation will suggest a method of hymn analysis which will engage the narratives behind the metaphors in order to better use hymn texts in the proclamation of the doctrine of the resurrection in the Funeral Rite

CHAPTER FOUR

HERMENEUTICS FOR HYMN TEXTS

Chapter One introduced the dissertation's thesis that American cultural narratives of death and life after death are often inconsistent with the biblical doctrine of the resurrection of the body. It proposed that a more thoughtful use of funeral hymns could strengthen the teaching of the historic doctrine of the resurrection within the Funeral Rite. Chapter Two examined some of the cultural views of life after death and how they view the future of the body. Chapter Three provided a theoretical basis for this dissertation's approach of addressing the problem through the use of metaphor theory and narratology. In this chapter, a method of textual analysis will be developed by which hymn texts will be studied. Three sample hymns will be analyzed using this method in Chapters Five through Seven.[1] This interpretive method will reveal the connections between the hymnic metaphors and narratives for death and resurrection and those of the scriptures, specifically as they are represented in the Funeral Rite and the narrative of salvation. The goal is to strengthen the church's confession of the doctrine of the resurrection of the body

[1] The hymn texts to be analyzed will be the texts as written in the *LSB*. Although the texts may have been altered from the original (in fact two of the four were originally in German), the dissertation will not address the historical development of the texts.

through the application of such analysis. A final chapter will use a fourth sample hymn to provide a scenario of the use of the method in practice.

Hermeneutical Principles

While hymn texts are not viewed as divinely inspired texts, they can be considered poetic and creative expositions on the biblical texts. Since this is the case, the interpretive principles used for scripture will underlie the interpretive method used on the hymn texts. Also, as this dissertation seeks to provide a distinctively Lutheran interpretation, the method will rely on principles taken from Lutheran biblical exegesis.[2] The hermeneutical principles of Martin H. Franzmann and James W. Voelz undergird the method of hymn interpretation. These principles are based on historic reformation principles. Both authors are Lutherans who subscribe to the Book of Concord of the Lutheran church as a true exposition of the scriptures. Their assertions on hermeneutics are guided by this perspective.

Franzmann's "Seven Theses on Reformation Hermeneutics" revolve around Martin Luther's statement, "*Qui non intelligit res non potest ex verbis sensum elicere.*" (He who does not understand the subject matter is unable to make sense of the words.)[3] *Res* here is translated as the subject matter, and *verba* as the words. As they are specifically related to biblical interpretation, Franzmann defines *res* and *verba* as follows. *Verba* refers to the texts of the Bible—a diverse collection of ancient writings, written in three different languages. The *res* is the main idea of the text—a lens through which the *verba* is understood. The *res* functions to

[2] What follows is taken largely from James W. Voelz and Martin H. Franzmann. James W. Voelz, *What Does This Mean? Principles of Biblical Interpretation in the Post-Modern World* (St. Louis: Concordia, 1995), 348–61; Martin H. Franzmann, "Seven Theses on Reformation Hermeneutics," The LCMS Commission on Theology and Church Relations (1969).

[3] Franzmann, "Seven Theses," 2.

interpret the varied biblical texts as a unified whole. However, the *verba* also influences the understanding of the *res*. Thus in reading the *verba*, the interpreter is forced into the hermeneutical circle wherein one works from *verba* to *res* and *res* to *verba* in continual interaction. Simply put, one's conception of the text guides one's interpretation, and one's interpretation of the text shapes one's conception of it.[4]

The relationship of *res* and *verba* can be explained further with an illustration. Suppose someone walks into a room and hears the shout, "Fire!" He may assume that the house is on fire. The shout, to him, means that he should get out of the house and call the fire department. However, in this illustration, the person who shouted, "Fire!" was actually trying to start a fire in the fireplace. His shout of "Fire!" was not a warning, but an exclamation of joy, because he had managed to get the fire started. In this example, the individual who had only just entered the room did not understand the *res* (the main idea) and thus misunderstood the *verba* (the words).

Following his description of the concepts of *res* and *verba*, Franzmann describes the content of the Lutheran *res* in his remaining six theses. Distinctive for the Lutheran Reformers was the understanding that the *res* is "justification by grace through faith."[5] The center of the *res* is Christ. More specifically, it is what God, in Christ, has done, is doing, and will do. This is to say that the *res* of scripture is the doctrine of justification—"the most important topic of Christian teaching" which is "that people receive forgiveness of sins by faith and are justified by faith in Christ" (Ap 4, 1–2).[6] In essence, the *res* is the Gospel. Franzmann, however, does not

[4] Franzmann, "Seven Theses," 2.

[5] Franzmann, "Seven Theses," 3–4.

[6] Those in the Lutheran tradition adhere to a particular *regula fidei* (rule of faith). The Lutheran confessional documents list the *regula fidei* as the three ecumenical creeds, the Augsburg Confession, the Apology of the Augsburg Confession, the Smalcald Articles, the Treatise on the Power and Primacy of the Pope, Luther's Small Catechism, Luther's Large Catechism, and the Formula of Concord. The creeds on their own could be described as a

limit the definition of Gospel to a forensic or judicial metaphor.[7] In an attempt to state the essential message of the Gospel in the broadest possible way, Franzmann says that it is,

> *God, to whom man can find no way, has in Christ (the hidden center of the Old Testament and the manifested center of the New) creatively opened up the way which man may and must go.*[8]

Therefore, for Lutheran exegesis, Christ and his work on behalf of humankind is the subject matter, or *res*, of the entire Bible. As expressed by Franzmann above, the *res* is, in its most basic form, a succinct expression, not of doctrine alone, but of the narrative of salvation. If one does not understand this as the *res* (main idea), one cannot understand the *verba* (words).

The Lutheran definition of *res* as the Gospel can be seen as the foundation for the three principles for biblical interpretation laid out by Voelz in his hermeneutics text, *What Does This Mean?*. They are

1. the Christological Principle, in which Christ is at the center
2. the Coherence Principle, in which all scripture must fit together as a whole

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statement of the essential elements of the faith. Voelz, *What Does This Mean?* 221.

The Lutheran confessional documents are consistent in asserting that the doctrine of justification is the "chief article" of the Christian faith. Lutheran theologians have described this "chief article" as the material principle. Frederick Emanuel Mayer defines the material principle as the summary of Christian truth and the formal principle as the source of doctrine. The formal principle of Lutheranism is *sola scripture* (scripture alone). See Frederick Emanuel Mayer, "The Formal and Material Principles of Lutheran Confessional Theology," *Concordia Theological Monthly* 24, no. 8 (1953): 545–50. The relationship between the formal and material principles is clarified in a document from The LCMS Commission on Theology and Church Relations: In conclusion, the document states, "Lutheran theology has always affirmed the authority of the Bible on a two-fold basis: (1) That as Gospel the Sacred Scriptures are the power of God unto salvation through which the Holy Spirit begets the faith that grasps Christ and sets men free from sin and death; (2) That as God's inspired Word the Sacred Scriptures regulate faith that is believed, taught, and confessed in the church." "Gospel and Scripture: The Interrelationship of the Material and Formal Principles in Lutheran Theology," The LCMS Commission on Theology and Church Relations (November, 1972), 22–23.

[7] Franzmann, "Seven Theses," 4.

[8] Franzmann, "Seven Theses," 4. Italics original. Franzmann adds in a footnote that "'may' signifies 'is permitted and enabled by God' and 'must' indicates that there is no second way. Interestingly, Franzmann switches to a journey metaphor in his encapsulated version of the Gospel. Also see Jacob A. O. Preus, *Just Words* (St. Louis: Concordia, 1999) which examines the following metaphors which the Bible uses for the doctrine of justification: creation, commerce, legal, personal, sacrifice, and deliverance.

3. the Integrity Principle, in which an interpretation must be exegetically defensible within scriptural contexts.[9]

The Christological Principle affirms the *res* as defined by Franzmann. The Gospel is the principle which guides the interpretation of scripture. Christ and his work is at the center of the Bible, but the Gospel does not abrogate the Law. The Christological Principle, because it upholds the doctrine of justification, constrains the interpreter to understand the Law in light of the Gospel. Both Voelz and Franzmann assert that an interpretation which allows man's keeping of the Law to contribute to his justification cannot be allowed. Such an interpretation violates the Gospel in that Christ is not the sole propitiation for man's sin.[10]

The Coherence Principle asserts that all the varied passages of scripture must be accounted for in a way in which they all relate to one another within a coherent whole.[11] Franzmann expresses a similar idea in Thesis V:

> The validity of this confessional *res* as a heuristic-hermeneutical principle can be documented from Scripture itself: it is the *cantus firmus* to which all the prodigal variety of the Scriptural voices stand in contrapuntal relationship.[12]

Fundamentally, the *res* is the basis for the Coherence Principle. In other words, the Christological Principle is the glue which holds all the passages of scripture together, while the Coherence Principle relies on the concept that scripture interprets scripture.[13] One can look to clearer passages of scripture in order to interpret less clear passages.

The Coherence Principle is evident in the Lutheran Confessions when Philip Melanchthon

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[9] Voelz, *What Does This Mean?* 353–58.

[10] The Christological Principle is behind the traditionally Lutheran Law and Gospel distinction. Franzmann, "Seven Theses," 5; Voelz, *What Does This Mean?* 355.

[11] Voelz refers to this as a matrix. Voelz, *What Does This Mean?* 356–57.

[12] Franzmann, "Seven Theses," 6.

[13] Voelz, *What Does This Mean?* 357.

discusses the proper place of works in the life of the Christian. He demonstrates that although scripture does require good works, good works are not done to merit salvation. They are rather the fruit of faith (Ap IV, 183–94). So when James says, "What good is it, my brothers, if someone says he has faith but does not have works? Can that faith save him?" (Jas. 2:14), it has to be understood in light of numerous other passages which indicate that good works are not salvific, such as Eph. 2:10 ("For we are his workmanship, created in Christ Jesus for good works, which God prepared beforehand, that we should walk in them") and Phil. 2:13 ("[F]or it is God who works in you, both to will and to work for his good pleasure").

The Coherence Principle can also be demonstrated with the example of 1 John 4:16 and John 3:16. People often excerpt a section of 1 John 4:16 to assert that God is love ("So we have come to know and to believe the love that God has for us. God is love, and whoever abides in love abides in God, and God abides in him."). While it is true that God is love, Jas. 2:14 does not define God's love. The excerpt can be clarified by looking at John 3:16—"For God so loved the world, that he gave his only Son, that whoever believes in him should not perish but have eternal life." This verse defines the love of God and does so in a way which also addresses the Christological Principle. God's love is not a romantic love, the love of a grandfather in the sky, or some other human version of love, but it is a love that sends Christ to die that the world might be reconciled to God.[14]

As has already been seen, scripture is not interpreted in a vacuum (Ap IV, 183–84). The Coherence Principle requires the application of the Christological Principle, and *vice versa*. This can be seen in the example above from James, in that, if a human person could merit salvation through his own works, the work of Christ would not be needed, hence removing Christ from the

[14] This example was adapted from Dan Suelzle, *Misquoted* (Eugene, OR: Harvest House, 2019), 19–30.

interpretation. With Christ as the center and coherence as a key principle, all of scripture can be understood together as a unified presentation of the salvation narrative. The Bible holds together as a unit because it all directs the reader to Christ and his salvific act, or, said another way, to the narrative of salvation.

The third of Voelz's principles is the Integrity Principle. It says that the use of scriptures to explain one another must be accomplished without compromising any passage.[15] The interpretive process must not twist or distort one passage of scripture in order to explain another. The concept of *sensus literalis* (literal, but not literalistic, sense) keeps the interpreter from such compromise. Scripture is not seen as a secret code to be deciphered, but as God's clear message to his human creatures. This clear message is the Gospel (or the *res*).

Again, the Confessions provide an example. Melanchthon disagreed with his opponents' definition of faith. The opponents defined it as intellectual assent. The Reformers, however, defined it as "that worship which receives the benefits that God offers" (Ap. IV, 49). They refused to understand Rom. 4:3 ("For what does the Scripture say? 'Abraham believed God, and it was counted to him as righteousness.'") as if belief were merely acceptance of the facts, but looked to passages such as Ps. 130:3–4:

> If you, O Lord, should mark iniquities,
> O Lord, who could stand?
> But with you there is forgiveness,
> that you may be feared.
> I wait for the Lord, my soul waits,
> and in his word I hope.

and Gen. 15:1 ("After these things the word of the Lord came to Abram in a vision: 'Fear not, Abram, I am your shield; your reward shall be very great.'") to show that their opponents had

[15] Voelz, *What Does This Mean?* 358.

twisted the meaning of Rom. 4:3.

As another example of the application of the Integrity Principle, consider the frequent use of the verse from Matt. 7:1 to say that Christians should not judge ("Judge not, that you be not judged."). In order to support this interpretation, the verses which follow would have to be twisted beyond their plain sense. In Matt. 7:3–5, Jesus goes on to say,

> Why do you see the speck that is in your brother's eye, but do not notice the log that is in your own eye? Or how can you say to your brother, "Let me take the speck out of your eye," when there is the log in your own eye? You hypocrite, first take the log out of your own eye, and then you will see clearly to take the speck out of your brother's eye.

Verses 3 and 4 might be taken to mean that you should not judge your brother, but what about verse 5? The plain sense of the text is that one can judge his brother, however, only after one has dealt with his own sin. This leads to the interpretation that Jesus is not telling his followers that they may never judge, rather he is telling them how to deal with their own sins and those of others. They should see to their own sin first and then help others see theirs.[16] In order to affirm the interpretation that Christians should never judge, one would have to say that verses 3–5 prohibit judgement, but plain sense does not allow that. Additionally, the Christological Principle is in effect here. The judging is done for the purpose of pointing people to their need for Christ and his forgiveness. If a person is never judged to be a sinner, he has no need for Christ and the Christological Principle is violated.

Like the second principle, the third principle also depends on the first. When one looks for the literal sense in the light of the Gospel, it becomes impossible for him to understand a passage in a way which takes glory away from Christ. If the *res* of all of scripture is the Gospel, then one cannot distort a passage to deny the Gospel. The Integrity Principle and the Christological

[16] Suelzle, *Misquoted*, 83–86.

Principle, in combination, cause the Lutheran theologian to interpret scripture in the simplest possible way.

To summarize these principles of exegesis, Voelz's first principle, the Christological, asserts the *res*. Christ and his work (the Gospel) are at the center of the scriptures. This principle then informs the others. Within the context of the Gospel, the Coherence Principle insists that scripture interpret scripture. Since the entire Bible centers on Christ, all of scripture must be a unified whole, and a vague section will be explained by clearer sections. Finally, the Integrity Principle demands that no passage be twisted in order to explain another passage. To do so would violate the unity asserted by the Christological Principle. To use Franzmann's categories, the *res* guides the reading of the *verba* and the *verba* informs the *res*. It is Christ and the Gospel which guide the Lutheran interpreter in a unified view of scripture.

Transferring these principles to the exegesis of hymns, it will first be understood that since hymns may be considered as creative expositions of scripture, Christ and the Gospel will be at the center of hymns. This is not to say that hymn texts themselves use the hermeneutical principles lined out above in their descriptions of biblical texts and concepts, but that a Lutheran interpretation of hymn texts will follow these principles. In the Lutheran tradition, it is particularly true that Christ and the Gospel are at the center of hymns, because the texts must be found faithful to scripture and the Lutheran Confessions before they are included in an LCMS hymnal.[17] Thus, this dissertation will consider how the Lutheran interpreter of hymn texts may use metaphor and narrative to reflect the Christological nature of the scriptures, but more specifically, it will focus on the aspects of Christology which include Christ's resurrection,

[17] As indicated previously, this dissertation uses the LCMS's current hymnal—the *LSB*. This hymnal has been through the denomination's process of doctrinal review and is in use by more than 85% of LCMS congregations. Paula Schlueter Ross, "'Lutheran Service Book' prices to rise Feb. 1," *Reporter,* January 6, 2015, https://blogs.lcms.org/2015/lsb-prices-to-rise.

return, and the resurrection of the body. For example, the text of "Alleluia, Alleluia! Hearts to Heaven" (*LSB* 477) has a clear battle narrative in which Christ's resurrection represents victory over death with the line, "Death at last has met defeat."[18] The text not only contains the Gospel specifically, but proclaims Christ's resurrection with the words, "Jesus Christ, the King of Glory, / Now is risen from the dead."[19]

Second, a Lutheran interpretation of the hymns must cohere with the canon of scripture. That is to say, the texts should not contradict any of scripture. Thus, the dissertation will explore how hymn texts communicate the narrative of salvation, especially the culmination of that narrative in the return of Christ, the resurrection of the body, and life in the new creation. As an example, consider the last part of Stanza 5 of "Why Should Cross and Trial Grieve Me" (*LSB* 757).

> Christ has made my death a portal
> From the strife
> Of this life
> To His joy immortal![20]

The text could be referring either to the interim state or the resurrection or both. A reading of the battle metaphor here as guided by the narrative of salvation would support the understanding that "joy immortal" is the resurrection.

Finally, a Lutheran interpretation of hymn texts must be congruous and exegetically defensible within the context of scripture. This is to say, the dissertation will explore the use of the metaphors in hymns and examine their relationship to the hymns' scripture references. The goal is to bolster a more responsible and biblically compatible use of the metaphors. So, for

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[18] Commission on Worship, *LSB* 477, Stanza 2.

[19] Commission on Worship, *LSB* 477, Stanza 1.

[20] Commission on Worship, *LSB* 757, Stanza 5.

example, in "For Me to Live Is Jesus" (*LSB* 742), the final stanza ends with the words, "I fall asleep believing / And wake in heav'n with Thee!"[21] According to this principle, this phrase would be best understood according to the DEATH IS SLEEP metaphor. This reading corresponds with the way the metaphor is used in scripture and concurs with the narrative of salvation. So here, falling asleep is bodily death and waking from sleep is the resurrection of the body. It would be a distortion of the text to say that the hymn refers to actual sleep or that "awak[ing] in heav'n" is the interim state.

For the purposes of this dissertation then, these principles will undergird the proposed method of hymn analysis. They are not, themselves, a method. Rather, the Christological Principle will remain central in the study of hymnic metaphors and narratives. The Coherence and Integrity Principles will guide the study by using scripture to interpret the hymn texts, while being careful not to distort any passage. Having set forth the biblical hermeneutic that undergirds the hymn analysis, the dissertation now turns to the method of analysis to be used.

The Procedure for Hymn Analysis

The remainder of this chapter will set forth the procedure for hymn analysis. In doing so, the hymn "For All the Saints" (*LSB* 677) will be used as an example. This hymn text, by William W. How, has been chosen as an example due to N. T. Wright's suggestion that it is an excellent choice for funerals. He says that the hymn text captures the sequence of the salvation narrative and puts the emphasis on the right place.[22] The narrative of the text carries through the interim state and on to the resurrection. It clearly makes the narrative connection with an emphasis on the resurrection. For these reasons, the procedure will be introduced with this hymn serving as an

[21] Commission on Worship, *LSB* 742. Stanza 6.

[22] Wright, *Surprised by Hope*, 22.

example. As the dissertation moves toward the analysis of the four sample hymns, it will follow the example of this paradigmatic choice of Wright and use narrative and metaphor theory to connect the texts with the narrative of salvation, particularly the climax of that narrative—the resurrection of the body—so that hymns can be better used to reinforce the doctrine of the resurrection within the Funeral Rite.

The Text

1 For all the saints who from their labors rest,
Who Thee by faith before the world confessed,
Thy name, O Jesus, be forever blest.
Alleluia! Alleluia!

2 Thou wast their rock, their fortress, and their might;
Thou, Lord, their captain in the well-fought fight;
Thou, in the darkness drear, their one true light.
Alleluia! Alleluia!

3 Oh, may Thy soldiers, faithful, true, and bold,
Fight as the saints who nobly fought of old
And win with them the victor's crown of gold!
Alleluia! Alleluia!

4 Oh, blest communion, fellowship divine!
We feebly struggle, they in glory shine;
Yet all are one in Thee, for all are Thine.
Alleluia! Alleluia!

5 And when the fight is fierce, the warfare long,
Steals on the ear the distant triumph song,
And hearts are brave again, and arms are strong.
Alleluia! Alleluia!

6 The golden evening brightens in the west;
Soon, soon to faithful warriors cometh rest;
Sweet is the calm of paradise the blest.
Alleluia! Alleluia!

7 But, lo, there breaks a yet more glorious day:
The saints triumphant rise in bright array;
The King of Glory passes on His way.
Alleluia! Alleluia!

8 From earth's wide bounds, from ocean's farthest coast,
Through gates of pearl streams in the countless host,
Singing to Father, Son, and Holy Ghost:
Alleluia! Alleluia![23]

Context

The procedure for hymn study begins with an examination of the context of the hymn within the hymnal.[24] The section in which a hymn is included can provide an indication of its principal theme. The analytical method will explore the implications of such categorizations, particularly as they relate to identifying connections between the hymn's themes and the narrative of salvation and of the Funeral Rite. The *LSB* also suggests scripture references for each of its hymns which serve to place the hymn within the context of scripture and to connect the text with the salvation narrative. By looking at a hymn's context in this way, additional guidance will arise for guiding the evocative power of metaphor so that funeral hymns may be better used to support the teaching of the doctrine of the resurrection .

Connections with Categories and Themes

The *LSB* divides the hymns into seven broad sections ("The Church Year," "Person and Work of Christ," "The Christian Church," The Christian Life," Times and Seasons," "The Service," and "Nation and National Songs.")[25] Within these sections are forty-two additional

[23] Commission on Worship, *LSB* 677.

[24] While there are additional contexts, such as the historical development of the hymn and author-focused interpretation, this dissertation centers on the text of the hymns as they appear in the *LSB*. The procedure for the analysis of hymn texts which is proposed herein is intended to be for the use of parish pastors and worship planners. It is designed to view the hymn texts as a pastor or church musician might, as they are planning a funeral service. It is not intended as a comprehensive analysis of the historical development of the text or biographical research on the author. To that end, *Lutheran Service Book: Companion to the Hymns* provides an excellent resource for this type of study. Joseph Herl, Peter C. Reske, and Jon D. Vieker, eds., *Lutheran Service Book: Companion to the Hymns* (St. Louis: Concordia, 2019).

[25] Commission on Worship, *LSB*, vi–vii. These are listed in Appendices Two and Three.

subsections. Additionally, the *LSB* contains a "Topical Index of Hymns and Songs" with seventy-nine categories. The seventy-nine categories in the index include the forty-two subsections from the body of the hymnal, meaning that there are thirty-four additional categories in the index. Both the hymnal sections and the index categories provide indications of how the hymnal's creators intended the hymns to be used, with many hymns being included in more than one category. The hymnal's categorizations are not exhaustive; an interpreter may pick up on additional themes as the text is studied.[26] The hymn's categories and themes allow the interpreter to place the hymn text within doctrinal categories, within the context of the Church Year, and within a liturgical framework. Using the categories and themes in this way can give insight into the hymn's intended application, its doctrinal content, and how the hymn text might best be connected with the salvation narrative in order to address the doctrine of the resurrection.

The example hymn, "For All the Saints," is in the Church Triumphant section of the *LSB*. The text primarily talks about the lives of the dead in Christ and looks forward to the Day of Resurrection. With the words, "The saints triumphant rise in bright array" (St. 4), it points to the resurrection of the body. In addition to being grouped in the "Church Triumphant" section, "For All the Saints" is listed under "All Saints' Day" in the index. With its emphasis on the lives of the saints, this hymn is appropriate for the celebration of the Feast of All Saints. The text talks about their confession of faith (Stanza 1), their reliance on the Lord (Stanza 2), their faithfulness (Stanza 3), and concludes with the return of Christ and the resurrection of the saints (Stanza 7). "For All the Saints" is not included in any additional categories, but could be a popular hymn for funerals because of its remembrance of the saints and its depiction of the return of Christ.

[26] When using the term "interpreter" in reference to hymn analysis, this dissertation means the pastor, worship planner, church musician or other person interpreting the hymn.

It may be appropriate to note here that, although both *TLH* and *LW* have a section within the hymnal entitled "Death and Burial," this is not the case in the *LSB*. The *LSB* only has the category in the topical index. Former director of the LCMS Commission of Worship, Paul Grime, says that it was a conscious decision by the hymnal committee to exclude a "Death and Burial" section from the *LSB*. Instead, they chose to distribute these hymns in other sections of the hymnal, believing that these hymns would gain wider usage by appearing in other sections.[27] This intention illustrates how a study of the categories and themes would further broaden the pool of hymns from which to choose for a funeral.

When a hymn is chosen for use within the Funeral Rite, its placement within the hymnal according to particular categories is informative. It helps to situate the hymn within certain theological categories and church occasions. These then guide the determination of the subject matter which, in turn, supports not only a valid interpretation of the words of the text, but also its use in the Funeral Rite.

Connections with Scripture

The *LSB* lists scripture references for each hymn. Like the categories of the *LSB*, the lists of scripture references are not exhaustive. Those listed tend to represent the most obvious and prominent scripture references of the hymn text. It should be remembered that, generally, hymn texts are drawn from scripture and/or are based in scriptural teachings. As such, it is appropriate to do the reverse work of examining the biblical texts which a hymn employs or references. Items within the hymn may thus be correlated by relating items in the hymn with items from the scripture references. The scripture references place the hymn within the context of the canon of

[27] Paul Grime, interview by author, Concordia Theological Seminary, Fort Wayne, IN, June 27, 2013.

scripture and further will aid the interpreter in connecting the hymn's metaphors with particular elements of the salvation narrative, especially the doctrine of the resurrection. In this way, the scripture references can be used to control the power of metaphor to evoke a variety of narratives.

This section of the analysis will survey the listed scripture references for textual and thematic connections as well as the presence of metaphors—specifically journey and battle. Returning to "For All the Saints," the hymnal lists Heb. 12:1–3 and Rev. 2:10, 14:13, 17:14 as references. A study of these verses will reveal possible connections between the hymn text and the scriptures. One will often find specific textual similarities or similarities in the thematic content of the text—specifically, how the hymn's metaphors and attendant narratives correlate with the scripture references. For the purposes of this dissertation, it is chiefly those metaphorical utterances representing journey and battle metaphors which will be examined.

Hebrews 12:1–3 reads,

> Therefore, since we are surrounded by so great a cloud of witnesses, let us also lay aside every weight, and sin which clings so closely, and let us run with endurance the race that is set before us, looking to Jesus, the founder and perfecter of our faith, who for the joy that was set before him endured the cross, despising the shame, and is seated at the right hand of the throne of God.
> Consider him who endured from sinners such hostility against himself, so that you may not grow weary or fainthearted.

The "cloud of witnesses" may be related to "all the saints" in the first stanza of the hymn or with "the countless host" of the final stanza. The idea that they are "witnesses" could be linked to the confession of the saints which is referenced in the first stanza ("before the world confessed"). The idea of "not grow[ing] weary or fainthearted" may be thematically related to the concept in stanza 3 that the saints today be "faithful and bold" as the saints of old were. The connections mentioned here are not direct textual connections, but rather connections of similar themes—saints, witnesses, confessors, faithfulness.

In terms of metaphor, Heb. 12:1–3 begins by using a race metaphor to talk about the endurance of the saints, but shifts to a battle metaphor in verse 3, when it talks about the world's "hostility" toward Christ.[28] The race metaphor is similar to a journey metaphor in the way that both races and journeys have a starting point and an ending point, and the subject goes from the former to the latter in some way. In the scripture text, the race seems to be heading toward Jesus as the endpoint. The writer gives the encouragement to be free of things that would slow one down as the race is run. He also indicates that the runner should not grow weary or fainthearted. Instead, the runner is to look forward to the goal—Jesus, who is seated at God's right hand. Therefore, sin, lack of endurance, weariness, and so on are mapped to things that impede a runner, and Jesus is mapped to the finish line of the race.

A battle metaphor is revealed in the word "hostility." In context, the opponents in the battle are sinners (from whom Jesus endured hostility) and the one engaged in the fight is Jesus. Little more of the battle is described in the text, but at the mention of hostility, a more complete battle narrative may be evoked. Using the terms of the actantial model, one might imagine that "we" along with "so great a cloud of witnesses" are also subjects who fight the battle alongside Jesus. The opponents might be seen as "every weight and sin" and also "cross" and "shame." Jesus' endurance is a helper which allows him to win the battle and deliver the object, his position "at the right hand of the throne of God," to himself and the benefits of his victory to believers.

Revelation 2:10 may be more readily known for the second half of the verse, which is a popular confirmation verse. Possible connections to the entire verse, though, can be detected in the text.

[28] In this dissertation, "verse" is used in only reference to biblical divisions of chapter and verse. "Stanza" is used to refer to the subdivisions of hymns.

> Do not fear what you are about to suffer. Behold, the devil is about to throw some of you into prison, that you may be tested, and for ten days you will have tribulation. Be faithful unto death, and I will give you the crown of life.

The "crown of life" may be textually connected to "the victor's crown of gold" of stanza 3. Both use the word "crown." Both the "crown of life" and "the victor's crown" are linked to the battle metaphor—the crown being the reward for winning the battle.

The earlier portion of the verse makes reference to suffering, testing, and tribulation. These concepts may be linked to the themes of "darkness drear" in stanza 2 and "feebly struggl[ing]" in stanza 4. Suffering, testing, and tribulation could be taken as part of a battle metaphor in which they may be conditions which work against the person(s) fighting the battle. On the other hand, they could be seen in the context of a journey metaphor as those things which hinder the journey.

It is possible to take the phrase "faithful unto death" as a manifestation of a journey metaphor. If this is the case, death is then seen as the end of the journey, or at least the end of one phase of the journey. The reader is called to be faithful until this certain point in the journey. Contextually, the use of both the journey and battle metaphors implies that faithfulness in this life results in the awarding of a crown. The notion that it is a crown *of life* seems to indicate that there is another life's journey beyond temporal death.

Revelation 14:13 talks of the blessed state of those who die in Christ.

> And I heard a voice from heaven saying, "Write this: Blessed are the dead who die in the Lord from now on." "Blessed indeed," says the Spirit, "that they may rest from their labors, for their deeds follow them!"

Stanza 1 has a strong textual connection to Rev. 14:13 with the words "from their labors rest." Metaphorically, rest in both contexts appears to be an instantiation of the metaphor DEATH IS SLEEP. The implication is that when the saints complete their work on this earth, they die and their works go with them. The idea that their deeds follow them indicates some form of a journey metaphor. The saints must be going somewhere in order for their works to follow them.

Considered this way, if their deeds follow them into death, it may be understood that after death, another journey will take place.

Revelation 17:14 reveals thematic connections with the hymn. It reads, "They will make war on the Lamb, and the Lamb will conquer them, for he is Lord of lords and King of kings, and those with him are called and chosen and faithful." The warfare theme of stanzas 2, 3, 5, 6, and 7 is prominent in Rev. 17:14. Both the hymn and the scripture verse refer to the fact that the battle has been won. There is also a textual connection between the "faithful warriors" of stanza 6 and the "chosen and faithful" of Rev. 17:14. In this representation of the battle metaphor, the opponent is unclear, but it is obvious that the Lamb is the victor, the Lord, and the King. He has people "with him," who could be seen as ones who fight the battle with him. They have the attributes of being "called and chosen and faithful." Rev. 17:14 is not clear about what the results of the victory are, but the last phrase may imply that the "called and chosen and faithful" ones share in the Lamb's victory.

The *LSB* scripture references for each hymn place the hymn text within the context of the canon of scripture.[29] Being so situated assists the interpreter in connecting the hymn with the narrative of salvation. The analysis of the metaphors in the scripture references uncovers some of the actants in the underlying narratives. It also reveals gaps in the narratives. It is these gaps which particularly form the basis for the evocative power of metaphor (the power of options).[30] Indeed, the next section will explain how battle and journey metaphors in hymns might evoke different narratives because of the variety of ways in which the gaps could be filled. It will compare the metaphors and underlying narratives of the scripture references and the metaphors

[29] Additional connections with scripture may be discovered upon close analysis of the hymn text, but the focus of this dissertation is on the explicit references listed in the *LSB*.

[30] See pp. 12–13, 16–17, 23 in this dissertation.

and narratives of the example hymn to show how the scripture passages and the narrative of salvation can be used to guide the evocative power of metaphor. The aim is to produce interpretations which affirm the historic Christian doctrine of the resurrection.

Metaphors

The method of analysis now turns to the metaphors in hymns. Specific to the current study, the four sample hymns will be plumbed for the presence of two metaphors—battle and journey. These two images were selected as the focus for this study due to their prevalence in both cultural and Christian discussions of death. After identifying the two metaphors in each hymn, the procedure will explore ways to ensure a more responsible interpretation of the images. The objective of this section is to analyze these two metaphors in the hymn texts by mapping the components of the hymn's metaphorical expressions and describing the underlying narratives. The study will particularly address the ways in which gaps in the metaphor might be filled. Although the previous section identified actants and mapped the metaphors, this section will expand the analysis by using Rossow's adaptation of Greimas's actantial model. This will allow for missing actants (gaps) to be discovered.

The gaps in metaphor are one significant reason for its power of options. As discussed in Chapter Three, a writer suggests possible meaning with the use of metaphor, but the reader assumes a significant role in creating meaning for the metaphor by filling in the gaps from his own life experience.[31] Since these gaps can be filled in a number of ways depending upon the reader's life experience, cultural narratives may seep in and fill the gaps in ways which are inconsistent with the historic Christian faith. However, this evocative power may be guided by

[31] See pp. 12–13, 16–17 in this dissertation.

the application of a particular narrative.[32] Therefore, the method of analysis will compare the hymn's metaphors and underlying narratives to the metaphors and narratives in the scripture references, as well as the whole scriptural narrative. The goal is to use the scripture passages and the narrative of salvation to fill in the gaps in the hymn's metaphors and thus guide the evocative power of the metaphors toward an understanding which conforms with the historic Christian faith, especially as it regards death and life after death. In this way, the hymns can be better used to teach the doctrine of the resurrection in the Funeral Rite.

For the purpose of the current example hymn, "For All the Saints," only the battle metaphor will be addressed. In the chapters which follow, both the journey and battle metaphors will be analyzed in turn. In "For All the Saints," a battle metaphor appears in the second stanza. It begins by calling Jesus a "rock." As the stanza continues, it becomes clearer that battle imagery is being used. Jesus is also "fortress," "might," and "captain in the well-fought fight." These individual words and phrases are part of the larger battle metaphor, but not all of the actants are named. Continuing into stanza 3, a few additional details are revealed. The Lord's "soldiers" are "faithful, true, and bold." They fight "nobly" to "win…the victor's crown of gold." Stanza 4 adds that "[w]e feebly struggle," and stanza 5 includes the details that the "fight is fierce" and "the warfare long," but one can hear the "distant triumph song." When victory arrives, "hearts" will be "brave" and "arms…strong." Stanza 6 affirms the faithfulness of the "warriors," and stanza 7 specifies that the saints (metaphorically soldiers) will rise triumphantly and the "King of Glory" will pass by. Finally stanza 8 indicates that the soldiers constitute a "countless host." From these details, the actantial model may be filled in as follows. Because it is unclear exactly who the enemy in this battle is, the model will be for the more generic level

[32] See p. 23 in this dissertation.

metaphor, LIFE IS A BATTLE.

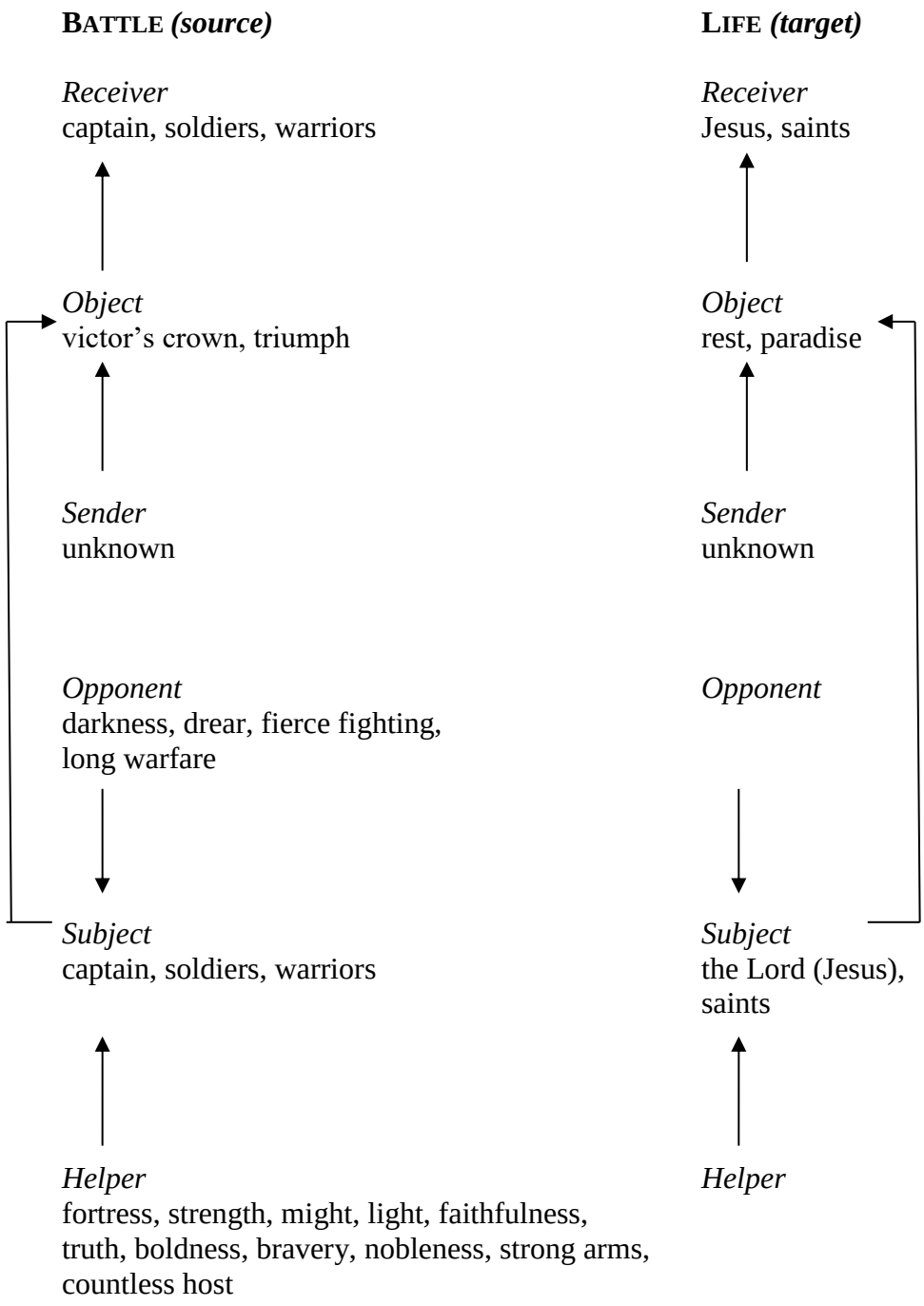

Figure 4.1. LIFE IS A BATTLE as Represented in "For All the Saints," *LSB* 677

Filled in in this way, the actantial model reveals not only a lack of clarity in terms of the opponent, but also in terms of the subject and the receiver. While the subject and receiver actants are filled in in both domains, there are multiple possibilities which create different narratives. Is the subject Jesus (who maps to "captain") or the saints (who map to "soldiers" and "warriors")? Who is the recipient of the objects ("the victor's crown," "triumph," "rest," and "paradise")? The analysis will demonstrate that these questions can be answered in different ways depending upon which narrative guides the evocative power of the metaphor.

The Battle Metaphor as Guided by a Cultural Narrative

The actantial model shows the mappings from source domain to target domain, which are implicit in the hymn text. Additionally, by filling in only the actants which are textually present in the hymn text (both source and target), it reveals the gaps in both narratives. While some of the qualities of the opponent are present, the text does not make known exactly who the opponent is. It is possible to fill the gap with things like the trials of this life and ultimately death. Filled in this way, the resultant narrative may center on the individual as the subject. This is similar to the way Kübler –Ross and Fersko-Weiss focus on the role of the individual in the battle with death. Against such a backdrop, the hymn might be understood as follows:

Jesus is regarded as the stronghold and strength in the battle. He helps the subject, but is not himself the subject. Jesus is also the "captain"—the leader in the fight, but even though he leads, his role is to guide and support the individual. Stanza 3 adds that Christians today engage in the fight like the "saints who nobly fought of old." The individual saints (including those living today) are the subject of this phrase, and their action might be emphasized over the action of Christ. According to this understanding, the individual's fight is primary. He fights the battles of this life and finally the battle against death. Although death always wins in the usual DEATH IS

LOSING A CONTEST WITH AN ADVERSARY metaphor, this interpretation blends the two metaphors DEATH IS LOSING A CONTEST WITH AN ADVERSARY and JESUS IS THE VICTOR OVER DEATH, resulting in death as somehow the loser to the saints fighting the battle. Thus, the Christian fights the battles of this life and the battle against death and, in the end, wins a crown. Christ, even though he is the captain and the place of safety, is given second seat to the individual's role in winning the battle. In addition to the "victor's crown," stanza 7 talks of winning the battle this way: "The saints triumphant rise in bright array." Against a cultural narrative which leaves the body in the grave, this gap could be filled in as a spiritual resurrection to a disembodied afterlife, evoking a narrative which contradicts the doctrine of the resurrection.

The Metaphor as Guided by Scripture

The confusion that results from blending two metaphors may also create confusion within the Christian narrative. The hymn does talk about the role of the saints in fighting, but this is an instantiation of the generic-level metaphor LIFE IS A BATTLE. In this metaphor, the battle imagery refers to the problems that one encounters in this life. It runs in much the same way, regardless of whether a cultural or a Christian narrative is applied. Thus, the Christian can "fight as the saints who nobly fought of old" (stanza 3). During this fight, the individual may win some victories, according to the LIFE IS A BATTLE metaphor, and Jesus may be rightly seen as a helper in the actantial model. However, when using battle imagery to talk about death (as the hymn does when stanza 3 goes on to refer to the battle with death with the words "win with them the victor's crown"), cultural narratives tend to continue to see Jesus as a helper, emphasizing the role of the individual as the victor and making Jesus' role tangential. This is to say that life's troubles are often represented by a battle metaphor, but this can become confusing, for both Christianity and culture, when the LIFE IS A BATTLE metaphor is combined with DEATH IS LOSING A CONTEST

WITH AN ADVERSARY and/or JESUS IS THE VICTOR OVER DEATH. It will aid in the interpretation of the battle metaphor to clarify which particular instantiation is represented in the text. The use of the generic-level LIFE IS A BATTLE metaphor is not a problem in and of itself, but distinguishing it from the specific-level instantiations, DEATH IS LOSING A CONTEST WITH AN ADVERSARY and JESUS IS THE VICTOR OVER DEATH, will make the use of these metaphors clearer.

Using the hymn's scripture references and the salvation narrative to fill in the gaps and guide the evocative power of the metaphor may guide the reader to a different meaning. While the hymn text makes reference to the saints fighting the battle [see above], the salvation narrative focuses on what God does for his people, not the action of the individual. This drives the interpretation that the saint's action is subordinate to that of Jesus. Therefore, in terms of the actantial model, Jesus becomes the subject, with the saints being the helpers. When one reads about winning the victor's crown, it can be interpreted in the sense that Jesus is the victor who shares the victory with his saints. Rev. 2:10 connects the "crown" with life and indicates that the crown is received upon death. Furthermore, Rev. 2:10 makes it clear who the opponent is. It specifies that it is the devil who "is about to throw some of you in prison." Filling in additional gaps from Rev. 2:10, the devil may be seen as an enemy who will capture his adversaries and lock them up, and death may also be incorporated as the endpoint of the battle, perhaps even as another opponent. These scripture references guide the evocative power of the metaphor by filling in the gaps with elements from the salvation narrative.[33] Controlled in this way, the narrative may go more like this: Jesus is the captain who leads his soldiers (the saints) into battle against Satan and death. He wins the victor's crown, which he shares with them. This crown is

[33] However, if the features of a competing cultural narrative are used to fill in the gaps, they may push the evocative power of the metaphor in a direction which is inconsistent with the salvation narrative as seen above.

connected with the "crown of life" of Rev. 2:10 and also with the triumphant rising of the saints in stanza 7. This pushes the narrative past death and on to new life in the resurrection. With the scripture references as a guide, the narrative becomes stronger in terms of its proclamation of Christian doctrine. It is this narrative—one which reflects the salvation narrative—which is desired within the Funeral Rite in order to form the Christian and incorporate them into the salvation story.

Although this section examined only the battle imagery within "For All the Saints," it demonstrates how one metaphor might be interpreted in different ways, depending upon which narrative is used to fill in the gaps. It serves to demonstrate how a hymn's scripture references might be applied as a guide for the evocative power of metaphor, thereby producing an interpretation which is faithful to historic Christian teaching. The chapters which follow will provide a more comprehensive analysis of three sample hymns and an application of the analysis of the fourth. The goal is to identify ways that the metaphors in the hymn texts, guided by the scripture references and the narrative of salvation, can be interpreted more responsibly and thus be used to speak into the Funeral Rite in ways which support the proclamation of the resurrection of the body.

To summarize the steps of the analysis thus far, the context of the hymn text within the *LSB* is examined. The categories and themes are noted and used to provide an understanding of the primary idea (or *res*) of the text. The texts of the listed scripture references are explored for their relationship to the hymn text. The structures and underlying narratives of the metaphors are analyzed. Then the text of the hymn is studied for its journey and battle metaphors. These are compared with the metaphors and narratives in the hymn's scripture references. This comparison seeks to fill the gaps in the hymn's metaphors with the narrative of salvation, as contained in the

scripture references, thus using scripture and the narrative of salvation as a guide for the evocative power of metaphor.

Pushing forward toward the application portion of the procedure, links will be sought between the metaphors of the hymn and the elements of the Funeral Rite. These relationships will then be used to further guide the evocative power of metaphor in a way which will connect the text of the hymn with the narrative of salvation, as conveyed in the Funeral Rite, to ultimately incorporate the hearer into that narrative and shape his Christian identity by means of the narrative of salvation. For the purpose of this dissertation, the focus is narrowed down to the portion of the salvation narrative which encompasses the resurrection of Christ, his return, the resurrection of the body, and life everlasting.

Toward the Better Use Hymns in the Funeral Rite

The discoveries from the steps above will be used to connect the metaphors of the hymn text with the texts of the Funeral Rite, especially as the rite expresses the hope of the resurrection. The findings will also be used to counter possible influences from competing cultural narratives. For the journey metaphor, this means countering the cultural tendency to truncate the journey narrative at temporal death. For the battle metaphor, it means recognizing that the instantiation, LIFE IS A BATTLE, is different from the instantiation, JESUS IS THE VICTOR OVER DEATH, even though the source domain is the same. The journey metaphor is used in the Funeral Rite to express the biblical idea that the grave is not the end of the journey for the body, but that it will be raised and glorified to live on in the new creation. It depicts the journey as the entire life of the Christian, extending through death and the interim state and into eternity in a resurrected body in the new creation. The battle metaphor in the Funeral Rite emphasizes JESUS IS THE VICTOR OVER DEATH over other instantiations of the battle metaphor. It stresses the

doctrine of the resurrection of the body, reinforcing the biblical concept that the results of Jesus' victory are given to believers, and it culminates in the language of the Committal Prayer which affirms that Jesus "won the victory over death and the grave" and that "He is the resurrection and the life":

> Almighty God, by the death of Your Son Jesus Christ You destroyed death, by His rest in the tomb You sanctified the graves of Your saints, and by His bodily resurrection You brought life and immortality to light so that all who die in Him abide in peace and hope. Receive our thanks for the victory over death and the grave that He won for us. Keep us in everlasting communion with all who wait for Him on earth and with all in heaven who are with Him, for He is the resurrection and the life, even Jesus Christ, our Lord.
> **Amen.** [34]

In terms of the battle metaphor, the language of the Committal Prayer connects to the hymn in the stress on Jesus' victory. The prayer establishes the primacy of Jesus' action over that of the individual, as well as maintaining the connection between victory and resurrection. This is to say that the connections between the hymn, scripture, and the Funeral Rite strengthen the idea that Jesus wins the victory over death and delivers the benefits of that victory—resurrection and eternal life—to the Christian. This is only one example of a connection of the hymn text with the Funeral Rite. In the chapters which follow, a more comprehensive comparison will be performed, which will include texts of the Propers and other suggested scripture readings.

The study has used the scripture references and themes alongside the salvation narrative to guide the interpretation of the metaphors present in hymns. This in turn has allowed the interpreter to connect the hymn text with the larger narrative of salvation. Attention was then directed toward connecting the hymn with the Funeral Rite, so that the hymn can be better used,

[34] Commission on Worship, *Pastoral Care Companion*, 121.

in that context, to teach the doctrine of the resurrection.[35] By applying narrative as a guide for the evocative power of metaphor in the hymns, and by connecting the scripture references, the narrative of salvation, and the content of the Funeral Rite with the hymn texts, the procedure demonstrates how pastors and worship planners might make better use of hymns to provide the assurance of the resurrection of the body.

Thus far, "For All the Saints" has been found in the Church Triumphant section of the *LSB* and identified as also recommended for use on All Saints' Day. Both of these contextual markers affirm its use for funerals. Indeed, a funeral is, in part, an act of remembrance for a particular saint, and the doctrinal category of Church Triumphant relates the hymn to those Christians who have died and are in the nearer presence of God. Focusing on the battle metaphor in stanzas 2 and 3, the scripture references and salvation narrative make it clear that the victory belongs to Christ. They support the suggestion that the battle metaphor, as used here, highlights the action of Jesus winning the victory. This interpretation of the metaphor, along with the noted categories for the hymn, help to locate it within the narrative of the Funeral Rite. The deceased saint has fought the battle and received the crown which Jesus won for him. Using the narrative of salvation as a guide for interpretation, the crown is later identified as resurrection of the body in stanza 7.

From the example of "For All the Saints," one can see how the hymn interacts with the narrative of salvation as expressed in the Funeral Rite. In exploring how the text might be understood in ways which do not conform to orthodox Lutheran doctrine, it was observed that

[35] David R. Schmitt perceives a problem in Lutheran preaching that proclamation has been reduced to "simply the proclamation of the death of Christ for the forgiveness of our sins." David R. Schmitt, "Telling God's Story," 109. He encourages broadening the scope of the narrative to that which goes from creation to new creation. As the focus of this dissertation is the proclamation of the doctrine of the resurrection in funeral hymns, the goal is to connect to the more expansive narrative, with an emphasis on the new creation and the resurrection of the body.

aspects of the hymn text may be misunderstood when the interpretation of the metaphor is guided by one of the common cultural narratives. This dissertation intends to demonstrate how the application of categories, themes, and scripture references can guide the evocative power of metaphor and thus allow funeral hymns to connect with the Funeral Rite in order to support the rite's proclamation of the doctrine of the resurrection.

In the chapters which follow, an analysis of the four sample funeral hymns will bring the images of battle and journey into focus. The analysis will show how the meaning of the hymns can change depending upon which narratives are guiding the interpretation of these metaphors. As the hymns are studied, it will be kept in mind that, in the narrative of salvation, life's journey continues into the resurrection and that life's final battle (the battle with death) has already been won by Jesus. In addition to guiding the evocative power of metaphor in this way, narrative will be used to connect the hymns, and indeed the listeners themselves, to the narrative of salvation as represented in the Funeral Rite, and thus shape their identity as Christians. These connections will be used to more adeptly reinforce the Christian hope of the resurrection of the body and the life everlasting.

In the next four chapters, hymn studies will be performed using this analytical method (one hymn per chapter). The initial qualification for inclusion in the study is the hymn's presence in the *LSB*. In addition, "Abide with Me" (*LSB* 878) was chosen for its popularity and a general fondness for the tune, "Jesus Lives! The Vict'ry's Won (*LSB* 490) for its prominent use of battle imagery, "I'm But a Stranger Here" (*LSB* 748) because the text seems unclear in its proclamation of the resurrection of the body, and finally, "This Body in the Grave We Lay" (*LSB* 759) for its language about the resurrection of the body. After the first three hymn texts have been analyzed, the fourth hymn text will be used in a scenario to demonstrate the practical application of the

procedure for hymn analysis which can be used by parish pastors and worship planners to augment the teaching of the resurrection of the body through the more thoughtful use of hymns.

CHAPTER FIVE

ABIDE WITH ME (*LSB* 878)

"Abide with Me" was chosen for this dissertation due to the popularity of the text and tune. According to John Julian's *A Dictionary of Hymnology*, the use of the hymn is extensive in English speaking countries.[1] Its popularity is affirmed by its inclusion in 1,435 hymnals. Henry Francis Lyte (1793–1847) wrote the text in 1847 the evening after preaching his final sermon and administering Holy Communion for the last time. His original text contains eight stanzas.[2] Lyte's text is most often paired with William H. Monk's (1823–89) tune, EVENTIDE, written specifically for the text in 1861.[3]

The Text

1 Abide with me, fast falls the eventide.
The darkness deepens; Lord, with me abide.
When other helpers fail and comforts flee,
Help of the helpless, O abide with me.

2 I need Thy presence ev'ry passing hour;
What but Thy grace can foil the tempter's pow'r?
Who like Thyself my guide and stay can be?
Through cloud and sunshine, O abide with me.

3 Come not in terrors, as the King of kings,
But kind and good, with healing in Thy wings;
Tears for all woes, a heart for ev'ry plea.
Come, Friend of sinners, thus abide with me.

4 Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;

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[1] John Julian, ed., *A Dictionary of Hymnology*, (New York: Dover, 1957), 1:7.

[2] John Appleyard, ed., *The Poetical Works of the Rev. H. F. Lyte, M. A.: Author of Abide with Me*, (London: Elliot Stock, 1907), 35–36.

[3] *TLH* contains all eight stanzas, while *LW* includes only five and *LSB* six. Lyte's original text is in Appendix Four. "Abide with me: fast falls the eventide," Hymnary.org, accessed June 5, 2019, https://hymnary.org/text/abide_with_me_fast_falls_the_eventide. It is common practice to capitalize all the letters in the name of a hymn tune.

Change and decay in all around I see;
O Thou who changest not, abide with me.

5 I fear no foe with Thee at hand to bless;
Ills have no weight and tears no bitterness.
Where is death's sting? Where, grave, thy victory?
I triumph still if Thou abide with me!

6 Hold Thou Thy cross before my closing eyes;
Shine through the gloom, and point me to the skies.
Heav'n's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me.[4]

Context

The context of "Abide with Me" within the *LSB* will identify categories and themes that may point to potential occasions for use and identify possible doctrinal categories. The scripture references will place the hymn within the context of scripture and the salvation narrative. These contextual clues will then be used to inform the interpretation of the hymn's metaphors. The aim of this contextual study is to guide the evocative power of metaphor toward an understanding which conforms with and reinforces the salvation narrative, particularly as it regards the resurrection of the body.

Connections with Categories and Themes

"Abide with Me" appears in the Evening section of the *LSB*. This may be due to a literal understanding of the image of nighttime, which is prominent in the hymn. Beginning with reference to the coming of the "eventide" and "darkness" in stanza 1 and moving to "[s]wift to its close ebbs out life's little day" in stanza 4, the text describes the end of the day. However, the placement of the hymn in a section titled "Evening" is misleading. It indicates that the text should be understood literally, even though the text itself points toward a metaphorical

[4] Commission on Worship, *LSB* 878.

interpretation.

Taken metaphorically, the hymn is talking about death, using the metaphor A LIFETIME IS A DAY. In this metaphor, a person's life is viewed as a day, with morning being birth and evening/night being death. Therefore, it is more appropriate that the *LSB* also includes "Abide with Me" in the index under Death and Burial. The early references to "eventide" and "darkness" (stanza 1) indicate that death is approaching. The hymn writer pleads for God to remain with him during his final hours to "foil the tempter's pow'r" (stanza 2). Stanza 3 speaks of the coming of the Lord. With this reference to the devil, attention turns to the eschaton and the coming of Christ. The tears and terror of this stanza appear not to be simply of fear of the dark, but fear of the Lord's coming. In Stanza 4, "life's little day" "ebbs out." The phrase explicitly maps a life to a day, confirming that this is not a literal day, but the metaphor A LIFETIME IS A DAY. The paraphrase of 1 Cor. 15:55 ("O death, where is your victory? O death, where is your sting?") in stanza 5 further supports a metaphorical understanding with its references to "death" and "grave." Finally, stanza 6 may be referencing the Commendation of the Dying with the words "Hold Thou Thy cross before my closing eyes." The Commendation makes several references to the cross and includes the crucifixion narrative from Matt. 27:27–54 as one of the suggested readings.[5] These texts in essence hold the cross before the eyes of the dying. This evidence suggests that the hymn fits better in the Death and Burial category than Evening.

Connections with Scripture

The *LSB* lists the following scripture references for "Abide with Me": Luke 24:29; Ps. 63:6–8; Ps. 73:23–26; and 1 Cor. 10:13. While it is not possible to determine what was in the

[5] Commission on Worship, *Agenda*, 87–96.

mind of the author as he wrote the hymn, the references listed by the *LSB* display similarities between the hymn text and the scripture passages. The first stanza begins with "Abide with me, fast falls the eventide." This plea for the Lord to stay because evening is coming is reminiscent of Luke 24:29, "[B]ut they urged him strongly, saying, 'Stay with us, for it is toward evening and the day is now far spent.' So he went in to stay with them."[6] The verse is part of the narrative of the two disciples who were travelling to Emmaus after the resurrection. They had seen the empty tomb, but did not believe that the women (Mary Magdalene, Joanna, and Mary the mother of James) had seen the resurrected Jesus. Leaving Jerusalem for Emmaus, the two disciples encounter Jesus, but his identity is kept from them. They discuss the events of the crucifixion with him, and, as they are about to part ways, the two disciples ask him to stay with them because evening is coming. As they are eating dinner, they finally realize that it is Jesus when he breaks the bread, and they know that he has been bodily raised. This literal journey narrative may contribute to a literal understanding of the hymn text. Specifically, the narrative ends in the same way that the hymn begins—with the coming of evening and a plea for the Lord to remain.

On the other hand, the literal journey narrative from Luke 24 can help to inform the use of the journey metaphor in the hymn. In the extended scripture reference, the disciples have left Jerusalem because they thought Jesus' crucifixion was the end of the story, or one might say, "the end of the journey." The appearance of Jesus makes them realize that it is not over, and they need his abiding presence for their ongoing journey. The narrative further connects with the overarching narrative of salvation and, in particular, the resurrection of the body. The resurrected Jesus accompanied the disciples on their journey. They related to him the story of Jesus, who

[6] Arthur A. Just Jr., *Luke: 9:51–24:53*, Concordia Commentary (St. Louis: Concordia, 1997), 1008. Just adds that the language here is similar to that of Evening Prayer ("The day is almost over.") He connects the scripture text and the liturgical phrase which indicate the coming of the end of the day with the coming of the end of time and the coming of Christ.

they hoped would redeem Israel (Luke 24:21). They confessed that they and the women had seen the empty tomb, but the disciples still doubted. The resurrected Jesus contended that all these things had to happen in order for him to "enter into his glory" (Luke 24:26). He then explained the entire salvation story to them, "beginning with Moses and all the Prophets" (Luke 24:27). Even though the entire salvation narrative is not included in the text, the necessity of Jesus' crucifixion, the fact of his bodily resurrection, and his entrance into his glory are all highlighted. These then tie into the rest of the salvation narrative in that Jesus was crucified for the sins of the world and his resurrection is a precursor to the resurrection of the dead.

Psalm 63:6–8 has both verbal and thematic connections to the hymn text. The scripture text reads:

> [W]hen I remember you upon my bed,
> and meditate on you in the watches of the night;
> for you have been my help,
> and in the shadow of your wings I will sing for joy.
> My soul clings to you;
> your right hand upholds me.

"[R]emembering you upon my bed" is not a reference to a bedroom, but rather to a cushion which might be used in the sanctuary, according to J. W. Rogerson and J. W. McKay; however, the commentary still asserts that the setting is evening."[7] Therefore, the phrase may be representative of the "evening" theme of the hymn. The hymnal's compilers perhaps saw it as a song which one might sing as one goes to sleep. Since it is included in the Evening section of the *LSB*, it seems that they had in mind literally going to sleep at the end of the day. With the hymn also included in the Death and Burial index, they also seem to understand that going to sleep could be taken metaphorically as dying.

[7] J. W. Rogerson and J. W. McKay, *Psalms 51–100* (Cambridge: Cambridge University Press, 1977), 66.

The phrase, "in the shadow of your wings" could be the text which lies behind the part of Stanza 3 which reads, "with healing in Thy wings." The verbal similarity lies only in the word "wings," but in both cases God's wings offer care and protection.[8] Whether in death or in sleep, the psalmist, like the hymn writer, wants God to receive him into his caring and protecting wings.

The plea of "abide with me," which ends each stanza, could reflect the last part of Ps. 63:8, wherein the psalmist clings to the Lord with the belief that the Lord in turn remains with him. The phrase "you have been my help" has a verbal similarity with the third and fourth lines of the hymn, where the hymn writer says that "other helpers fail," but that the Lord is the "help of the helpless."

With respect to the metaphorical utterances in the scripture text, "bed" and "night" may be literal, but they could also be part of the metaphor, A LIFETIME IS A DAY. Lying down on one's bed would map to preparing for death, and night would be the approaching of the end of life. The references to God as "my help" and the phrase "your right hand upholds me" could indicate the presence of a journey metaphor. God's right hand is a symbol of power.[9] God uses his power to aid and support the traveler on life's journey. He may provide direction, protection, shelter, and the like. "[T]he watches of the night" might be a manifestation of a battle metaphor. If this is the case, the use of two metaphors allows the hearer to expand the understanding of these verses by comparing the subject to two different experiences—that of a day and that of battle. According to the battle metaphor, night is the occasion of the night's watch, but combined with the A LIFETIME IS A DAY metaphor, it adds the sense of impending death. The image of "in the shadow

[8] Rogerson and McKay, *Psalms 51–100,* 66–67.

[9] Rogerson and McKay, *Psalms 51–100,* 67.

of your wings" could also be a part of the battle metaphor, representing a place of safety to which one might retreat.

The metaphors in the text reflect certain details of the salvation narrative. Specifically focusing on the journey and battle metaphors, the image of a journey links to Luke 24 where God provides for his people in this life and promises to take them to be with him in the eschaton. In this life, God is a helper who provides what is needed for each step of the journey. In the next life, he is the one who raises our bodies to life in the new creation. Similarly, the battle metaphor not only connects with the struggles of the current life, but also pictures Jesus' battle with death and his victory, the results of which are shared with believers.

Psalm 73:23–26, unlike Luke 24 and Ps 63, does not reflect direct verbal connections to the hymn text. .Instead, the relationship is thematic. Psalm 73:23–26 reads:

> Nevertheless, I am continually with you;
> you hold my right hand.
> You guide me with your counsel,
> and afterward you will receive me to glory.
> Whom have I in heaven but you?
> And there is nothing on earth that I desire besides you.
> My flesh and my heart may fail,
> but God is the strength of my heart and my portion forever.

Broadly speaking, this psalm of Asaph expresses envy for those who have obtained wealth through wicked means and resentment that the pure in heart do not experience material gain. However, in the end, the psalmist realizes that the wicked have only temporal reward, but those who follow God have eternal reward. For this reason, the psalmist looks to God as his "strength … and … portion forever." Like Ps. 63, Ps. 73 may be seen in "Abide with Me" in that the psalmist clings to God, and God, it is assumed, remains with him. More specifically, Ps. 73 relates to the hymn as both mention God's presence in death.

The psalm talks about God guiding the psalmist and receiving him into glory. Rogerson

and McKay say that God's guiding counsel is "a 'pledge' (2 Cor. 5:5) of a greater *glory* yet to come."[10] Being received into glory could indicate a journey metaphor. The psalmist would be the traveler, with God as his guide and his destination being "glory" into which God would receive him. That God is also referred to as "strength" and "portion" may be part of a battle metaphor. One needs strength to fight a war, and God is the strength for the psalmist. God is also his portion—his allotment. God is all that he needs to face the battle. Reading on to verse 28, the psalmist says, "I have made the Lord GOD my refuge," which further highlights the battle metaphor with the image of God as a place of safety. These metaphorical connections fit together with the narrative of salvation in that the journey takes the believer to be with God in glory and that God is the place of refuge both here and in the life to come.

The final reference listed in the *LSB* is 1 Cor. 10:13, "No temptation has overtaken you that is not common to man. God is faithful, and he will not let you be tempted beyond your ability, but with the temptation he will also provide the way of escape, that you may be able to endure it."

When using this verse, one sees a thematic parallel between the two texts in the way that they talk about temptation and God's help in overcoming it. Stanza 2 in the hymn talks about it this way, "What but Thy grace can foil the tempter's power? / Who like Thyself my guide and stay can be?"

The word "overtaken" may imply a journey or race metaphor. In this verse, temptation is personified as something which could pass a person by. It might evoke someone traveling on a path and another person getting ahead of them. Roy A. Harrisville likewise uses a journey metaphor when he describes this verse in his commentary. He says that God is faithful to guide

[10] Rogerson and McKay, *Psalms 51–100*, 123.

his people through temptation just as God was faithful to guide the Israelites through the wilderness.[11] The use of the word "escape" could indicate a battle metaphor in which temptation represents an enemy from which one must escape to avoid capture. In the context of 1 Cor. 10:13, the journey and race metaphors connect with the part of the salvation narrative in the way they talk about the life of the Christian. Along life's journey the Christian is to avoid temptation, and in the battles of this life the Christian is to fight against it. However, one could link "the way of escape," to Jesus' death and resurrection as the way that temptation is overcome once and for all. "The way of escape" fits into the journey metaphor as an alternate route to avoid trouble on the path and fits into the battle metaphor as a way to avoid death at the enemy's hand. In this way, the metaphors of the text reinforce the salvation narrative in which Jesus returns and bodily raises the dead, providing a "way of escape" from sin and death.

This survey of the context of "Abide with Me" shows that it is an appropriate choice for funerals, due both to its extensive use of the metaphor A LIFETIME IS A DAY to speak of death and to its use of the battle and journey metaphors. The scripture references depict journey (literally in the case of the Luke 24) and battle (in phrases like "the watches of the night" of Ps. 63:6 and "the way of escape" in 1 Cor. 10:13). The scripture references use battle and journey to talk about both this life and the next. They also provide links with scriptures' overarching salvation narrative by inviting the hearer into a portion of that narrative which can then be extended into the rest of the narrative, particularly to the part of the narrative that includes the return of Christ and the resurrection of the dead. The next section will study the specific instantiations of the journey and battle metaphors in the hymn, "Abide with Me." It will explore how the metaphors might be understood against a cultural narrative, how their evocative power might be guided by

[11] Roy A. Harrisville, *I Corinthians* (Minneapolis: Augsburg, 1987), 167.

the scripture references and the narrative of salvation, and how, by doing so, the metaphors may be interpreted in a way which works to uphold the proclamation of the doctrine of the resurrection within the Funeral Rite.

Metaphors

The overarching metaphor in "Abide with Me" is A LIFETIME IS A DAY. In this metaphor, the times of day are mapped to the stages of life. Generally speaking, morning is birth and night is death, with other stages in between. The text of the hymn centers on the evening and darkness to describe the end of life. It uses the related metaphor, DEATH IS SLEEP, to describe death and also pushes the typical usage of the metaphor in order to describe resurrection. The narrative behind the metaphor describes the close of the day and the impending darkness. Death (being mapped to the end of the day and darkness) is seen as a frightful thing by the one experiencing it. Thus, the text contains pleas for God's presence. In the end, the subject's eyes close in death—metaphorically in sleep—but the metaphor is changed. Usually in the DEATH IS SLEEP metaphor, the subject does not wake up.[12] Death is a permanent condition, but not here. The text looks to a new morning and an awakening from death. Thus the phrase "[h]eav'n's morning breaks" can be taken eschatologically.

"Abide with Me" has an overall narrative arc which uses metaphorical language to talk about the end of earthly life. God's presence is requested as the individual approaches death. While others may not be of help at this point, God is needed. Satan may be tempting the person, but God's grace is called upon to counter the attacks of Satan. God is sought as the one who can bring healing in this hour of death. The individual's eyes are on God, who does not change,

[12] Grayl, "Sleep as Metaphor in Paul," 27.

while the distance from this changing world grows. The dying person knows that death will overtake him, but as long as God is present, the night of death will be followed by a new day—the return of Christ and the resurrection of the dead.

Journey

A LIFETIME IS A DAY is not the only metaphor present in the text. There are several words and phrases which are based in a journey metaphor. Stanza 2 talks about God as being "my guide and stay." Lyte may be using nautical imagery here. A stay is a strong rope which supports the mast on a ship. God is not only the guide who leads the way, but also the strong support, without which the ship would not continue to move forward on its way. When the entire text is examined through the lens of a journey metaphor, the "eventide" and "darkness" of stanza 1 are things which hinder travel. The lack of "helpers" could also be taken as a hindrance, and the "[h]elp of the helpless" as support for the journey. Similarly, in stanza 2, "cloud" might be thought of as a difficulty and "sunshine" as beneficial. With the repeated request for God to "abide with me," one sees the necessity of God as a helper and guide for the journey. The "terrors" and "woes" of stanza 3 could be considered as struggles which occur along the journey's route, while God's "kind[ness] and good[ness]" encourage the travelers as they go. The images of darkness and light appear again in stanza 4, along with "change and decay." "Change" could represent detours on the journey and "decay" could be seen as deterioration of the route or of the means of travel. Finally, stanza 6 asks God to "point me to the skies." This could be taken as a request for directions on the journey. Using only the actants which are revealed in the text, the actantial model for the generic-level metaphor LIFE IS A JOURNEY might look like this:

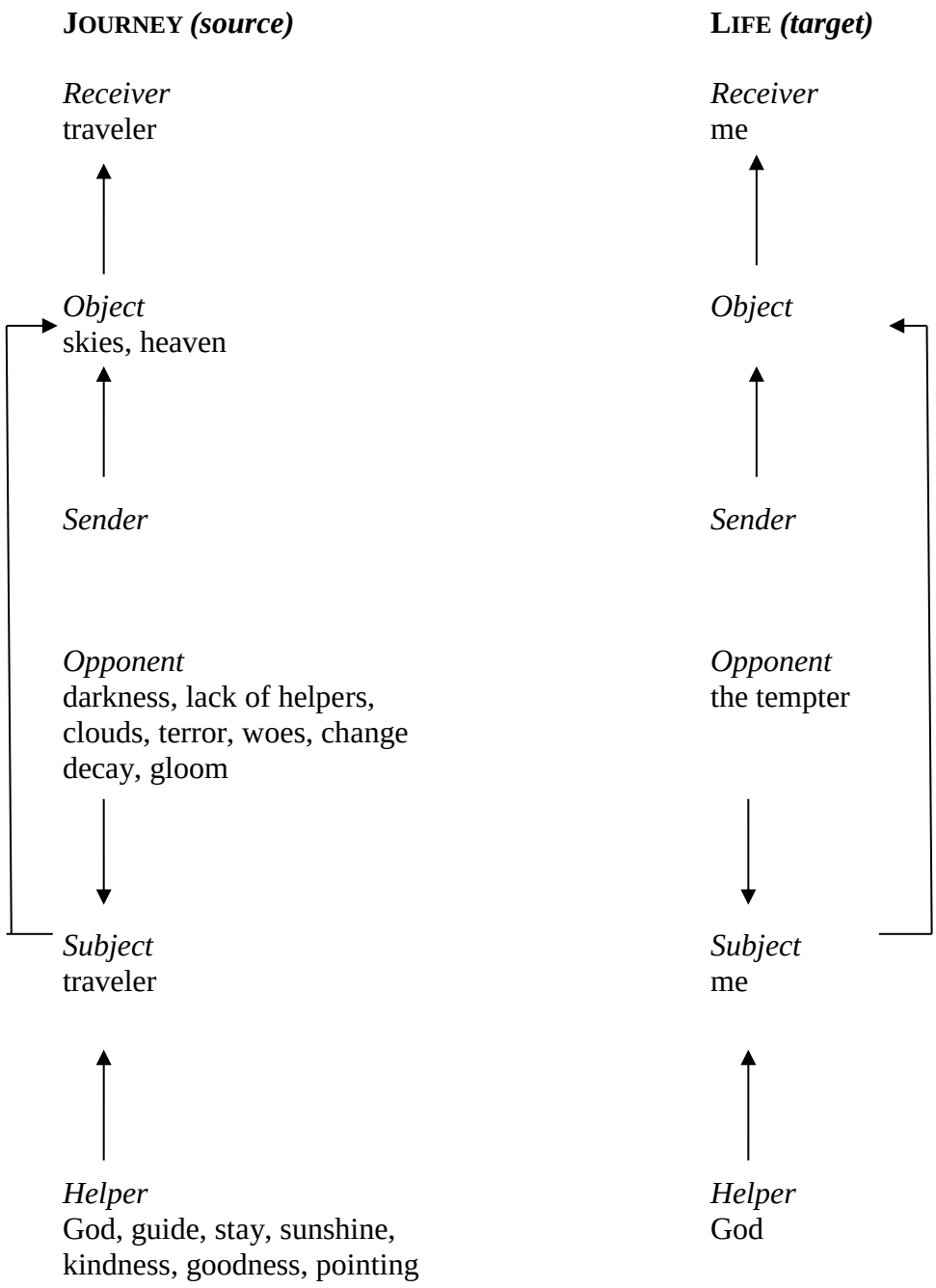

Figure 5.1. LIFE IS A JOURNEY as Represented in "Abide with Me," *LSB* 878

The actantial model shows that few of the target domain actants are revealed in the text. It is clear that God is a helper and "the tempter" (or Satan) is an opponent. It is also implied that "I" am the traveler. However, the destination is unclear from the hymn text alone. The only textual indication is in stanza 6 where the traveler asks to be "point[ed] to the skies." From the text of this stanza, one might connect this idea to the breaking of heaven's morning, from the third line, and with "death" in the final line.

The Journey Metaphor as Guided by a Cultural Narrative

The narratives of Mitford and Lutzer, described in Chapter Two, revealed emphases which attempt to soften the pain of death by reflecting on the current location of the dead and remembrance of their lives. These narratives see death as the end of this life's bodily journey with the deceased living on in memory and perhaps in a disembodied existence or an interim body. Against narratives such as these, the gaps in the metaphor could be filled in in this way: Like the end of the day, life is coming to an end. Night is coming, and with it will come death. Anyone who would help or comfort the dying person is gone. God's presence is needed to keep the devil away and to guide the dying home. Life's journey has been filled with temptations and trials. The person traveling on this journey has often been led astray. The prayer of the dying one is that God will come and heal. Maybe death will be averted. Maybe there will be another chance. Everything is changing and dying. Even the earth is slipping away, but God is still present and he has defeated death and the grave. The deceased will also win the battle. He will escape this earth and this body and fly to the skies. In heaven, the light will return, and the darkness of the earth will be no more. The body is dead and discarded. The soul—the real person—is now free in heaven and the material world is left behind.

This narrative has specific similarities to the narrative of Lutzer. Both narratives focus on

the moment of death. The hymn text pauses on the occasion of death to reflect on life, asking how one has lived life's journey and calling on God's presence during the journey.[13] The above narrative looks to death as the end of the journey for the body, but is unclear with regard to the destination of the soul. Lutzer's primary question is, "Will the person go to 'heaven'?" but he does not see death as the final destination for the body. He sees a definite ultimate destination in the resurrection of the body. However, the immediate destination of the person is not clear. It could be a disembodied state as in the above narrative.

Both the preceding narrative and Lutzer view death positively, but for different reasons. Lutzer sees death as a gift which allows entrance into eternal life. The narrative related above views death favorably because it releases the spiritual from the material. In both cases, death and leaving the body in the grave allow the individual to move on to the next phase of the journey. Fersko-Weiss also tends to see death positively, but as a welcome *final* destination. Although the destinations of the body are different in these three narratives, each maintains a positive view of death. For Lutzer and the narrative above, death is a point of departure for another journey, while for Fersko-Weiss, it is the longed-for endpoint. In all cases, the possibility remains for a spiritual existence following the death of the body.

When the gaps in the journey metaphor in "Abide with Me" are filled in with narratives that diverge from the narrative of salvation, meanings can be evoked which do not necessarily agree with the Christian faith. Even when a narrative is basically Christian, misunderstandings can come about when a narrative varies on some point from the orthodox Christian narrative.

[13] Fersko-Weiss, *Caring for the Dying*, 4. Fersko-Weiss does not focus on the moment of death, but on the individual's preparation for it. He recommends a process of reflection similar to what occurs in the hymn text. He suggests that people discover meaning in their life's journey by reviewing their lives. In "Abide with Me," the hymn writer looks back on his life recognizing that God has been with him on his journey, through trials and woes, sunshine and clouds, as he prepares for death.

Although Christians may also express the trials of this life in terms of journey (e.g., She had to take a detour in her career path) and battle (e.g., He fought his way through heavy traffic), the narratives can diverge when referring to life after death. Led by some cultural narratives, the text of "Abide with Me" may imply that death is a good thing because the body and this shadowy world are left behind, the body stays forever in the grave, and one can go on to a spiritual heaven where all is light.

The Journey Metaphor as Guided by Scripture

The evocative power of the journey metaphor in "Abide with Me" may follow a cultural narrative and leave the body in the grave and the soul is in "heaven," free from the burden of the body. However, guided by the hymn's scripture references and the salvation narrative, the gaps can be filled differently, creating a narrative which conforms with the narrative of salvation and accurately teaches the doctrine of the resurrection.

Luke 24:29 and the surrounding Emmaus narrative can inform the journey metaphor in "Abide with Me." This story evokes the concept of journey with a literal journey. With the extended narrative of Luke 24 as a backdrop for the hymn text, it is possible to fill in at least one of the gaps in the hymn's journey metaphor. The Luke narrative describes two disciples who doubted the empty tomb and the resurrection of Jesus. When Jesus "stay[s] with [them]" (Luke 24:29), they realize that they are in the presence of the resurrected Christ. This affirmation is at the center of the portion of the salvation narrative, which culminates in the return of Christ and the resurrection of the body. The hymn text uses "the skies" and "heaven" to describe the journey's destination, but Luke 24 supports mapping these images to the resurrection, filling in the gap of the object actant in the target domain.

While the words "bed" and "night" in Ps. 63:6–8 may represent dying and death in the A

LIFETIME IS A DAy metaphor, the references to God being "my help" suggest either a journey or a battle metaphor. God remains with the psalmist. God accompanies the person who is on the journey and helps him along the way, and he stays by the side of the person fighting a battle. The traveler is safe as he goes, and the warrior is secure because, in both cases, he is protected "in the shadow of [God's] wings." God "upholds" him and supports him on his way or in the battle.

In addition to the thematic connection that Ps. 73:23–26 has with "Abide with Me," it has a connection in its use of a journey metaphor. The psalm says that God will "guide me" and "receive me into glory." God also gives the subject strength when his "heart and [his] flesh may fail." God as guide is included in the hymn text, and his strength may be implied in the idea of God as "stay." Psalm 73 reinforces these concepts, but it may help fill in the gap left in the hymn text as to what the destination of the journey is. According to Ps. 73:23–26, God "will receive [the traveler] into glory," and God is located "in heaven." It seems that when "[m]y flesh and heart will fail," the psalmist expects to be received "into glory" by God "in heaven." The footnotes in *The Lutheran Study Bible* (*TLSB*) indicate that this is "the glory of eternity" and that while "[t]his life will end; the life to come when Christ returns will never end."[14] Understood in this way, the psalm points the reader to a destination beyond death—that is the return of Christ and eternal life on earth in resurrected bodies with him. Thus, the destination is clarified from the actantial model above to not just the skies and a generic heaven, but a physical destination (the new heavens and new earth) in physical bodies.

The last reference suggested by the *LSB* is 1 Cor. 10:13. It talks about temptation but uses language that is reminiscent of a race or perhaps a journey. It describes temptation as

[14] Notes on 73:24–25 and 73:27–28 in Edward A. Engelbrecht, ed., *The Lutheran Study Bible* (St. Louis: Concordia, 2009), 918.

"overtak[ing]" a person. In either a race or a journey metaphor, one racer or traveler may get ahead of another. Temptation is personified as an opponent in the race metaphor or a fellow traveler in the journey metaphor. When the scripture verse goes on to say that "a way of escape" from temptation will be provided, it adds the detail that the fellow traveler is not a friend or companion, but an opponent. He will attempt to interrupt the journey, and the traveler will have to find a way around him. First Corinthians 10:13 suggests that God is the one who will help the traveler find the detour and "endure it."

The additional information which scripture provides can guide the way the gaps in the metaphor are filled. When so guided, a different narrative comes to light. The person living the life is on a journey toward "glory"—a location that may be fleshed out as the return of Christ, which ushers in the new creation and the resurrection of the dead. God is with the traveler (the person living the life) as his guide and helper along the entire journey. There are difficulties which get in the way of travel like darkness, clouds, and change, but there are also things which make travel easier such as daylight, sunshine, and Jesus' companionship. As the earthly journey comes to a close everything seems to be decaying and changing, but the traveler is assured that he will reap the benefits of Christ's resurrection when he gets to his final location. Through the gloom of death, he is pointed to the dawning of a new day—the Day of Resurrection. Although his body will die, be buried, and decay, it will be raised to new life on this eschatological day. Filling in the gaps from scripture results in an actantial model that looks like this:

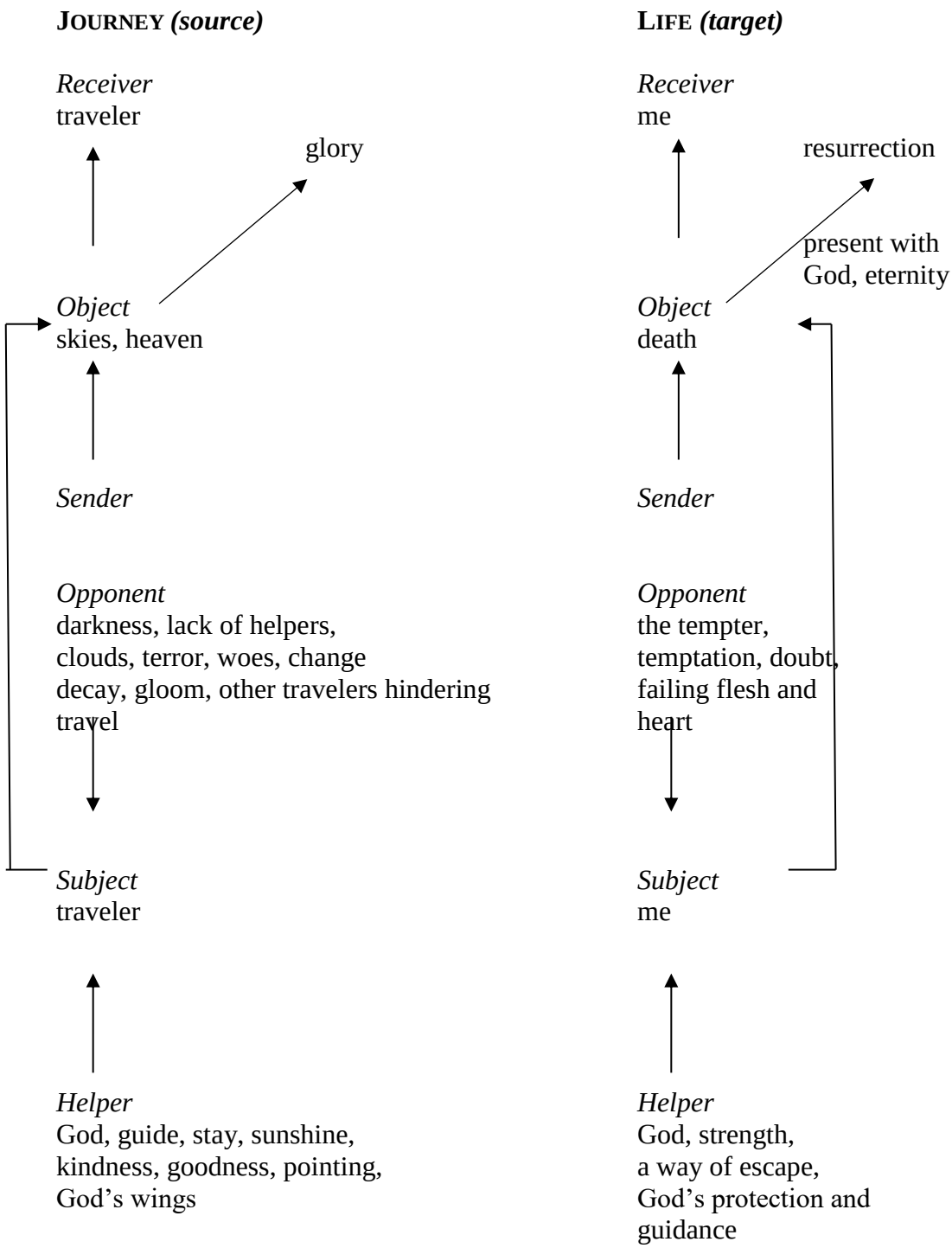

Figure 5.2. LIFE IS A JOURNEY in "Abide with Me" with Gaps Filled by Scripture and the Salvation Narrative, *LSB* 878

Battle

The clearest instantiation of a battle metaphor is in stanza 5. It is apparent in the use of words like “foe,” “victory,” and “triumph.” Using language similar to 1 Cor. 10:13, the stanza depicts “death” and the “grave” as “foe[s],” but because God is with the hymn writer, he “triumph[s].” Other possible uses of a battle metaphor are in stanza 1 where “comforts flee,” in stanza 2 at “the tempter’s pw’r”, and in stanza 3 at the “terror” created by “the King of kings.” For the purpose of determining where the gaps lie, the actantial model used will be for the generic level metaphor LIFE IS A BATTLE. Using only the actants present in the hymn text, the actantial model might be filled in as follows:

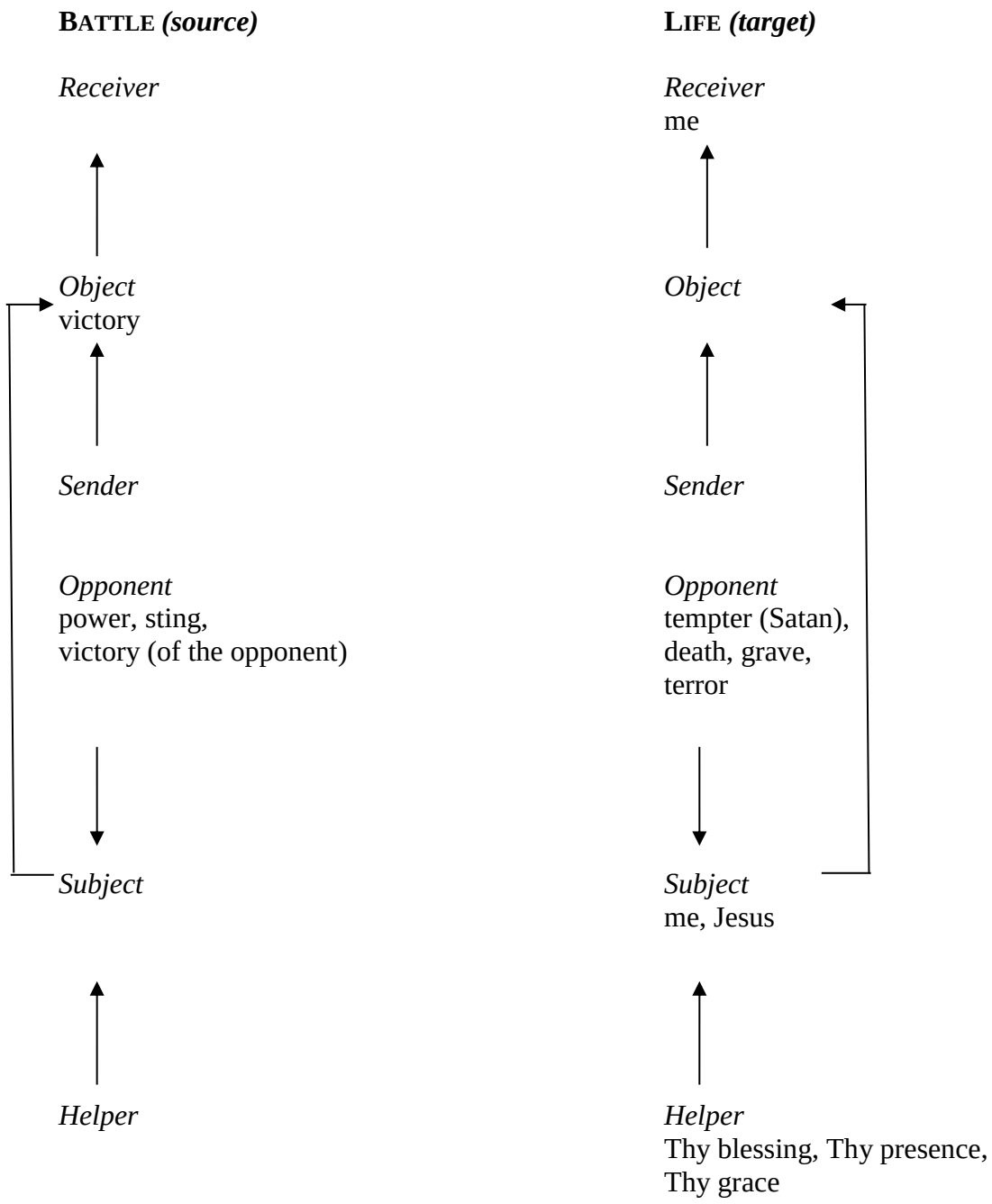

Figure 5.3. LIFE IS A BATTLE as Represented in "Abide with Me," *LSB* 878

The actantial model leaves a number of actants unmapped—most notably, the gaps are in the subject, the object, and the receiver.[15] In the source domain, the unknown subject delivers victory to an unknown recipient. In the target domain, Jesus and/or "I" deliver an unknown object to "me." With so many gaps in the primary motion of the metaphor's underlying narrative, its power of options is great. It is unclear if the subject is a soldier ("me") or the captain (Jesus). However, it is fairly clear from the metaphorical utterance in stanza 5 that the opponents are—to paraphrase—sin, death, and the power of the devil. The subject delivers victory over sin, death, and the power of the devil, but exactly what does this victory represent in the target domain, and is the victory being delivered to "me" or to Jesus?

The Battle Metaphor as Guided by a Cultural Narrative

The battle metaphor in "Abide with Me" can be understood as representing how a person faces the daily difficulties of life. The individual fights the battles of this life with Jesus as his helper. It could be that someone contracts a disease. Jesus fights on his side. The disease may be treatable and the person may become well again. On the other hand, treatments may fail and the individual could die. There might be other helpers in addition to Jesus such as medicine, good doctors, and so forth. A lack of insurance or heredity and other similar factors might be the opponents that work against becoming well. However, in these battles of life, the individual may either win or lose. This is a common way to talk about disease as well as other trials of life, and it is a suitable metaphor for Christian and non-Christian alike. Battle imagery is also how Kübler-Ross and Fersko-Weiss talk about disease. They use a battle metaphor to describe a person's interaction with illness until death is inevitable.[16]

[15] The sender often remains unfilled.

[16] When the disease is seen as terminal, they switch to a journey metaphor. See pp. 13–16 in this dissertation.

In “Abide with Me,” the overarching narrative is about approaching death, so battle imagery is also applied to the subject of death. The dying individual engages in a fight with death. The hymn text asks, “Where, grave, thy victory?” In the metaphor DYING IS LOSING A CONTEST WITH AN ADVERSARY, death always wins. Although death is the adversary, it might still be viewed positively, as in Lutzer, who sees death as a gift because it is necessary in order to receive eternal life. Lutzer does look forward to the resurrection of the body. However, his idea that death is a gift combined with Mitford’s view that the body remains in the grave and the person lives on only in memory or perhaps as a disembodied soul could create another narrative similar to that above. When life comes to an end, the grave is a place where one leaves the body, and the victory over the grave is that the soul is now free to live on no longer constrained by the physical.

The Battle Metaphor as Guided by Scripture

Guided by a narrative taken from the hymn’s scripture references and the narrative of salvation, the metaphor may evoke a different image. Luke 24:29 is the portion of the Emmaus road narrative where the two disciples ask Jesus to stay with them because night is coming. While this is not explicitly a part of a battle metaphor, it can be seen to support the battle metaphor in the context of the hymn. Generally, darkness is a disadvantage in a battle, so the enemy is engaged in the daylight. The night before the battle is likely a night full of fear. The soldiers might be comforted by the presence of a leader who they know will not desert them.

Psalm 63:6–8 adds to this because it talks about the “watches of the night” and about the Lord upholding the psalmist and being his “help.” Safety is found in the presence of God as expressed with the words “in the shadow of your wings I will sing for joy.” In the context of a battle metaphor, these phrases portray God as both helper and subject in the actantial model. God

helps and upholds the psalmist and also provides a place of safety. Thus, God can be seen as both subject and helper.

Similarly, Ps. 73:23–26 does not contain an explicit battle metaphor, but it can fill in some of the gaps in the narrative structures of the actantial model. God is the one who guides and upholds the psalmist and gives him strength when his flesh fails—a very real possibility in a battle. The psalmist reassures himself that afterwards—perhaps after the battle—God will receive him into glory. This could be used to fill in the gap concerning exactly what victory represents. Victory over death means that the Christian is received by God into glory. Both God and the individual appear to fight in the battle, but in the end, God wins the victory and gives its results to the individual.

The faithfulness of God and his provision in 1 Cor. 10:13 may bolster the idea that God is the primary actor in the battle metaphor. He might be seen as the commander, while the individual is seen as a soldier. God provides a "way of escape" when temptation becomes too much for the individual, just as a commander might create a new battle strategy to help his soldiers overcome the opponent. In this case, "the tempter's pow'r" is an opponent. First Corinthians 10:13 would seem to indicate that God ensures that Satan's power does not overcome the individual.

An additional reference to scripture is the words "healing in Thy wings" from stanza 3 combined with the words, "[h]eav'n's morning breaks" from stanza 4. The images of the rising of the sun as the morning breaks and the healing wings might suggest Mal. 4:2: "[T]he sun of righteousness shall rise with healing in its wings." With the backdrop of this eschatological prophecy, one could imagine the victorious Christ coming from the east raising the dead to new life.

In some ways, the battle metaphor overlaps with other metaphors. For example, sunshine is also part of the A LIFETIME IS A DAY metaphor, but within the battle metaphor, sunshine could be seen as helping in the victory. While one might make a sneak attack at night, darkness during a battle is more likely seen in this hymn as a deficit and light as a benefit. So when we view this text strictly in terms of how it engages battle imagery, we see a narrative that might go something like this. The battle looms. The two armies have taken their positions on either side of the battlefield. In the morning, the armies will engage one another. Night is approaching. As it gets dark, some of the soldiers become fearful and desert. Although the narrator in the hymn is also fearful, he knows that his commander will lead them to victory, so he calls on the commander to stay with them. They need him to comfort them as the battle approaches and to command them when it commences. He is the one who will defeat the enemy. He knows the right strategy and has a good battle plan. The weather in the morning may be cloudy, which will make the battle more difficult; or it may be sunny, giving an advantage. Either way, the commander will be with his soldiers. Some commanders lead through intimidation and terror. This one does not. He is kind and good. He comes understanding the fear and sorrow that they are experiencing as they await tomorrow's battle. For them, he is as much a friend as a commander. As the hours wear on, the joys and pleasures of the daylight hours are gone. All that they can see ahead of them is the horror of battle, but their commander does not change. He remains steadfast and confident. Knowing that he is in charge alleviates their fear. With him at the head, the enemy will not be able to hurt them. They enemy will not have the victory. As the soldiers close their eyes to sleep, they can visualize their commander’s impending victory. Even in the midst of the battle, they know that they will see him, leading them to triumph. When morning comes and the dawn breaks, they will see their commander win the battle.

As informed by the narrative of salvation and the scripture references, the mapping to the target domain might go like this: The battle is Christ's battle with sin, death, and the power of the devil. As a follower of Christ, a person may experience a fear similar to that of a soldier preparing for battle, especially when facing death itself. In the case of death, it may feel like the individual is alone. Helpers have failed and comforts have fled, but Jesus forges ahead to face the enemy. Through this trial, God points the individual toward *his* victory—Jesus' death on the cross, his victory over death—and the final fulfillment of that victory with the breaking of the eschatological day. The resulting actantial model would look like this:

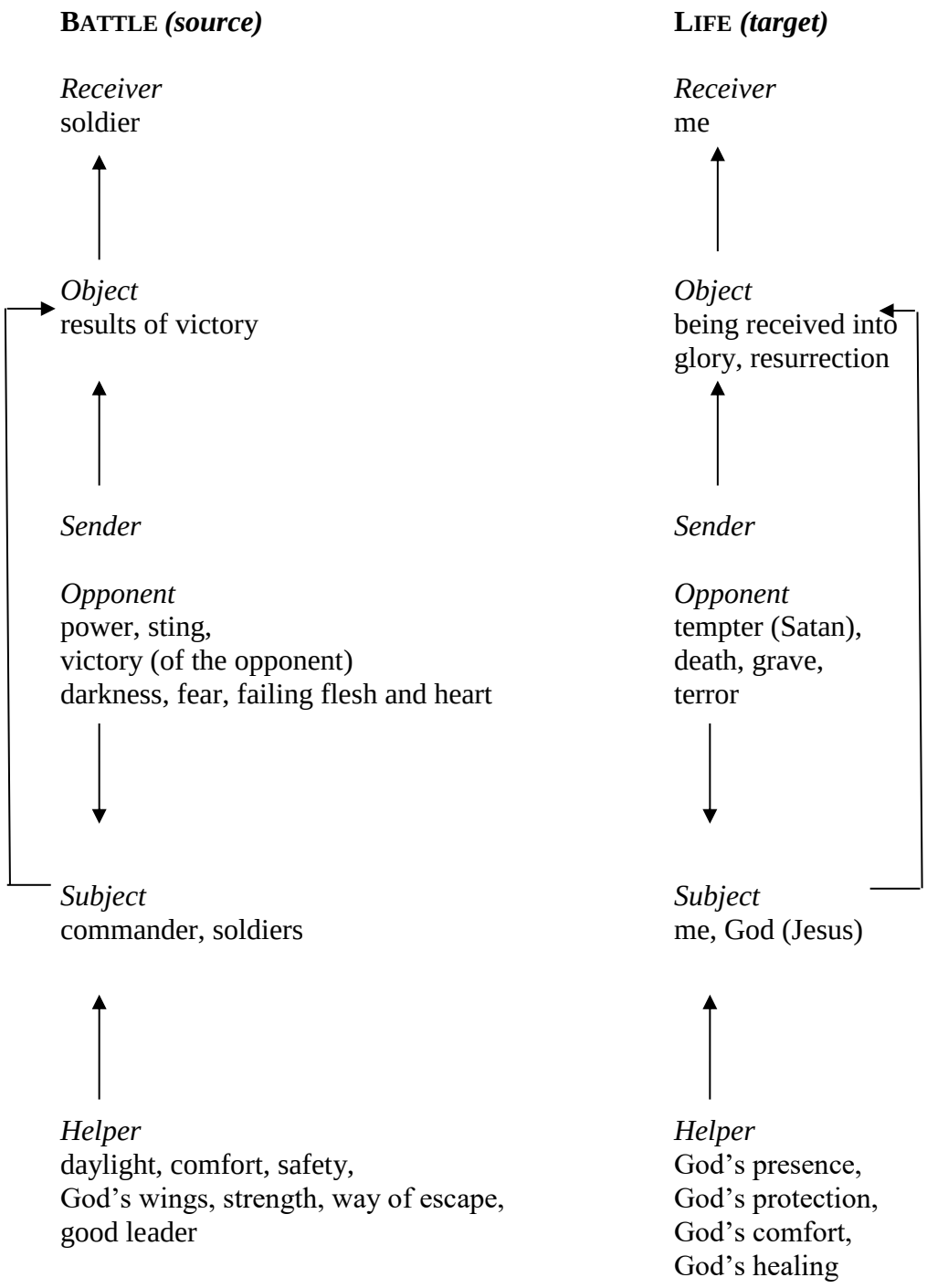

Figure 5.4. LIFE IS A BATTLE in "Abide with Me" with Gaps Filled by Scripture and the Salvation Narrative, *LSB* 878

Toward the Better Use of "Abide with Me" in the Funeral Rite

"Abide with Me" is located in the Evening section of the *LSB*, although this categorization may be based on a literal understanding of its A LIFETIME IS A DAY metaphor. A metaphorical understanding places it in the Death and Burial section of the index. It has themes of darkness and light, as well as God abiding with his people. The journey and battle metaphors, as guided by the scripture references, point to understanding this hymn as a prayer by a dying person. It repeatedly asks for the presence of God during every stage of life, but especially as death approaches. Particularly regarding the hymn's expression of the resurrection of the body, the journey metaphor is lacking in specificity about the destination of the journey, but the scripture references can be used to direct the hearer's attention to the return of Christ and the resurrection of the dead. In like manner, the scripture references may be used to guide the battle metaphor in that God gives victory to his people through Jesus Christ, and, as a result of Christ's victory, his people will enjoy resurrected life with him in the eschaton.

Having explored how the hymn's metaphors can be guided by the hymn's context, scripture references and the salvation narrative, the dissertation moves on to address how the hymn can be used within the funeral rite in ways which more intentionally highlight the hymn's teaching on the doctrine of the resurrection . In this section, several recommendations will be made for how to do so. The text of the rite itself, as well as the suggested Propers and additional readings will provide the basis for these recommendations. The recommendations are intended as examples from which the pastor and others involved in planning the funeral can create their own ways to better utilize the hymn within the rite to speak about the resurrection of the body into their particular context.

The Funeral Rite

The Funeral Rite includes its own rich use of metaphor to express the sorrow over the death of a saint and the hope of the Christian faith in the resurrection of the body and the life of the world to come. To more effectively use "Abide with Me" in the funeral rite, pastors and worship planners may read the hymn's metaphors in the context of scripture and the salvation narrative and then purposefully work to make connections between the hymn text and the text of the funeral rite. The text of the hymn may connect most firmly with the salvation narrative at the point of talking about Jesus' victory over death and that his victory is transferred to the believer. The texts of the Funeral Rite and the selected Propers can be used to solidify this connection and extend the salvation narrative on to the resurrection of the body.

For example, the last petition of the Prayer of the Church uses the battle metaphor to declare, "[B]y His death [Jesus] destroyed the power of death and by His resurrection He opened the kingdom of heaven to all believers" and "because He lives we shall live also."[17] Jesus' destruction of death speaks to the question asked in the hymn (and also in 1 Cor. 15:55–57) concerning death's sting and the grave's victory (stanza 5). The battle metaphor, thus guided, reaffirms that death and the grave do not win the battle. Rather, Jesus is the victor. By his victory, he opened the kingdom to believers. In other words, Jesus wins the battle and, in doing so, delivers the kingdom to his followers.

If "Abide with Me" is used as the Hymn of the Day, it allows the pastor to expound upon the victory that Christ won over death and the grave and to proclaim that, in Christ's victory, the Christian, too, is the victor over death. This means that the Christian will rise victoriously just as Christ rose and will live and reign with Christ in the new heavens and the new earth. Following

[17] Commission on Worship, *Pastoral Care Companion*, 119.

the sermon, the Prayer of the Church uses the same imagery. The placement of the hymn and the use of similar images and language in the sermon, followed by the use of the battle metaphor in the prayers connects the various elements in a way which uses the metaphor and its underlying narrative to tell the salvation story in a way that incorporates the hearer into that narrative and shapes his Christian identity.

Although the metaphor, A LIFETIME IS A DAY was not chosen as a focus of this dissertation, it is the dominant metaphor in this hymn, and its connections with the language of the funeral rite deserve mention. Specifically, the Collect of the Day indicates that the deceased "rest from their labors."[18] Rest (or sleep) at the end of the day is a specific level metaphor which is closely related to A LIFETIME IS A DAY. This particular utterance is from the DEATH IS SLEEP metaphor. In this context, and guided by the narrative of salvation, the sleep of the body is a sleep from which one is expected to awake on the Last Day. The idea of a new day dawning when those who are asleep in Christ will rise is not only supported by the text of the hymn, it may be hinted at in the Benediction where the pastor asks the Lord to "make His face shine upon you." By connecting God's shining face with the rising sun of a new day and with the "sun of righteousness" from Mal. 4:2, one might see eschatological dimensions in the blessing.

The pastor and worship planner might choose "Abide with Me" as the closing hymn, to be sung as the casket is led out of the church in procession. The pastor might introduce the hymn by commenting on the eschatological aspects of the benediction. Especially if the Committal is not to be conducted at the grave site, the pastor might further mention that the deceased Christian will rest in the grave, just as Christ rested in the tomb awaiting his resurrection. This mirrors the

[18] Commission on Worship, *LSB*, 278.

language of the committal prayer which refers not only to Christ's destruction of death, but also "His rest in the tomb."[19] This use of the hymn to reinforce the DEATH IS SLEEP metaphor can bring the hearer into the narrative and to an understanding that not only will Christ wake the deceased from sleep, Christ will awaken all at his coming.

The Suggested Propers and Additional Readings

The study of "Abide with Me" and its scripture references has revealed connections which may be made by mapping the hymn's metaphors and using the narratives of the scripture references and the narrative of salvation to fill in the gaps in the metaphors. These connections were then related to the text of the funeral rite. Of particular interest for this dissertation is fortifying the proclamation of the doctrine of the resurrection in the funeral rite. To that end, the suggested Propers and additional readings may be chosen with the intent that they will work together with the hymn text to strengthen the proclamation of the resurrection of the body. While there may be a number of suggested scripture passages that can accomplish this, the dissertation will identify one passage for the journey metaphor and one passage for the battle metaphor and make recommendations based on those two.[20]

The journey metaphor in "Abide with Me" leaves the destination unclear. The traveler is pointed to the skies and the break of morning in heaven; however, there is a lack of further description in the hymn text. Suggestions for filling this gap were made based on the scripture references and the narrative of salvation, but the recommended epistle reading from 2 Cor. 4:13–18 includes additional detail which may allow the hymn to speak even more powerfully about

[19] Commission on Worship, *Agenda*, 123.

[20] Families of the deceased may suggest additional scripture passages for use in the funeral rite. These may be analyzed in the same way in order to better use the hymn to support the teaching of the doctrine of the resurrection in the Funeral Rite.

the resurrection of the body. Second Corinthians 4:13–18 says,

> Since we have the same spirit of faith according to what has been written, "I believed, and so I spoke," we also believe, and so we also speak, knowing that he who raised the Lord Jesus will raise us also with Jesus and bring us with you into his presence. For it is all for your sake, so that as grace extends to more and more people it may increase thanksgiving, to the glory of God. So we do not lose heart. Though our outer nature is wasting away, our inner nature is being renewed day by day. For this slight momentary affliction is preparing for us an eternal weight of glory beyond all comparison, as we look not to the things that are seen but to the things that are unseen. For the things that are seen are transient, but the things that are unseen are eternal.

In verse 14, there is a hint of the journey metaphor with the word "raise." Raising moves the individual from one location to another. In this case, both Jesus and "us" make this journey. Furthermore, Jesus "brings us with you" to a particular location. The location is "his [Jesus'] presence."[21] Second Corinthians 4:13–18 also notes that the Christians at Corinth are being prepared for "an eternal weight of glory." This accentuates the statement from the Ps. 73 scripture reference that God will receive the individual in glory and that, just as God raised Jesus, he will bodily raise the believer into glory in his presence.

This text from 2 Cor. 4 also contains a similar image to that of "Abide with Me" in talking about the "outer nature … wasting away" and the "transient" nature of the things that are seen. Stanza 4 of the hymn says, "Earth's joys grow dim, its glories pass away / Change and decay in all around I see," but 2 Cor. 4:13–18 includes that the "outer nature is wasting away" while the "inner nature is being renewed" and that "the things that are seen are transient" while "the things that are unseen are eternal." Said another way, the visible things of this earth are passing away, but there are things that cannot yet be seen which are being transformed and will last forever. Contextually, it could be said that while the present body is buried in the earth, it will be raised

[21] Ralph P. Martin specifies that the location is the "eternal realities of that world where God's glory shines in the person of Christ." Ralph P. Martin, *2 Corinthians,* Word Biblical Commentary 40 (Grand Rapids: Zondervan, 2014), 241.

as an eternal body for a life with Christ in the new creation.

The reading itself might allow the hearers to make connections with the text of "Abide with Me," but guiding those connections with a few brief words introducing the reading or the hymn would allow the hymn text to speak more clearly. The pastor could mention that especially when a loved one has died, it may seem as if life is transient. Death certainly dims joy, as the hymn says. However, there are unseen things that are eternal. Although it is not visible now, God is renewing the inner nature and, in the end, will raise the dead to eternal life. The pastor might also use 2 Cor. 4 as the basis for his sermon, integrating portions of the hymn text in his proclamation. The focus would be the temporary nature of this world, but that God, in Christ, has something better planned for his people in eternity. Christians travel through this life with Christ and, after death, will go on to a final destination, that being the return of Christ to raise the dead and to usher in the new creation.

Romans 8:14–23 provides an example of a suggested reading which has a battle metaphor that runs parallel with the battle image in "Abide with Me." The battle images in the hymn are not clear with regard to what victory means. There is a sense in the text that parts of the battle are fought in this life, but to address the question of eschatology, one should ask about the battle with death and what victory over death brings to the believer. Romans 8:14–23 reads:

> For all who are led by the Spirit of God are sons of God. For you did not receive the spirit of slavery to fall back into fear, but you have received the Spirit of adoption as sons, by whom we cry, "Abba! Father!" The Spirit himself bears witness with our spirit that we are children of God, and if children, then heirs—heirs of God and fellow heirs with Christ, provided we suffer with him in order that we may also be glorified with him. For I consider that the sufferings of this present time are not worth comparing with the glory that is to be revealed to us. For the creation waits with eager longing for the revealing of the sons of God. For the creation was subjected to futility, not willingly, but because of him who subjected it, in hope that the creation itself will be set free from its bondage to decay and obtain the freedom of the glory of the children of God. For we know that the whole creation has been groaning together in the pains of childbirth until now. And not only the creation, but we ourselves, who

> have the firstfruits of the Spirit, groan inwardly as we wait eagerly for adoption as sons, the redemption of our bodies.

The pertinent part of the text begins at verse 20. It contrasts the present suffering to the future glory and talks about creation being subjected and in bondage to decay.[22] Being made subject to someone and being in servitude may indicate a battle metaphor. In this case, creation has lost the battle and been taken captive. Being in bondage to decay indicates that decay is the enemy. This also mirrors the portion of stanza 4 above which talks about "change and decay." Romans 8:14–23 reveals that the whole creation is currently losing the battle, but "it will be set free from its bondage … and obtain freedom." In other words, the battle is going to be won, not just for creation, but also for "we ourselves"—for humankind. Verse 23 specifies what this victory means for "the children of God." Not only will they be adopted as sons (a different metaphor), but they will receive redemption of their bodies. The latter can be considered to be part of the battle metaphor. Christ will ultimately win the battle with decay and death, and in doing so, he will redeem the bodies of his children. This metaphorical "redemption of our bodies" is literally the resurrection of the dead.

"Abide with Me" might be introduced with a short account of creation's bondage to sin and death, concluding with a declaration that Christ sets his creation and his people free from bondage and that he will return to redeem our bodies. Romans 8:14–23 might also be chosen as the sermon text. The pastor might choose to preach on the theme of bondage to sin and Christ's redemptive act to free his people and his creation from bondage. The hymn text could be used to provide some images of what bondage to sin means. Sin, death and the devil are the enemies who try to keep the Christian subjected to them, but God provides his presence, protection,

[22] Martin H. Franzmann, *Romans,* Concordia Commentary (St. Louis: Concordia, 1968), 157–58.

comfort, and healing to sustain the Christian in this earthy battle. Moreover, Christ defeats the powers of sin, death, and Satan on the account of the Christian. His victory means that his people will be redeemed from captivity and brought *bodily* into glory.

This chapter has examined the context of the hymn, "Abide with Me," by looking at its location within the *LSB* and the categories, themes, and scriptural connections which the *LSB* compilers identified. Moreover, it has considered ways in which the hymn text and its scripture references can be linked with the narrative of salvation. The chapter suggested that these narratives might serve as a guide for an interpretation of the journey and battle metaphors by filling in gaps in the metaphor with information from these Christian narratives rather than cultural ones. Finally, the chapter provided examples of how pastors and worship planners might connect the hymn with the text of the Funeral Rite and with the selected Propers and additional readings. It recommended ways in which the hymn might be better used to further the teaching the doctrine of the resurrection and incorporate the hearer into the salvation narrative as expressed in the text of the hymn and in the Funeral Rite. "Abide with Me" employs several metaphors. They work together within the Funeral Rite to express a desire for Christ's comforting and healing presence. Although it is a prayer by the dying person, it becomes a prayer for each grieving person at the funeral. Through the journey metaphor, the hymn allows them to verbalize the sorrow of losing a loved one. The A LIFETIME IS A DAY metaphor assists them in remembering the lifetime of the deceased. The journey and the battle metaphors work together to proclaim the final destination and reward for the deceased and all believers. Christ's victory over death means that they will journey on after death to resurrection and life in the new creation.

CHAPTER SIX

JESUS LIVES! THE VICTORY'S WON (*LSB* 490)

"Jesus Lives! The Victory's Won" was originally written in German by Christian Fürchtegott Gellert (1715–69) as "*Jesus Lebt, Mit Ihm Auch Ich*" (Jesus Lives, with Him Shall I Also) and was first published in 1757.[1] The text appears under a variety of titles and translations in 237 hymnals.[2] The translation in the *LSB* is by Frances E. Cox (1812–97), with alterations, and is set to the tune "JESUS, MEINE ZUVERSICHT" (Jesus, My Confidence), which was published by Johann Crüger (1598–1662) in 1653. This tune is also paired with the text "Jesus Christ, My Sure Defense," by Otto von Schwerin (1616–79), *LSB* 741. Gellert's German text consists of six stanzas, while the text in *LSB* has only five. The text from the *LSB* was chosen for analysis due to its prominent use of battle metaphors.[3]

The Text

1 Jesus lives! The vict'ry's won!
Death no longer can appall me;
Jesus lives! Death's reign is done!
From the grave will Christ recall me.
Brighter scenes will then commence;
This shall be my confidence.

2 Jesus lives! To Him the throne
High above all things is given.
I shall go where He is gone,
Live and reign with Him in heaven.
God is faithful; doubtings, hence!
This shall be my confidence.

3 Jesus lives! For me He died,
Hence will I, to Jesus living,
Pure in heart and act abide,
Praise to Him and glory giving.
All I need God will dispense;
This shall be my confidence.

[1] The German text is included in Appendix Five.

[2] "Jesus Lives! Thy Terrors Now," Hymnary.org, accessed June 6, 2019, https://hymnary.org/text/jesus_lives_thy_terrors_now.

[3] Julian, ed., *A Dictionary of Hymnody*, 1:599–600.

4 Jesus lives! I know full well
Nothing me from Him shall sever.
Neither death nor pow'rs of hell
Part me now from Christ forever.
God will be my sure defense;
This shall be my confidence.

5 Jesus lives! And now is death
But the gate of life immortal;
This shall calm my trembling breath
When I pass its gloomy portal.
Faith shall cry, as fails each sense:
Jesus is my confidence![4]

The Context

The context of "Jesus Lives! The Victory's Won" will be examined in order to advance the connections of the hymn text with its scripture references, the narrative of salvation, the texts of the Funeral Rite, and its suggested readings. The analysis begins with a study of the categories in which the hymn is included and its overarching themes. These broad categories provide a framework for better connecting the hymn text with the themes of the Funeral Rite, particularly that of the resurrection of the body.

Connections with Categories and Themes

With each stanza beginning with the words, "Jesus lives!" it is easy to surmise why "Jesus Lives! The Victory's Won" is in the Easter section of the *LSB*. The hymn primarily talks about Jesus' resurrection and victory over death, with phrases like "Death's reign is done" and "I shall…live and reign with Him in heaven." This Easter proclamation carries over into what Jesus' resurrection means for the believer. That is his or her own resurrection, as revealed in stanza 1 with the words, "From the grave will Christ recall me." These words may be one of the

[4] Commission on Worship, *LSB* 490.

reasons that "Jesus Lives! The Victory's Won" is included in the index's category Death and Burial. Additionally, the words "This shall be my confidence" conclude each stanza. The theme of Jesus' resurrection is the foundation of Christian confidence which runs throughout the hymn.

Connections with Scripture

The *LSB* lists the following scripture references: Rom. 8:11, 35–39; 2 Cor. 5:15; and Phil. 1:20–21. To some extent, the text of "Jesus Lives! The Victory's Won" captures the theme of Rom. 8:11: "If the Spirit of him who raised Jesus from the dead dwells in you, he who raised Christ Jesus from the dead will also give life to your mortal bodies through his Spirit who dwells in you." This explains what Jesus' resurrection means for the Christian's life and for his own resurrection. Martin H. Franzmann says, in his commentary on Romans, that the indwelling of the Holy Spirit determines both the present (the Christian's life here on this earth) and the future (the Christian's life with Christ in the new creation).[5] Christ lives in the Christian now and will give new life to the mortal body in the future. The hymn expresses the same thing when it says that because God raised Christ, he will raise the Christian.

Romans 8:35–39 reads,

> Who shall separate us from the love of Christ? Shall tribulation, or distress, or persecution, or famine, or nakedness, or danger, or sword? As it is written, "For your sake we are being killed all the day long; we are regarded as sheep to be slaughtered." No, in all these things we are more than conquerors through him who loved us. For I am sure that neither death nor life, nor angels nor rulers, nor things present nor things to come, nor powers, nor height nor depth, nor anything else in all creation, will be able to separate us from the love of God in Christ Jesus our Lord.

Stanza 4 of "Jesus Lives! The Victory's Won" has a textual parallel in the words "Nothing me from him shall sever / Neither death nor pow'rs of hell / Part me now from Christ forever." The words of the hymn don't include all the things that St. Paul says cannot "separate us from the

[5] Franzmann, *Romans*, 144.

love of God in Christ," but that death and hell cannot keep one from Christ seems to allude to the Pauline passage. Connecting Rom. 8:35–39 to the hymn may call to the hearer's mind the entirety of the passage, adding a fuller texture to the hymn. Metaphorically, Rom. 8:35–39 uses a battle metaphor with the word "conquerors" representing what the Christian becomes through Christ's actions. The word "separate" could be an instance of a journey metaphor. At a more basic level, separate indicates a motion away from; therefore, since Rom. 8:35–39 says the Christian will not be separated, it might be taken as a journey wherein the Christian travels with or toward God.

Stanza 3 begins with "Jesus lives! For me He died, / Hence will I to Jesus living…" These words appear to correspond to the words of 2 Cor. 5:15: "[A]nd he died for all, that those who live might no longer live for themselves but for him who for their sake died and was raised." Both the scripture verse and the hymn text refer to Christ's action in the present life of Christians. In his commentary on 2 Corinthians, Ralph P. Martin says,

> The death of Christ is something in which all his followers have a share; and they equally share in his risen life, which means that they can no longer live their old selfish life, but must live for him who inaugurated the new life for them by dying and rising again.[6]

They no longer live life only for their benefit, but in thankfulness for Christ's actions on their behalf, they live for him in service to others. The scripture reference provides a basis for the causal relationship between Christ's death and Christian behavior which is not spelled out as clearly in the hymn text.

Philippians 1:20–21 is listed as another scripture text for this hymn and reads as follows,

[6] Martin, *2 Corinthians*, 292.

> [A]s it is my eager expectation and hope that I will not be at all ashamed, but that with full courage now as always Christ will be honored in my body, whether by life or by death. For to me to live is Christ, and to die is gain.

Paul is not wishing to be dead and escape this life, but he is seeking God's will to be done. The choice of whether Paul lives or dies belongs to God. Paul honors God by accepting God's choice in the way he lives or in his death.[7] Parallels to the language of this verse are contained in stanza 3: "Pure in heart and act abide, / Praise to Him and glory giving." Similar to Rom 8:11, the scripture reference connects the Christian's behavior in this life with honoring Christ. Philippians 1:20–21, though, indicates that Christ is also honored in the death of a Christian. The words "courage" and "gain" may indicate the presence of a battle metaphor. Courage is a quality that is needed for battle, and gain may be understood in terms of a military advance or victory. In Phil. 1:20–21, death is depicted as a gain.

Metaphors

The analysis moves from the themes and scripture references to the journey and battle metaphors as represented in the hymn text. The metaphors will be analyzed according to only the words of the text, and then possible interpretations will be described. One interpretation will suggest an understanding which might be guided by a cultural narrative and another interpretation will propose an understanding guided by scripture and the salvation narrative.

Journey

The dominant metaphor in "Jesus Lives! The Victory's Won" is one of battle, but a journey metaphor is also present. It may be most apparent in the line "I shall go where He is gone" from stanza 2. It can also be seen in directional language like "high above all things" which indicates

[7] Martin, *2 Corinthians*, 240. Gerald F. Hawthorne, *Philippians*, rev. ed., Word Biblical Commentary 43 (Nashville: Thomas Nelson), 51.

where Jesus is going. The phrase may be part of the spatial metaphor UP IS GOOD. This is to say, Jesus need not be literally somewhere higher, but he may be figuratively over people, meaning that his power and authority are greater than that of people. Journey imagery is also present in "[f]rom the grave" in the first stanza and "from Him" and "from Christ" in stanza 4. The preposition "from" in these contexts indicates movement away from. In the case of stanza 4, the context includes a negation. "Nothing" will separate the individual from Jesus. In other words, while there is motion away from the grave, the Christian remains with Christ. Remaining with Christ is also reflected in stanza 3, where the individual will "abide" in purity of heart and act. The implication is that he remains with Christ. Furthermore, stanza 5 contains the image of a "gate" and a "portal." Both of these images appear to refer to the passage through death and into "life immortal." In the context of journey, it could be said that the individual is traveling with or toward Jesus, and to get there, he has to go through a passageway. Thus based only on the content of the hymn text, the actantial model would look like this:

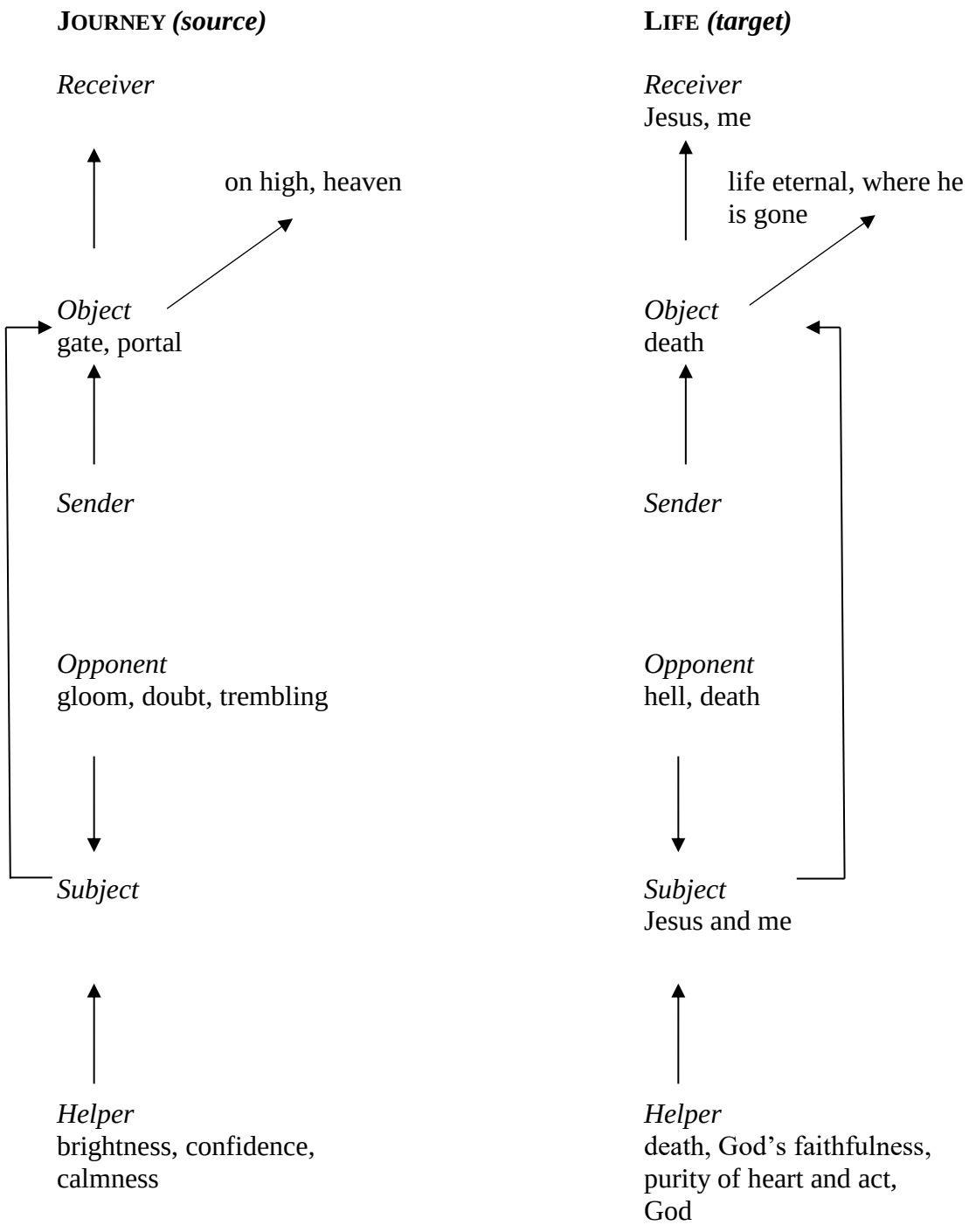

Figure 6.1. LIFE IS A JOURNEY as Represented in "Jesus Lives! The Victory's Won," *LSB* 490

Using only the actants which are included in the hymn text, a narrative is revealed which describes a journey with or toward Jesus. The text talks about abiding with Jesus, while at the same time, indicating that the individual is traveling toward Jesus. Jesus is located on a throne "high above all things." This is the destination to which the traveler is going. Passage through the gate or the portal is necessary to get to Jesus. The gate and portal represent death, so in this sense, death might be seen as something through which the traveler goes to continue the journey beyond death and on to immortal life with Jesus.

The Journey Metaphor as Guided by a Cultural Narrative

The narrative revealed in Mitford's book about the funeral industry leaves the body in the grave. Against such a narrative, the gaps in the journey metaphor might be filled in in a way that creates the following narrative: In this life, the individual travels the road with Jesus. He guides one's thoughts and behavior. Nothing will separate the individual from Christ as he travels through life. Even death will not remove him from Jesus' presence. In fact, death is nothing but a doorway through which one passes to get to heaven. The image of traveling toward death is much like the way the metaphors are used in Kübler-Ross and Fersko-Weiss. The battle has already been fought. In this case, the battle is fought by Jesus who was victorious, not necessarily by the dying individual. Nevertheless, the battle is over and, as in Kübler-Ross and Fersko-Weiss, the metaphor shifts to that of journey. The individual travels on toward his death.

After the body dies, Jesus will recall him. The body, however, remains in the grave. It is just a shell that is discarded. The "real person"—the soul—is the part which passes through the doorway of death and travels on—up "above all things" to go where Jesus has gone. In this spiritualized heaven, Jesus sits on his throne. Thus, death is seen in a positive light, as it is in Lutzer. It is just something that all have to pass through to get to eternal life. When the hymn

says, “[N]ow is death / But the gate of life immortal,” death is seen as a welcome event which is the point of departure for another journey. Influenced by non-Christian narratives, like Kübler-Ross, the journey of the body ends at death, but there may be an additional journey for the soul, which, according to the hymn text, goes on to be with Christ.

The Journey Metaphor as Guided by Scripture

By allowing the scripture references to fill in the gaps in the metaphor, a different narrative becomes apparent. Romans 8:11 specifies that because the Spirit raised Jesus, he will “also give life to your mortal bodies.” This text refers to Jesus’ resurrection from the dead, so it follows that the life the Spirit will give to the mortal bodies of Christians is not only the current life, but also life *after* death. Romans 8:11 refers unambiguously to the body, so it should be understood to mean an embodied and physical afterlife.

Second Corinthians 5:15 reinforces that Jesus died and was raised. It, along with Phil. 1:20–21, emphasizes the importance of living this life for God. The hymn text also references the present life of the Christian when it encourages the hearer to “[p]ure in heart and act abide” (stanza 3). Philippians 1:20–21 pushes further, stressing the importance of the body both in this life and in death. Paul says that “now as always Christ will be honored in the body,” so whether he lives or dies, Christ is honored in his body. Thus, the body honors Christ with the works it engages in in this life, and the body gives honor to Christ in its death.

Although 1 Cor. 15:55–57 uses a battle metaphor, it provides detail for the journey metaphor in that it sees death as the enemy. Stanza 1 declares that “[d]eath’s reign is done.” Informed by the battle metaphor, death has lost the war and someone else, in this case Jesus, now rules. Within this context, the role of death can be better understood within the journey metaphor. The hymn text sees death as “the gate of life immortal,” but death as the enemy in the

dominant battle metaphor tempers what otherwise might be a positive view of death. The hymn also refers to death as a "gloomy portal" which further discourages death being seen positively. Instead, death is seen as an unavoidable destructive event. It destroys life and is something which will happen to all people, unless they live until the return of Christ. However, following death, Christians will be safe in the presence of God. While death is not positive, it is something which must be passed through on the journey toward the eschaton where their bodies with be resurrected and they will be with God forever.

By adding these scriptural details to fill in the gaps in the journey metaphor, the narrative may run something like this: Jesus died and was raised from the dead. He lives and reigns from heaven. There is not a full description of heaven, but Jesus has a throne there and, from there, rules over everything. No one has more power than Jesus. Although Jesus is on his throne in heaven, he also abides with his people here on earth. He travels with the Christian as the Christian goes to be with Jesus "where He is gone." Because "Jesus lives," the Christian knows that Jesus has gone from death to life and the Christian will too. Nothing will separate Jesus from the Christian. Jesus is alive, and death, while still an enemy, is no longer to be feared. It is a gate though which one passes to get to everlasting life. At the end, Christ will recall all people bodily from the grave, and those who believed in him will travel on toward the eschaton where they will be with him in the new heavens and the new earth. This narrative is reflected in the following actantial model:

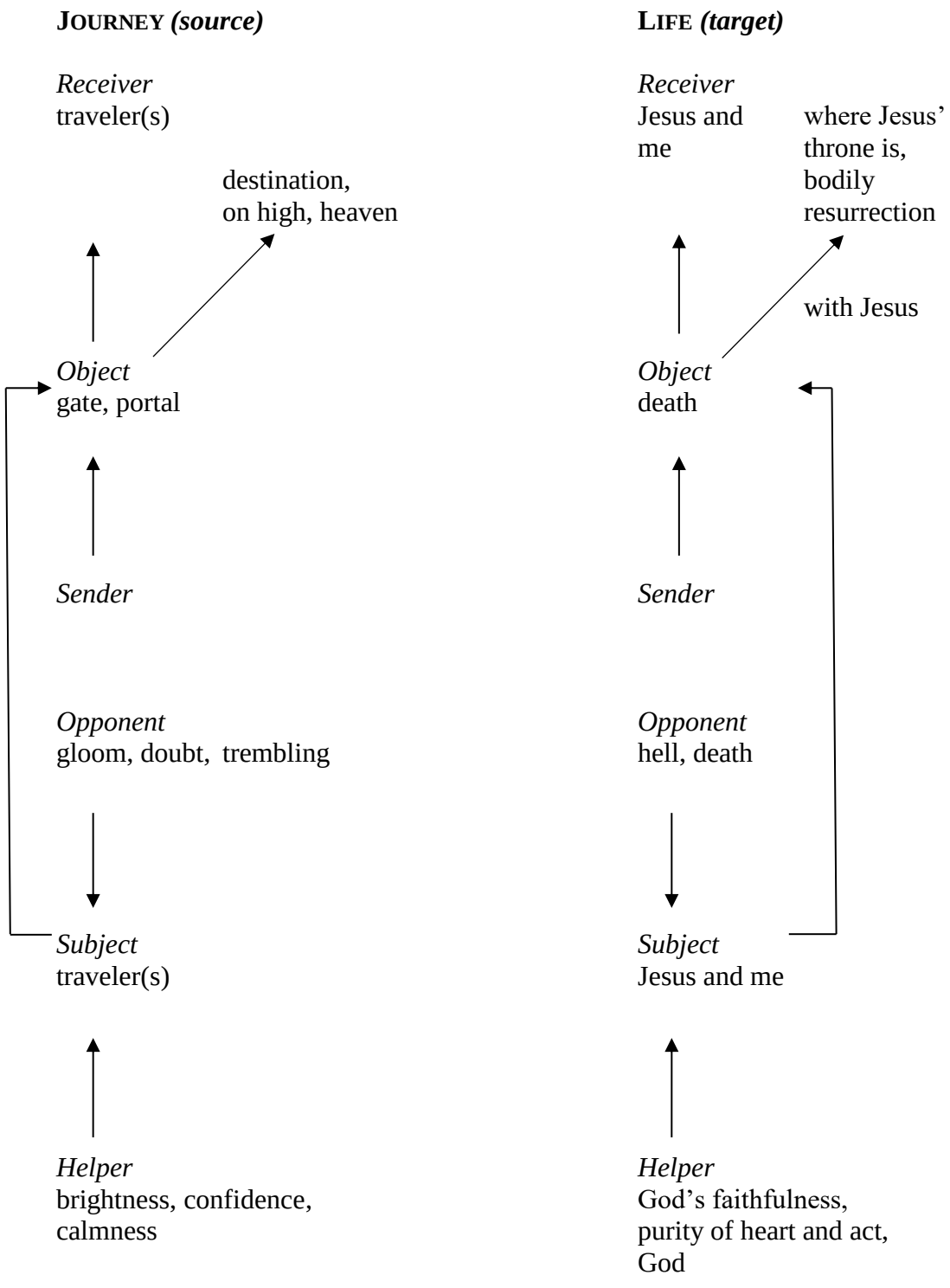

Figure 6.2. LIFE IS A JOURNEY in "Jesus Lives! The Victory's Won" with Gaps Filled by Scripture and the Salvation Narrative, *LSB* 490

Battle

Battle imagery dominates “Jesus Lives! The Victory’s Won.” It is immediately evident in the first line which speaks of “victory.” Later in the first stanza, the text says that “[d]eath’s reign is done.” Stanza 3 indicates that Jesus now sits on the throne and reigns, and believers reign with him. The narrative of this battle metaphor says that Jesus battled death and won. He, rather than death, is the ruler. His followers rule with him. The actantial model for the generic-level battle metaphor looks like this:

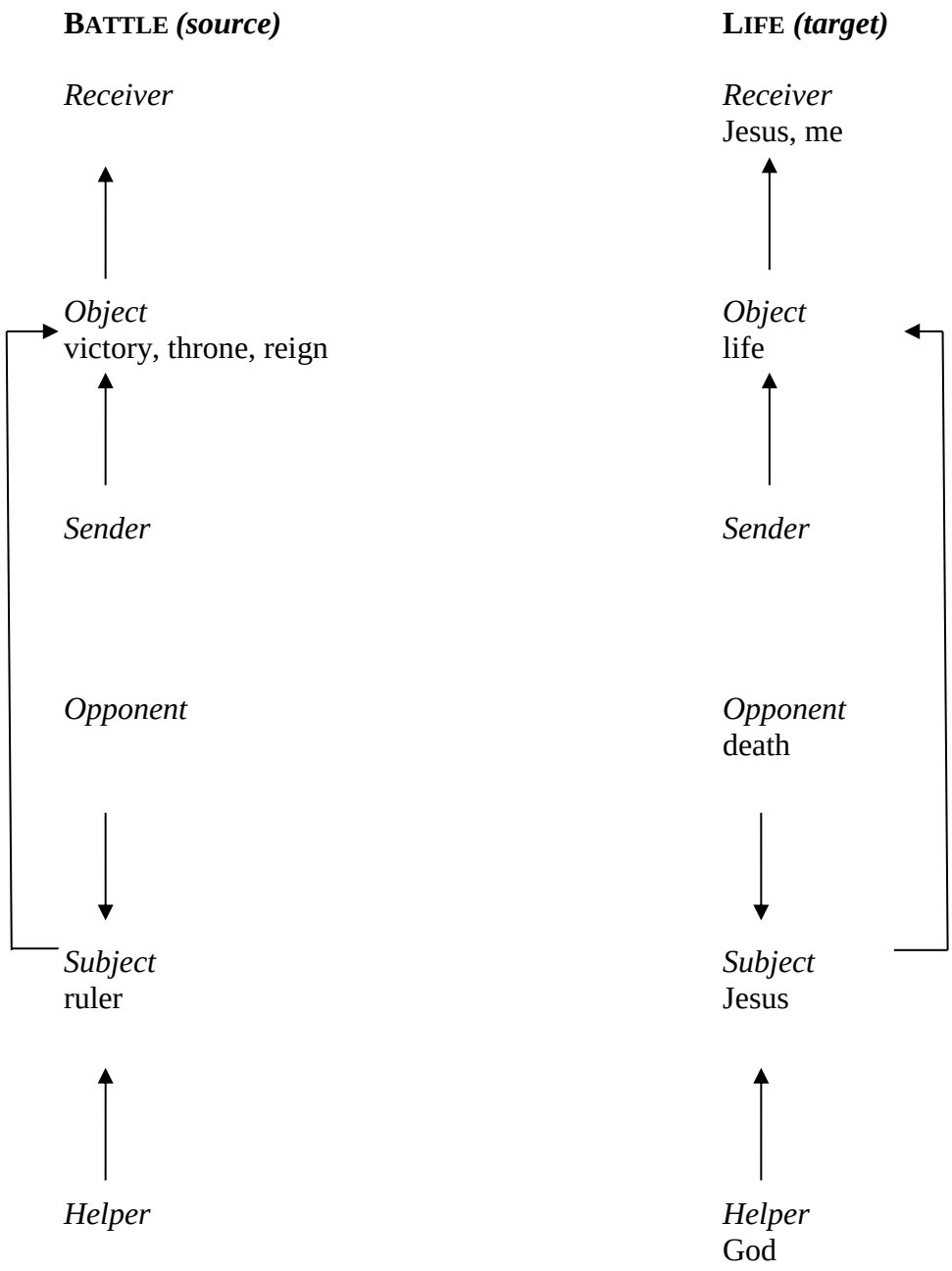

Figure 6.3. LIFE IS A BATTLE as Represented in "Jesus Lives! The Victory's Won," *LSB* 490

The generic-level actantial model identifies gaps in the underlying narrative. It also leaves some questions about the relationships of the actants. It might be possible to draw several actantial models for the specific-level metaphors, but it will be sufficient to describe the relationships of the actants in the model.[8] Jesus is the subject, but there are several objects. In the source domain, they are victory, throne, and reign. The hymn text makes it clear that the throne belongs to Jesus ("To Him the throne" from stanza 2), but whose is the victory and the reign? Stanza 2 says that "I shall … live and reign with him." This would indicate that the Christian also receives the reign. It also allows the mapping of life to the object in the target domain. The Christian receives metaphorical reign and literal life. One might notice that "life" is in the object position in the target domain. The first two words of each stanza—"Jesus Lives!"—justify the understanding that Jesus is also the recipient of the object life. The actantial model adds clarity to the cross-domain mapping in the position of the object actant. Victory and reign are mapped to life. That is to say, the text itself attempts to limit the evocative power of the battle metaphor by stipulating that what is being delivered—in the source domain, victory and reign—is, in the target domain, life.

The Battle Metaphor as Guided by a Cultural Narrative

Although the text is clear in some of the actants and their mappings, there are gaps in other areas, leaving them to the hearer to fill in. Thus, the evocative power of the metaphor may follow a cultural narrative rather than a biblical one. If this were the case, the narrative evoked might run like this: Jesus has won the victory over death. Like the narrative of Kübler-Ross, death and disease are an enemy to be fought. Unlike Kübler-Ross, death does not become inevitable, but it

[8] See page 74 for a description and model of the specific-level metaphor, JESUS IS THE VICTOR OVER DEATH.

is defeated by Jesus. He rules now instead of death. He sits on his throne up high in heaven. While the Christian lives here on earth, he is to live a life that gives honor to God in both thought and action. He should strive for a life that he can reflect upon in his dying days and find meaning, as Fersko-Weiss suggests. When the Christian ultimately dies, his body will be buried in the grave and left behind. Following a cultural narrative like that of Mitford, the body necessarily remains in the grave. Jesus' defeat of death means that, in the end, Jesus will call all Christians back from death. If Mitford's narrative holds sway, it cannot be that Jesus will actually raise the dead, however the hymn text says that he will recall "me" from the grave. This may be taken to mean that because "Jesus lives," he will gather the memories or the souls of Christians to be with him in heaven and rule over everything with him. If the death of the body is final, as in many cultural narratives, the recall from the grave cannot be a bodily resurrection, and the text is likely to be understood in a way which is spiritualized.

The Battle Metaphor as Guided by Scripture

Rather than allowing a cultural narrative to sway the evocative power of the battle metaphor in this hymn, one can look to the scripture references as guides for filling in the gaps. Romans 8:11 combats the idea that living in heaven is a final and formless existence.[9] Instead of melding the interim state and the resurrection into a spiritual heaven, this verse asserts a bodily resurrection. Further, it connects Jesus' resurrection to the resurrection and life that the Christian will receive. Because Christ was raised from death to life, the Christian will also be raised.

Additionally, Rom. 8:35–39 seems primarily connected with stanza 4, which indicates that nothing can part the Christian from Christ. Verse 36 is particularly relevant to the battle

[9] "If the Spirit of him who raised Jesus from the dead dwells in you, he who raised Christ Jesus from the dead will also give life to your mortal bodies through his Spirit who dwells in you" (Rom. 8:11).

metaphor. It says, “No, in all these things we are more than conquerors through him who loved us.” This text explains that it is not only Christ who has the victory, but through him, the victory also belongs to all Christians. In the midst of all the problems that are listed in verse 35, including the battle images of “danger” and “sword,” the Christian knows that Christ’s victory is shared with the Christian. The result of Christ’s victory is identified in the hymn as life. The salvation narrative includes the additional benefits of bodily resurrection and life with Christ in the new creation.

Second Corinthians 5:15 refers primarily to the life that a Christian lives because of Jesus’ death on his behalf, but it also notes that Jesus “died and was raised” for the benefit the Christian. Jesus’ death and resurrection transfer something to the believer.[10] As the subject of the actantial model, Jesus, by means of dying and rising, delivers something to believers. They now live for Jesus, but as guided by Rom. 8:11 and the narrative of salvation, the implication is that Jesus’ dying and rising also gives resurrected bodily life after death to believers.

Philippians 1:20–21 talks about honoring Christ in the body, whether one lives or dies.

> [A]s it is my eager expectation and hope that I will not be at all ashamed, but that with full courage now as always Christ will be honored in my body, whether by life or by death. For to me to live is Christ, and to die is gain.

The verses assert that the body honors Christ in life *and in death*. In the context of the hymn text along with the scripture references and narrative of salvation, one could postulate that the honor in dying is that the body will be raised again. In this way, “to die is gain.” The gap in the object actant of the actantial model can now be filled in with Jesus, through his victory giving life—eternal life *in a resurrected body*—to “me.”

[10] “[A]nd he died for all, that those who live might no longer live for themselves but for him who for their sake died and was raised” (2 Cor. 5:15).

When guided by the scripture references, the evocative power of the metaphor is controlled, and the resultant narrative is more reflective of the salvation narrative than it would be unguided. The narrative might go like this: Death was ruling from its throne. It was trying to keep people away from God. Jesus came to conquer death and throw it down from its throne. Jesus won the battle by dying and by rising again. He now sits on the throne and rules over everything. Now nothing can keep people away from God. While on earth, God's people seek to honor him in their bodies with their thoughts and their actions. When they die, they will wait for Jesus to recall them. Then, because Jesus won the victory, rose bodily from death, and lives again, his people will also rise bodily from death to live with him and to rule with him in the new creation. This narrative lies behind the following actantial model:

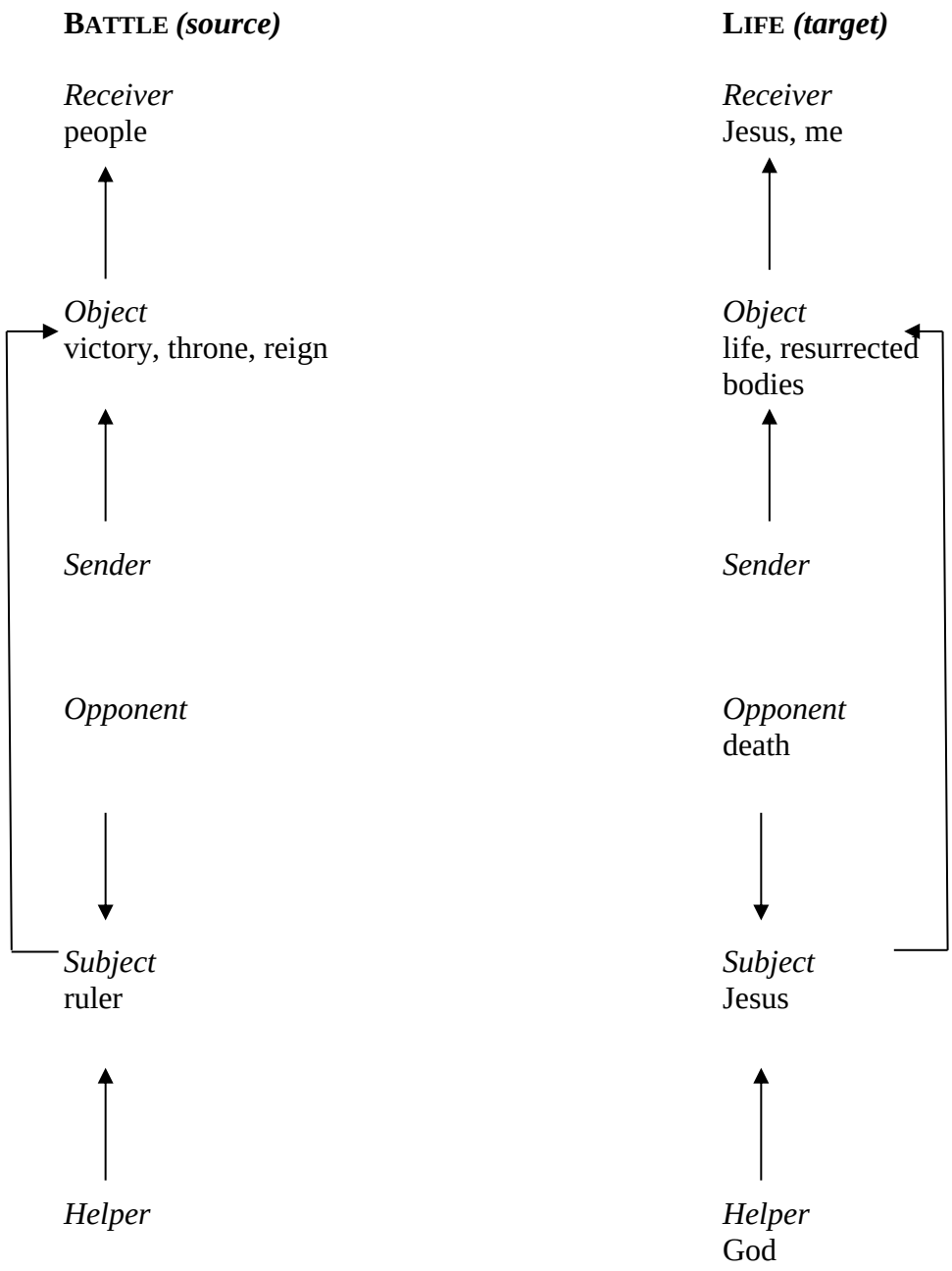

Figure 6.4. LIFE IS A BATTLE in "Jesus Lives! The Victory's Won" with Gaps Filled by Scripture and the Salvation Narrative, *LSB* 490

Toward the Better Use of "Jesus Lives! The Victory's Won" in the Funeral Rite

The *LSB* places "Jesus Lives! The Victory's Won" in the context of the festival of Easter by including it in the Easter section. As a hymn with a resurrection theme, it is also included in the Death and Burial index. Guided by the hymn's scripture references, the journey metaphor in the text describes a journey which passes through death and on to eternal life with Jesus. The battle metaphor reveals that Christ's victory delivers the resurrection of the body and eternal life. Following this analysis of context and scripture references, the study moves on to the practical application. A few sample suggestions will be made for how the hymn can be used to bolster the proclamation of the resurrection of the body within the Funeral Rite.

The Funeral Rite

"Jesus Lives! The Victory's Won" clearly emphasizes the portion of the salvation narrative in which the results of Jesus' victory over sin, death, and the devil are applied in fullness to Christians. This is to say, the hymn text focuses on the culmination of the salvation narrative. In the case of this hymn, it is beneficial for the proclamation of doctrine of the resurrection to use this endpoint as a way to connect back to the earlier points, such as baptism, the present life, and death and the care for the body.

The journey metaphor is used to talk about the Christian moving from this life to the next in the second petition of the Prayers of the Church. This petition also speaks about the life of the Christian which indicates that the journey begins in this life and continues beyond death on to the resurrection on the Last Day. The petition reads:

> Grant that all who have been baptized into Christ's death and resurrection may die to sin and rise to newness of life and so pass with Him through the gate of death and the grave to our joyful resurrection.[11]

[11] Commission on Worship, *Pastoral Care Companion*, 116.

This petition uses metaphorical language which is quite similar to the language of stanza 5:

> Jesus lives! And now is death
> But the gate of life immortal;
> This shall calm my trembling breath
> When I pass its gloomy portal.

In both the petition and the hymn stanza, the image of a passageway ("gate" and "portal") is applied to death. Death is something that one passes through on the way to the ultimate destination of resurrection and immortal life. Again, it can be noted that the depiction of death as a gate or portal tends to soften the image of death as an enemy. Even so, the hymn also says that death is a "gloomy portal." The hymn's dominant image of battle further clears up any ambiguity with its identification of death as an enemy.[12]

The pastor might use the hymn's journey metaphor to reinforce that the Christian's journey does not end at death. The hymn text is clear that the dead will be recalled from the grave. He might combine the metaphors to articulate that death is never a good thing, but it is not the end. This could be done as a brief introduction to the hymn or as a theme for the sermon. Such an application of the hymn's journey metaphor might even be extended to meetings with the family for funeral planning or grief counseling. The pastor could offer comfort with the fact that the deceased, although now dead and in the grave, will be called forth to eternal life in a resurrected body. His journey does not end at the grave. Using the hymn text in such ways not only fortifies the proclamation of the doctrine of the resurrection, but can also clarify the depiction of death as a gate in the prayer. The hymn says that death is not only a gate, but also a gloomy portal. However, because of Christ's death and resurrection, it is a portal that the Christian passes

[12] As an interesting side note from a non-academic source, Dictionary.com says that the association of death with an entryway was first made in English in the late 1300's. If this is indeed, the case, it precludes the idea of death as a door or gate from being a biblical image. Dictionary.com, s. v. "Death," accessed Nov., 7, 2019, https://www.dictionary.com/browse/at-death-s-door.

through on his way to eternal life.

The battle metaphor is stated in the first line, "Jesus Lives! The Victory's Won." Each stanza begins with the words, "Jesus Lives!" The Funeral Rite's Remembrance of Baptism links "Jesus Lives!" with his death and resurrection. Jesus died, but now he lives again. Furthermore, the Remembrance of Baptism connects baptism with Jesus' death and resurrection.

> We were buried therefore with him by baptism into death, in order that, just as Christ was raised from the dead by the glory of the Father, we too might walk in newness of life. For if we have been united with Him in a death like His, we shall certainly be united with him in a resurrection like His (Rom.6:4–5).[13]

Thus the Christian dies in baptism and is raised to new life—both new life now and new life at the resurrection. The resurrection of the Christian will be like that of Christ—*bodily*.

The way the hymn pairs "Jesus lives!" and "The vict'ry's won" in the first stanza asserts that the two things are connected. The victory is Jesus' resurrection and all that it means for the Christian—new life and resurrection. The ideas of new life and resurrection in the Remembrance of Baptism are paralleled in the hymn text, which indicates in stanza 1 that death's rule has ended and that the Christian will be raised from the grave. The language of victory from the battle metaphor speaks to the confidence of the Christian. "This shall be my confidence" ends each stanza, reminding the hearer each time of the victory and resurrection of Christ, which bring new life and resurrection also to the Christian. The Remembrance of Baptism also speaks of the sureness of the Christian hope with the phrase, "we shall *certainly* be united with Him" (emphasis added).[14]

This certainty that, because of Jesus' victory, the Christian will also be bodily raised is not only present in the hymn text and the Remembrance of Baptism, but in several other texts of the

[13] Commission on Worship, *Pastoral Care Companion*, 113.

[14] Commission on Worship, *Pastoral Care Companion*, 113.

Funeral Rite. As an overarching theme, death and new life in baptism captures the trajectory of the Funeral Rite, which traces the Christian's life from birth and baptism, through death and the grave, and on to resurrected life. The hymn text emphasizes the victory which Christ has won and shares with his people. "Jesus Lives! The Victory's Won" could be used within the Funeral Rite to strengthen the declaration that baptism in Christ is baptism into his death *and* resurrection. The sermon could be crafted as a catechetical sermon on baptism and the benefits it brings, particularly the resurrection of the body and life everlasting.

The Suggested Propers

There are two suggested Propers for the Funeral Rite that address the particular question of death being seen as a gate or a portal. Isaiah 26:1–4, 19 uses a battle metaphor to talk about the righteous entering in through open gates, and Heb. 4:6–11 uses a journey metaphor when it refers to the faithful entering a Sabbath rest. Hebrews 4:6–11 reads,

> Since therefore it remains for some to enter it, and those who formerly received the good news failed to enter because of disobedience, again he appoints a certain day, "Today," saying through David so long afterward, in the words already quoted, "Today, if you hear his voice, do not harden your hearts." For if Joshua had given them rest, God would not have spoken of another day later on. So then, there remains a Sabbath rest for the people of God, for whoever has entered God's rest has also rested from his works as God did from his. Let us therefore strive to enter that rest, so that no one may fall by the same sort of disobedience.

Hebrews 4:6–11 further elucidates the journey metaphor. It calls the destination of the journey "rest" and "Sabbath rest." In the context of Joshua's conquest of the Promised Land, rest refers to the Israelites' habitation of the land after taking it in battle. However, verse 8 says that God also speaks of "another day later on." This is to say that Joshua's conquest of the Promised Land is typological of the rest which God will give to his people in the eschaton. John W. Kleinig puts

it this way, "They have almost reached their destination; they have begun to enter their rest."[15] In other words, they are not there yet. Kleinig adds that they are not on their way to the Promised Land or to the temple but to "the eschatological goal for [God's] created cosmos."[16] The journey passes through one destination and on to another one—through the rest of death and the interim state and on to rest in the new heavens and the new earth.

Hebrews 4:6–11 also connects with stanza 3 of the hymn text. Stanza 3 says, in part, "Hence will I, to Jesus living, / Pure in heart and act abide." The scripture reading indicates that those who are disobedient will not enter rest. It encourages believers, with the words of David, not to "harden your hearts." In the same way, the hymn text refers both to actions and to the heart as it encourages the hearer to strive to follow as God leads. Just as God rested from his works, believers are to rest from theirs.

Hebrews 4:6–11 can be used with "Jesus Lives! The Victory's Won" to help encourage the saints in their life's journey, while also boldly proclaiming that the body's journey does not end with the rest of death but continues on into the eschatological rest. The body will be raised and live with Christ in the peace and rest of the new creation. The hymn text and the scripture text interweave a word of warning for those still living with a word of promise for the coming age. They contain both Law and Gospel so that the hearer is cautioned to walk in obedience as he looks forward to the promised rest. In the context of the Funeral Rite, the hymn and the scripture text connect the hearer to the narrative. Rather than a narrative which simply appropriates the story for the deceased, they bring the story into the hearer's life—his life now and his resurrected life at the return of Christ.

[15] John W. Kleinig, *Hebrews*, Concordia Commentary (St. Louis: Concordia 2017), 214.

[16] Kleinig, *Hebrews*, 214.

Also containing the theme of rest, Is. 26:1–4, 19 uses a battle metaphor which explains more about the rest to come. It reads:

> In that day this song will be sung in the land of Judah: "We have a strong city; he sets up salvation as walls and bulwarks. Open the gates, that the righteous nation that keeps faith may enter in. You keep him in perfect peace whose mind is stayed on you, because he trusts in you. Trust in the LORD forever, for the LORD GOD is an everlasting rock. Your dead shall live; their bodies shall rise. You who dwell in the dust, awake and sing for joy! For your dew is a dew of light, and the earth will give birth to the dead.

In Is. 26:1–4, 19, the battle metaphor maps the fortifications of "a strong city" to salvation. Because the war has been won, the people live safely in their city, a city created by God for them.[17] As a result of the victory, the gates of the city can be opened to let in the righteous. In this city, there will be peace. The battle is over. Peace can be related to "rest" in Heb. 4:6–11, a peace that is a rest from conflict. The intervening verses from Isaiah 26 further describe the battle, concluding with a promise that the dead will rise. This prophecy, as prophecies generally do, refers both to an event in time and an event in the age to come, specifically the eschaton—the return of Christ, the new creation, and the resurrection of the dead. Metaphorically, the new creation could be seen as the "strong city." Thus the righteous pass through the open gates into the new creation. The bodies that had "dwell[ed] in the dust" now are raised to live there, in peace and rest, with the Lord.

To better incorporate the hymn "Jesus Lives! The Victory's Won" into the Funeral Rite, the pastor could expound on the particular instantiation of the battle metaphor as found in Is. 26. Jesus lives and therefore the faithful have a victory, which means a city where they are safe from their enemies. Jesus lives and is victorious over death. Therefore, those who have returned to dust will bodily rise. Jesus lives and opens the gates of the strong eschatological city so that all

[17] John A. Braun, *Isaiah 1–39*, People's Bible Commentary (St. Louis: Concordia, 2002), 263–64.

those who believe in him may enter. The message would use Isaiah's prophecy that "the earth will give birth to the dead" together with the message of Christ's victory from the hymn and the Funeral Rite to proclaim to the people exactly what Christ's victory means—that Christ has won for them resurrection of the body and the restoration of creation.

The exploration of the context of "Jesus Lives! The Victory's Won," its connections with scripture, the salvation narrative, and the Funeral Rite, and especially its metaphors and their narrative basis has revealed how the gaps in the hymn's metaphorical expressions may be filled by actants from these connections. The texts of the scripture references and the Funeral Rite, along with the narrative of salvation, inform the interpretation of the hymn text in ways which allow the hymn to be better used to proclaim the resurrection of the body in the Funeral Rite. Specifically, they fill the gap in the journey metaphor's destination, revealing that, along the journey, the body pauses in the grave, but then goes on to the final destination of resurrected to life in the new creation. They fill in the battle metaphor, making it clearer that both Jesus and the individual engage in the battles of this life, but that Jesus is the primary subject in the battle with death. He wins the ultimate battle and shares the results of the victory (resurrection and new life) with believers. "Jesus Lives! The Victory's Won" combines the battle and journey metaphors to create a narrative in which Jesus has won the battle and, as a result, takes his people to be with him. When the battle ends, the journey starts. Even so, while his people remain on earth, they are called to live for Jesus. In the face of death, it is hard to picture death as simply a passageway to life. At a funeral, death is an overwhelming and fearful presence. The hymn and the context of the Funeral Rite reinforce a narrative which sees death as an enemy—but a *defeated enemy*. As participants with Christ in his victory, Christians are assured of a journey through death to a resurrected life.

CHAPTER SEVEN

I'M BUT A STRANGER HERE (*LSB* 748)

"I'm but a Stranger Here" has been criticized by Jeffery A. Gibbs for its poor eschatology.[1] It is included here to demonstrate that even a text which is unclear in its eschatology can be connected to the salvation narrative by using the hymn's scripture references to guide the interpretation of the hymn's metaphors. "I'm But a Stranger Here" was written by Thomas R. Taylor (1807–35), supposedly during his final illness. It was first published in *Memoirs and Select Remains* by W. S. Matthews in 1836. The text appears in 590 hymnals. The tune, HEAVEN IS MY HOME, was composed by Arthur S. Sullivan (1842–1900) in 1872, although the text has been set to a number of other tunes. Sullivan is famously connected with W. S. Gilbert, with whom he wrote *H.M.S. Pinafore*, *The Pirates of Penzance*, and *The Mikado*.[2]

The Text

1 I'm but a stranger here,
Heav'n is my home;
Earth is a desert drear,
Heav'n is my home.
Danger and sorrow stand
Round me on ev'ry hand;
Heav'n is my fatherland,
Heav'n is my home.

2 What though the tempest rage,
Heav'n is my home;
Short is my pilgrimage,
Heav'n is my home;
And time's wild wintry blast
Soon shall be overpast;

[1] Gibbs, "Speaking of Death." Gibbs criticizes the hymn for what he sees as a negative view of creation and a generic image of heaven which does not clearly describe the resurrection of the body and the new creation.

[2] "I'm but a Stranger Here," Hymnary.org, accessed June 8, 2019, https://hymnary.org/text/im_but_a_stranger_here.

I shall reach home at last,
Heav'n is my home.

3 Therefore I murmur not,
Heav'n is my home;
Whate'er my earthly lot,
Heav'n is my home;
And I shall surely stand
There at my Lord's right hand;
Heav'n is my fatherland,
Heav'n is my home.

Context

The context of "I'm But a Stranger Here" will be examined for categories and themes, and the suggested scripture references will be probed for their connections with the hymn text and the presence of the journey and battle metaphors. The themes and categories will be used to determine possible uses for the hymn based on doctrinal and thematic categories. Furthermore, the scripture references will be used to place the text within the context of scripture and the salvation narrative and to inform the interpretation of the hymn. The context of the hymn allows for the creation of connections which reinforce the hymn's teaching on the resurrection of the body. The information gleaned from these contextual details will assist in better use of the hymn text for the proclamation of the doctrine of the resurrection.

Connections with Categories and Themes

"I'm But a Stranger Here" is included in the Hope and Comfort section of *LSB*. It has a running theme that this earth is not the Christian's home. His citizenship is somewhere else, not in the kingdoms of this world, but in the kingdom of God. Each stanza ends with "Heav'n is my home," which gives the Christian hope and comfort during the present life and especially at the time of death, by looking forward to the life of the world to come. Stanza 2 talks about the end of life using a metaphor in which the seasons of the year are the stages of a person's life. The lines

"And time's wild wintry blast / Soon shall be overpast" point to the end of life—the last season of the year. This reference to death along with the references to a heavenly home may be the reason that the hymn was also included in the Death and Burial index.

Connections with Scripture

The scripture references listed for "I'm But a Stranger Here" are Heb. 11:13–16, Phil. 3:20, Eph. 2:19, and Heb. 4:9. The hymn text has many textual similarities with Heb. 11:13–16:

> These all died in faith, not having received the things promised, but having seen them and greeted them from afar, and having acknowledged that they were strangers and exiles on the earth. For people who speak thus make it clear that they are seeking a homeland. If they had been thinking of that land from which they had gone out, they would have had opportunity to return. But as it is, they desire a better country, that is, a heavenly one. Therefore God is not ashamed to be called their God, for he has prepared for them a city.

Like the text, the hymn calls the faithful "strangers" on this earth. They are also called exiles. "Exiles" has the added entailment of being forcibly removed from one's home, perhaps indicating the presence of a battle metaphor. The faithful are seeking out their "fatherland" (stanza 3) or "homeland" (Heb. 11:14). The place where they are going is called heaven in the hymn text, which runs parallel to what Heb. 11:13–16 calls a heavenly place. That they are wandering on earth, but headed to a particular destination, implies a journey metaphor. The destination is described in several ways in Heb. 11:13–16: "homeland," "land," "a better country," "a heavenly" country, and "a city." Kleinig says that Heb. 11:13–16 reveals the "eschatological character" of the examples of faith. While they may not have entered the land, they did receive the promise, and that promise includes the world to come.[3]

Philippians 3:20–21 contains a similar textual correspondence with the hymn text:

[3] Kleinig, *Hebrews*, 562–63.

> But our citizenship is in heaven, and from it we await a Savior, the Lord Jesus Christ, who will transform our lowly body to be like his glorious body, by the power that enables him even to subject all things to himself.

In Philippians 3:20–21, Paul says that the Christian's citizenship is in heaven. Therefore, he is currently an alien—a stranger (stanza 1) or a pilgrim (stanza 2). Gerald F. Hawthorne goes further to say that Christians form "a colony of heaven on earth."[4] The hymn's lines, "And I shall surely stand / There at my Lord's right hand," may allude to Jesus coming in power to take his people to be with him in his kingdom—referred to in the Phil. 3:20–21 as "await[ing] a Savior, the Lord Jesus Christ." Again, like in Heb. 11:13–16, a journey metaphor may be inferred in that the Christian is an alien in this world, traveling to the country of his citizenship—his journey's destination. However, that the Christian awaits a savior carries a certain sense of a battle metaphor, in that he awaits someone from his homeland who will fight for his release from captivity in a strange country.

Ephesians 2:19 reads, "So then you are no longer strangers and aliens, but you are fellow citizens with the saints and members of the household of God." As was mentioned above, the concept of strangers, aliens, and pilgrims plays heavily into "I'm But a Stranger Here." Ephesians 2:19 may lie behind the hymn's assertion that our citizenship is elsewhere. As in the Heb. 11:13–16 and Phil. 3:20, being strangers and aliens may imply a journey metaphor in which one is traveling to one's homeland and/or a battle metaphor in which one has been saved from a life of internment in a strange country and is now able to reside in the country of his citizenship. In his commentary on Ephesians, Thomas M. Winger includes that even the Promised Land did not belong to his people, but to God. As strangers in the land, they relied on God's mercy and

[4] Hawthorne, *Romans*, 234.

looked forward to their "eschatological home."[5]

Hebrews 4:9 says, "So then, there remains a Sabbath rest for the people of God." While "I'm But a Stranger Here" does not directly mention Sabbath rest, or even rest at all, it may be inferred. Sabbath rest is more than the observance of the Sabbath. It points to the promise of the "better country" of Heb. 11:13–16.[6] Hebrews 4:9 enumerates a variety of burdens in this world: "the tempest," "danger and sorrow," and so on. Each of these burdens is countered with "Heav'n is my home." As a response to things that would generally be considered stressful, "Heav'n is my home" might be understood as a place of no stress—a place of rest. The place of rest may also represent the DEATH IS SLEEP metaphor, in which rest is mapped to death.

Metaphors

"I'm But a Stranger Here" primarily talks about the transitory nature of this world and looks to heaven as the real home of the Christian. A journey metaphor is the main way in which this theme is conveyed. The destination to which the Christian looks forward is heaven. There may be some sense of a battle metaphor in the ideas of danger surrounding the individual of stanza 1 and in the raging tempest and "wintry blast" of stanza 2, but journey imagery is most prominent in the text. The next section will examine the journey and battle metaphors in the hymn text and suggest ways that the hymn's scripture references might be used to guide the evocative power of the metaphors toward an interpretation which is consistent with the salvation narrative and which speaks more clearly of the resurrection of the body within the Funeral Rite.

[5] Thomas M. Winger, *Ephesians*, Concordia Commentary (St. Louis: Concordia, 2015), 328.

[6] Kleinig, *Hebrews*, 215–17.

Journey

"I'm But a Stranger Here" talks about being a stranger in terms of "pilgrimage" (stanza 2). A pilgrimage inherently involves a journey, specifically one made to a place of special significance. The text contains many examples of things that could hinder the journey, but none that would aid in the journey. The starting point of the journey is earth, and the destination is a heavenly home at the "Lord's right hand" (stanza 3); however, the destination is not further defined in the hymn text. The actants of the journey metaphor present in the text can be charted as follows:

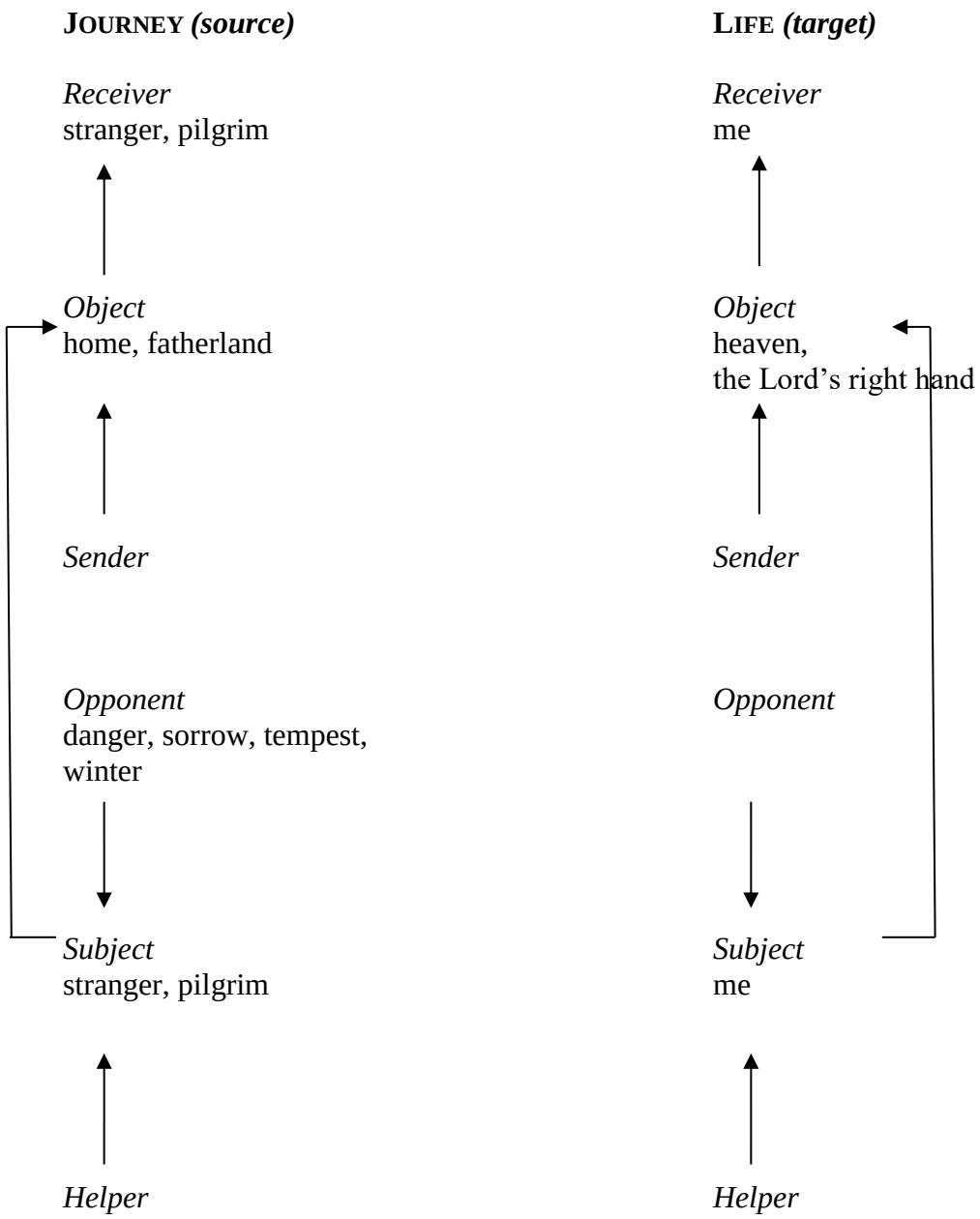

Figure 7.1. LIFE IS A JOURNEY as represented in "I'm But a Stranger Here," *LSB* 748

The Journey Metaphor as Guided by a Cultural Narrative

With its prevailing use of the journey metaphor, "I'm But a Stranger Here," may call to mind the way Fersko-Weiss describes the care for the dying. Fersko-Weiss frames death as a destination toward which one moves, and the hymn can take on the same image. Although Fersko-Weiss's approach mandates that the end of life doula assist the dying person on the journey, the hymn text does not indicate that God or other "helpers" are present. This could make the journey seem to be one which an individual takes alone, with little or no help, contrary to Fersko-Weiss's recommendation.

According to the way Fersko-Weiss uses the journey metaphor, heaven, in the hymn's narrative, may be perceived as the location to which one goes immediately upon death, producing a narrative that might run like this: The dying individual is on a pilgrimage from the present earth to heaven. Earth is a dreary desert full of danger, sorrow, and threatening weather. The negative view of earth may make death seem welcome. Soon, the earth and all of its trials will be in the past, and the subject will arrive home and stand at the Lord's right hand. At this point, the narrative might assume some of the contours of Lutzer's narrative. Death is a gift that allows one to go on to the next phase of the journey. The next phase, according to Lutzer, is one in which the individual may have an interim body. This would mean that when the deceased arrives home in heaven and stands with God, he actually has a body in which to stand. Rather than a disembodied afterlife where one might only live on in memories, he will physically stand beside the Lord immediately after he dies. This could lead to common expressions such as: "He is enjoying a round of golf in heaven," and the like.

On the other hand, the narrative implied by "I'm But a Stranger Here" could take the shape of one in which embodied existence is left behind and one lives on in spirit. It is not difficult to see a narrative like this in the hymn text. It is a popular cultural concept that, at death, one sheds

the body and all of the material encumberments to live as an unhampered spirit in the life to come. When guided by a common cultural narrative such as this one, the gaps may be filled to depict heaven as a disembodied spiritual existence and earth as something to be escaped from—a "desert drear" (stanza 1). The negative descriptions of this life can make it seem that the earth is undesirable. The journey becomes an escape from this material world ending in a release from the body to an unfettered spiritual existence. Again, death is seen in a positive light. The individual never belonged on this earth, therefore death is but a passage to the place where one really belongs—a spiritualized heavenly home.[7]

The Journey Metaphor as Guided by Scripture

As previously mentioned, "I'm But a Stranger Here" has been criticized for depicting this earth in a bad light and not clearly describing the glory of the eschatological new creation.[8] However, the text may simply be using negative metaphorical language to describe the earthly part of the subject's life journey. In other words, the text may be addressing only the trials of this life in order to highlight the glory of the new heavens and new earth. This earth is dreary, and the subject is surrounded by danger and sorrow. This may imply that, by comparison, his heavenly home is better. The negative images of earth may serve to contrast this life with that of the life to

[7] It should be noted that the original text inserts an additional stanza between the second and the third which adds more description of the heavenly home. It reads,

> There at my Saviour's side.
> Heaven is my home;
> I shall be glorified,
> Heaven is my home.
> There are the good and blest,
> Those I love most and best;
> And there I too shall rest,
> Heaven is my home.

"I'm But a Stranger Here," Hymnary.org, accessed November 28, 2018, https://hymnary.org/text/im_but_a_stranger_here.

[8] Gibbs, "Speaking of Death."

come. In the second stanza, a weather image is introduced, and the storms of this earth are contrasted with heaven. The short pilgrimage here comes to an end with winter's blast. Winter, as the final season of the year, represents the end of life. After the winter, the subject departs on the second journey to his heavenly home—the eschaton. The final stanza begins with the conjunction "[t]herefore," which further heightens the contrast. On account of and perhaps despite of all the things just said—because the subject is a stranger, because earth is a desert, because danger and sorrow are all around, because storms rage—the subject does not complain. Despite the trials and temptations of this life and because of the promise of heaven, he "murmurs not." He is confident that no matter what comes during this earthly journey, at the return of Christ and after the resurrection of the body, he will stand *physically* "at my Lord's right hand" in his heavenly home.

The idea of a heavenly home, though, can also be problematic in today's cultural context. Cultural narratives often see heaven as a spiritual location where a person goes immediately upon death. When the scriptural narratives guide the evocative power of the metaphor, the interpretation takes a different shape. Philippians 3:20 precludes the heavenly home from being a disembodied one. It indicates that, when Christ returns, the body of the Christian will be transformed to be like Christ's "glorious body." The hymn text adds that "I shall surely stand / There at my Lord's right hand" (stanza 3), further emphasizing the physical nature and location of the journey's destination. Thus, "home" and the "fatherland" are understood in accord with the salvation narrative as the final destination of the journey. The final destination, then, is not seen as the body's rest in the grave while the soul is with Christ (the interim state). The Christian actually travels through the exile, which may include both the current life and death, to journey on to heaven. For the body, there is a destination beyond the grave. The Christian journey does

not end until the eschaton—the return of Christ upon which he will bring his people back from exile, transforming their bodies to be like his and to live with him in a heavenly home (to paraphrase the hymn text). The actantial model with the gaps filled in this way follows:

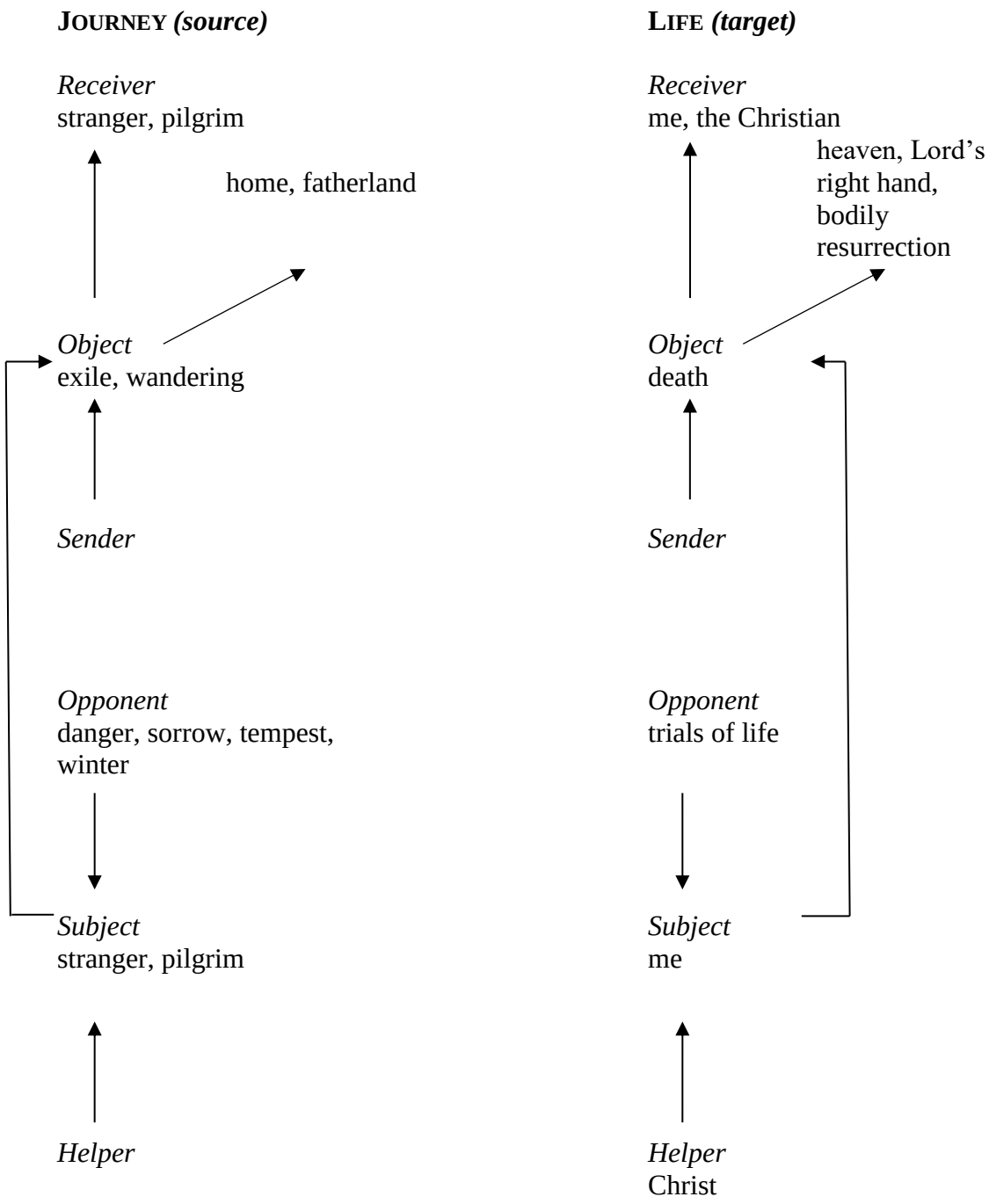

Figure 7.2. LIFE IS A JOURNEY in "I'm But a Stranger Here" with Gaps Filled by Scripture and the Salvation Narrative, *LSB* 748

Battle

The occurrence of battle imagery is limited in “I’m But a Stranger Here” and could easily go unnoticed. It can, however, be detected in the notion of being surrounded in stanza 1 (“Round me on ev’ry hand”), the “rage” and “blast” of the weather in stanza 2, and standing “at my Lord’s right hand” in stanza 3. Being surrounded may be an image of being hemmed in by an enemy army. The weather is personified as raging and blasting, which may also be understood in terms of warfare. Standing at someone’s right hand indicates a position of authority and power, something which may be earned in battle. Moreover, the idea of being strangers in a foreign land could imply that the individual is in exile, which might indicate an expulsion from his country due to war. Due to the indirect and scant use of the battle metaphor, the actantial model is a bit sparse, but it does reveal the gaps in the metaphor.

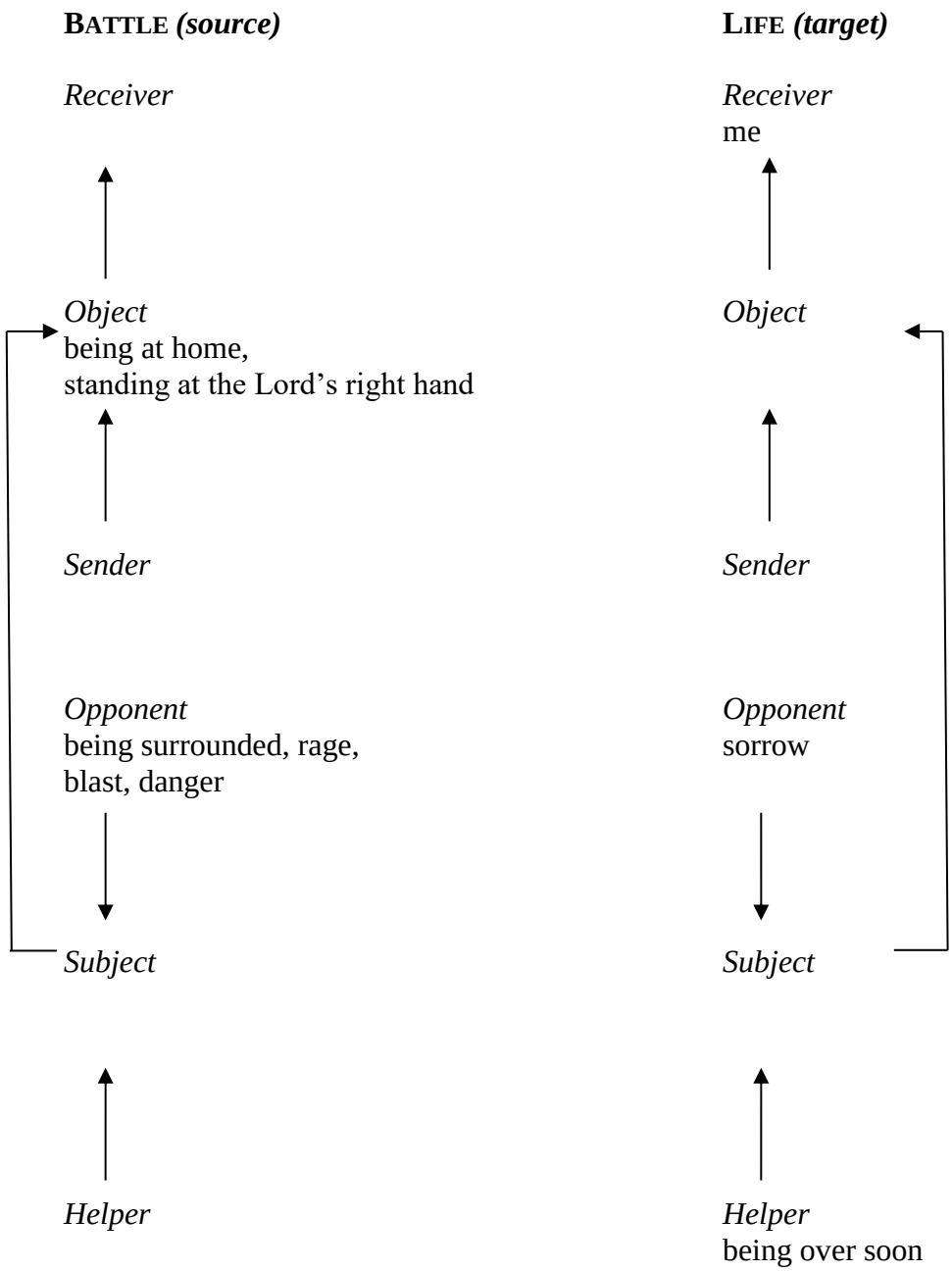

Figure 7.3. LIFE IS A BATTLE as Represented in "I'm But a Stranger Here", *LSB* 748

The actantial model shows an incomplete outline of a narrative. An unnamed subject overcomes danger and sorrow (perhaps represented by being surrounded, "rage," and "blast") and with the help of it being over soon, allows "me" to stand at the Lord's right hand. It is common for the sender to be unnamed, but in this hymn text, the unnamed subject and the limited details leave much to the imagination of the hearer. These gaps allow quite a bit to be filled in by the evocative power of the metaphor.

The Battle Metaphor as Guided by a Cultural Narrative

The hearer's imagination may fill the numerous gaps with information from a cultural narrative. The hearer might understand the subject as a combatant as he fights the battles of this life. The subject struggles against things like danger and sorrow, illness and death. His battle with illness and death is reminiscent of the way the battle metaphor is used by Kübler-Ross and Fersko-Weiss. However, for the subject in the hymn, the battle continues even after death becomes unavoidable. The good news is that the battle is over quickly. If it went on longer, the subject might not have been able to continue. The brevity of the fight allows him to win. He has won the battle of this life, and in death he gets to be with the Lord.

Here, as in the journey metaphor, the narrative could take one of two different courses. If the narrative of Lutzer is followed, the subject is invited to sit bodily at the Lord's right hand—a place of honor for the victor. Although the subject's earthly body remains in the grave, he enjoys his heavenly home in an interim body. On the other hand, if the narrative followed does not allow for a future bodily life, the subject's victory might mean that the material things of this earth have been defeated and he is now redeemed from his captivity to the corruptible body. He is in his heavenly home, free from the material things and earthly sorrows that prevent his soul from being with God.

The Battle Metaphor as Guided by Scripture

Guided by the hymn's scripture references and the narrative of salvation, the battle metaphor in "I'm But a Stranger Here" may take on a different meaning. The first three scripture references listed by the *LSB,* (Heb. 11:13–16, Phil. 3:20–21, and Eph. 2:19) refer to the faithful (respectively) as "strangers and exiles," as having a "citizenship…in heaven," and as being formerly "strangers and aliens." These passages indicate that they belong to another country and that their citizenship is elsewhere. As such, their lives are lived in a hostile land. Philippians 3:20–21 in particular, has an image of waiting for someone (specifically Jesus Christ) to rescue the faithful from the foreign land and take them to heaven. By adding the detail that Jesus will "transform our lowly body to be like his glorious body," the Phil. 3:20–21 guide the understanding of the battle metaphor toward one in which Jesus is the subject who will deliver the faithful *bodily* to the right hand of God in heaven (that is the eschaton). This bodily resurrection and bodily presence with the Lord are the spoils of the battle which Jesus gives to the faithful. In this context, the things of this earth—sorrow, danger, tempest, storm—are the things that keep the faithful away from their Lord. God's people fight the battles of this life with God by their side, but God fights the ultimate battle with sin, death, and the power of the devil. The victory is God's alone, and he graciously shares it with the faithful. With the scripture references and the salvation narrative informing the interpretation of the hymn text and guiding the evocative power of the metaphors, it is not the earth itself and material things that are bad. Rather, it is the corruption of earth by sin, which is bad. This corruption makes earth seem to be a "desert drear." The hymn uses the biblical pictures of alien and exile to demonstrate that they belong with God, not that they do not belong in a physical body or on a physical earth. Hebrews 4:9 adds that, in the end, the people of God will obtain a place of rest. In the context of a battle, rest is the lack of conflict. As a result of the victory, Jesus will "subject all things to himself"

(Phil. 3:21) and his followers will receive rest at his return in their heavenly home in a glorified body. The actantial model below reflects the interpretation as guided by scripture.

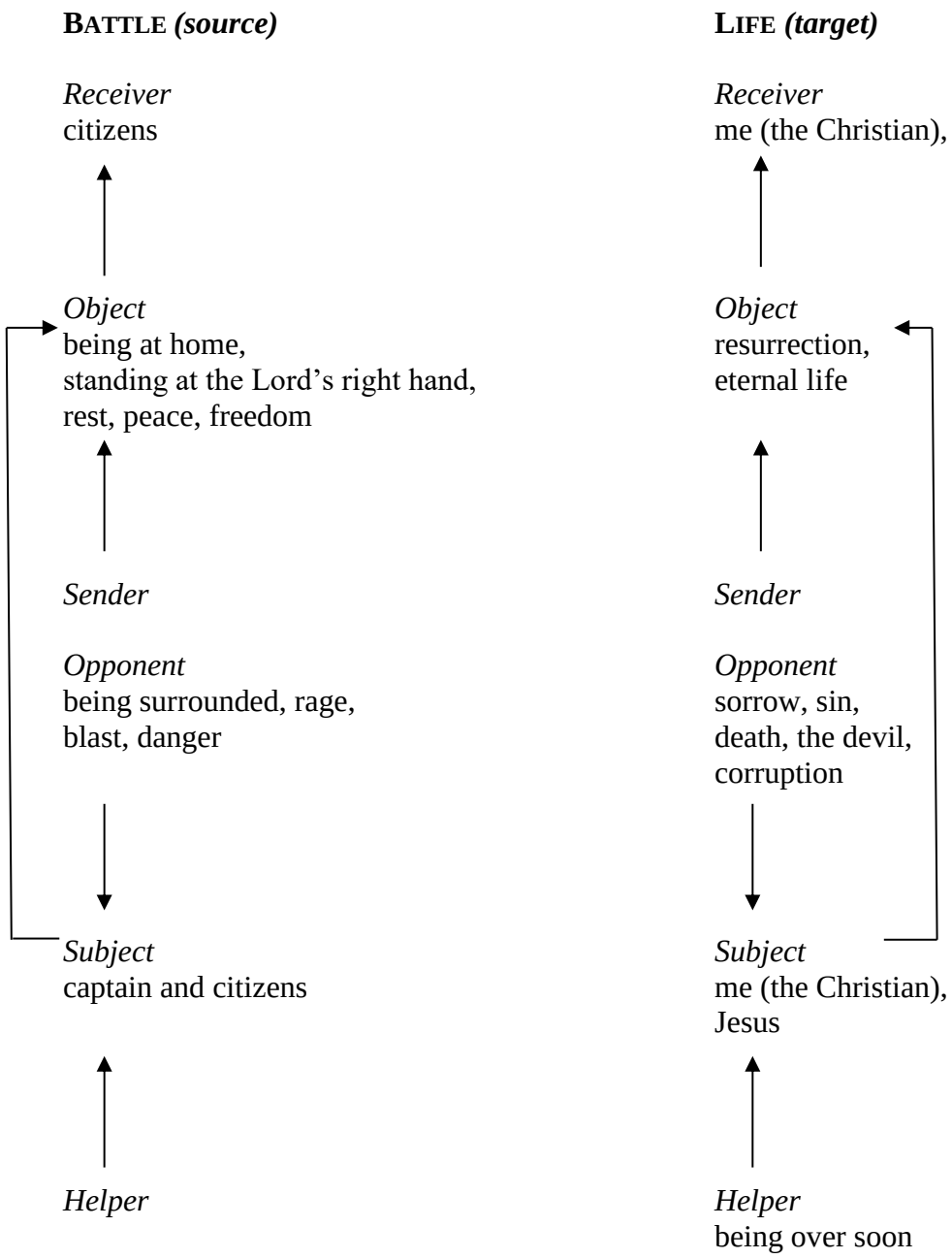

Figure 7.4. LIFE IS A BATTLE in "I'm But a Stranger Here" with Gaps Filled by Scripture and the Salvation Narrative, *LSB* 748

Toward the Better Use of "I'm But a Stranger Here" in the Funeral Rite

The creators of the *LSB* chose to put "I'm But a Stranger Here" in the Hope and Comfort section as well as in the Death and Burial index. This contextual information and the scripture references informed the preceding interpretation of the hymn's journey and battle metaphors. The journey metaphor uses an image of pilgrimage, while the battle metaphor speaks of exile. These depictions and the hymn's resounding theme of "Heav'n is my home" will play significantly into the recommendations for how to best use the hymn within the funeral rite.

The Funeral Rite

The funeral rite has at least two explicit references to going "home," which connects with the words "[h]eav'n is my home" from the text of "I'm But a Stranger Here." These connections further define the meaning of "home." The journey metaphor is clearly implied in the deceased being brought home. The hymn text noticeably expresses the point of the salvation narrative wherein a person's earthly journey ends in death. The texts of the Funeral Rite along with the chosen Propers can be used to further the narrative and bring it to a clearer description of the post-death journey and the ultimate destination of the dead in Christ.

The seventh petition of the Prayer of the Church says, "Bring us at last to our heavenly home that with ***him/her*** we may see You face to face in the joys of paradise."[9] The words "face to face" indicate an embodied encounter with the Lord, adding the detail that home is a material location which will be enjoyed in a physical body. The Concluding Collect asks God to "gather the lambs of your flock into the arms of Your mercy and bring them home." It continues with a request that those who remain be comforted with "the certain hope of the resurrection to

[9] Commission on Worship, *Pastoral Care Companion*, 119.

everlasting life," further reinforcing the idea that the heavenly home is an actual place where the Christian will live in a resurrected body.[10] The second petition of the Prayer of the Church mentions "pass[ing]…through the gate of death and the grave to our joyful resurrection."[11] Although this is not a direct verbal reference to "home," it does indicate a journey metaphor with the notion that one goes through the gate as one travels toward a destination. Here, the destination is named as "our joyful resurrection," again reemphasizing that "home" is the resurrection of the body.

The use of the image of home in both the hymn and the Funeral Rite serves to highlight the destination aspect of the journey metaphor. Since the endpoint of the journey can be understood in different ways, depending upon which narrative is applied, an explanation of how "home" is defined in the Funeral Rite (which follows the scriptures and the salvation narrative) can allow the hymn to speak more clearly into the contemporary American context. The pastor might introduce the hymn with a brief explanation, which explains that this earth is sometimes seen as a "desert drear" because of the effects of sin (effects which are seen quite clearly in the casket at the front of the church) and that the Christian journeys through this earth toward death, but after death the journey continues to its final destination when his body is raised to life in the new creation.

The third petition of the Prayer of the Church may contain an instantiation of the battle metaphor when it asks God that "all who have been nourished by the holy body and blood of Your Son may be raised to immortality and incorruption to be seated with Him at Your heavenly banquet."[12] Being "seated with Him" could be taken as an image of victory similar to the hymn's

[10] Commission on Worship, *Pastoral Care Companion*, 121.

[11] Commission on Worship, *Pastoral Care Companion*, 116.

[12] Commission on Worship, *Pastoral Care Companion*, 116.

picture of standing at his right hand (stanza 3). The text of the Funeral Rite connects this result of the victory in battle with resurrection, eternal life, and the transformation of the body (see also Eph. 2:20–21).

The battle metaphor is not as prominent in the hymn, but it is well-represented in the Funeral Rite. The pastor and worship planners may choose to emphasize this metaphor. If they do, it would be appropriate to mention how the metaphor functions in the hymn. The pastor might explain the connection between standing at God's right hand and sitting at the eschatological banquet. He could then also clarify that being with God at the heavenly feast is a result of Christ's victory, and that it is a reward which will be enjoyed *in the body*.

The Suggested Propers

The two suggested Propers below have been chosen for discussion due to their use of the journey and battle metaphors and for the ways in which they help to fill in the gaps left by the hymn text. Ecclesiastes 12:1–7 talks about all the phases of a person's life in terms which sound like life on earth is nothing but misery, but it also indicates that man's final destination is "his eternal home."

> Remember also your Creator in the days of your youth, before the evil days come and the years draw near of which you will say, "I have no pleasure in them"; before the sun and the light and the moon and the stars are darkened and the clouds return after the rain, in the day when the keepers of the house tremble, and the strong men are bent, and the grinders cease because they are few, and those who look through the windows are dimmed, and the doors on the street are shut—when the sound of the grinding is low, and one rises up at the sound of a bird, and all the daughters of song are brought low—they are afraid also of what is high, and terrors are in the way; the almond tree blossoms, the grasshopper drags itself along, and desire fails, because man is going to his eternal home, and the mourners go about the streets—before the silver cord is snapped, or the golden bowl is broken, or the pitcher is shattered at the fountain, or the wheel broken at the cistern, and the dust returns to the earth as it was, and the spirit returns to God who gave it.

Ecclesiastes 12:1–7 is a depiction of the ravages of old age.[13] Although life is depicted in negative terms, the destination of the journey, for those who fear God, is an eternal home with him.[14] Unfortunately, the word "spirit" in verse 7 could create a misunderstanding. One might think that it is only the soul which returns to God and his eternal home. However, the Hebrew word, here translated "spirit," can be taken as a "sign and symbol of life."[15] This definition, rather than detracting from the doctrine of the resurrection, adds to it by reinforcing that the *whole living being* returns to God to dwell in "his eternal home."

If Ecclesiastes 12:1–7 is chosen for use in the Funeral Rite, it can be used to restate and further define the final destination of the Christian—"his eternal home." The reading could be followed with a short summary, explaining that the darkness, lack of pleasure, and terror that is describe in Eccl. 12:1–7 are experienced in this world because of the corruption cause by sin. Life's journey is often unpleasant, but even though the earthly journey ends in dust, God promises that he will raise the dead to life—not just a spiritual life, but he will raise the whole human being.

The Old Testament Proper from Jeremiah helps to illuminate the battle metaphor in "I'm But a Stranger Here," particularly as it relates to being in exile. The Proper is Jer. 31:15–17:

> Thus says the LORD: "A voice is heard in Ramah, lamentation and bitter weeping. Rachel is weeping for her children; she refuses to be comforted for her children, because they are no more." Thus says the LORD: "Keep your voice from weeping, and your eyes from tears, for there is a reward for your work, declares the LORD, and they shall come back from the land of the enemy. There is hope for your future, declares the LORD, and your children shall come back to their own country."

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[13] James Bollhagen, *Ecclesiastes*, Concordia Commentary (St. Louis: Concordia, 2011), 410.

[14] Bollhagen, *Ecclesiastes*, 411.

[15] Francis Brown, S. R. Driver, Charles A. Briggs, James Strong, and Wilhelm Gesenius, *The Brown-Driver-Briggs Hebrew and English Lexicon*, (Peabody, MA: Hendrickson, 1996), s.v. רוּחַ, 1.e.

In their commentary on Jeremiah, Gerald L. Keown, Pamela J. Scalise, and Thomas G. Smothers contend that this bleak picture of "shows the depths of divine love out of which the new creation springs."[16] God will bring back Israel just as the mother longs to bring back her child.[17] Jeremiah relates the Lord's message that the people's reward will be to be brought out of the land of their enemy and returned to their own county. Lamentation, weeping, and lack of comfort can be related to the negative view the hymn seems to have of the present world. The people are in enemy territory, but God promises to bring them back to their homeland. He calls it a "reward for their work." In the context of the salvation narrative, their work is faithfulness, and, on account of it, God shares the results of his victory over the enemy with them—they will be brought back from exile.

Jeremiah 31:15–17and the hymn focus on the exile aspect of the battle metaphor. The pastor may choose to add a bit of explanation to either the hymn or to Jer. 31:15–17. Following the structure of the battle metaphor, he might say that the effects of sin may make people feel like they are strangers in this world and like they are in enemy-held territory. This is especially true when facing the ultimate enemy—death. However, God promises in this prophecy that he will bring his children back to their own country and to their heavenly home—a physical location which comes with Christ's return. God has destroyed the enemy and will reward his people with resurrection and new life.

In summary, there are cultural narratives which can point the interpretation of "I'm But a Stranger Here" in a direction which views the present material earth as evil and anticipates a better existence upon death when the soul is freed from the body. However, when grounded in

[16] Gerald L. Keown, Pamela J. Scalise, and Thomas G. Smothers, *Jeremiah 26–52*, Word Biblical Commentary 27 (Dallas: Word Books, 1995), 123.

[17] Keown, Scalise, and Smothers. *Jeremiah 26–52*, 124.

the scriptures and the funeral rite, the text is guided in a different direction. When the salvation narrative as contained in the scripture references and the Funeral Rite are applied to guide the evocative power of the journey and battle metaphors, the hymn can be understood more clearly to point to the resurrection of the body and the life everlasting. "I'm But a Stranger Here" combines the journey and battle metaphors with its description of exiles wandering in an enemy land on a journey toward home. This narrative speaks into the context of the Funeral Rite. Grief can often feel like being in exile. The images in the hymn comfort the bereaved by expressing their feelings of alienation, and they also give them the assurance that the heavenly home (which comes at the return of Christ and the resurrection of the body) is the destination and reward for their loved one and for themselves

CHAPTER EIGHT

CONCLUSION

Thomas Long said that the narrative told in the funeral rite must be the *right* narrative—that is the narrative must be the salvation narrative.[1] This dissertation has demonstrated that hymns can support the telling of the salvation narrative within the funeral rite, particularly that portion of the narrative that describes the resurrection of the body and the life of the world to come. When care is taken to guide the evocative power of the metaphors in the hymns with their scripture references, the salvation narrative, and the contents of the Funeral Rite, the capacity of funeral hymns to teach the doctrine of the resurrection can be expanded. By applying the method of hymn study set forth in the preceding chapters, pastors and worship planners can ensure that the hymns within the Funeral Rite support the *right* narrative. This final chapter will tell a story to demonstrate, step-by-step, through the process of ministering to the dying, consoling the

[1] Long, *Accompany Them with Singing*, 82.

bereaved, and planning the funeral, how the pastor and worship planner might use hymns to augment the proclamation of Christian hope—the resurrection of the body and life in the new creation. It will use the final example hymn, "This Body in the Grave We Lay," which was selected for this chapter because it provides an accessible case study.

A Scenario

Bill Shears had been a faithful church member for all of his life.[2] He met Helen in Singapore, where they married and started a family—two sons and a daughter. They moved to the United States after their second child was born. For Helen, it was coming home, but Bill was a British citizen, and he never renounced it. He was proud of being British. They settled in Wise, Virginia and the whole family was very active in their local congregation. Bill was an elder and taught confirmation class. In fact, his daughter and the church's deaconess were in his confirmation class.

As Bill and Helen grew older, they moved in with their daughter and son-in-law so that their daughter could care for them. After almost 60 years of marriage, Helen died. Bill was a stiff-upper-lip Englishman, but Helen's death hit him harder than he let on. He grew weaker and weaker. The daughter asked the church to arrange regular home visits. The pastor and the deaconess decided that Pastor would go on Monday, Wednesday, and Friday, and he would take communion on Sunday after church. Deaconess Ericka would go on Tuesday, Thursday, and Saturday.

[2] This narrative is based on a real person, but the details have been adapted for the purposes of this dissertation.

Ministry to the Dying

On one Thursday afternoon when Deaconess Ericka came to visit, Bill wanted to talk about his favorite hymns and the hymns that he wanted to be sung at his funeral. Deaconess Ericka was not usually involved in funeral planning, so this was unfamiliar territory for her. She was, however, a church musician, and she had read N. T. Wright's book, *Surprised by Hope*, and was concerned about the theology of some funeral hymns. Bill said that he loved "Abide with Me," and inwardly, Deaconess Ericka groaned. He said, "I love the way it talks about the new day dawning in heaven. That's such a beautiful way to talk about the resurrection." Deaconess Ericka began to question the way she thought about the hymn. Then Bill said, "'How Great Thou Art' is another wonderful hymn. I think I would like that one, too. That part about Christ's return gets me every time." Bill went through a number of other hymns, explaining why he liked each one.

Deaconess Ericka was captivated as Bill made his confession of faith through these hymns. As he spoke, she began to rethink her position on what made a "good" funeral hymn. "If the funeral is an expression, not only of the Christian faith, but of this particular Christian's faith, we ought to allow him to do that with whatever hymns he chooses, and not force our choices on him," she thought. She began making a list of all of the hymns Bill mentioned and his reasons for choosing them.

The two had a lively conversation about the hymns and how they expressed the Christian hope in the face of death. Deaconess Ericka discovered that the hymn texts could be used as a starting point to talk about the salvation narrative. In this setting, it was especially meaningful to discuss the part of the narrative that talked about Jesus' victory over death. It was almost like being back in confirmation class. As they talked about the sure and certain hope of resurrection of the body, Bill stopped and said, "Deliver us from evil. What does this mean?"

Deaconess Ericka smiled and said, "We pray in this petition, in summary, that our Father in

heaven would rescue us from every evil of body and soul, possessions and reputation, and finally when our last hour comes, give us a blessed end, and graciously take us from this valley of sorrow to Himself in heaven."[3]

"Very good," said Bill. "I am sure of this. When I die, I will go to be with Jesus in heaven to await the resurrection."

"Yes, even though our bodies are in the grave, our souls will be with Jesus," responded Deaconess Ericka.

"That reminds me. I want 'This Body in the Grave We Lay,'" said Bill. "Some people think it's depressing to sing about burial, but it doesn't leave the body in the grave. It talks about our resurrection hope. We've talked about a lot of hymns today. You and the kids and Pastor can decide which ones you want, but I definitely want 'This Body in the Grave We Lay' as the closing hymn. Can we sing it together?"

Deaconess Ericka pulled out her hymnal, and they began to sing,

1 This body in the grave we lay
There to await that solemn day
When God Himself shall bid it rise
To mount triumphant to the skies.

2 And so to earth we now entrust
What came from dust and turns to dust
And from the dust shall rise that day
In glorious triumph o'er decay.

3 The soul forever lives with God,
Who freely hath His grace bestowed
And through His Son redeemed it here
From ev'ry sin, from ev'ry fear.

4 All trials and all griefs are past,
A blessèd end has come at last.

[3] The Lord's Prayer in Kolb and Wengert, 358.

Christ's yoke was borne with ready will;
Who dieth thus is living still.

5 We have no cause to mourn or weep;
Securely shall this body sleep
Till Christ Himself shall death destroy
And raise the blessèd dead to joy.

6 Then let us leave this place of rest
And homeward turn, for they are blest
Who heed God's warning and prepare
Lest death should find them unaware.

7 So help us, Jesus, ground of faith;
Thou hast redeemed us by Thy death
From endless death and set us free.
We laud and praise and worship Thee.[4]

Deaconess Ericka added the hymn to her list and put a star beside it. She said a prayer with Bill, tucked the list in her bag, and headed back to church.

Considering the Hymns

Two weeks later, the call came in. Bill had died in his sleep. His daughter asked to meet with Pastor the next afternoon. Deaconess Ericka dug around in her bag until she found the precious list and knocked on Pastor's office door. "Pastor," she said, "I visited Bill Shears a few weeks ago, and we talked about funeral hymns. I'll give you this list, but it needs a little explanation. I know that you sometimes aren't too thrilled with people's choices for funeral hymns, but my conversation with Bill made me start to look at it differently."

"Yes, some of the hymns people choose are just horrid. What are you thinking, Ericka?" Pastor asked.

"Well, the last time I saw Bill, he wanted to talk about the hymns for his funeral. I was amazed at how he wove the hymn texts into his confession of faith. I think we might be wise to

[4] Commission on Worship, *LSB* 759. The original German text is included in Appendix Six.

look more carefully at how the hymns fit into the salvation story. You know, sometimes we think a hymn has bad theology, but when we think about it in terms of the salvation story, it makes more sense."

"I'm not sure I see what you're saying," said Pastor. "I notice that 'Abide with Me' is on Bill's list. That hymn is just gnostic! It talks about escaping from the shadows and living in the light. It's just bad."

Deaconess Ericka responded tentatively, "Well, it's not hard to read it that way when you put it up against a gnostic narrative, but when Bill explained why he liked it, he talked about how it had this great image of the resurrection where it says that it's like the dawning of a new day."

"Hum… That's interesting. I think I like where you are going. What if I pointed that out at some point in the service? That could help people see that phrase in a way that supports the resurrection of the body rather than detracting from it. What other hymns did Bill choose?" Pastor asked.

"Well, he definitely wanted to use 'This Body in the Grave We Lay.' That one has such good pictures of the body being buried, but waiting for the resurrection. Bill liked how it used typical Easter language to talk about the body being raised 'triumphantly.' You know, now that I'm thinking more about it, this hymn is so clear about resurrection. It could help to clarify some of the misconceptions about 'Abide with Me.' How many times have you met with a bereaved family, and they say things like, 'Mom is in a better place,' or 'She's free from her cancer'? I've often heard people at visitations say, 'That's not really her. It's just a shell. She's in heaven now.'"

"Yes," said Pastor, "That's frustrating. They confuse what happens to a person immediately after death with what will happen when Jesus returns on the last day. You'd think

they had never heard of the resurrection of the body, but we confess it every week in the creed!"

"I'm thinking that, if we took a quick look at the scripture references for 'This Body in the Grave We Lay,' we could see where the hymn writer might have gotten his images from. That might help you to use the hymn to support your preaching and the message of the funeral liturgy," Deaconess Ericka suggested.

"That seems like a good idea. Maybe I could use one of the references as the text for the sermon. Did Bill mention any favorite scripture verses?"

"He did say that he liked 1 Corinthians 15:51–57," responded Deaconess Ericka. "And look! That is one of the verses listed for the hymn.

> Behold! I tell you a mystery. We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. For the trumpet will sound, and the dead will be raised imperishable, and we shall be changed. For this perishable body must put on the imperishable, and this mortal body must put on immortality. When the perishable puts on the imperishable, and the mortal puts on immortality, then shall come to pass the saying that is written: "Death is swallowed up in victory. O death, where is your victory? O death, where is your sting?" The sting of death is sin, and the power of sin is the law. But thanks be to God, who gives us the victory through our Lord Jesus Christ.

I love that verse, too! Look at how it talks about the perishable body being raised up."

"Yes. That seems to have a parallel in the hymn where it talks about the body turning to dust, but then rising over decay," noted Pastor.

"And look how the first two stanzas of the hymn talk about triumph. That's just like how 1 Corinthians talks about Jesus' victory over death. What about the other scripture references?" Deaconess Ericka asked.

"The second one is 2 Corinthians 5:4," said Pastor. "It says, 'For while we are still in this tent, we groan, being burdened—not that we would be unclothed, but that we would be further clothed, so that what is mortal may be swallowed up by life.' Interesting. It uses clothed and unclothed kind of like perishable and imperishable in the 1 Corinthians passage, and they both

talk about being swallowed up. Does the hymn talk about being swallowed up?"

"No," replied Deaconess Ericka, "but when it talks about triumph over death and decay, is that like being further clothed? Maybe putting on the imperishable and being further clothed is like being swallowed up. When we get our resurrection bodies, do they swallow up the old mortal bodies?"

"That could be what Paul was trying to say," Pastor offered. "It's an interesting image, but the hymn uses a lot of warlike language to describe it, like triumph and destroy and redeem. Death and decay are pictured as enemies. And it talks about Jesus as the one who redeemed us. That'll preach!"

"Always!" Deaconess Ericka said, laughing. "But seriously, if you preach on Christ as the victor over death, you can tie into a lot of images from the hymn and from the liturgy. At the beginning, in the Remembrance of Baptism, it talks about dying with Christ and rising with him. That shows Jesus victory over death, doesn't it? And the dust to dust stuff from the second stanza is right there in the Committal Prayer. They both move straight to resurrection."

"Good connections, Ericka! I could talk about how Christ's victory over death and decay means that we will also be victorious over death and decay. That means that just as Christ was raised, we too will rise *bodily*. Sometimes I forget to add that—*bodily*! The body doesn't stay dead and in the grave. If I forget to say it, no wonder people say things like, 'The body is just a shell.'" Pastor sighed. "Are there any other scripture passages listed for the hymn?"

Deaconess Ericka answered, "Yes, 1 Thessalonians 4:13–14. It reads,

> But we do not want you to be uninformed, brothers, about those who are asleep, that you may not grieve as others do who have no hope. For since we believe that Jesus died and rose again, even so, through Jesus, God will bring with him those who have fallen asleep.

Interesting. That talks about death and resurrection, but it doesn't mention Jesus' victory over

death. How does this tie in?"

Pastor thought for a minute. "Maybe it's this. Look at stanza 4. It sounds a lot like the Bible passage. It talks about the dead as being asleep and implies that Jesus will wake them up again."

"That's a pretty cool picture, Pastor. As Christians, we just fall asleep and when Jesus comes back, he will wake us up again, but we need to be careful that this doesn't sound like soul sleep. It is talking about the body being asleep and then awoken, not the soul. How does this sleeping and waking of the body connect with the images of Christ's victory over death?"

"I think that seeing Jesus as victor over death helps us to take death more seriously," Pastor suggested. "If it's just sleeping and waking up, it doesn't sound like anything we need to worry about, but when we talk about Christ as the victor over death, death is seen as the enemy. On the other hand, the picture of death as sleeping in 1 Thessalonians brings home the point that Jesus comes to wake up our sleeping bodies. Look at how the fifth stanza also combines the pictures of Christ's victory and death as sleep. I wonder if that's what the scripture passage is doing, too. Jesus dying and rising—something that we've been connecting with victory so far—now is something connected to waking the body from sleep."

"Waking from sleep is also a picture of rising again, isn't it? So sleeping and waking are like death and resurrection, but there's another part of the story. Jesus defeats death for us and his victory means that we will rise. It's kind of like without Jesus' victory, we'd fall asleep and not wake up."

"I think that's right. The two ideas help us to understand different parts of the salvation narrative. Victory helps us to understand that death was an enemy that needed to be defeated, and sleeping and waking kind of shows us how easily Jesus will raise us from the dead. Are there any

other scripture references?" Pastor asked.

"No, but I am kind of curious about this one stanza of the hymn. Maybe you can help me to understand it better. It says:

> Then let us leave this place of rest
> And homeward turn, for they are blest
> Who heed God's warning and prepare
> Lest death should find them unaware.

"Is that talking about the people leaving the gravesite and going to their homes, or is it talking about people going to heaven?"

"That's a good question," Pastor replied. "Maybe it's both/and. It could be saying that, as they go about their lives, the people need to listen to God's word. But it also seems to be talking about being ready for their own death, so it's like it's talking about their going to their houses and to their eternal home—like they are taking two trips!"

"So the question is, 'Where are they going?' Of course, they are going home from the funeral, but where are they going after that? Is it just being prepared for death, or is there more? What do you think the hymn writer meant?"

"Frankly, I'm not sure it's important what the hymn writer meant, at least to a degree. We know that he wrote out of a Christian context, so I think it's appropriate look at the story of salvation to help determine what he might have meant. A lot of people think that once they die, their body is just discarded. They don't think they'll need it again, but as Christians, we have a different ending to the story. We know that our bodies will be raised to live with God in the new creation, so I think we can take the hymn to mean both—on our way to our houses and on our way to heaven. Again, though, we need to be specific about our heavenly home. We mean resurrected *bodily* life in the new creation. People so often miss that part. We have to be sure we tell that part of the salvation story."

"Absolutely, Pastor. Especially in the funeral, we need to be sure to get to the end of the story. Thanks for listening to my ideas. This has been a great discussion."

"Thank you, Ericka. You really got me thinking. I'm eager now to see how I can incorporate all of this into the funeral service. I'm meeting with the family tomorrow. I usually use hymns and scripture passages in my pastoral care, but I'm going to think about it differently this time."

Meeting with the Bereaved

The next day, Bill's daughter came in to meet with Pastor. She had now lost both of her parents within a period of six months. She was clearly feeling lost. Pastor shared the list of hymns that Deaconess Ericka had given him. He also told her that Bill had told Deaconess Ericka that he wanted to use the passage from 1 Corinthians 15 and read the passage for her. Tears came to her eyes. Pastor used the passage to affirm the Christian hope that death will not win but will be swallowed up in victory. "It's hard to see it now, in the midst of your loss, but when Jesus returns, he will raise your father's body from the grave to spend eternity with him," Pastor said.

"I know he's in a better place, and he's with my mom. I shouldn't be so sad," the daughter replied.

"Yes," said Pastor, "a better place, but not the best place. Look at this hymn that he picked out. It talks about how the body is asleep until Jesus comes and raises all the dead." He read the second stanza for her. "There is more to come for all of us," he explained. "Some say that life is a journey, and we certainly want to remember your father's life here with us, but death isn't the end of the journey. Our bodies will remain safely in the grave until Jesus returns to restore creation. Yes, your dad is safe now, and God will keep him until the great day of the

resurrection."

"I know, but right now I feel like I'm traveling through the valley of the shadow of death, like in Psalm 23," the daughter said through her tears.

"That would be a good psalm to select for the service," Pastor replied. "Do you know it for memory?" The daughter nodded. "Let's say it together," Pastor suggested,

> The LORD is my shepherd; I shall not want. He makes me lie down in green pastures. He leads me beside still waters. He restores my soul. He leads me in paths of righteousness for his name's sake. Even though I walk through the valley of the shadow of death, I will fear no evil, for you are with me; your rod and your staff, they comfort me. You prepare a table before me in the presence of my enemies; you anoint my head with oil; my cup overflows. Surely goodness and mercy shall follow me all the days of my life, and I shall dwell in the house of the LORD forever.

"Don't you love how at the end, after you've walked through the valley of the shadow of death, David declares that he will dwell in the house of the Lord forever?" Pastor asked, "Isn't it wonderful that we can call the house of the Lord our forever home? I like to think about it like where we're headed after death. Sort of life the hymn stanza I shared—'as we homeward turn.' Your dad is headed home. His soul is with Christ and his body will rest in the grave until Jesus comes to raise that body—and all of ours, too, by the way—to live with him in the new creation. But yes, we are still here, and it feels like we are walking through the valley of the shadow of death. Why don't we use that psalm at the beginning of the service?" The daughter agreed. Pastor asked, "Do you have other scriptures or hymns that you want us to be sure to include."

"I think 'Abide with Me' would be nice, but other than that, I'll leave it up to you."

The daughter and Pastor talked for a while longer about the obituary and the logistics of the service and burial. Pastor prayed with her, and she went left.

Planning the Service

After the meeting, Pastor thought for a while about hymn placement. His conversation with

Deaconess Ericka had him wondering if one place would be a better fit than another. He also considered his conversation with the daughter. "You know," he thought to himself, "I think I moved too quickly to Christ as victor over death in that conversation. She wasn't ready for it yet. She needed more time to express her grief. Hum… She pulled me back with the reference to Ps. 23. She wanted to reflect on the journey, not the destination. I think Psalm 23 will make a good start for the service. The service should move slowly from grief to resurrection hope. I don't want the progression to be too fast like what happened with the daughter.

"Then we need a sermon hymn. I'm going to preach on 1 Corinthians 15, so 'Abide with Me' works. It almost quotes 1 Corinthians 15 verbatim, but that's toward the end of the hymn. In the first part, it talks about going through the stages of life. Kind of like Psalm 23, it talks about how life can be hard. The way the hymn moves from the sorrows of life to the joy of the resurrection will help move the funeral forward. I'll have to think a bit more about the Old Testament and the Gospel lessons. Ericka sure has made me think more about how all of these things work together to tell the salvation story."

Summary of Method

The scenario above demonstrated how pastors and worship planners can use the type of analysis presented in this dissertation to better use hymnody within the Funeral Rite. The method can be described in four basic steps.

The Text

Hymn study begins with a reading of the text. Carefully and thoughtfully read the text of the hymn. Consider the over-all impression and the flow of the hymn. On a second reading, look for key words and concepts. Identify parallels with the salvation narrative. Contemplate how the hymn might be misunderstood according to a cultural narrative.

Context

Note the placement of the hymn within the hymnal and in the indices. Examine the scripture references listed in the hymnal. Explore them for connections with the hymn text. Ask how the texts, from both scripture and hymn, might contribute to the conversation with the bereaved and engage the conversation of the funeral rite itself to support the proclamation of the resurrection of the body and the life of the world to come.

Metaphors

Examine the hymn text for metaphors and how they are being used. In addition to LIFE IS A JOURNEY and LIFE IS A BATTLE, examples of possible metaphors include DEATH IS SLEEP, JESUS IS A SHEPHERD/I AM A LAMB, A LIFETIME IS A DAY, and UP IS GOOD.[5] Ask how the metaphor might be misunderstood. Compare the metaphors in the hymn with the scripture references. Apply the narrative of the scripture references to the hymn's metaphors to correct possible misunderstandings of the hymn. Remember the goal of the hymn is assumed to be telling the Christian story or some portion of it. Therefore, it should not be difficult to find portions of the salvation narrative which will allow the hymn to speak more clearly into a culture of competing narratives.

Use in the Funeral Rite

Connect the text of the hymn with the Funeral Rite to better support the telling of the salvation narrative. Do not underestimate the power of story to cause hearers to remember the narrative, to capture their imagination, and to incorporate them onto the narrative.[6] Explore how

[5] For a more comprehensive list refer to Lakoff and Turner, 221–23.

[6] Much can be extrapolated from what Ann Gill has to say about oral tradition and memory as it relates to hymnody. Hymns have the same characteristics of rhyme and rhythm, narrative, and repetition which Gill elaborates

the preaching, choice of Propers, and hymns work together to present one unified narrative. Finally, as Thomas Long advises, "[I]t is crucial to enact the gospel script, that is to be sure that it is the Christian narrative being performed at a funeral, not some other story."[7]

The scenario above shows the method in use. One can see how the hymn choice, in this case, was a reflection of how Bill expressed his faith. The words of the hymns gave expression to his hope in the resurrection. The hymns texts were a catalyst for the deaconess to provide spiritual care by talking about the images in the texts. Rather than being dismissed for poor hymn choices, Bill's feelings were accepted, reflected, and affirmed. Bill received the comfort of the Gospel.

When the deaconess brought the list of hymns to the pastor, they, together, went through the steps of reading the text, making connections with the context, and mapping the metaphors. This was not a mechanical process, but a thoughtful conversation with the hymn text. The pastor and deaconess did not identify metaphors by name, nor did they draw actantial models. Even so, they were able to use the hymn's scripture references to fill in the underlying narratives for the metaphors. They made connections which enabled them to better use the hymn in the context of the Funeral Rite.[8]

The process also impacted Pastor's care for the daughter. He was able to comfort her with the words and images from the hymn which were so meaningful to her father. He was also able to use the hymn text and the metaphors to reinforce the Christian narrative against a cultural tendency to leave the body in the grave. The pastor also recognized the metaphorical journey

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on in Chapter 5 of her book. Ann Gill. *Rhetoric and Human Understanding*. (Prospect Heights, IL: Waveland, 1994), 77–106.

[7] Long, *Accompany Them with Singing*, 82.

[8] A fuller treatment of the metaphors in "This Body in the Grave We Lay" is included in Appendix Five.

from grief to joy that is contained in the Funeral Rite and that the daughter needed to travel in her own grieving process. He was able to apply the hymn text in combination with the Propers to assure the daughter that her feelings were understood by him and by God and to assure her that at the end of the road through the valley of the shadow of death would be resurrection and life.

Lastly, as the pastor finalized the funeral plans and wrote his sermon, he was able to make connections between the hymns, the scriptures and the Funeral Rite that would strengthen the proclamation of the Gospel to Bill's friends and family. Some people might hear the hymn texts in a different way—a way which increases their understanding of the salvation narrative, especially the doctrine of the resurrection , and which uses the formative power of narrative to help them grow in their faith and to draw them into the salvation story.

Conclusion

This dissertation began with the questions of life and death which often arise at a funeral. People wonder what will happen to the deceased. Where is the dead person now? How should they think about the body? Will they see the deceased again? In the American cultural context, two metaphors which are commonly used to talk about death come into focus—LIFE IS A JOURNEY and LIFE IS A BATTLE. These two metaphors are also used in the Christian context to talk about death. This dissertation suggested that the metaphors can be interpreted differently, depending upon the narrative which is guiding the metaphor. This factor may influence the way hymns are heard. Rather than discarding hymns that could be misunderstood, it was suggested that the metaphors in hymns can be guided by the Christian narrative, as represented in the hymns' scripture references, the narrative of salvation, and the Funeral Rite itself. Thus, hymns can be better used to teach the Christian narrative, particularly the end of the narrative—the resurrection of the body and the life of the world to come. By considering the texts of funeral

hymns and intentionally making connections with the scriptures and the rite, pastors and worship planners can harness the formative power inherent in narrative to incorporate hearers into the salvation story and to shape Christians in their faith. By performing a brief analysis, such as the one demonstrated in this chapter and applying the connections, hymns can more purposefully and powerfully be used to teach the doctrine of the resurrection in ministry to the dying, consoling the bereaved, and in the Funeral Rite itself. Furthermore, the recommendations set forth in this dissertation can be applied to other metaphors and other occasions in the life of the church to support the preaching and teaching of the Christian story, to incorporate people into the salvation narrative, and to shape their identities as Christians.

APPENDIX ONE

The Funeral Rite from *LSB*

Hymn

Stand

The sign of the cross may be made by all in remembrance of their Baptism.

Invocation

P In the name of the Father and of the T Son and of the Holy Spirit.
C **Amen.**

The casket may be covered with a funeral pall.

Remembrance of Baptism

P In Holy Baptism [name] was clothed with the robe of Christ's righteousness that covered all [his/her] sin. St. Paul says: "Do you not know that all of us who have been baptized into Christ Jesus were baptized into His death?"
C **We were buried therefore with Him by baptism into death, in order that, just as Christ was raised from the dead by the glory of the Father, we too might walk in newness of life. For if we have been united with Him in a death like His, we shall certainly be united with Him in a resurrection like His.**

Introit

Kyrie

P Lord, have mercy upon us.
C **Christ, have mercy upon us.**
Lord, have mercy upon us.

Salutation and Collect of the Day

P The Lord be with you.
C **And also with you.**

P Let us pray.
O God of grace and mercy, we give thanks for Your loving-kindness shown to [name] and to all Your servants who, having finished their course in faith, now rest from their labors. Grant that we also may be faithful unto death and receive the crown of eternal life; through Jesus Christ, Your Son, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.
C **Amen.**

Sit

Old Testament or First Reading

Psalm

Epistle or Second Reading

Stand

Verse

A Alleluia, alle- | luia.*
Jesus Christ is the firstborn | of the dead;
C **to Him be glory and power for- | ever.***
Alle- | luia.

Holy Gospel

Apostles' Creed

P God has made us His people through our Baptism into Christ. Living together in trust and hope, we confess our faith.

C **I believe in God, the Father Almighty,**
maker of heaven and earth.

And in Jesus Christ, His only Son, our Lord,
who was conceived by the Holy Spirit,
born of the virgin Mary,
suffered under Pontius Pilate,
was crucified, died and was buried.
He descended into hell.
The third day He rose again from the dead.
He ascended into heaven
and sits at the right hand of God the Father Almighty.
From thence He will come to judge the living and the dead.

I believe in the Holy Spirit,
the holy Christian Church,
the communion of saints,
the forgiveness of sins,
the resurrection of the body,
and the life everlasting. Amen.

Sit

Hymn of the Day

Sermon

Kneel/Stand

Prayer of the Church

P Let us pray to the Lord, our God and Father, who raised Jesus from the dead.
P Almighty God, You have knit Your chosen people together into one communion in the mystical body of Your Son, Jesus Christ, our Lord. Give to Your whole Church in heaven and on earth Your light and peace. Lord, in Your mercy,
C **hear our prayer.**

P Grant that all who have been baptized into Christ's death and resurrection may die to sin and rise to newness of life and so pass with Him through the gate of death and the grave to our joyful resurrection. Lord, in Your mercy,
C **hear our prayer.**

P Grant that all who have been nourished by the holy body and blood of Your Son may be raised to immortality and incorruption to be seated with Him at Your heavenly banquet. Lord, in Your mercy,
C **hear our prayer.**

P Give to the family of [name] and to all who mourn comfort in their grief and a sure confidence in Your loving care that, casting all their sorrow on You, they may know the consolation of Your love. Lord, in Your mercy,
C **hear our prayer.**

P Give courage and faith to the bereaved, that within the communion of Your Church they may have strength to meet the days ahead in the assurance of a holy and certain hope and in the joyful expectation of eternal life with those they love who have departed in the faith. Lord, in Your mercy,
C **hear our prayer.**

P Help us, we pray, in the midst of things we cannot understand, to believe and find comfort in the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting. Lord, in Your mercy,
C **hear our prayer.**

P Receive our thanks for [name] and for all the blessings You bestowed on [him/her] in this earthly life. Bring us at last to our heavenly home that with [him/her] we may see You face to face in the joys of paradise. Lord, in Your mercy,
C **hear our prayer.**

P O God of all grace, You sent Your Son, our Savior Jesus Christ, to bring life and immortality to light. We give You thanks that by His death He destroyed the power

of death and by His resurrection He opened the kingdom of heaven to all believers. Strengthen us in the confidence that because He lives we shall live also, and that neither death nor life nor things present nor things to come will be able to separate us from Your love, which is in Christ Jesus, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.

C **Amen.**

Lord's Prayer

P Taught by our Lord and trusting His promises, we are bold to pray:

C **Our Father who art in heaven,**
hallowed be Thy name,
Thy kingdom come,
Thy will be done on earth
as it is in heaven;
give us this day our daily bread;
and forgive us our trespasses
as we forgive those
who trespass against us;
and lead us not into temptation,
but deliver us from evil.
For Thine is the kingdom
and the power and the glory
forever and ever. Amen.

Nunc Dimittis

A "I am the resurrection and the life," says the Lord. "He who believes in Me will live, even though he dies; and whoever lives and believes in Me will never die."

C **Lord, now You let Your servant go in peace;**
Your word has been fulfilled.
My own eyes have seen the salvation
which You have prepared in the sight of every people:
a light to reveal You to the nations
and the glory of Your people Israel.
Glory be to the Father and to the Son and to the Holy Spirit;
as it was in the beginning, is now, and will be forever. Amen.

A "I am the resurrection and the life," says the Lord. "He who believes in Me will live, even though he dies; and whoever lives and believes in Me will never die."

Concluding Collect

P The Lord be with you.

C **And also with you.**

P Let us pray.

Lord God, our shepherd, You gather the lambs of Your flock into the arms of Your mercy and bring them home. Comfort us with the certain hope of the resurrection to everlasting life and a joyful reunion with those we love who have died in the faith; through Jesus Christ, Your Son, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.

C **Amen.**

When it is not possible for the Committal to be conducted at the place of burial, it occurs here.

The pastor may place his hand on the head of the casket as he says:

P May God the Father, who created this body; may God the T Son, who by His blood redeemed this body; may God the Holy Spirit, who by Holy Baptism sanctified this body to be His temple, keep these remains to the day of the resurrection of all flesh.

C **Amen.**

P Let us pray.
Almighty God, by the death of Your Son Jesus Christ You destroyed death, by His rest in the tomb You sanctified the graves of Your saints, and by His bodily resurrection You brought life and immortality to light so that all who die in Him abide in peace and hope. Receive our thanks for the victory over death and the grave that He won for us. Keep us in everlasting communion with all who wait for Him on earth and with all in heaven who are with Him, for He is the resurrection and the life, even Jesus Christ, our Lord.

C **Amen.**

Benedicamus

L Let us bless the Lord.

C **Thanks be to God.**

Benediction and Dismissal

P The Lord bless you and keep you.
The Lord make His face shine upon you and be gracious unto you.
The Lord lift up His countenance upon you and T give you peace.

C **Amen.**

P Let us go forth in peace,

C **in the name of the Lord. Amen.**

Hymn

Acknowledgments

Funeral Service from Lutheran Service Book

APPENDIX TWO

LSB Hymnal Sections

- The Church Year
    - Advent
    - Christmas
    - Epiphany
    - Transfiguration
    - Lent
    - Holy Week
    - Easter
    - Ascension
    - Pentecost
    - Holy Trinity
    - End Times
    - Feasts and Festivals
- Person and Work of Christ
    - Redeemer
    - Justification
- The Christian Church
    - The Word of God
    - Holy Baptism
    - Baptismal Life
    - Confession and Absolution
    - The Lord's Supper
    - The Church
    - The Church Militant
    - The Church Triumphant
    - Ordination, Installation
- The Christian Life
    - Sanctification
    - Trust
    - Hope and Comfort
    - Prayer
    - Stewardship
    - Praise and Adoration
    - Mission and Witness
    - Society
    - Vocation
    - Marriage
    - Christian Home and Education
- Times and Seasons
    - Morning
    - Evening

    - Harvest and Thanksgiving
    - New Year
- The Service
    - Beginning of Service
    - Close of Service
    - Biblical Canticles
    - Liturgical Music
- Nation and National Songs[1]

[1] Commission on Worship, *LSB*, vi–vii.

APPENDIX THREE

LSB Topical Index

- Advent
- African American spiritual
- Agnus Dei
- All Saints' Day
- Ascension
- Ash Wednesday
- Baptism of Our Lord
- Baptismal Life
- Beginning of Service
- Benedictus
- Catechism Hymns
- Children's Songs
- Christian Life
- Christmas
- Church
- Church Militant
- Church Triumphant
- Close of Service
- Confession and Absolution
- Confirmation
- Death and Burial
- Easter
- Education, Christian
- End Times
- Epiphany
- Evening
- Faith
- Feasts and Festivals
- Forgiveness
- Good Friday
- Gospel Call
- Health and Healing
- Holy Baptism
- Holy Cross Day
- Holy Trinity
- Holy Week
- Home and Education, Christian
- Hope and Comfort
- House of God

- Hymn of Invocation
- Justification
- Kyrie
- Lent
- Lord's Supper
- Magnificat
- Marriage
- Maundy (Holy) Thursday
- Mealtime
- Mission and Witness
- Morning
- Nation and National Songs
- New Year
- Nunc Dimittis
- Offertory
- Old Testament Canticles
- Ordination, Installation
- Palm Sunday
- Praise and Adoration
- Prayer
- Presentation of Our Lord
- Psalm paraphrase
- Redeemer
- Reformation
- Sanctification
- Sanctus
- Seasonal Canticle
- Society
- Spiritual Songs
- St. Michael and All Angels
- Stewardship
- Te Deum
- Temptation
- Thanksgiving, Harvest and
- Transfiguration
- Travel
- Trust
- Vocation
- Word of God[1]

[1] Commission on Worship, *LSB*, 993–97.

APPENDIX FOUR

Lyte's Original Text of "Abide with Me"

1 Abide with me! Fast falls the eventide;
The darkness thickens[1] Lord, with me abide.
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me!

2 Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away:
Change and decay in all around I see.
O Thou who changest not, abide with me!

3 Not a brief glance I beg, a passing word;
But as Thou dwell'st with Thy disciples, Lord;
Familiar, condescending, patient, free, —
Come, not to sojourn, but abide with me.

4 Come not in terrors, as the King of kings;
But kind and good with healing in Thy wings,
Tears for all woes, a heart for every plea,
Come, Friend of sinners, and then[2] abide with me.

5 Thou on my head in early youth didst smile;
And though rebellious and perverse meanwhile,
Thou hast not left me, oft as I left Thee.
On to the close, O Lord, abide with me!

6 I need Thy presence every passing hour.
What but Thy grace can foil the tempter's power?
Who like Thyself my guide and stay can be?
Through cloud and sunshine, O, abide with me!

7 I fear no foe with Thee at hand to bless;
Ills have no weight, and tears no bitterness.
Where is Death's sting? where, Grave, thy victory?
I triumph still, if Thou abide with me.

8 Hold Thou Thy cross before my closing eyes,
Speak through the gloom, and point me to the skies;

[1] *LSB* 878 reads, "deepens."

[2] "And then" from the original manuscript does not fit the meter. *LSB* reads, "thus."

Heaven's morning breaks, and earth's vain shadows flee!
For[3] life, in death, O Lord, abide with me![4]

[3] *LSB* reads, "in."

[4] Appleyard, *Poetical Works of Lyte,* 35–36. This is from a facsimile of the text written in Lyte's own hand and included in the forefront of the book.

APPENDIX FIVE

Gellert's Original German Text of "Jesus Lives! The Victory's Won"

1 Jesus lebt! mit ihm auch ich!
Tod, wo sind nun deine schrecken?
Er, er lebt und wird auch mich
Von den todten auserwecken:
Er verklärt mich in sein licht;
Dies sit meine zuversicht.

2 Jesus lebt! ihm ist das reich
Über alle welt gegeben,
Mit ihm werd auch ich zugleich
Ewig herrschen, ewig leben,
gott erfüllt, was er verspricht;
Die sit meine zuversicht.

3 Jesus lebt, wer nun verzagt,
Der verkleinert Gottes ehre.
Gnade hat er zugesagt,
Daß der sünder sich bekehre.
Gott verstößt in Christo nicht;
Dies ist meine zuversicht.

4 Jesus lebt! sein heil ist mein,
Sein sey auch mein ganzes leben;
Neines herzens will ich seyn,
Und den lüsten widerstreben:
Er verläßt den schwachen nicht;
Dies ist meine zuversicht.

5 Jesus lebt! ich bin gewiß
Nichts soll mich von Jesus scheiden,
Keine macht der finsterniß,
Keine herrlichkeit, kein leiden:
Er giebt kraft zu dieser pflicht:
Dies ist meine zuversicht.

6 Jesus lebt! Nun ist der tod
Mir der eingang in das leben:
Welchen trost in todesnoth
Wird es meiner seele geben,
Wenn sie gläubig zu ihm spricht:

Herr, Herr meine zuversicht.[1]

[1] Original text copied from “Jesus Lebt mit Ihm auch ich,” accessed January 7, 2019, https://hymnary.org/text/jesus_lebt_mit_ihm_auch_ich.

APPENDIX SIX

Weisse's Original German Text of "This Body in the Grave We Lay"

1 Nun laßt uns den Leib begraben;
daran wir kein Zweifel haben,
er wird am jüngsten Tag aufstehn
und unverweslich hervorgehn.

2 Erd ist er und von der Erden,
wird auch zur Erd wieder werden
und von der Erd wieder aufstehn,
wenn Gottes Posaun wird angehn.

3 Sein seele lebt ewig in Gott
der sie allhier aus lauter Gnad,
von aller Sünd und Missethat,
durch seinen Sohn erlöset hat.

4 Sein Jammer, Trübsal und Elend
ist kommen zu ein'm selgen End,
er hat getragen Christi Joch,
ist gestorben und lebet noch.

5 Die Seele lebt ohn alle Klag,
der Leib schläft bis am jüngsten Tag,
an welchem Gott ihn verklären
und ewger Freud wird gewähren.

6 Hier ist er in Angst gewesen,
dort aber wird er genesen,
in ewiger Freud und Wonne
leuchten, als die helle Sonne.

7 Nun lassen wir ihn hie schlafen
und gehn all heim unsre Straßen,
schicken uns auch mit allem Fleiß;
denn der Tod kommt uns gleicher Weis.

8 Das helf uns Christus, unser Trost,
der uns durch sein Blut hat erlößt
von's Teufels G'walt und ewger Pein,

ihm sei Lob, Preis und Ehr allein.[1]

[1] Original text copied from https://hymnary.org/text/nun_lasst_uns_den_leib_begraben (Jan. 7, 2019)

APPENDIX SEVEN

A Fuller Analysis of the Metaphors in "This Body in the Grave We Lay"

The more obvious metaphor in "This Body in the Grave We Lay" is that of battle. Language of victory and resurrection permeate the text. However, the journey metaphor is used in the hymn, too, as it talks about the body going to the grave and being raised to the skies. An examination of both metaphors will demonstrate ways the evocative power of the metaphors might lead the reader. The scripture references will serve as a guide for an interpretation which supports the proclamation of the resurrection within the funeral rite.

Journey

The text contains limited details of the journey metaphor. There are only a few words which indicate motion, but, as one reads the text, it seems that there is more than one journey happening. In one narrative, the body is laid in the grave where it waits until God calls it to the skies. In the second narrative, the attendees at the burial leave the place of rest and go home. Since this study is primarily concerned with what happens to the body, the following actantial model represents the journey of the body.

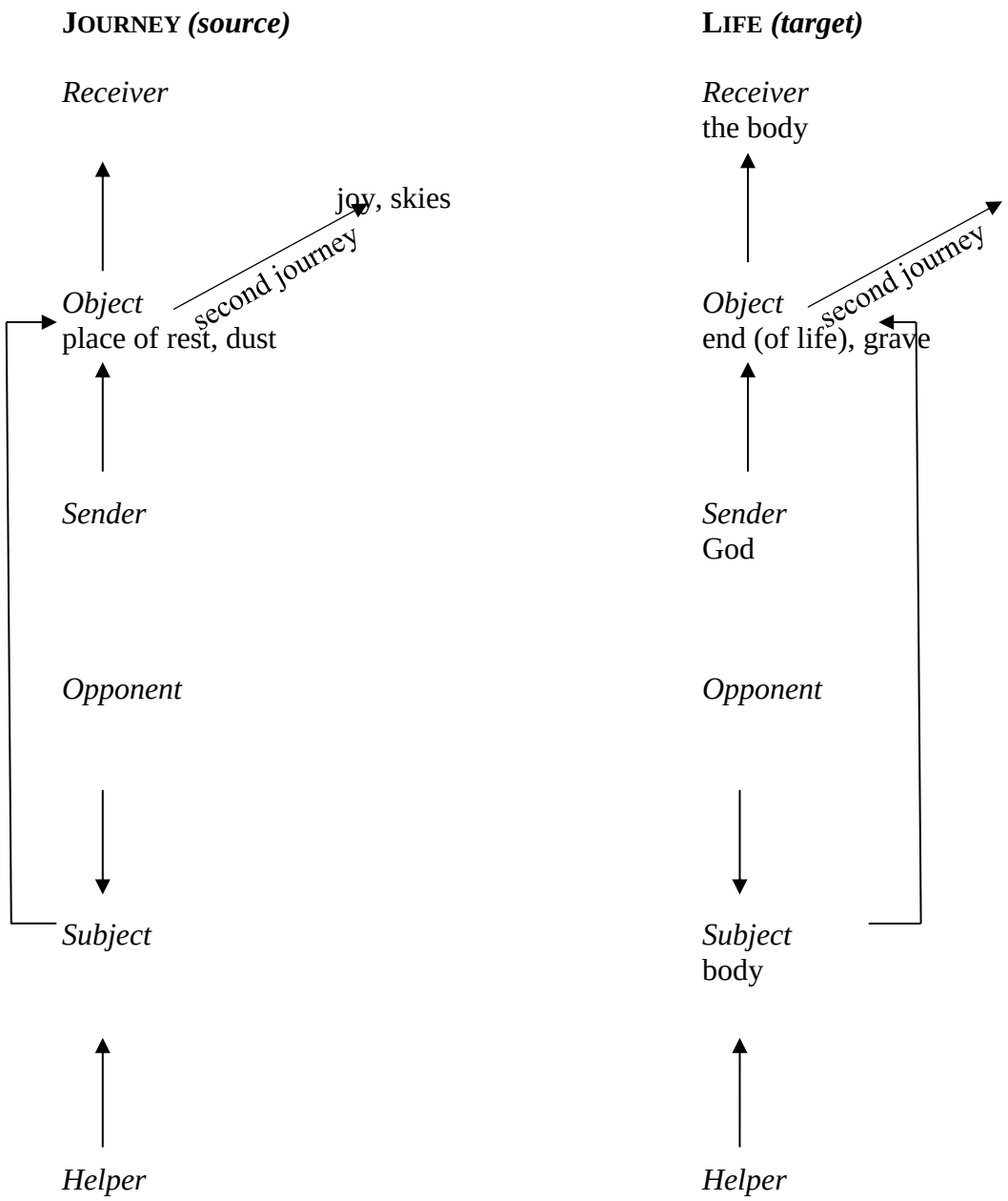

Figure A6.1. LIFE IS A JOURNEY as Represented in "This Body in the Grave We Lay," *LSB* 759

This actantial model shows that the body travels to the grave and then on to the skies. The text does not indicate whether the skies should be taken literally or metaphorically. An actantial model could also be drawn to represent the journey of the funeral attendees. However, it is sufficient to say that the individuals who are attending the burial leave the "place of rest" (which is mapped to the grave site) and travel "homeward." The immediate context seems to indicate that home is a literal location, but it may also be a *double-entendre* being used to say that these individuals, like the deceased, are also on a journey to another home. The text, though, does not specify what home in the source domain would map to in the target domain.

The Journey Metaphor as Guided by a Cultural Narrative

These questions are a result of the gaps which will be filled by the imagination of the hearer. Against a cultural narrative which denies the actual resurrection of the body, such as that of Kübler-Ross, the journey of the body may be seen to end at the grave with the rising seen as that of the spirit only. This may seem problematic, because the text itself asserts more than once that the *body* will rise. However, the evocative power of metaphor is difficult to control, allowing the hearer to take the rising of the body to be itself a metaphor. The journey of the individual attending the burial may be seen quite literally as him returning to his home, or it may also represent his return to a metaphorical home in the life of the world to come. In combination, these two journey narratives tell a story about an individual who has suffered grief and trials during his earthy life, but he has listened to God's warning and is prepared for death. When death comes, it sets the person free from the suffering of this life, so there is no need to be sad. The physical body is left behind, but the spiritual body is raised to eternal life.

The Journey Metaphor as Guided by Scripture

An interpretation according to the above mentioned cultural narrative may be countered by using scripture to fill in the gaps and flesh out the narrative. The reference from John 5:24 to the "eternal life" which belongs to the believer may help to clarify the concept of an afterlife in the hymn text. The passage from 1 Cor. 15:51–57 adds precision to the description of the afterlife when it says that the "mortal body must put on immortality," so although the "perishable body" will be placed in the grave, it "will be raised imperishable." Thus, the afterlife is not simply a spiritual one, but it is an embodied life. The application of this verse to the interpretation of the journey metaphor regarding the body indicates that while its first journey is to the grave, its second is to a new and bodily eternal life. Second Corinthians further advances this interpretation with the idea that "what is mortal may be swallowed up by life." That is to say that the dead body will live again. 1 Thessalonians 4:13–14 provides additional support for the mapping of "resting place" to "grave." Using the DEATH IS SLEEP metaphor, it also reinforces the bodily resurrection by saying that "God will bring with him those who have fallen asleep." In other words, the traveler in the journey metaphor will be woken and go on to another destination. According to the way the metaphor is instantiated in this hymn, one could say that the body will be raised and travel to another location.

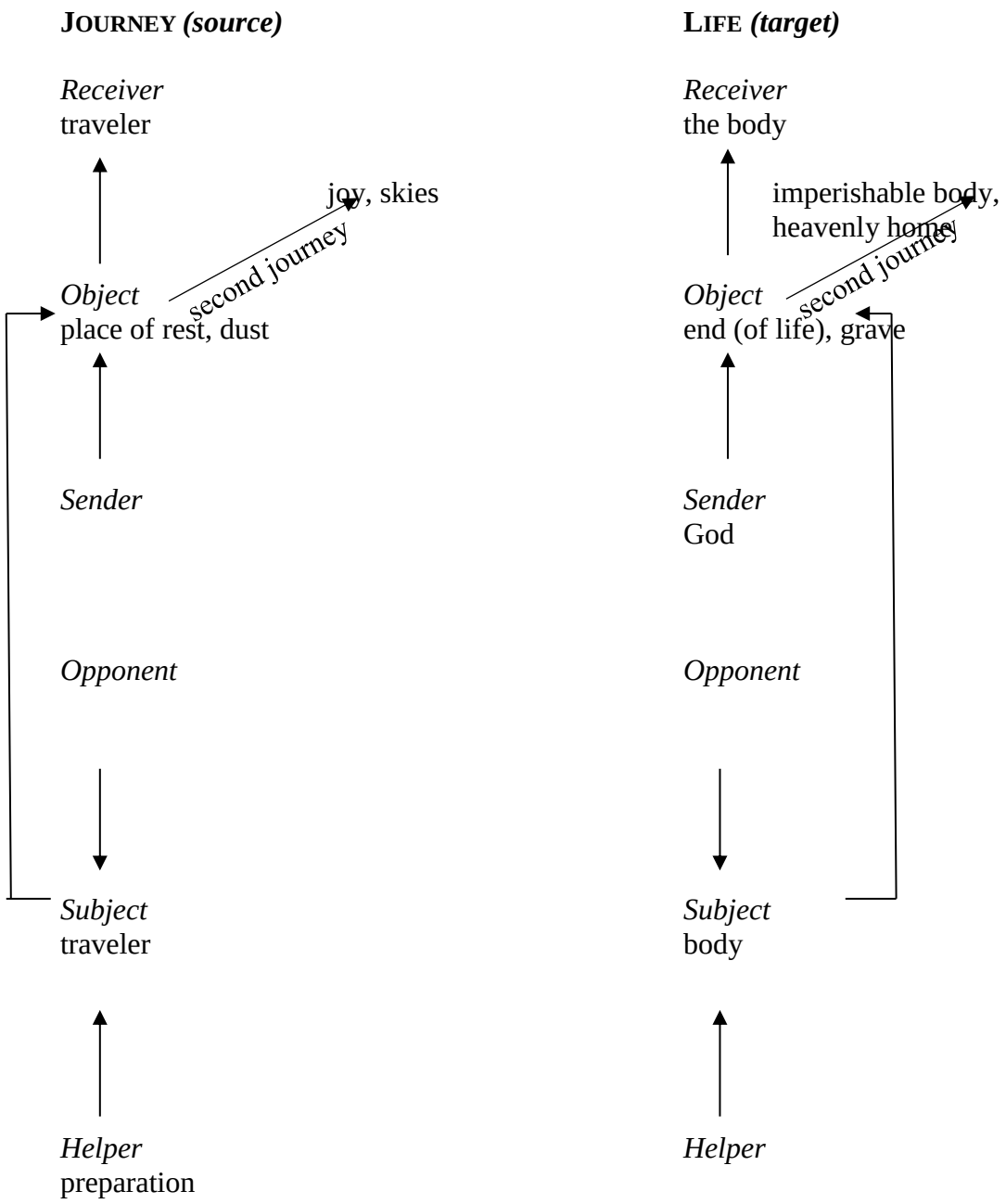

Figure A6.2. LIFE IS A JOURNEY in "This Body in the Grave We Lay" with Gaps Filled by Scripture and the Salvation Narrative, *LSB* 759

Battle

From the less apparent journey metaphor, the study turns to the more noticeable battle metaphor. Images of triumph and redemption are scattered throughout the text. The following actantial model charts these and other actants for the battle metaphor which are evident in the hymn text.

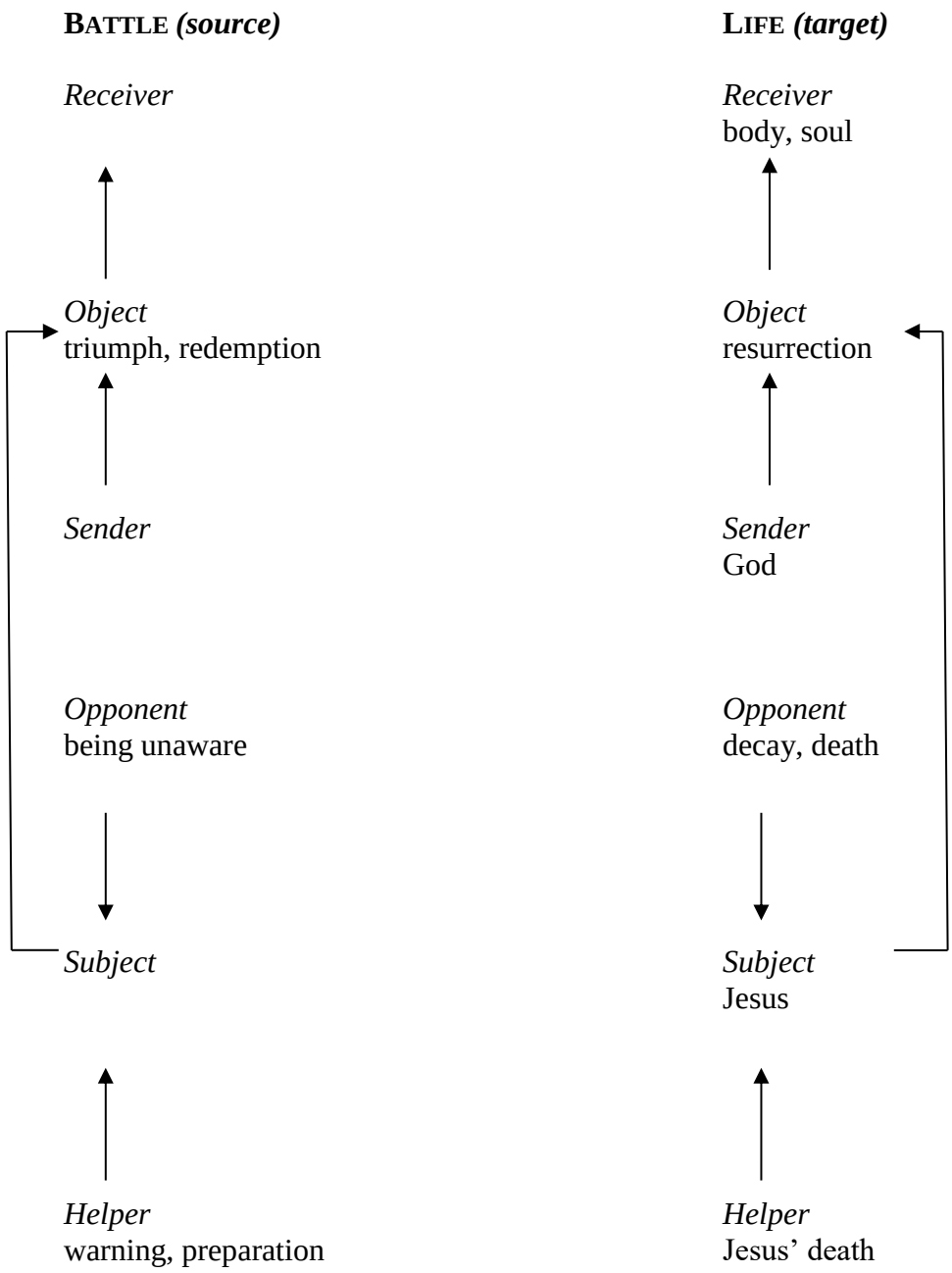

Figure A6.3. LIFE IS A BATTLE as Represented in "This Body in the Grave We Lay," *LSB* 759

Again, an examination of the actantial model shows that there are several battle narratives represented in the hymn text. One regards the body which God raises. Another deals with the soul which Jesus redeemed, and the final one addresses the living who are redeemed by Jesus' death. However, in the case of these three narratives, they are connected and consistent with one another in a way which allows one actantial model to represent all three. The body and soul of the deceased are redeemed from death and decay by Christ's victory. The Christians still living are also redeemed and set free by Christ's death. They are warned to be prepared and not be left unaware.

The Battle Metaphor as Guided by a Cultural Narrative

Many cultural narratives place the emphasis on the role of the individual in the battle. This is the case in both Kübler-Ross and Fersko-Weiss who use the battle metaphor to talk about how people deal with illness. This actantial model, though, shows Jesus as the subject. However, some might instead consider him as a helper and place the individual as the subject. In doing so, it becomes the individual who fights the battle against death, with Jesus fighting by his side. Triumph and redemption are mapped to resurrection in the model, so when the individual wins the battle he is raised. According to a cultural narrative which leaves the body in the grave, like Mitford, the hymn's statements that "[t]he soul forever lives with God" and "through His Son redeemed it [the soul] here" might encourage the understanding that it is only the soul which is important. The redemption of the body could be overlooked and spiritualized. The hymn's warning for the individual to be prepared might be seen as support for the idea that it is primarily the individual who engages in the battle with death, and with the help of Jesus is able to win. Thus, the Christian fights the battles of this life against things like trials and grief. God warns him, and he prepares to fight against these enemies. When life is over the Christian will rise in

triumph. His soul and his spiritual body will be with God forever.

The Battle Metaphor as Guided by Scripture

The battle metaphor has a number of gaps which might be filled in ways which conform to cultural narratives rather than the biblical one. However, the scripture references can aid in filling the gaps and guiding the evocative power of the metaphors in ways which better represent the doctrine of the resurrection . Because the hymn text says that "His Son redeemed it" (stanza 3), "Christ Himself shall death destroy" (stanza 5), and "Thou [Jesus] hast redeemed us by Thy death / From endless death and set us free" (stanza 7), Jesus was named as the subject in the actantial model. This placement is supported by 1 Cor. 15:51–57:

> Behold! I tell you a mystery. We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet. For the trumpet will sound, and the dead will be raised imperishable, and we shall be changed. For this perishable body must put on the imperishable, and this mortal body must put on immortality. When the perishable puts on the imperishable, and the mortal puts on immortality, then shall come to pass the saying that is written: "Death is swallowed up in victory. O death, where is your victory? O death, where is your sting?" The sting of death is sin, and the power of sin is the law. But thanks be to God, who gives us the victory *through our Lord Jesus Christ*. [emphasis added]

It is also supported by 1 Thess. 4:13–14:

> But we do not want you to be uninformed, brothers, about those who are asleep, that you may not grieve as others do who have no hope. For since we believe that Jesus died and rose again, even so, *through Jesus,* God will bring with him those who have fallen asleep. [emphasis added]

Both affirm that the victory/resurrection is through Jesus. It is he who delivers the victory/resurrection to believers.

When paired with the scripture references, the hymn text connects victory with resurrection. That is to say, victory from the source domain maps to resurrection in the target

domain. The scripture references add additional specifics to what victory means. In 1 Cor. 15:53[1] victory is related to immortality, and in John 5:24,[2] victory is equated to eternal life. Similarly, 2 Cor. 5:4[3] uses a metaphor of consumption (eating) to say that the Christian will exchange mortality for life. Thus victory can be expanded from the hymn's mapping to resurrection to immortality and eternal life. The hymn text and the scripture passages are in agreement that the resurrection, immortality, and eternal life will be *in the body*.

Redemption in stanza 3 can be taken to be a battle image in that, in war, captives may be redeemed. Here Jesus redeems the soul/the deceased from sin and fear. Sin and fear are the opponents (using the term from Greimas' actantial model).

Death is expressed in stanza 5 with the metaphor DEATH IS SLEEP. The body of the deceased safely sleeps in the grave. The metaphor then switches to a battle metaphor with the words, "Christ Himself shall death destroy." The results of death's destruction are revealed in the last line of the stanza—the dead are raised to joy.

Stanza 6 shifts the focus away from the deceased and turns to the daily life of those who remain. However, as they turn back toward their homes and lives, they are warned to be prepared and aware. This has some sense that their life will be an ongoing battle for which they must be equipped. The proclamation of the victory that is theirs through Christ—resurrection, immortality, and life—gives them courage for the daily struggle. Christ has won the war, and their loved one is safe with him awaiting the resurrection of the dead. Meanwhile, death is a warning that they should also be ready for their death. The final stanza is a plea for Jesus' aid.

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[1] "For this perishable body must put on the imperishable, and this mortal body must put on immortality."

[2] "Truly, truly, I say to you, whoever hears my word and believes him who sent me has eternal life. He does not come into judgment, but has passed from death to life."

[3] "For while we are still in this tent, we groan, being burdened—not that we would be unclothed, but that we would be further clothed, so that what is mortal may be swallowed up by life."

He is their “ground of faith” and the one who has, by his death, redeemed them. By his victory he has freed them from eternal death and delivers to them eternal resurrected life. The actantial model for the journey metaphor as guided in this way by scripture follows.

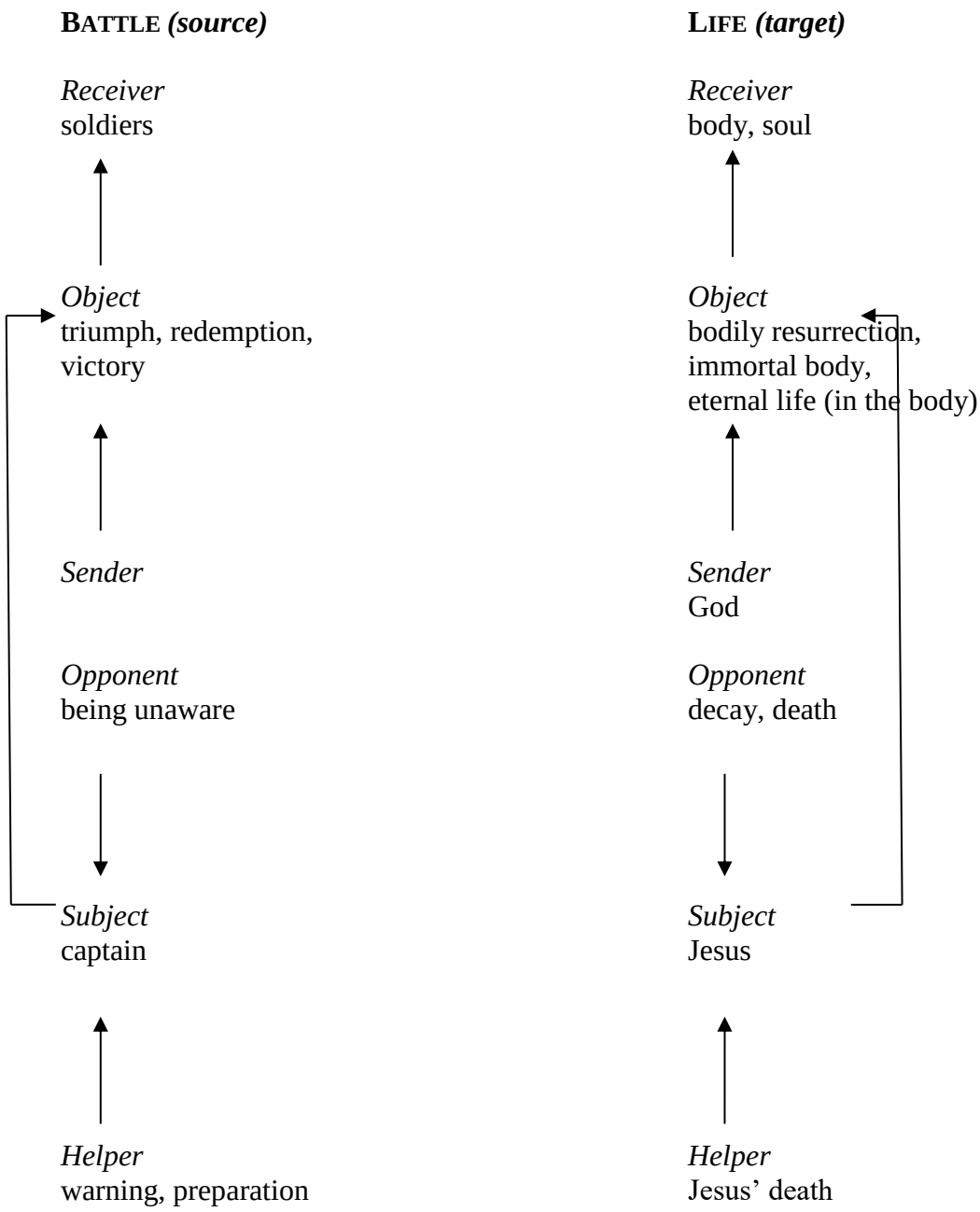

Figure A6.4. LIFE IS A BATTLE in "This Body in the Grave We Lay" with Gaps Filled by Scripture and the Salvation Narrative, *LSB* 759

To review, the metaphors in “This Body in the Grave We Lay” may have a different meaning when a cultural narrative is applied, the use of the scripture references can guide the interpretation of the hymn text toward a more orthodox meaning. Although the text looks both forward and backward at times, the overall sequence of the hymn conveys the burial of the deceased Christian in the hope of the resurrection. As one hears the hymn text as guided by scripture, he might imagine the scene at the graveside, commending the body to the earth and knowing that the soul resides with God. Those gathered believe that the deceased has lived a life of faith and is now free from trials. They leave the body to “sleep” until Christ fulfills his defeat of death and returns to raise all the dead. The congregation leaves the graveside better prepared for their own deaths and looking forward to the resurrection of the body. The application of the hymn’s scripture references and the salvation narrative has led to this understanding by which the hymn furthers the proclamation of the doctrine of the resurrection within the funeral rite.

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"Funeral Hymns," Rolla Zone LWML Retreat, St. James, MO, Summer 2019
"Toward Recovering a 'Full-Bodied' Eschatology in the Funeral Rite," 27th Annual Theological Symposium, Concordia Seminary, St. Louis, September 2016
"Singing the Faith," Resurrection Lutheran Church Women's Retreat, Quartz Hill, CA, August 2014
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"The Eschatological Outlook of Funeral Hymns: A Case Study of Paul Gerhardt's 'Why Should Cross and Trial Grieve Me'," Theological Symposium, Concordia Seminary, St. Louis (date unknown)

Current Memberships in Academic Societies

Institute for Biblical Research
Evangelical Theological Society
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