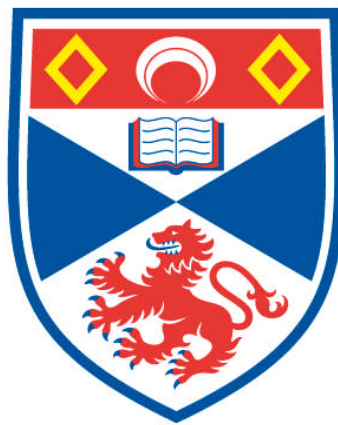# ΝΙΚΆΩ AS AN OVER-ARCHING MOTIF IN REVELATION

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A Thesis Submitted for the Degree of PhD
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Νικάω as an Over-Arching Motif in Revelation

A THESIS SUBMITTED TO

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DONG YOON KIM

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Abstract

This study has attempted to show the overarching significance of the conquering motif in relation to discourse dynamics of the entire book of Revelation and the significance of salvific history for its syntagmatic understanding. Based on language-in-use as a whole between the model author and the model audience, syntagmatic analysis (i.e., SVU analysis) and associative analysis (i.e., sign-intertextual reading) are eclectically and concertedly utilized by means of sampling analysis. Utilizing this integrative method, the findings are as follows: (1) the interwoven network of the prologue (Rev 1:1-8) programmatically provides the paradigmatic reading strategy for understanding the key paraenetic motif in the rest of the book against the background of salvific history; (2) by summarizing the churches' earthly prophetic roles – withdrawal and witness through martyrdom – in terms of conquering, the model author alerts his audience to the military significance of their daily actions or choices in their ordinary earthly lives through visionary communication; (3) just as the prologue preliminarily guides, the ever-forward-moving historical framework serves as an incentive device for the paraenetic-imperative in Rev 2-3 and 4-22.

Declarations

I, Dong Yoon Kim, hereby certify that this thesis, which is approximately 90,000 words in length, has been written by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree.

I was admitted as a research student in May 2001 and as a candidate for the degree of Doctor of Philosophy in October 2002; the higher study for which this is a record was carried out in the University of St Andrews between 2001 and 2008 (2001-2003: as a full-time student; 2004-2008: as a part-time student).

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Acknowledgments

Abbreviations

Adv. Haer.	Irenaeus, *Againt All Heresies*
Apc Abr	Apocalypse of Abraham
Apoc. Zeph.	Apocalypse Zephaniah
ASV	American Standard Version
1 *Clem.*	1 *Clement*
Barn.	Epistle of Barnabas
2 Bar	2 Baruch
3 Bar	3 Baruch
CD	Damascus Document
Cf. (cf.)	Confer, compare
Ch.	Chapter
1 Chr	1 Chronicles
2 Chr	2 Chronicles
1 Clem	1 Clement
Col	Colossians
1 Cor	1 Corinthians
2 Cor	2 Corinthians
Dan	Daniel
Deut	Deuteronomy
ed., eds.	editor, editors, edited by
E.g. (e.g.)	*exempli gratia*, for example
1 En	1 Enoch
2 En	2 Enoch
Eph	Ephesians
Esp.	Especially
et al.	*et alii*, and others
equiv.	equivalent
EVP(s)	Embedded Visionary Paragraph(s)
Ex	Exodus
Ezek	Ezekiel
Ezr	Erza
Eusebius, *Praep. Ev.*	*Praeparatio Evangelica*
f, ff	following

Gal	Galatians
Gen	Genesis
Gk.	Greek
Hab	Habakkuk
Hag	Haggai
Heb	The Epistle to the Hebrews
Hb.	Hebrew
Hist. Eccl.	Eusebius, *Ecclesiastica*
Hos	Hosea
i.e.	*id est*, that is
Ign. *Eph.*	Ignatius, *Letter to the Ephesians*
Ign. *Magn.*	Ignatius, *Letter to the Magnesians*
Ign. *Rom.*	Ignatius, *Letter to the Romans*
Ign. *Phild.*	Ignatius, *Letter to the Philadephians*
Ign. *Pol.*	Ignatius, *Letter to Polycarp*
Isa	Isaiah
Jdt	Judith
Jer	Jeremiah
Josephus, Jwr.	Jewish Wars
Josephus, *Ant.*	*The Antiquities of the Jews*
Josephus, *Life*	*Life of Flavius Josephus*
Josephus, *Apn.*	*Against Apion*
Justin *Dial*	*Dialogue with Trypho the Jew*
1 Ki	1 Kings
LAB	Liber Antiquitatum Biblicarum (Pseudo-Philo)
LXX	Septuaginta
1 Macc	1 Maccabees
2 Macc	2 Maccabees
3 Macc	3 Maccabees
4 Macc	4 Maccabees
Mal	Malachi
Mart. *Pol.*	*The Martyrdom of Polycarp*
Matt	Matthew
Mic	Micah
Midr. Rab.	*Midrash Rabbah*
Midr. Rab. Eccl.	*Midrash Rabbah Ecclesiastes*

Midr. Rab. Gen.	*Midrash Rabbah Genesis*
Midr. Rab. Ruth	*Midrash Rabbah Ruth*
MP(s)	Micro-Paragraph(s)
MT	Mosoretic Text
n	Nominative
n.	footnote
NAB	The New American Bible
Nah	Nahum
NB	Nota Bene
Neh	Nehemiah
N²⁷ GENT	Nestle-Aland (27th ed.): Greek-English New Testament
Num	Numbers
NT	New Testament
Obd	Obadiah
OT	Old Testament
Phil	Philippian
Ps	Psalm
Pausanias, *Descr.*	Pausanias, *Description of Greece*
P. Cair. Zen.	Zenon Papyri
1 Pet	1 Peter
2 Pet	2 Peter
Philem	Philemon
Philo, *de Sobr.*	*De Sobrietate*
Philo, *Mut. Nom.* 109	*De Mutatione Nominum* (On the Change of Names)
Plato *Tim.*	Plato, *Timaeus*
Plutarch, *Iside.*	Plutarch, *De Iside et Osiride*
P. Mich.	Michigan Papyri
Pol. *Phil*.	Polycarp, *Letter to the Philippians*
Prov	Proverbs
P. Teb.	The Tebtunis Papyri
P. Yale	Yale Papyri
4Qflor	Florilegium from Qumran Cave 4
1QH	Thanksgiving Hymns from Qumran Cave 1
4QPBless	Blessings of Jacob (Patriarchal Blessings) from Qumran Cav 1
4QpHosᵇ	Hosea Pesher Qumran Cave 4
4Qplsaᵃ	Pesher on Isaiah from Qumran Cave 4

1QS	Rule of the Community, Manual of Discipline
1QSb	Blessings from Qumran Cave 1
4Q390	Pseudo-Moses from Qumran Cave 4
Rom	Romans
1 Sam	1 Samuel
2 Sam	2 Samuel
Sib Or.	Sibylline Oracles
Sir	Ben Sira (Ecclesiasticus)
Suet. Dom.	Suetonius Domitianus
Targ. Jer	*Targum Jerusalem*
Targ. Ps. –J.	*Targum Pseudo-Jonathan*
t. b. Sanh.	Babylonian Talmud Sanhedrin
Test. Benj.	Testament of Benjamin
Test. Jud.	Testament of Judah
Test. Levi	Testament of Levi
th.	thesis
1 Thess	1 Thessalonians
2 Thess	2 Thessalonians
Theod	Theodotion
1 Tim	1 Timothy
2 Tim	2 Timothy
trans.	Translator, translated by
UBSGNT	United Bible Societies Greek New Testament, 3rd edition.
v	verb
v., vv.	verse, verses
VB	Visionary Block
vol., vols.	volume, volumes
VP	Visionary Paragraph
Wis	Wisdom of Solomon
Zep	Zephaniah

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Introduction

The aim of this study is to examine the ways in which the conquering (νικάω) motif is used in the book of Revelation, focusing on what particular intratextual function or aspect this motif plays in relation to the entire discourse dynamics and how its relationship to the OT salvific historical traditions is conceived in the entire discourse.[1] This dual research inquiry centring upon the conquering motif comes from the discrepancies between the following textual recognitions and related scholarly trends.

The verb νικάω ('to conquer' or 'to overcome')[2] is used more frequently and prominently than any other book in the whole NT. It occurs 17 times in Revelation out of 33 times (52 %) in the whole NT.[3] Strikingly, 9 out of the 17 usages of νικάω (52 %) within the book occur as present substantival participles – ὁ νικῶν, τῷ νικῶντι, and τοὺς νικῶντας. In particular, its singular form ὁ νικῶν (he who conquers) or τῷ νικῶντι (to him who conquers) is consistently used with the promise of reward at the end of each of the seven messages (Rev 2:7, 11, 17, 26; 3:5, 12, 21). In a similar manner, ὁ νικῶν is used once again at the end of the book in relation to the vision of the New Jerusalem (21:7ff). This distant parallel use of the participle with the promise of reward at the beginning and end of the book signals its structural and compositional significance, which may shed light on Revelation's conquering idea in relation to the whole discourse dynamics, considering the fact that the meaning of word is initially determined from

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[1] In this study, the term 'discourse' is designated for written discourse only. It refers not only to a semantic unit which is larger than a sentence, but also to the whole book. In this sense, 'discourse' is an interchangeable term with written 'text' in this thesis.

[2] The verb νικάω literally means 'to conquer', or 'to overcome' in its transitive usage. However, this thesis prefers the term 'conquering' to 'overcoming' since the former implies the concept of war, while the latter does not. John's use of νικάω as a key messianic war motif in Revelation will be elucidated in subsequent discussions.

[3] The word νικάω, including its noun forms νίκη and νῖκος, occurs 7 times in 1 John, 3 times in Rom, 3 times in 1 Cor and each in Matt, Luke and John. Cf. Leivestad incorrectly observes that the total occurrence of νικάω is 27 times. The verb form only occurs 28 times, see Leivestad, 1954, 212.

the way it is used in the larger literary co-text of discourse.[4] This possibility is enhanced by various verb forms of νικάω that are used in relation to Christological and ecclesiological imagery scattered throughout the central part of the book (e.g. Rev 5:5; 6:2; 11:7; 12:11; 13:7; 15:2; 17:4). Such a textual recognition of the peculiar use of the motif in Revelation provides us with incentive to investigate it further, specifically in relation to the entire discourse dynamics. Surprisingly, sufficient investigation of this point has not been undertaken yet, even though many scholars have noticed the parallel use of 'conquering' at the beginning and end of Revelation, as well as the war imagery that permeates throughout the book.[5] It may well be that the paraenetic significance of the conflict imagery implied in the conquering motif or pattern[6] – calling for the participation of Christians in the war – is underestimated by many scholars.[7] Furthermore, the complexity of Revelation's structure and composition also provides added

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[4] The hermeneutical consideration briefly noted above will be further discussed in subsequent chapters.

[5] Considerable effort has been devoted to the topic of war in Revelation – particularly focused on Rev 12: Whiston, 1961; Yarbro Collins, 1976; Ford, 1984; Larondelle, 1985; Boesak, 1987; Giblin, 1991; Bauckham, 1993, esp. 210-37; Abir, 1995; Longman and Reid, 1995, esp. 180-92; Freeman Sleeper, 1996; Marshall, 2002. Nevertheless, there has been little attention paid to the specific study of the conquering motif itself in the entire book. It is difficult to find specific studies of the conquering motif in Revelation – this topic can be found in a few journal articles and in portions of some monographs and commentaries: Leivestad, 1954, 212-38; Beasley-Murray, 1974, 76-80; Rosscup, 1982; Strand, 1990; Homcy, 1995 Bauckham, 1993, 210-37; Beale, 1998, 161-63; Beale, 1999, 269-72; Johns, 2003, 175-80. There are only two unpublished doctoral theses which specifically contribute to the motif: Wong, 1995, who has written on the topic of the "overcomer" within Johannine writings; and Wilson, 1997, whose study mainly focuses on the promises of Rev 2-3 in relation to the conquering motif. Additionally, three unpublished masters' dissertations are also found in relation to the motif: Benedict, 1966; Brannon, 1972; Janzen, 1988.
Studies of the conquering motif, except for Bauckham and Strand, have focused on the identity of the conqueror, since R. H. Charles suggested that the conquerors refer to the martyrs only, see Charles, 1920, 54. In particular, Wong attempts to answer the question 'who is the "overcomer"' against several interpretative views on its identity, in view of the limited passages in which the word νικάω occurs in Johannine writings. Bauckham and Strand, in contrast, have attempted to show the macrostructural significance of νικάω to some degree: Bauckham, 1993, 210-37; Strand, 1990, 237-54. Bauckham seems to recognize the macro-structure of the conquering motif as an invitation to participate in the messianic war which is depicted in the central part of the book. However, how the distant parallel use of the motif functions as an overarching motif in the whole discourse is not appropriately explained. Bauckham does not draw attention to the topic in respect to the meaning and the function of the conquering motif in the whole discourse dynamics, but in respect to "specific traditions about the messianic war". Strand, comparatively speaking, has structurally and compositionally approached the study of the conquering motif in Revelation more than Bauckham has. He attempts to show the "overcomer" as a macrodynamic theme in the whole book, based on the overall chiastic structure of eight basic visions. His eight visionary units, however, are linguistically unconvincing.

[6] The presence of the paraenetic significance of the war within the conquering motif can be supported by its structural location – at the end of each of the seven messages and at the end of the book – since one of the typical features of early Christian letters is "the presence of a concluding section of paraenesis". Of course, this analogical argument presupposes the epistolary character of Revelation. For a discussion of "concluding paraenesis", see Aune, 1987, 191.

[7] Bauckham rightly points out that many recent scholars – e.g., Yarbro Collins, 1976; Ford, 1975; Giblin, 1991– focus on "the war against the forces of evil as waged by God and Christ", overlooking the emphasis of the war imagery on human participation in Revelation, see Bauckham, 1993, 212.

disincentive for investigating one specific motif in relation to the entire discourse dynamics. This neglect has inspired the present study to fill the lacuna.

Further incentive for undertaking this study comes from the following recognition. The salvific historical framework of the prologue, which is coloured by key OT themes such as the Exodus and Davidic kingship or kingdom, is of structural significance in the rest of the book, as considering the fact that a prologue in early Christian epistolary genre commonly functions to provide foundational or significant proleptic perspective to the rest of the letter.[8] If this is so, the salvific historical framework may be of significance for understanding the conquering motif or pattern in the entire discourse dynamics. This possibility is reinforced by the fact that the Exodus and Davidic kingship/kingdom traditions are frequently combined within the conqueror imagery (Rev 1: 5-7; 5:5-6; 7:1-17; 11:1-14; 12: 5-6, 11-14), or fused into one conqueror image (Rev 15:2-4). This textual observation prompts us to investigate the conquering motif or pattern in the light of these major OT themes, surveying its whole discourse dynamics. Nevertheless, this point has not been specifically examined to date. Rather surprisingly, the significance of the OT salvific history[9] has been underestimated or overlooked by the two recent trends. In one

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[8] In particular, the 'opening' of early Christian epistolary literature, which consists of the prescription and the thanksgiving, usually shows the main themes of letters in a proleptic way, see Aune, 1987, 184-86.

[9] Jewish apocalypticists had little concern with their own present age in which God's saving action from present suffering and evil was not expected – the contemporary character is pessimistic. They were concerned with the reign of God immediately preceding the End in a predetermined framework of the mythical conflict world. See also Hill, 1972, 404-405; Ladd, 1957, 96; cf., Jindo, 2005, 412-13. In contrast, Revelation is concerned with history in which the church's present and future history processes toward the End, which is understood as the climatic fulfillment of the whole of history in the book. For a prophetic understanding of eschaton, see Boring, 1986, 267-69. This ongoing historical perspective can easily be underestimated due to John's manner of expression. Cf., Fiorenza, 1998, 50; contra., Smith, 1994, 390-92; Collins, 1990, 340 John interprets the meaning of present history through God's saving acts, underlying continuity with the past historical perspective by a condensed manner of his use of OT allusive language. John does not retell past history in a chronological narrative form, but recalls his audience to grasp a past historical segment or pattern as a paradigmatic predecessor of present and future history in terms of his thematic or co-textual use of OT allusions. The history, therefore, is implied as a conceptual framework in the book rather than as a narrative form. John's inaugurated eschatology significantly underlies the ongoing historical perspective to underpin his paraenesis. Cf., Hill, 1972, 405. The heavenly reality of the inaugurated eschatology which is described in terms of traditional apocalyptic features – e.g., dualism, cosmic conflict, the imminence of the End – also serves to make John's message paraenetic. Thus, John's inaugurated eschatology and history are inseparately connected. Cf., Fiorenza, 1998, 3, 137-38; contra., Bandstra, 1970, 180-183.

The term 'salvific history' is employed here in the sense that it as a series of historical events is perceived as God's saving action that has been partially fulfilled in present time and that is also moving forward to its penultimate goal or consummation – the eschaton. Salvific history centred on the Christ event is embedded and intertwined with

trend, some scholars who support the non-contextual use of the OT in Revelation tend to

underestimate its existence.[10] The other presents recent studies that attempt to understand

Revelation in the light of pagan mythic materials – particularly the patterns of "the combat

myth" found in various pagan materials within ANE and Graeco-Roman traditions. This has

resulted in a one-sided emphasis on the 'similarity' between them, overlooking the unique

significance of the OT influence upon the text of Revelation.[11] Consequently, this tenor has led

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general history; however it is distinctively characterized in terms of God's intervening salvific action within history. Cullmann, 1967, 78. I neither use the term in the sense of von Rad's dichotomy between critical history and Israel's affirmation of faith based on her historical experience, nor in the sense of Bultmann's demythologized one. Cf., von Rad, 1962, 5; Bultmann, 1960, 239. von Rad is wrestling with the relationship between *Weltgeschichte* and *Heilsgeschichte*. With this in mind, the term employed here designates the traditional *objecktiv Heilsgeschichte*, which does not lose the historical basis for the biblical testimony, cf. Goldingay, 1972, 88-90; McConville, 1997, 601. As Cullmann pointed out, "myth" serves to interpret the connection of the different events within the savific historical perspective and to clarify "the saving character of historical events". Cullmann, 1967, 139-42. We are concerned with the thread of salvific history described in the testaments from a text-centred point of view. In addition, the ANE model of salvific history is concerned with commonality between Israel and the ANE. Differentiating from their horizontal (or cross-referential) framework of history, we are mainly concerned with a linear framework or pattern of biblical history. For further discussion on this model, see Gnuse, 1989, 33-83.

[10] E.g., Ruiz, 1989; Moyise, 1995; Fiorenza, 1998, esp. 46, 56, 135-40; contra., Fekkes, 1994; Beale, 1998; Bauckham, 1993; Boring, 1986.

[11] Esp. Yarbro Collins, 1976; Court, 1979; see also Fiorenza, 1993; Abir, 1995; Friesen, 2004. Fiorenza suggests that Revelation's language and images are derived from Hebrew-Jewish as well as from pagan material of a mythical kind that reflect Babylonian, Zoroastrian, Graeco-Roman, and Asian mythological traditions. However, the theory of Revelation's use of pagan mythical material has much less support than OT use, even though some still advocate this view. For instance, Fiorenza suggests that the depiction of the 'one like a son of man' holding the "keys to Death and Hades" (Rev. 1:18b) evokes the image of the goddess Hecate who was popularly believed to hold "the keys to the gates of Hades" during the Graeco-Roman period, (Fiorenza, 1993, 30). In contrast, Beale suggests that 'Isa. 22:22 is the more probable background' of the key image of Rev 1:18b, as Rev. 3:7 makes apparent, (Beale, 1999, 215, 283-84). This view can be supported by key related images such as "gates of Death" and "gates of Hades" appearing in Ps 9:13; 107:18 and Isa 38:10. Swete, 1906, 20. For another instance, Fiorenza links the woman and the child in Rev 12 to "the goddess Roma with the imperial child" in the Roman imperial cult, see Fiorenza, 1993, 30.

Yarbro Collins significantly contributes to the importance of pagan mythology in shaping the combat pattern in Revelation. Focusing on Rev 12, she contends that the origin of the imagery of the woman with the child in the chapter was derived from the Greek combat myth which involves "the Python-Leto-Apollo myth". It was allegedly well-known in western Anatolia prior to the end of the first century C. E., see Yarbro Collins, 1976, 245-61. W. Bousset also finds similarity between the Egyptian Isis-Osiris-Horus-Typhon myth and Rev 12; cited by Aune, 1998a, 672. However, Aune points out differences between Rev 12 and the combat myth: '(1) Rev 12 does not end with the defeat of the dragon…; (2) the woman flees not to an island but to the wilderness…; (3) the woman gives birth before she flees, not after in Rev 12; and (4) in the Apollo-Leto-Python myth, the motivation for Python to pursue Leto is to prevent the birth of her twins.' For further differences between them, see Aune, 1998a, 671-72. Aune also points out that the chief difficulty in Bousset's proposal is that 'there is no evidence that this mythical episode was in circulation during the first century A. D.', (Aune, 1998, 674). Further weaknesses of Yarbro Collins' proposal regarding the influence of the combat mythic pattern in Revelation are as follows: (1) She does not suggest the combat mythic pattern in Rev 1-3 where the prologue is located; (2) The similarity between the pattern of the pagan combat myth and the pattern which she found in Revelation cannot be linguistically proven by means of modern intertextual criteria of isolating allusion – she depends upon topical units which are arbitrarily named without proving the verbal allusion between them in order to fit them into the pattern; (3) Yarbro Collins's hypothesis that John uses the combat mythology for the purpose of encouraging his community to overcome their hard situation is implausible since this idea contradicts John's hostility against pagan cults in the seven messages, (cf. Yarbro Collins, 1976, esp. 234). Both Mounce and Kiddle identify Isa 26:17-18 (cf. 66:7; Mic 4:10) as OT Background of Rev 12. They underscore that 'the OT frequently pictured Israel as a woman in travail', see Mounce, 1998, 232; Kiddle, 1947, 220. Fekkes, who recently contributed to the use of Isaiah in Rev, emphasises that most of the imagery and story line in Rev 12 can be

to a considerable underestimation of the significant role of the OT salvific history in understanding John's paraenetic message, which is encapsulated in the conquering motif or pattern.

In response to the above trends, it is hoped that this current study may shed light on the overarching significance of the conquering motif in relation to the discourse dynamics of the entire book and the significance of salvific history for its syntagmatic[12] understanding. In addition, it also should be noted that the scope of this study is limited in these regards: (1) Its purpose is not to trace the relationship of the conquering motif to all of the possible OT traditions or symbols in Revelation, but to show the significance of the salvific history to understanding the motif in the light of the whole discourse dynamics; (2) This study is not an attempt to offer at a full explanation of the war theme to which considerable endeavor already has been devoted, but only intends to investigate how John uses the conquering motif in relation to discourse dynamics and previous major traditions.

In light of this purpose, the overall procedure guiding this study is divided into five chapters. In the first two chapters, preliminary considerations in relation to our reading standpoint and methodology will be offered. In chapter 1, therefore, the identities of our author and reader will be defined in order to define our hermeneutical standpoint and several basic textual constraints for reading through the lens of the model audience will be discussed. In chapter 2, our integrative methodology will be discussed in three sections: discourse analysis, intertextuality, and their working mechanism in terms of sampling analysis. This chapter will be helpful in laying a foundation for the analysis of conquering motif in the light of the entire

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explained on the basis of "OT allusion and Christian tradition". Rev12:1-6 is a clear allusion to Isa 26:17-27 and 66:7-8, see Fekkes, 1994, 177-84, cf. 280.

Although the author of Revelation may use pagan material of a mythical kind, the dominant imagery and theme are biblical. It is unlikely that biblical authors used the pagan mythical material uncritically in describing their God and faith. Moreover, most provable allusions in Revelation are OT allusions, rather than pagan mythical material, cf. Beale, 1999, 67; Sweet, 1979, 194; Guthrie, 1987, 18-19; Mazzaferri, 1989, 56-57, 379.

[12] For the definition of the term 'syntagmatic', see introduction of chapter 2 in this thesis.

discourse dynamics and the previous OT traditions.

Based on these preliminary considerations, in the last three chapters, we will examine the syntagmatic and associative significance of the conquering motif in Revelation, not only surveying the discourse dynamics but also identifying and tracing its related key OT allusions. Consequently, these chapters will contribute to elucidating the overarching significance of the conquering motif as well as the significance of the OT salvific history to understanding the motif. By utilizing our integrative methodology, chapter 3 will examine the prologue as a sample text for exposing the significance of the relationship between key OT themes and key paraenesis. This sampling investigation, based on the literary function of the prologue to the rest of the book, will be helpful in laying a foundation for discussion of the conquering motif in light of the OT themes in the subsequent chapters. Chapter 4 will examine Rev 2-3 as a sample text for elucidating the function of the conquering motif in both syntagmatic dimension and associative dimension. For this specific aim, the particle aspect of Rev 2-3 will be identified first by performing the structural division. Next, the function of the reference to conquering within Rev 2-3 will be elucidated not only by examining its functions in the co-textual progress and thematic flow, but also by tracing its related OT allusions. Finally, the literary function of Rev 2-3 with regard to the rest of the book will be investigated by identifying the literary type and its significance. In chapter 5, based on the results of the sampling analysis applied to the previous chapter, analogical investigation of the reference to conquering and its related OT allusions in the rest of the book will be performed by means of the same method applied to Rev 2-3. By doing so, the overarching significance of the conquering motif and the significance of the OT allusions to understanding the motif finally will be outlined along with the entire discourse dynamics.

By performing the above overall procedure, finally we shall put forward the thesis that the

overarching conquering motif as a key paraenetic apparatus is designed to awaken the audience to inherit and participate in the establishment of the new Davidic kingdom which is a *subsequent and consummative salvific history*.

Chapter 1

Methodological Underpinnings: Reading Standpoint

1.1. Introduction

To begin with, it is necessary to clarify our reading standpoint in this chapter not only because the role of the reader has become a significant issue among literary critics[1] but also because the reading standpoint will fundamentally dictate the course of our reading in this work by underpinning our reading method. In order to clarify our reading standpoint in this chapter, we will first define the concepts of the author and his reader. Next, their hermeneutical implication for reading Revelation will be discussed. Finally, several textual constraints for our reading standpoint will be delineated.

1.2. Author and Audience

Our dual research inquiry noted earlier presupposes communication between the author and his audience[2] through the text. This communication model concerns the author's communicational process and the audience's communicational analysis.[3] To put it another way, this

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[1] There are plethoric appellations of the reader which have been made by the modern literary critics according to their hermeneutical concerns: "implied reader" (Powell, Booth, Iser, Perry), "ideal reader" (Culler, Culpepper), "encoded reader" (Brooke-Rose), "super-reader" (Riffaterre), "informed reader" (Fish); authorial/narrative audience (Rabinowitz), "extrafictional reader" (Lanser), "mock reader" (Gibson), "model reader" (Eco), "virtual reader" (Princes), "public narratee" (Lanser), "the actual reader" (Van Dijk, Jauss), "intended reader" (Wolff). The critics' views regarding the role of the reader fundamentally underpin their reading standpoints. As W. Iser pointed out, without bringing in the notion of reader, one who is particularly concerned with literary texts cannot make fruitful progress since the reader currently seems to have been elevated "to the new frame of reference whenever the semantic and pragmatic potential of the text comes under scrutiny" (Iser, 1978, 34). For further types of reader/audience, see: Martin, 1986, 154; Lee, 2002, 158 n. 381; Rimmon-Kenan, 2002, 119-20; Resseguie, 1998, 27. For further discussion on the concepts of the super-reader, the informed reader, and the intended reader, see Iser, 1978, 30-34. Detailed clarification on the notion of the "reader of/in Revelation" from the perspective of narrative criticism is found in Barr, 1990, 79-91.

[2] Since most congregations of first century synagogues adopted a listener's position, hereafter I prefer to adopt the neutral term 'audience' in relation to our text, see Barr, 1998, 16.

[3] In our communicational approach, we understand communication not only as the transmitting action of messages but also as the textual output of meaning in terms of sign systems. In other words, by understanding language as both *parole* (i.e., language in actual use) and *langue* (i.e., language as formal code), we see that communication as the transmission of messages by a sign system that is spatially and temporally transmitted into act by "realizing certain possibilities offered by the code" and decoded by the addressee. Therefore, in this notion it is

communication model focuses on how the author encodes his themes in the text to communicate with his audience, or conversely, how the audience can decode[4] the author's linguistic message with reference to its relevant codes.[5] At this point one question arises: What kind of author and audience? In this present study it is significant to define the notion of author and audience, since it not only may provide a basis for delineating the scope of the communicational interaction between them, but may also define our reading standpoint.

First of all, our author can be defined as follows: The author is one who is expected to encode his themes in the text to be decoded by his audience,[6] sharing the same "repertoire"[7] of codes that the audience supposedly depends upon. This 'expected author' is the one who is internalized by the real author.[8] This author cannot be identical with the real author: While the real author is subject to the mutability of his life, the internalized author in the text is embodied as a stable figure in perspective, beliefs, and emotions that the real author might have in his real life and utilize for a particular purpose of his linguistic message.[9] The internalized author is a

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significant to understand how the sender encodes his message and how the addressee decodes it. For further discussion of communication studies, see Fiske, 1990, 1-5; Vanhoozer, 1998, 222.

[4] I use the term 'decode' in the sense that the meaning of the text – whether it has indeterminancies or not – is comprehensively elicited as the author intended with reference to its relevant codes. The term, therefore, encompasses the notion of 'constructing' that denotes the audience's active participation in producing the meaning of the text.

[5] The term 'codes' is used in this work to refer to systems of related conventions for meanings between signifers and signifieds, see also Eco, 1976, 4, 8; Sebeok, 2001, 7.

[6] The notion of encoding for the purpose of decoding may be intrinsically supported by the reference to the command not to seal up 'the words of the prophecy of this book' in Rev 22:10b (μὴ σφραγίσῃς τοὺς λόγους τῆς προφητείας τοῦ βιβλίου τούτου).

[7] Assuming that language-in-use is embedded in culture without exception, we borrow the term from Iser: "The repertoire consists of all the familiar territory within the text. This may be in the form of references to earlier works, or to social and historical norms, or to the whole culture from which the text has emerged" (see Iser, 1978, 69).

[8] Regarding the real authorship, the traditional view of single apostolic authorship has been widely rejected by the source-critics due to theological, stylistic differences, and lack of apostolic claims in Revelation (see Charles, 1920, l-li; Ford, 1975, 3-37). However, the single authorship, at least, is widely accepted now since the literary and conceptual unity of the book has been accepted by many recent studies. Nevertheless, the identity of the real author is still variously understood: (1) John as one of the apostles (Mounce, 1998, 15; deSilva, 1992, 282, 286); (2) "unknown figure" named John (Kümmel, 1966, 331; Yarbro Collins, 1984a, 34, 49); (3) John as an independent prophet from OT traditions in the early Christian prophetic school or circle (Fiorenza, 1998, 106-107, 151-52); (4) John as a Jewish-Christian author who interacted with "previous revealed traditions" and was aware of his role "as a prophetic interpreter" (Bauckham, 1997, 2-3; Fekkes, 1994, 57-8; cf. Beale, 1999, 34-36). This thesis accepts the last view as a plausible one because it is well supported by internal evidence: John explicitly identifies himself as a Christian prophet (1:1-3, 10-19; 4:1-2; 17:1-3; 21:9-10; 22:6-7) and he lavishly employs OT language and imagery, preserving their original OT contextual meaning.

[9] The internalized author may be differently depicted in other works of the same real author, if he has a

"model"[10] of the real author or his representative for his ideal communicational scheme. The real author indirectly communicates his message with his expected audiences through the *model author*, which he constructs as his second version for them to see. However, the model author *in our text* should not be regarded as purely fictional entity which is completely decontextualized, but as another self of a "flesh-and-blood person" since the author is reliable.[11]

The reliability of the other self of the real author in literary texts depends on the reliability of their literary genre. Our text, which clearly precludes pseudonymity, is a kind of letter sent to specific addressees in first-century Asia Minor. This epistolary text requires that the internalized author who is already known to the real recipients.[12] Therefore, the model author who is specifically named and introduced with his brief situations (esp. Rev 1:9) must be regarded as a reliable 'another self' of the real author.[13]

This model author can be explicitly and implicitly recognized in our text in the following two ways. Firstly, the author is explicitly named Ἰωάννης and introduced as a recipient (or witness) of ἀποκάλυψις through the revelatory chain (Rev 1:1-3; 22:6, 8); as a scribe of the book (Rev 1:4, 11, 19, 10:4; 14:13; 19:9; 21:5); as a brother and fellow partaker with his audience in the tribulation, kingdom and perseverance (Rev 1:9-10); and as a prophet just as his brethren prophets (Rev 1:3; 22:18-19; cf. 22:9).[14] Secondly, the author 'John' is to be implicitly envisaged by the perspective – "particular values, beliefs, and perceptions" – from which the book seems to be encoded.[15] For example, John appears to be a Jewish-Christian who is

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different purpose or emphasis of his communication.

[10] The term "model" is borrowed from Eco, see Eco, 1979, 7-8.

[11] Cf. Kingsbury, 1988, 38.

[12] Conversely speaking, it should be regarded that the real author must know the real recipient of the letter, see also Barr, 1998, 161-62.

[13] Cf. Booth, 1983, 74-75.

[14] Though the author does not directly proclaim himself as a prophet, his prophetic self-understanding is evident in the expression τοὺς λόγους τῆς προφητείας (τοῦ βιβλίου τούτου) or τῶν λόγων τοῦ βιβλίου τῆς προφητείας ταύτης (Rev 1:3; 22:7, 10, 18, 19).

[15] The notion of our author can be enriched by adopting M. A. Powell's notion that "the perspective from which the work appears to have been written" also can be representative of the author, see Powell, 1995, 240-41; Powell, 1990, 19.

saturated with the OT prophetic writings and who lavishly makes the prophetic perspective, themes and expressions his own. However, as noted above, the model author of/in Revelation is not "the perspective" which has no voice at all; but he is the representative model of the real author who communicates directly with his audience through his own voice.[16] The model author – identified as John – describes or *narrates* all the visions of the text, manifesting his voice explicitly through the repeated use of the first-person singular verb forms and pronominal forms such as εἶδον, ἤκουσα, ἐγενόμην, μοι, με, or ἐγω. Sometimes he *comments* upon the specific visions in his own voice (e.g., Rev 1:1-7, 9-10; 5:6; 9:11; 13:9-10, 18; 14:12; 22:18-19) or through other characters' voices (e.g., Rev 1:20; 7:14-17; 17:7-18). He also participates in events or dialogues as a character within the visions (e.g., Rev 1:10; 5:4; 7:14; 10:4; 10:9-11:1; 17:6-7; 19:9-10; 22:8-9). Overall, 'John' is the model author who also plays the roles of narrator and commentator in our text.

In a similar way, our audience can be defined as a 'constructed' audience who is expected to decode the author's linguistic message in the same way that he encodes, sharing the same repertoire of codes on which he depends. This audience is explicitly constructed as the communicational counterpart of the model author within the text. The 'seven churches' (ἐπτὰ ἐκκλησίαι) that are clearly depicted as the addressees in the text (esp. Rev 1:1, 4; 2-3) are reconstructed ones from the model author's evaluative point of view for his ideal communication. In contrast with Iser's and Kingsbury's concepts of the implied reader – respectively, a "pure fictional being" that has no basis in the outside world and "no flesh-and-blood person of any century" – our audience, however, is not a purely hypothetical being or a literary invention. Rather, the audience is composed of flesh-and-blood people who resided in a

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[16] The implied author in narrative criticism has no voice and cannot directly communicate with his implied reader, see Rimmon-Kenan, 2002, 87-90; Lee, 2002, 39.

specific situation and time.[17] The text has selected the seven churches to be its appropriate audience and internalized them so that the empirical audience may see the message of the text through them. In this sense, our internalized audience is a quasi-hypothetical one that is the second version of the historical seven churches in first-century Asia Minor. This second version is recreated and constructed as a textual strategy by the author. The internalized seven churches are the ideal models[18] of the possible audience[19] (hereafter *the model audience*) expected by the author or the text in their communication.[20]

Ideally, the model audience always responds to whatever the text conveys. The audience accepts the model author's world-view and they are able to elicit the author's prescribed meaning dynamically.[21] In this sense, the model audience is distinguished from the real audience that resided (or resides) outside the text and cannot ideally respond to the author's linguistic message (i.e., the initial audience or modern audience). The second version of the historical seven churches in first-century Asia Minor is ultimately designed for universal communication. This universal communication will be discussed in the following section.

1.3. Reading from the Standpoint of the Model Audience

In this section, based on the notion of the model author and audience, we will discuss our reading standpoint and how it is supported by the text. Our model audience is a heuristic device through which the initial audience – even the modern audience in their new discourse situations

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[17] Cf. Iser, 1978, 29; Kingsbury, 1988, 38. Further discussion of the model audience's role will be discussed in the subsequent section.

[18] Even most of the churches' failures depicted in Rev 2-3 ideally function to invite the possible audiences to assimilate themselves to their relevant situations.

[19] The possible audience is the real man who is expected to access the text.

[20] The notion of the model audience in this study is partly drawn from Eco's notion of "model reader" in the sense of "a model of the possible reader…supposedly able to deal interpretatively with the expressions in the same way as the author deals generatively with them," see Eco, 1979, 7-8.

[21] The ideal response of the model audience does not necessarily mean a pure reading but includes a corrupted reading imagined by the model author. For the model audience's "encyclopedic competence", see Eco, 1979, 7.

– can best understand the author's writing strategy.[22] In other words, the real audience is invited to play a role as the model audience for understanding the author's linguistic message encoded in the text. In this particular sense, it may be said that the model audience as a heuristic device functionally provides a bridge crossing the two worlds' boundaries – the world of the text and the world of the real audience. Based on this point, as modern readers we can access the author's message through the lens of the model audience.

This heuristic reading strategy stems from the intrinsic characteristics of the model audience signaled by the text. The internalized seven churches are model audiences that intriguingly show two intrinsic characteristics – *closedness* and *openness* – in the communicational dimension. The model author or text depicts the model audience as a *closed one* in the sense that each church in its own specific situation is designated as the initial addressee to each message. This implies that the text should be read through a specific standpoint. Consequently, meaning is produced by what the specific audience supposedly knows.[23] In this sense, Revelation is a closed text.

On the other hand, the model author or the text leaves the model audience more *open* in the sense that the seven churches are collectively designated as the integrative addressees (Rev 1:4, 11, 20). This implies that the text also can be read from the multiple or integrative standpoints, being compared or contrasted. This multiple reading can be substantiated by three intrinsic factors within Rev 2-3. First, although each message is primarily addressed to its relevant church, it is also written for the rest of the churches since it ends with the expression ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει <u>ταῖς ἐκκλησίαις</u>. Second, the warning given to the church in Thyatira is also intended for the rest of the churches since it clearly calls for other

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[22] Cf. Green, 1995, 177.

[23] If we consider the closedness of the model audience of/in Revelation, only could it be one of the "closed texts" that define their readers specifically and call for prescribed meanings, see Eco, 1979, 8-9.

churches' attention by the expression γνώσονται <u>πᾶσαι αἱ ἐκκλησίαι</u> ὅτι ἐγώ εἰμι ὁ ἐραυνῶν νεφροὺς καὶ καρδίας (Rev 2:23). Finally, considering the well-known fact that 'seven' is a traditional symbolic number of completeness,[24] the internalized seven churches signal that they are designed to represent more than the 'seven' possible audiences. This openness of the model audience in communication can be further enhanced by the following historical arguments: (1) Revelation could be circulated among other churches since there were certainly other churches in first-century Asian Minor such as Magnesia, Tralles, and Troas;[25] (2) Revelation might be circulated widely and easily beyond the Asia Minor region since a network of Christian communities was "constant" and fostered "close communication among themselves".[26] Thus, considering the historical argument, we may say that the model audience of/in Revelation is designed as an open one or at least towards all Christian audiences in the first century.[27] Moreover, in view that the effectiveness of John's message is intended to impact his model audience until his perceived end-time (i.e., Christ's parousia) – whether it was regarded as an imminent one or not (Rev 22:18-21, esp. vv. 20-21)[28] – the role of the model audience should be more widely open toward the possible audiences in the temporal dimension (Rev 22:18-21, esp. vv. 20-21).

However, the openness of the model audience does not necessarily mean that the text should be read from the wider Christian audience's context; rather, it should be understood as an invitational signal for *all* Christian audiences to participate in reading the text in the *paradigmatic* variety of contexts of the seven model audiences.[29] This inclination of the

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[24] Bauckham, 1997, 16, 26-7; Resseguie, 1998, 11, 58-59; Barr, 1998, 7-8; Loewenstamm, 1971, 38; Ryken, Wilhoit, and Longman, 1998, 774-75; Cf. Yarbro Collins, 1984b, 1275-79.

[25] Hemer, 2001, 14-15.

[26] Bauckham, 1998, 30, for a further detailed argument, see 30-44.

[27] Revelation can be categorized into "open texts" in the sense that it is intended to be read by the wide audiences. However, meaning which the audience may elicit is constrained by the closedness of the model audience, cf. Eco, 1979, 9-10.

[28] Cf. Fiorenza, 1998, 49-50.

[29] John's designation of the seven churches with their specific contexts also conveys the aspect of closedness

openness towards an universal invitation can be supported by John's frequent use of πᾶς (every/all) language (esp. 5:9; 13:7; 14:6; 20:13; 22:12/ 1:7; 2:23; 7:9; 8:3; 12:5; 15:4; 19:5; 22:21) that invites all possible audiences to share the model audience's specific reading standpoint. The reading through the lens of the model audience, therefore, intends that something of the paradigmatic contexts becomes part of the way it addresses the possible audiences who are in new discourse situations. This reading strategy proceeds by way of a dialectic between the closed aspect and the open aspect – the latter is constrained by the former and *vice versa*.

Therefore, it is necessary to assimilate our reading standpoint to that of the model audience as much as possible, in order that John's linguistic message be understood appropriately. In a holistic view, however, this heuristic reading ultimately offers a reciprocal reading through the two model counterparts. The reading through the lens of the model audience enables the possible audience to see the way in which the author uses language to communicate his message with the seven churches. Thus, this reading assumes the model author's viewpoint towards his model audience. In fact, the model author's encoding strategy is very sympathetic to the model audience's standpoint since the author himself plays a role as the first audience to the visions within the visionary narratives. Therefore, it may be said that the reading through the model audience encompasses the reverse reading – through the lens of the model author. This enables us to expect or perceive the way in which the seven churches supposedly decode his linguistic message. To summarize this communicational reading strategy, we provide the following schema:

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of the model audience, compared with the openness of the model audience toward the possible wide audiences in the temporal and spatial dimension.

Discourse

Real Author   Model Author ← Linguistic ← Model Audience   Possible Audience
                                 Message →   (Real Audience)

Author's Codes   Author's Implied Codes   Audience's Implied Codes

                                                              Decoded Message
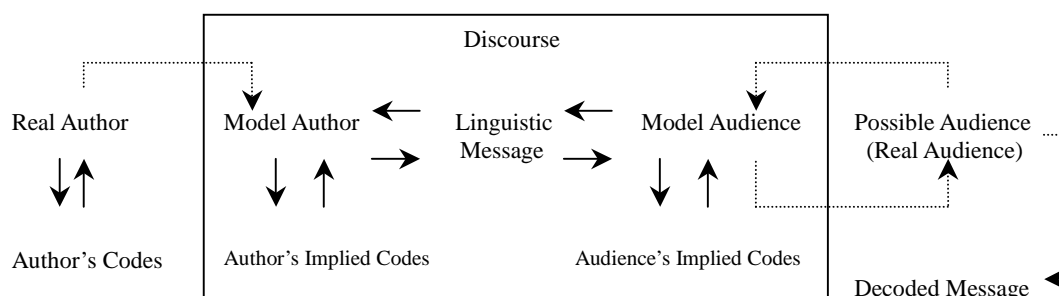
1.4. Textual Constraints on Our Reading

In relation to the process of the above-mentioned reading strategy, two questions arise. First, can the present empirical audience respond to the text as the past empirical reader did? Of course not, they read the text in their own context with their own needs. However, the essential meaning which the author intended cannot be missed in this reading strategy, since the past and present empirical audience should read it through the eyes of the model audience, which are spatially and temporally opened. This flexible reception-reading may be the intended one by the author. Second, how can the empirical audience that is in new discourse situations engage in the reciprocal interaction between the author and the audience? The real audience may easily recognize a clear picture of the model audience in some parts of the text (1:1-11, 2-3, 22:6-20); on the other hand, he/she should actively delineate the complete picture of the model audience through the process of reading the message because the text also depicts what the author thinks his audience is like in an implicit way. Therefore, the above question can be answered by proposing some essential knowledge of the codes by which the model audience is supposedly guided in decoding the author's linguistic message. [30] This knowledge helps limit the subjectivity of the possible audience and to get close to the standpoint of the model audience.

First, the model audience is guided in the process of determining an appropriate meaning

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[30] An implied picture of the audience can be discerned by paying attention to the author's choice of "a specific linguistic code", "a certain literary style", and "specific specialization-indices", see Eco, 1979, 7.

of a certain word, phrase, sentence (or colon),[31] paragraph, or larger unit embedded in the discourse by *co-textual relations*. Since most words are generally polysemous in Koine Greek language, the audience needs to disambiguate the meaning of an indeterminate word by relating its possible lexical meanings (i.e., its various paradigms)[32] to the syntactic grouping of words and their semantic relations at the sentence level. At this level, however, in any case the audience only delineates the initial co-textual relations in which the meaning may still remain to be determined within its relevant larger co-textual flow.[33] It is, therefore, expected that the audience would locate the meaning screened by the initial co-textual relations within larger co-textual relations between sentences, paragraphs or larger units. Thus, the audience is guided in eliciting the meaning within the discourse by its syntagmatic dynamics.

Second, the model audience is guided primarily in perceiving the above-mentioned syntagmatic relations of the discourse by *aural perception*. Our text is designed primarily for oral performance in a liturgical setting (esp. Rev 1:3; 22:18).[34] This oral contact between the addresser and the addressee implies that the discourse should signal its basic structural division and co-textual relations by its linguistic indicators that should be easily recognized through the audience's hearing. In our communicational model, the interpretation based on aural perception cannot be a subjective matter due to the model audience's ideal competence as well as the

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[31] Louw defines a colon (κῶλον) in this way: "*a structural unit having a particular syntactic form and a related semantic content.*" Colon is a "basic structural unit of a discourse" which fundamentally consists of a nominal element and a verbal element (Louw, 1982, 106-107, 113). The two basic elements can be expanded by qualifying elements. Louw suggests six basic patterns of colon: (1) n + v; (2) attribute + n + v; (3) n + v + object; (4) n + v + indirect object; (5) n + v + adverb; (6) interjection/vocative + n + v. For detailed discussions of the colon-matrix see Louw, 1982, 106-13; du Toit, 1977, 1-10.

[32] The attempt to identify the paradigm of a signifier – the possible lexical meanings of a form that a sign takes – is a kind of "paradigmatic analysis" in semiotics. In order to decide the meaning of a word it is necessary to take a look at not only the vertical (or associative) relations of the text, but also its linear relations. Broadly speaking, this kind of vertical analysis will be practised in the form of our intertextual reading in this thesis. See also the subsequent fourth constraint.

[33] In the process of perception the audience's comprehension is influenced not only by the initial information given in the initial co-text (primacy effect), but also by the latter information of the larger co-text which enhances the previous information or opposes them (recency effect). This "progressive integration of information" also requires a recapitulated pattern of the earlier parts of the text, see Eco, 1979, 18-19; Rimmon-Kenan, 2002, 121.

[34] Barr, 1986, 243; Barr, 1998, 6, 24. In fact, the first audience of ancient works were commonly recognized as 'listeners', see also Sweet, 1979, 60; Havelock, 1982, 29; Knox, 1985, 14; Achtemeier, 1990, 15-17; Bauckham, 1993, 1-2; Court, 1994, 33, 90; Aune, 1997, 23; Aune, 1998b, 1230.

written linguistic indicators. Thus, the interpretation based on the aural perception also calls for the audience's textual discourse competence in relation to a close reading of the written discourse. Therefore, it may be said that the audience is guided by the dual communicational contact (i.e., hearing-reading) in the process of decoding the model author's linguistic message.

Third, the model audience is guided in the process of outlining the structure of the text and eliciting its meaning by particular *literary types* (or genre). The author encodes his message, by employing multiple literary types – epistolary (Rev 1:4-8 to 22:20-21), apocalyptic (1:1),[35] and prophetic genre (1:3; 22:7, 10, 18, 19).[36] This implies that the model audiences are expected to interpret the author's linguistic message in relation to the literary conventions with which they are supposedly familiar. However, it does not mean that the literary types constrain the audience to interpret every detail within the parameters of those conventions; rather that the literary types provide the audience with general or overall characteristics of the conventions which may influence its structure, literary styles, and themes. Below I briefly sketch how the literary types affect the text. John's symbolic world, which focuses on the transcendent reality behind the world, shows the apocalyptic question of the world conflict between evil and good – who is sovereign over the world – throughout the book from the dual perspective. This apocalyptic vision can be transformed as a paraenesis by the prophetic conventional speech framework: Proclaiming judgment and salvation based on OT salvific history. This apocalyptic-prophetic message can communicate effectively with the audience within the epistolary framework. Thus, the text expects the audience to understand its structure, literary styles, and themes in the light of the multiple conventions.

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[35] This study employs the notion of J.J. Collins' apocalypse: "a genre of revelatory literature with a narrative framework, in which a revelation is mediated by an otherworldly being to a human recipient, disclosing a transcendent reality which is both temporal insofar as it envisages eschatological salvation, and spatial insofar as it involves another, supernatural world." See Collins, 1979, 9.

[36] For the significance of the epistolary and prophetic characters in relation to the structural approach, see in chapter 4 in this thesis: '4.5.1. The Literary Function of Rev 2-3 in Light of Its Literary Types'.

Finally, the model audience is invited to fill in the area of indeterminacy where the author's prescribed meaning is not manifested, but left open to him/her within the text by means of making *intertextual inferences*. John's various literary techniques – such as repetition, interlocking, encompassing, disruption, transition, chiasm, and parallelism – invite the audience to participate actively in inferring their determinate meanings. In this case, the audience's inferences are based on their contemporary conventions, as well as the overall co-textual relations noted above. The audience is also asked to make inferences based upon the repertoire of allusions, symbols, and its poetic languages. Such inference presumes the audience's broad "*intertextual competence*" in the sense that every text depends on the previous literary tradition, contemporary ideology, or social context.[37] The audience is invited to overcode[38] "a secondary frame of reference" which may be differently reproduced or slightly changed upon the original context (or co-text) of the reference.[39] By doing so, the meaning that is implicitly intended and constrained by the text is actualized.

1.5. Summary

As we have discussed above, an ideal way to understand the model author's linguistic message is to become involved in the reading through the lens of the model audience. This reading in Revelation has been supported by the dual intrinsic character of the model audiences – openness and closedness – that signals a universal invitation to all the possible audiences for reading the discourse in the light of their paradigmatic contexts. More significantly, the heuristic reading strategy through the lens of the model audience, which encompasses its reverse reading, concerns language-in-use between the model author and the model audience with reference to

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[37] Eco, 1979, 19; Iser, 1974, 34.

[38] The term 'overcode' is used in the same sense as Eco's notion that "on the basis of a pre-established rule, a new rule was proposed which governed a rarer application of the previous rule", see Eco, 1976, 133.

[39] Tate, 1997, 183; Tate excerpt from Eco's book, 1979, 21-22. However, the above quotation is Tate's own expression.

its relevant codes. The knowledge of the codes which the model audience is expected to have can be categorized into two dimensions in which the language-in-use may be read: (1) the model audience is expected to elucidate language-in-use in the syntagmatic dimension not only by the hearing-reading contact, but also with the multiple literary conventions; (2) the model audience is also invited to read language-in-use in the intertextual dimension based on the repertoire of allusions, symbols, and its poetic languages. These textual constraints will be helpful for our heuristic reading since it limits our subjectivity and allows us to approach the standpoint of the model audience. Thus, our reading much more concerns the world within the completed form of the text than the world behind/in front of it.

Although having mentioned the textual restraints, we should also acknowledge the impossibility of eliminating our subjectivity completely from the reading process. Interpretation cannot by-pass the subjective element, since interpreters inevitably bring something of their own interests and identity to the text, which in turn shapes interpretative procedures. Consequently, a "community of readers" is required in order to ensure an openness to "a complex strategy of interactions" by way of various reading competencies.[40] Our concern throughout this work will not be to show the structure or the discourse dynamics of the text of Revelation but, instead, to display the presence of *a literary network* within Revelation in a verifiable way by employing one particular means of textual analysis

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[40] Eco, 1992, 67.

Chapter 2

Methodology

2.1. Introduction

In fulfilling our dual research inquiry about the conquering motif, intratextual relations to other units within the discourse and intertextual relations to the OT as the canonical form or its traditions are particularly significant literary features of the discourse, since our expected meaning or significance[1] of the conquering motif arises from the interwoven network between the "syntagmatic relations"[2] and "associative relations"[3] of the language-in-use. The associative relations are understood in relation to the syntagmatic relations or *vice versa*, since they are indispensably dependent on each other for the communicational workings of the linguistic message. The reciprocal interaction between these two distinctive points of view is our methodological base for employing an integrative methodology, which eclectically utilizes *syntagmatic visionary unit analysis* and *sign-intertextual analysis* by means of a *sampling analysis*. These interpretive analyses will contribute to elucidating the significance of the conquering motif from their own specific standpoints.

In this chapter, therefore, we will discuss these analyses in order, focusing on their benefits and functions in applying them to the study of the conquering motif. Finally, we will evaluate how these analyses work together as an integrative methodology.

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[1] For the distinction between meaning and significance see n. 74 below.

[2] The term 'syntagmatic' or 'syntagma' in this study denotes a sequential combination of words or units in a discourse. It cannot be identified with the 'syntactic' or 'syntax', which is a part of the former, see Saussure, 1983, 121. The terms 'syntagma' in semiotics, and 'syntagmeme', which is "a construction on a given hierarchical level whose constituent parts are tagmemes" in tagmemics, are somewhat synonymous. The interrelationship between the tagmeme (T) and syntagmeme (Σ) can be explained by the following mathematical symbols: $\Sigma = \{T_1, T_2, \dots T_n\}$. For the defintion of the tagmeme, see below; for the definition of the syntagmeme, see Waterhouse, 1974, 11; Longacre, 1996, 273-74.

[3] Cf. Saussure, 1983, 123-25. The 'associative' or 'paradigmatic' relations emphasize contrastive characters of a language in its context and intertext, while the syntagmatic relations emphasize combinative character of a language in its co-text. The term in this present study is used for indicating intertextual characters in the discourse.

2.2. NT Discourse Analysis: Syntagmatic Visionary Unit Analysis

Regarding the intratextual significance of the conquering motif, one question we raise is this: By what means can we (or the model audience) *systematically* display or understand the discourse dynamics in the *entire discourse level*? This question encapsulates two methodological problems. First, little consensus exists concerning the way in which a structural division or outline can be determined for Revelation. As a result, a plethora of proposals as to the structure of the book has been made.[4] Of course this is partly due to the extraordinary complexity of its composition as noted earlier; however, a more methodological explanation for this may well be the lack of solid criteria for identifying the boundaries of units and their interrelations. Second, although traditional linguists[5] or traditional Greek grammarians[6] have offered various ways of investigating the relationships between linguistic elements within a sentence as the largest linguistic unit, semantic relationship beyond the sentence level has not been successfully explained.

Consequently, little effort has been devoted to a specific study of *linguistically* formalizing the way in which intratextual significance of words (or motifs) can be systematically elucidated at the level of discourse in the entire book.[7] Keeping these methodological problems in mind, an appropriate answer for the above-proposed question with

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[4] For various proposals regarding to the structure of Rev 2-3, see section '4.2. Identification of the Particle Aspect in Rev 2-3' in this thesis; for Rev 4-22, see section '5.2. The Identification of the Vision-Based Particle Aspect in Rev 4-22'.

[5] E.g., Bloomfield, 1933; Chomsky, 1957.

[6] Contra., Louw, 1982; Black, Barnwell, and Levinsohn, 1992. For a Greek lexicon based on semantic domains, see Louw and Nida, 1989.

[7] It is difficult to find a study that attempts to display the syntagmatic significance of a specific motif or word in the entire discourse dynamics of Revelation by utilizing *discourse analysis*. See also the introduction to this study. Cf. Müller, 1994; Waechter, 1987 (unpublished Th. D. dissertation). Müller attempts to show the "microstructure" of Rev 4-11 in terms of "microstructural analysis", which utilizes linguistic analysis to some degree. Waechter's work seems to be the only work that applies a proper text-linguistics to the entire discourse of Revelation. However, he seems to focus on the relationship between discourse grammar and the book, outlining his arguments according to its grammatical categories. As a result, the entire syntagmatic flow of the discourse – including co-textual and thematic flows – is not comparatively emphasized.

a special reference to the conquering motif in the book may be discourse analysis in NT studies (hereafter *NT discourse analysis*), since this method appropriately provides a rational and verifiable basis to *display* structure divisions and their interrelations at the level of discourse.

However, the point here is not that the discourse analysis is the sole methodology or even the best methodology for understanding the complexity of the text and its imagery. Other structure-analyses have their own merits in reflecting structural significance of other motifs. For example, utilizing a broad chiastic structure, Strand has highlighted the significance of both an emphatic twofold theme – Christ's sovereignty on history and parousial reward – and the temple motif.[8] Developing the structures of Fiorenza and Strand, Lee has drawn attention to martyrdom motif in light of a macro-chiastic structure of the entire book, which is "theologically-thematically conceived".[9] Similarly Siew has elucidated the theme of war between the beast and the two witnesses (Rev 11:1-14:5) by adopting Fiorenza's concentric macro-chiasm in his literary and rhetorical analysis.[10] Operating the hypothesis that "literary phenomena typical of dialogue" might present in a liturgical setting of John's community, Vanni has traced patterns of liturgical dialogue as "a literary form characteristic" throughout the book.[11] Still others employ recapitulation theory to chart sequential progression within the text,[12] or explore John's "prediction of history future" by means of a structural approach informed by apocalyptic literary conventions.[13] Consequently, in the study of the structure of Revelation, methodologies other than discourse analysis have underpinned important contributions in the study of particular themes and motifs. It will be shown here, however, that

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[8] Strand, 1987, 107-21. For a discussion of Hebrew cultic imagery based on Strand's macrostructure, see Paulien, 1995, 245-64.

[9] Lee, 1998, 164-94; cf., Fiorenza, 1998, 159-180, esp., 170-77; Strand, 1978, 401-408.

[10] He finds that the Danielic temporal and structural markers (Rev 11:9, 11; 12:14) function to unify the narratives in Rev 11:1-14:5, where war theme is focused. Siew, 2005, esp., 4-53.

[11] Vanni, 1991, 348-72.

[12] Jauhiainen, 2003, 543-59.

[13] Smith, 1994, 373-93.

discourse analysis is also an appropriate and useful tool for the examination of the conquering motif's overarching significance within the text, by displaying the syntagmatic dynamics of the entire book in a verifiable way.

2.2.1. NT Discourse Analysis – Tagmemics – as Our Methodological Matrix

NT discourse analysis, which has been adopted from linguistics,[14] can be described in terms of the two structural expressions of the discourse – surface structure and deeper structure.[15] With regard to grammatical surface structure, NT discourse analysis deals with linguistic materials of the written discourse beyond the sentence level, based on the grammatical hierarchical system of the Koine Greek language – every unit above the first level has sub-unit(s) from the next lower level. Concerning deeper structure, this linguistic approach offers the means to examine semantic relationships of the discourse from the smaller unit level to the larger unit level, and *vice versa* (i.e., bottom-up analysis and top-down analysis), based on the assumption that "a close tie exists between the way a text is structured and the meaning of the text".[16] NT discourse analysis thus highlights not only the surface structural division but also the logical and

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[14] Discourse analysis is broadly utilized in such various disciplines as philosophy (philosophical linguistics), psychology (psycholinguistics), sociology (sociolinguists), computer science (computational linguistics), and literature (literary linguistics). Due to this interdisciplinary character of discourse analysis, it is necessary to clarify its definition in relation to a specific field – descriptive linguistics – for our purpose. Concerning "how forms of language are used in communication", G. Brown and G. Yule define their broad notion of discourse analysis in this way: "In discourse analysis, as in pragmatics, we are concerned with what people using language are doing, and accounting for the linguistic features in the discourse as the means employed in what they are doing", see Brown and Yule, 1993, ix, 26. A notable emphasis of discourse analysis is the analysis of a whole language as it is used. Discourse analysis utilized in NT studies is a young discipline, that is still emerging and that has been developing since the early 1970s (e.g., Louw, 1973). The period of the 1990s was the most prolific for NT discourse analysis since a number of significant books have contributed to the development of the discipline: Black, Barnwell, and Levinsohn, 1992; Levinsohn, 1992; Guthrie, 1994; Porter, 1995; Terry, 1996; Reed, 1997; Porter and Carson, 1999; Porter and Reed, 1999; Porter, 2000. S. E. Porter categorizes NT discourse analysis into four major discourse analytical schools: (1) the model of discourse analysis in the Summer Institute of Linguistics (e.g., Longacre, 1992; Black, Barnwell, and Levinsohn, 1992; Levinsohn, 1992; Terry, 1996); (2) the English and Australian model of discourse analysis (e.g., Guthrie, 1994; Reed, 1997); (3) the Continental European model (e.g., Olsson, 1974; Johanson, 1987); (4) the South African model of discourse analysis (e.g., Louw, 1982, Nida et al., 1983). For further historical surveys of NT discourse analysis, see Porter, 1995, 14-35; Reed, 1997, 18-24; Snyman, 1991, 86-89.

[15] The above terms are used in this study in the sense of Louw's definition: "*Deep structure* refers to the basic syntactic pattern in which a meaning is expressed, while *surface structure* refers to the particular form in which a meaning is expressed in a text." See Louw, 1982, 73.

[16] Green, 1995, 176; see also Snyman, 1999, 356.

thematic flow between the units, guiding performers to apprehend transitions, cohesion, and patterns in a systematic way.

Hence, the emphasis of NT discourse analysis is upon comprehensive formalization of language structure and cohesiveness. However, it is unnecessary or even impossible to formalize all the factors of language-in-use within its limited space for the purpose of this study. Based on the above fundamental concept of NT discourse, therefore, this study eclectically employs certain analytical ways and insights from its particular type – tagmemics utilized in current NT studies.[17] The tagmemic model of NT discourse analysis is based on the notion of the distinction between slot-as-function of a unit and its class-as-filler. This functional unit as a composite of the two cells – "slot" and "class" – is called the (grammatical) "tagmeme" (cf. τάγμα, order, arrangement).[18] Based on this dyadic concept of tagmeme, the grammatical hierarchical system of a language can be explained in this way:[19] Every higher-level unit above the first level has sub-unit(s), which are not only fillers of its slots but also sequential members of its classes from the next lower level.[20] In other words, a discourse has its own constituents as "discourse level slots", which are filled by its discourse level classes such as paragraphs or embedded discourses. Similar organization can be found in the paragraph level: A paragraph has its own constituents as "paragraph level slots" which are filled by paragraph level classes

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[17] The theory of tagmemics is developed by Pike, 1960; 1976; and further developed by Longacre, 1965; 1985; and others, e.g., Levinsohn, 1992; Allen, 1992; Terry, 1996. 'Tagmemics' is named after the concept of tagmeme – for the concept of tagmeme, see below. Tagmemics divides linguistic materials into three hierarchical fields: phonological, grammatical, and referential. The grammatical area is the most important one in NT tagmemics.

[18] Pike, 1976, 93, 114-15; Pike and Pike, 1983, 8. Pike classifies the concept of tagmeme into two features: (1) "*grammatical arrangement*" which is made up of slot and class; (2) "*grammatical situation*" which is composed of the role and the category. In contrast, Longacre employs a two-cell tagmeme. He understands tagmeme as "a function-set correlation". Namely, he paraphrases slot-class as "function-set", see Longacre, 1996, 273, 312.

[19] In this thesis, we are primarily concerned with high-level syntagmatic dynamics that can be expounded above the sentence level, rather than with the exponence that is the relationship between tagmemes and low-level syntagmemes (i.e., phrase syntagmeme, clause syntagmeme or colons syntagmeme). Maintaining the dyadic concept of tagmemes (i.e., "functional-set"), we will focus on high-level syntagmemes (i.e., paragraph syntagmeme or discourse syntagmeme).

[20] For a detailed discussion of paragraph-level analysis based on tagmemics, see Becker, 1965, 237-42; Vitanza, 1979, 270-74; Pike, 1976, 93.

such as sentence clusters or embedded paragraphs.[21] More significantly, in tagmemics any linguistic message which is based on the hierarchical system can be viewed from the three standpoints: "particle", "wave", and "field".[22] From a static view, a linguistic unit that is discernable as a distinct entity is defined as a "particle". In contrast, from a dynamic view, change or progression between the units is called a "wave". From a relational view, the "field" refers to the relations between contents of the dynamic structural form. Discourse analysis employed in this current study significantly utilizes these three points of view, slightly modifying them for its specific purpose. Each analysis drawn from these three distinct views, therefore, is labeled *structural division analysis*, *co-textual analysis*, and *thematic analysis*.

2.2.2. Vision-Based Hierarchical Units

Before discussing this multiple view analysis further, it is first necessary to define the concept of hierarchical units of Revelation in association with the real author's encoding process, since the hierarchical system is a crucial basis for the analysis. Relying on the repertoire of codes, he consciously or unconsciously selects appropriate words from their paradigms and arranges them grammatically and stylistically in order to convey the meanings of the words within their structural relations. As a result, a basic unit of meaning is constructed. This unit is called a *sentence* (or *colon*), that basically consists of a nominal element and a verbal element. These two elements are expandable by the addition of qualifiers on the basic matrix of the sentence. By ongoing process of the author's encoding, the sentences, each that conveys a proposition, are grouped to form a larger unit called a *paragraph*.[23] This is a basic unit of cohesive semantic theme, which is on the lowest level of discourse embedding. The paragraph with a high degree

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[21] Longacre, 1996, 271.
[22] Pike, 1972a, 129-143.
[23] A paragraph consists of one or more sentences/cola.

of lexical and semantic cohesion has a single unified structure and theme, although its inner grammatical constraints are looser than the sentence or colon level.[24] This paragraph also may have its own hierarchy: A micro-paragraph which is simply composed of sentences also can be embedded in larger paragraphs up to a macro-paragraph that is an immediate component of an embedded discourse. The most macro-paragraphs in Revelation are intriguingly composed of individual visions that sometimes constitute more than one micro-paragraph. This paragraph is called a *visionary paragraph* that demonstrates the most unified structure and theme of a single vision. The author relates and arranges the visionary paragraphs in various levels in order to convey his overall theme. Within this process, the visionary paragraphs make up larger units that are constituents of a higher level of discourse embedding. Each embedded discourse conveys a single theme or topic. By organizing these embedded discourses, the unified whole is produced finally.

This study specifically labels the various embedded discourses which are on the higher levels above the visionary paragraph. The embedded discourse in the highest level of embedding is named a *visionary block*. It may have its own conventional organization made up of as an introductory unit, main unit(s), and a conclusion unit. The discourses on the lower levels of embedding between the literary block and the visionary paragraph are called *visionary sections*. These visionary sections may be hierarchically composed of an embedded visionary section or sections. The entire hierarchic system of the discourse can be displayed in this linear schema:

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[24] Cf. Louw, 1982, 98.

The Entire Discourse

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                                    ┌ - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - ┐
                                    |                   Embedded Discourses                                |
word – phrase – colon/sentence      | paragraph – visionary paragraph – visionary section – visionary block |
                                    |                                                                      |
                                    | (the first level)  →                              (the last level)   |
                                    └ - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - ┘

            ←─────────────────────────────────────────────────────────────────────→
                     lower level                                    higher level
```
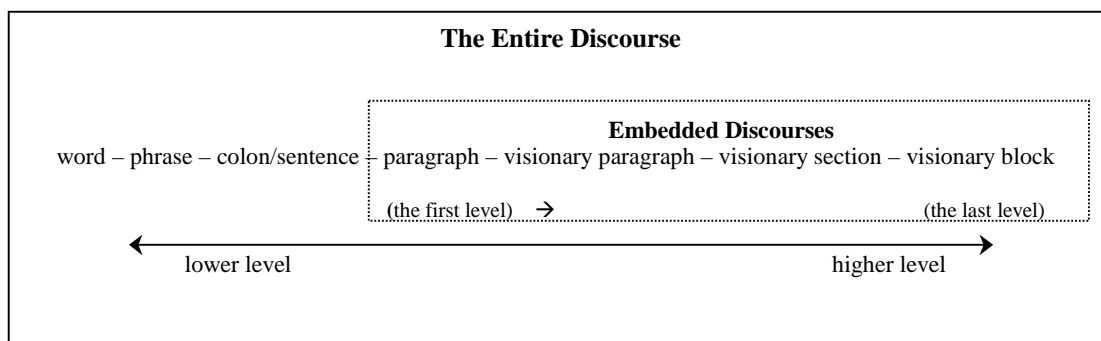
This hierarchic embedding system is fundamentally constrained by semantic relationships between constituents of every unit, as implied above. The relationship between a slot of a constituent unit and another's slot on the same level of discourse embedding determines not only their values or types, but also their semantic relationships within the system as a whole. Along with the explanation of the hierarchic system, the concept of the semantic relationship is also an important basis for our tagmemic model of NT discourse analysis. Therefore, it is necessary to delineate typical semantic relationships between basic constituents in discourse level units at this point.[25] Based on the functions (slots) of paragraphs in discourse level units, the semantic relations between the constituents can be delineated in the following three categories:

1. Coordinate Relations
   Thesis 1 + Progressive Thesis 2 + ... Progressive Thesis n
   Thesis 1 + Recapitulated Thesis 2 + … Recapitulated thesis n
   Thesis 1 + Sequential Thesis 2 +… Sequential Thesis n
   Thesis + Alternative Thesis
   Thesis + Antithesis
   Thesis + Contrastive Thesis
   Thesis + Comparative Thesis
   Thesis + Consequential Thesis
   Thesis + Nonconsequential Thesis
   Thesis + Equivalent Thesis

2. Qualificational Relations
   Generic Thesis + Specification (vice versa)

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[25] Most typical semantic relationships between paragraphs (or larger embedded discourses) also can be found between sentence level constituents. The semantic relation between the constituents of a sentence is more explicitly found in its surface structure, since inner grammatical constraints are comparatively tighter than in a discourse level unit. Nevertheless, we propose that the semantic relationship between paragraphs as a paradigmatic semantic relationship in our hierarchic embedding system is due to our emphasis upon the paragraph as a basic unit of a semantic theme.

Thesis + Amplification
Thesis + Characterization
Thesis + Clarification
Thesis + Circumstance (vice versa)
Thesis + Comment
Thesis + Content
Thesis + Illustration (vice versa)
Thesis + Locative (vice versa)
Thesis + Paraphrase
Thesis + Paraenetic Thesis
Thesis + Restriction
Thesis + Summarization
Thesis + Temporal (vice versa)
Quote Formula + Quote

3. Logical Relations
Conditional Thesis + Result
Initiative Thesis + Response
Introduction + Thesis
Paraenetic Thesis + Reason
Reason Thesis + Result Thesis
Thesis + Evidence
Thesis + Inference
Thesis + Legitimation
Thesis + Motivation
Thesis + Reason
Question + Answer
Way (means) + End (purpose)

The term "thesis" that is borrowed from Longacre refers to a dominant or initiative slot of a paragraph in relation to its counterpart slot in the same high-level discourse.[26] In most semantic relationships between embedded paragraphs in a new discourse, the thesis comes first and its ancillary slot(s) follow. This order, however, can be reversible sometimes, or both paragraph slots can show their distinct functions, particularly in logical relations. In addition, the two semantic relations above, 'Quote Formula + Quote' and 'Question + Answer' mostly can be found between sentential relations within a (micro-)paragraph.

Thus, our model audience is expected to grasp the various levels of organization in terms of the inner cohesions of the units, their linguistic literary markers, the interrelatedness between the units, and literary conventions of the units.[27] Therefore, based on our heuristic reading

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[26] Sentence (or paragraph) of 'higher band' is dominant over sentences (or paragraphs) of 'lower band' in relation to their semantic functioning in "local spans" (paragraphs or discourses). This dominant element is labeled as "thesis", see Longacre, 1996, 103.

[27] A rationale for applying this modern linguistic approach to our reading of the ancient discourse is given by Pike: "The observer brings to bear on experience a unitizing ability. Without segmentation of events into recallable, nameable chunks, without abstraction of things as figure against ground, without reification of concepts

strategy, we will analyze the hierarchic discourse structurally, co-textually, and thematically, in order to understand the intratextual significance of the conquering motif in Revelation.

As utilizing the above-mentioned three analyses particularly upon a long-length discourse (e.g., Rev 4-12), we are concerned mainly with *the visionary paragraph as a basic unit*. The reasons for this can be found in the intrinsic literary character of the discourse and in a methodological problem within the current practice of NT discourse analysis. First, in this study the inter-visionary paragraph relations are more important than inter-sentential cluster relations because Revelation is a vision-based discourse whose hierarchical system is composed of individual visionary narratives.[28] Each visionary unit is clearly marked by visionary linguistic markers (esp. εἶδον, ὤφθη, and numbering features) and it has a high degree of inner cohesion. Furthermore, the significance of the sentence or micro-paragraph is constrained by its formation into a larger semantic unit – initially merging into the semantic theme of the visionary paragraph and then into the theme of the embedded visionary discourse. In this sense, the visionary paragraph is the most feasible and relevant one to display the broader structural, co-textual, and thematic relations within the discourse in an efficient and convincing way.

Second, to analyze and display a larger discourse of such length as Rev 4-12 at sentence levels or micro-paragraph levels, which is almost at the same level as sentence or sentence clusters, takes not only considerable space but also results in overly complicated and fragmentary co-textual relations which are not effective for grasping the overall semantic threads. As Porter rightly points out, much work that has been done by NT discourse analysis – particularly in SIL and South African analytical schools – focuses practically on "the sentence-

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manipulatable as discrete elements by our mental equipment, man would be inept. These unitizings are an observer imposition on a continuum." Pike, 1972b, 192.

   [28] The visionary manner of revelation is particularly intimated in the following expressions: δεῖξαι τοῖς δούλοις αὐτοῦ ἃ δεῖ γενέσθαι ἐν τάχει (Rev 1:1; 22:6), ὅσα εἶδεν (1:2), and κἀγὼ Ἰωάννης ὁ ἀκούων καὶ βλέπων ταῦτα (22:8).

level analysis". Many SIL-related scholars who utilize tagmemics are concerned with "particular linguistic elements" in the paragraph, that are almost on the same level as a sentence,[29] and South African scholars also focus on colon analysis. As a result, they do not seem to be successful in showing one of the distinctive features of discourse analysis – approaching the discourse level or demonstrating the entire discourse dynamics. For the intratextual significance of the conquering motif, therefore, this study seeks to display the intratextual relations from the visionary paragraph level.

However, this does not mean that the micro-paragraph level is set aside completely from our investigation; rather, once the entire discourse dynamics is elucidated or if a specific 'sample text' (e.g., the prologue)[30] or unit requires an atomistic view, then intratextual investigation can be performed, even at the sentence level. Below we can now discuss how the multiple view analysis utilizes the vision-based hierarchical units in its three distinctive views.

2.2.3. Syntagmatic Visionary Unit Analysis: Partition, Co-text, and Theme

Among the three sub-analyses of our discourse analysis (i.e., structural division analysis, co-textual analysis, and thematic analysis), we will first discuss structural division analysis, by which the particle aspect of the discourse can be grasped. Structural division analysis is a means of delimiting units, that is, identifying individual units beyond the sentence from a unified whole. This identification of unit boundaries presupposes that any unit beyond the sentence level has an inner network of relationships in the surface structure (i.e., grammatical or lexical cohesion) and in the deeper structure (i.e., semantic cohesion). This internal cohesion characterizes each unit as a unified one – manuscript witnesses for pericope will not be

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[29] Porter, 1995b, 26-27. Cf. Allen, 1992, 84-93; Terry, 1996, 82-88.
[30] For the notion of sampling analysis, see section '2.4. Summary and Evaluation: Complementary Working Mechanism' in this chapter.

considered as boundary markers for unit delimitation in this thesis, since criteria for isolating

pericope indicators from various palaeographical markers in the manuscripts have not been

consistently established yet.[31]   Due to our specific purpose and the visionary character of the

discourse, as argued above, this analysis seeks primarily to identify visionary units.

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[31] Recent works on palaeographical paragraph markers in the biblical manuscripts contribute to elucidating some kind of hierarchical structure of the biblical text (for the recent works of the pericope research, see the series of *Pericope: Scripture as Written and Read in Antiquity*). Due to the diverse scribal characteristics the pericope research has methodological difficulties in building up a database, from which data is available for identifying pericope markers. Nevertheless, it is a young scholarly field deserving of future study, since the scribal pericope delimitation in the early biblical manuscripts may show the early audiences' understanding upon the biblical texts in their own historical situation. Granted the youthfulness of the field, it is not surprising that only a few works contribute to the paragraph markers on the NT manuscripts (e.g., Porter, 2005, 161-75; Trobisch, 2005, 177-90; Porter, 2007, 44-66.).

Some early manuscripts of the book of Revelation also show scribal pericope delimitation by indicating ekthesis, margin within the column, space between cola, numeral and paragraphos in left-side margin. Among these markers we are concerned with ekthesis, margin, and space since they probably belong to the initial scribe's writing. It is hard to find a clear pericope indication in earliest papyri of Revelation: E.g., P18 (Rev 1:4-7), P24 (Rev 5:5-8; 6:5-8), P98 (Rev 1:13-20; 2:1), P115 (Rev 2-15:7). Only P47 (Rev 9:10-21, 10:1-11; 11:1-3, 5-19; 12:1-18; 13:1-18; 14:1-20; 15:1-8; 16:1-15, 17-21; 17:1-2) shows indentation found in only three of its ten leaves (e.g., f.3.v. 11:9; f.9.r. 15:9; f.10.r. 16:14, 15 in *The Chester Beatty Biblical Papyri: Revelation: Papyrus III*). It is uncertain whether or not this indentation is intentionally used for signaling pericope delineation due to fragmentary nature of the papyrus and their odd location – two indents are made between qualifying expressions (i.e., definitive article and adjective) and nouns (Rev 15:9; 16:14).

Early codex manuscripts of Revelation (e.g., the Codex Sinaiticus, the Codex Alexandrinus) show more clear pericope delimitation than the papyri. In the Codex Sinaiticus pericope delimitation can be distinguished by a margin between the last line of one unit and the beginning of another (Rev 1:3-4, 5a-5b, 8-9; 1:20-2:1; 4:8a-8b; 7:6a-6b, 12-13; 8:9-10, 11-12; 8:13-9:1; 14:7-8, 14-15; 16:9-10, 11-12; 17:18-18:1; 8:13a-13b, 20-21, 22-23; 8:24-9:1; 19:3-4, 4-5; 20:10-11; 22:6, 7, 17-18). However, the principal of differentiation in using the margin is not clearly indicated since the same margin is used for both larger units and small units – it is not even consistently applied to the other small units which are on the same level of embeddings (e.g., Rev 18:13). Ekthesis is also used at the beginning of the new unit by a protruding character toward the left-side margin, about half length of other characters (1:3, 4, 5b, 8, 9; 2:1, 8b; 4:8b; 5:14b; 7:9, 13; 8:8, 10, 12; 9:1, 7; 14:8, 15; 16:12; 18:1, 21; 19:1, 4, 5a, 5b; 20:11; 22:6, 7, 18). There is also a problem of discerning whether some ektheses are marked by the initial scribe or whether they are used intentionally or accidentally due to their different handwriting styles (e.g., Rev 1:7b; 2:24b; 7:12b) and ambiguous protrusion (e.g., Rev 16:10).

In contrast, the Codex Alexandrinus clearly shows ekthesis by a protruding larger character (Rev 1:4, 7, 8, 10, 19; 2:7, 8, 12, 17b, 18, 29; 3:7, 13, 14, 4:1; 5:2; 6:1, 2b, 5, 6, 9, 12; 7:1, 2b, 9, 13, 14b; 8:1, 3b, 10, 12; 9:1, 6, 13, 17b; 10:1, 6b, 8, 9, 10, 11:1, 3, 9, 12b, 16, 19; 12:3, 5b, 10, 13, 15; 13:1, 4, 9, 11, 18b; 14:1, 2b, 6, 9, 12b, 13, 14, 15, 16, 17, 19; 15:1, 2, 5, 7; 16:1, 2, 3, 4b, 5b, 7, 8, 10, 12, 13, 16, 17b, 19b; 17:1, 3, 8, 11, 15; 18:1, 4, 8, 9, 17b, 20, 21b; 19:1b, 3, 4, 5, 6, 9, 11, 17, 19; 20:1, 4, 5b, 7, 10, 11; 21:1, 3, 5, 7, 9, 13, 21; 22:1, 6b, 8b, 9, 13, 14, 15, 16, 18, 19, 20, 21). The margin between the last line of one unit and the beginning of the another can also be found in close relation to the ekthesis (Rev 1:3-4, 6-7, 7-8, 9-10; 2:11-12, 28-29; 3:1-2, 12-13, 13-14, 20-21; 5:1-2, 5:14-6:1; 6:4-5, 8-9, 11-12; 7:8-9, 12-13; 8:13-9:1; 3-4, 9:21-10:1, 5-6, 8-9, 10:11-11:1, 2-3, 15-16, 18-19; 12:2-3, 9-10, 12-13; 12:18-13:1, 3-4, 8-9, 10-11; 13:18-14:1, 5-6, 7-8, 8-9, 16-17, 14:20-15:1, 1-2, 6-7, 15:8-16:1, 7-8, 15-16, 16:21-17:1, 7-8, 10-11; 18:7-8, 13, 17; 19:2-3, 3-4, 4-5, 9-10, 10-11, 12-13, 14-15, 16-17, 18a, 18b, 18c, 18d; 19:21-20:1, 9-10, 10-11, 20:11-21:1, 2-3, 6-7, 7-8, 8-9, 10-11, 12-13, 13a-13b, 13b-13c, 16-17, 19a-19b, 19b-19c, 19c-20a, 20a-20b, 20-b-20c, 20c-20d, 20d-20e, 21a-21b; 22:11-12, 12-13, 15-16, 17-18, 19-20, 20-21). Spaces between words within the same line are frequently found in the codex and are usually followed by ekthesis in the subsequent line (Rev 1:1a-1b, 4a-4b, 8-9, 11-12, 16-17; 2:1a-1b, 16-17; 4:11-5:1; 6:1-2; 6:17-7:1, 1-2; 8:2-3, 7-8, 9a-9b, 8:13-9:1, 16-17, 11:11-12; 12:4-5; 13:4-5; 14:1-2, 11-12; 16:3-4, 16-17; 17:15-16, 20-21; 18:24-19:1; 22:6a-6b, 8a-8b, 16a-16b). However, there is also a problem with the principle of differentiation by using the markers. The ekthesis (cf., Rev 2:7 and 2:11) and margin (cf., Rev 2:11 // 2:29) are not consistently used for the stereotyped units.

Thus, the two codex manuscripts show different pericope delimitations. In order to see their hierarchical structure and co-textual flow, as the above problems indicate, much work needs to be done, particularly in identifying scribal characteristics with the help of textual criticism, palaeography, and hermeneutics.

Structural division analysis can be performed from both directions, bottom-up and top-down. However, the top-down analysis – marking out units from the larger unit level to the macro-paragraph level or to the micro-paragraph level, if necessary[32] – is primarily employed in relation to the entire structural division.[33] The reasons for this are twofold. First, without resting upon the broad outline of the entire discourse, delimiting the boundaries of the units from the bottom-up direction still makes one wonder how the paragraphs might be delimited without confusing them with the level of sentence clusters, and how they might be related to the larger hierarchic system of the discourse. For example, even Louw, relying on "traditional material", in which the units are already delimited by a traditional method, delimits his colon-based paragraphs. He assumes that "marking out of the paragraph rests upon the structure" and that the structure can be found "after an analysis."[34] Thus, without an initial broad outline of the discourse, the bottom-up analysis cannot appropriately provide definite boundaries of the units within the whole. Second, the two textual constraints for our heuristic reading noted earlier support the priority of top-down analysis in this structural division analysis: (1) the fact that John's linguistic message is initially designed for communication through oral enactment compels us to utilize the top-down analysis (Rev 1:3; 22:18)[35] since the message is consistently structured with repeated linguistic markers (esp. εἶδον, ὤφθη, sequential numbering features, and ἐν πνεύματι) that are to be recognized by the model audience's aural perception;[36] (2) the model audience is guided in the process of outlining the structure of the discourse by particular literary types that also dictate that we utilize the top-down analysis with presupposed overall

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[32] It is noteworthy here that top-down analysis should not be confused with pre-reading or skip reading by which one may get information quickly without reading the entire text. Top-down analysis does not necessarily exclude thorough reading or close reading. It is rather characterized by its top-down direction for understanding the discourse dynamics in the hierarchical dimension of the discourse.

[33] Once an initial outline of the entire structural division is established, either analysis of the two directions can be used for specific aims.

[34] Louw, 1982, 128; see also Longacre, 1999, 145, 148.

[35] For "oral performance" of Revelation, see Barr, 1986, 243; see also the sections '1.4. Textual Constraints for Our Reading' in this thesis.

[36] For the delimitation of the paragraph "in a form way", see also Louw, 1982, 117.

characteristics of conventions which may influence or relate to its structure and composition.

From the top-down perspective, therefore, boundaries of the visionary paragraphs can be identified by such *dividing markers* as linguistic markers for visionary narratives (εἶδον and ὤφθη), numbering sequential features, and intercalation between the numbering sequence.[37] The boundaries of the larger visionary units from the top-down perspective also can be identified by numbering series as a sequentially unified one (literary section), chain-link interlock (literary section and block), and the linguistic marker ἐν πνεύματι for a larger visionary narrative (literary block). Cohesiveness of the visionary paragraph or the embedded discourse can be elucidated by further recognizing the repetition of its specific lexical items or formulae (e.g., repeated words,[38] anaphora,[39] cataphora,[40] and deixis[41]), conjunction (e.g., δὲ, οὖν, γὰρ, and ἀλλα), inclusion,[42] parallels, logical relationship between vision-related narrative, consistency of temporal and spatial indicators, consistent specific participants, and literary types. Structural division analysis from the top-down perspective ultimately aims not only to produce an *initial hierarchical outline* of structural division,[43] but also to identify the places of units where the conquering motifs are located. At this stage, however, the initial hierarchical outline

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[37] For a detailed discussion of dividing markers of visionary units, see section '5.2. The Identification of the Vision-Based Particle Aspect in Rev 4-22' in this thesis.

[38] A repeated lexical item with the same referent should be regarded as a cohesive tie (i.e., "reiteration"). In contrast, a lexical item which is repeated without referring to the same referent does not show a comparatively high degree of cohesion. However, this "collocation" can be regarded as a cohesive tie depending upon the logical relationship of the visionary narrative, see Hallday and Hasan, 1976, 318-20.

[39] In an anaphoric relation a word (e.g., pronoun) refers back in the text for its interpretation. Brown and Yule, 1993, 192-93.

[40] In a cataphoric relation a word refers forward in the text for its interpretation. Brown and Yule, 1993, 192-93; see also Hallday and Hasan, 1976, 56-57, 68-69.

[41] Deixis is used for denoting those elements in a language which refer to the co-textual or contextual situation. Deictic words can be used in the following three categories: Person (deixis), time (deixis), and place (deixis). Renkema, 1993, 76. Cf. Reed, 1999, 38.

[42] An inclusion is formed by a key word or phrase which is utilized to open and close out a single narrative without any semantic interruption in its use. Based on this notion, identifying the technique of inclusion in a discourse can be guided by the following criteria: (1) a key word or phrase should be utilized to open and close out a single narrative; (2) the use of the key word or phrase should not be intervened; (3) or the same word or phrase which intervenes should be complementary to the opening and the closing. Guthrie, 1994, 77.

[43] It is impossible to outline a complete structure of the discourse by the structural division analysis since it cannot deal with the interrelations between the units. The initial outline proposed by the analysis will function as a reliable basis for investigating the further demarcation of the units – particularly on the levels of the literary sections – and their interrelatedness in the next co-textual analysis. By doing so, a structural outline can be completed.

does not show any co-textual interrelations between the units, but merely an embedding arrangement between the smaller units and the larger units.

Second, co-textual analysis is a means of depicting interrelatedness between the units. This analysis presupposes that there is a certain degree of lexical or semantic cohesion and also that cohesion shifts between the units at each embedded discourse level. The visionary paragraphs within the same embedded discourse share a higher degree of cohesion than visionary paragraphs in a different embedded discourse.[44] In a similar way, discourses within the same level of embedding share a higher degree of cohesion than discourses in different levels of embedding. Each embedded discourse is characterized by cohesiveness that results in a unified entity. On the other hand, shifts in the cohesion occur when the unit(s) enter into a new larger unit.[45] This cohesion shift progresses through the hierarchy, serving to show the co-textual dynamics between units with their shared cohesion. The co-textual analysis, therefore, leads us to focus on co-textual dynamics such as transition, progress, and decay between the units.[46] While operating co-textual analysis from a top-down view or a bottom-up view, the co-textual dynamics can be recognized by identifying the linguistic cohesive ties between units: threads of lexical items (e.g., repeated key words,[47] hook words or formulae,[48] hinges,[49] anaphora, cataphora, and deixis), and semantic threads between the units. By recognizing these

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[44] Guthrie, 1994, 54.

[45] Guthrie, 1994, 54.

[46] Cf. Pike, 1976, 93; Pike, 1972a, 139.

[47] A key word repeated between the two units signals the connection between them. In Parunak's term, this cohesive tie is called "the linked keyword". This is transitional technique of hook words. For a detailed argument, see Parunak, 1983, 532-40.

[48] Hook words (or Parunak's term, "the link") refer to common words at the end of one unit and at the beginning of the next unit, by which the two units are connected (A[hw]/[hw]B) − 'hw' indicates hook words. Thus, hook words are transitional devices. They can be used between the two distant units in which a unit intervenes (A[hw]/B/[hw]C). These are called "distant hook words". For a detailed discussion of hook words, see Guthrie, 1994, 96-97. Cf. Parunak, 1983, 530-32.

[49] Parunak defines the concept in this way: "The hinge is a transitional unit of text, independent to some degree from the larger units on either side, which has affinities with each of them and does not add significant information to that presented by its neighbors." There are two common patterns of the hinge: (1) the "direct hinge" (A/ab/B), and (2) the "inverted hinge" (A/ba/B) − the 'ab' and 'ba' indicate here hinges in these patterns, see Parunak, 1983, 540-46.

cohesive ties, the co-textual transition between the units is uncovered.

More significantly, the co-textual flow of the previous unit(s) can be encapsulated or encompassed by the deictic and anaphoric expressions of the immediate unit or larger unit – e.g., μετὰ ταῦτα (Rev 4:1; 9; 15:5; 18:1; 19:1), μετὰ τοῦτο (7:1) and ταῦτα (7:15; 18:8). Referring back to the whole or the part of the previous co-textual flow, these linguistic elements serve to connect the subsequent co-textual flow of the immediate unit. We call these linguistic elements *co-textual focuses*. Furthermore, in this ongoing process of co-textual flow certain distinct progressive aspects in our discourse can be clearly seen by tracing sequential numbering features, encompassing, recapitulation, and climatic parallels[50] between the units. Certain decaying aspects of the co-textual flow can be identified by inclusion, synthetic parallels, and antithetic parallels[51] between the units. Analogical understanding of the co-textual flow in light of particular literary types – ancient epistolary, prophetic, and apocalyptic genre – is also helpful in recognizing the transition, progress, and decay from the top-down view.

In this co-textual analysis, the boundaries of larger units that are still left unidentified in the structural division analysis – especially visionary paragraph clusters or visionary sections – also can be identified. Co-textual analysis in this study, therefore, aims not only to show complete hierarchical structure of the discourse, but also the co-textual relationships of the conquering motif within the entire co-textual flow. At this stage it is possible to recognize the places in the co-textual sequence where the conquering motifs occur and their significance.

Third, thematic analysis is a means of examining conceptual relationships between the contents of units or larger units. This analysis is dependent upon the previous two analyses. Without the unit-delimitation and the co-textual flow, it cannot deal with the thematic flows

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[50] Expanded expressions that form a parallel in a climatic manner in the same co-text of the reference are called 'climatic parallels'.

[51] Synonymous or variant expressions that form parallelism in the same co-text of the references are called synthetic parallels; in contrast, antonymous expressions that form parallelism in the same co-text of the references are called antithetic parallels.

between the units. In contrast with the two previous analyses, however, thematic analysis has its own distinctiveness regarding this point. The syntagmatic and associative contents of units are dealt "as wholes" rather than as individual cohesive entities (in a structural division view) or "as fused at their borders or overlapping" (in a co-textual view).[52] In regards to conceptual relations, analytical attention is focused on themes and conceptual patterns.

In a similar way thematic analysis assumes that a certain degree of thematic cohesion and shifts exists between the units at each embedded discourse level or discourse level. Such thematic cohesion and shifts progress through the hierarchy, demonstrating thematic flow (or dynamics) between them. This thematic flow can be elucidated by identifying the *foreground-theme* (versus *background-thematic materials*) in each unit, and the thematic mainline (versus thematic offline) or *thematic focus* between the units. The foreground-theme is the central idea of the unit. This theme can be semantically marked with major participants, events, major argumentation, exhortation, or explanation. In contrast, the background-thematic materials are the "linguistic elements" of the unit[53] that serve to support the central idea with auxiliary participants, events, introduction, comments, explanations, or summaries. The foreground-theme may have a character of recapitulation or encompassing. The foreground-theme of a unit can be encapsulated into the foreground-theme of a new larger unit. By this ongoing hierarchical process of thematic encompassing, a thematic mainline is formed at the discourse level. The foreground-theme of an embedded visionary paragraph is constrained not only by a foreground-theme of the immediate higher-level unit (visionary section), but also by the rest of the discourse. In a macrostructural view, at the discourse level there is the high point(s) of a thematic mainline. These points represent the climax and denouement in light of a predictable

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[52] Pike, 1972a, 140.
[53] Reed, 1997, 107-108. Reed calls the background-thematic materials the "background" and the foreground-theme the "theme".

template of a conventionalized narrative genre – stage, inciting incident, mounting tension, climax, denouement, closure.[54] The high point – "peak"[55] – can be elucidated by various literary devices in the surface structural dimension: [56] (1) "maximum interlacing of participants"; (2) "change of pace" through variation in length of units – shorter units to longer units or *vice versa*; (3) "augmentation of the storyline" (heightened vividness by "a rapid sequence of happening" and by a shift of tense); (4) "immediacy (detail and dialogue)". More significantly, previous foreground-themes or a thematic mainline can be reintroduced by the condensed linguistic forms – anaphora, anaphoric expression, deixis, and deictic expression – in the embedded discourse or discourse. These linguistic elements which highlight the foreground themes or the mainline are called *thematic focuses*. These thematic focuses are intended pragmatically to ensure that the previous central ideas or thematic mainline are in the audience's mind.[57] These thematic focuses often occur with/in the paraeneses that unexpectedly intrude into our discourse. In these cases, the thematic focuses function as motivations for the paraeneses.

On the other hand, the conceptual patterns can be identified by recognizing chiasmus, (conceptual) *inclusio*,[58] thematic parallels (e.g., antithetic parallels, synthetic parallels, climatic parallels), thematic recapitulation, juxtaposition of images or narratives, and progressive conceptual intensity.[59] Focusing on these patterns and thematic flows, the thematic analysis in

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[54] Longacre, 1999, 141; see also Longacre, 1996, 36. Longacre explains the above template in this brief way: Stage ("lay it out"– time, place, situation, participants), inciting moment/developing conflict ("get something going"/ "keep the heat on"), climax ("knot it up proper"), denouement ("loosen it"), closure ("wrap it up").

[55] "Peak" Longacre's term refers to the climax or denouement in the notional structure, see Longacre, 1996, 37-38.

[56] Longacre and Levinsohn, 1978, 109; Longacre, 1999, 143-44. For a detailed discussion of the marking of peaks, see Longacre, 1996, 38-48.

[57] Reed, 1997, 108.

[58] Some chiasmus, *inclusio*, and parallels also can be viewed within a co-textual perspective; however, they can be elucidated more clearly as patterns in a thematic perspective. Cf. Terry, 1996, 98.

[59] Repetition is a key concept for locating the above analytical techniques in the discourse. This is well suited in regards to the notion of the model audience's aural perception. Consistent lexical items, which not only introduce certain visionary narratives, but also interconnect the units, synonymous or variant expressions which form synthetic parallelism, antonymous expressions which form antithetic parallelism, and expanded expressions which form

this study aims to show how the foreground-theme of each unit and the thematic mainline of the discourse can be related to the concept of conquering.

To summarize, the hierarchical system from the three distinct views – static, dynamic, and relational – is a crucial matrix for the above-mentioned multiple view analysis. The notion of cohesion plays a key role for unit-delimitation, unit-expansion, and unit-thematization. Cohesiveness *within* the units characterizes them as unified entities; on the other hand, cohesiveness *between* the units at the point of transition forms cohesive dynamics, that enables us to trace co-textual and thematic flows. The three analytical approaches complement one another. However, priority in utilizing these analyses should be given to structural division analysis with co-textual analysis being secondary and thematic analysis tertiary. Once discourse dynamics are elucidated by these analyses, any one of these can be primarily used for specific aims. These concerted analyses are helpful in providing three distinctive points of view on the conquering motif: (1) its structural place within the entire structural division; (2) its co-textual relationships within the entire co-textual flow; (3) and its conceptual relationships to the themes or patterns within each discourse or the entire discourse.

Although this study eclectically utilizes key analytical ways and insights from NT discourse analysis, some significant differences – co-textual, contextual, and intertextual emphases – between them should be noted here. First, as argued earlier, greater attention is paid to the larger units in this analysis – visionary paragraphs, visionary sections, and visionary blocks – against the atomistic analysis of the current practices of tagmemics and colon analysis.

Second, much work which utilizes NT discourse analysis, particularly tagmemics and

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climatic parallelism in the same co-text of the references, are all based on the technique of repetition and act as literary markers. Stereotyped formulae or cyclic patterns which signal boundaries of certain units can be also categorized within the technique of repetition. The rest of the techniques such as inclusion, numbering sequential features, recapitulation and even encompassing, are directly or indirectly related with the technique of repetition. In fact, the multiple view analysis requires our close reading for recognizing these techniques through the lens of the model audience.

colon analysis, tends to focus on semantic aspects of a discourse. As a result, pragmatic aspects of the discourse which should be involved within the discipline seem to be practically underemphasized. By contrast, ours is a concern beyond the semantic issue. It also is concerned with examining the pragmatic aspect from our reading standpoint – within the communicational interaction between the model author and his audience. Consequently, the socio-historical context which may be reflected in the discourse or clearly traced by textual hints also is considered in order to grasp the interactive effects between the implied illocutionary force (related with the model author's intention) and the expected perlocutionary effect (from the model audience's recreative response to the implied illocutions).[60] In this text-centred emphasis, we can call this pragmatic approach *implied pragmatics*.

Third, the current practice of NT discourse analysis does not successfully deal with the 'associative relations' within the discourse – particularly literary intertextual relations. In contrast, this study utilizes the linguistic approach in association with literary intertextuality in order to deal with the associative relations. Due to these practical differences and its eclectic use of NT discourse analysis, the multiple view analysis in this study can be labeled syn*tagmatic visionary unit analysis* (hereafter *SVU analysis*). This may be defined in this brief manner: *SVU analysis is a descriptive approach to linguistics which seeks to demonstrate the communicational way in which language is constructed by the model author and interpreted by the model audience in terms of structural, co-textual, and thematic analyses from the visionary paragraphs to larger units, or vice versa.*

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[60] Speech-act theory, as developed by Austin, 1975 and Searle, 1979, concerns both the actions and the effects of language-in-use in human communication. This study also understands discourse as communication acts. This aspect already has been implied in our earlier communication model. Our concern is the expected perlocutionary effect on the implied pragmatic aspect of the discourse and on the implied illocutionary force in its semantic aspect. However, much more attention will be paid to the latter than the former, since the model audience's response should be an ideal one to the model author's speech-act.

2.3. Literary Intertextuality: Sign-Intertextual Reading

In light of our methodological basis noted earlier, the intratextual significance of the conquering motif requires its associative significance to the major OT themes. At this juncture, two questions arise: (1) By what means can we *reasonably* identify the major OT themes, which are related to the intratextual significance of the conquering motif and their allusive validity? (2) How can the significance of the allusions be evaluated? In brief, these integrative methodological questions require the execution of the three following tasks: To isolate the major OT themes; to identify allusive validity; and to assess the significance of the allusion. Among these three tasks, 'to identify allusive validity' is the fundamental task of the three tasks. This task can be appropriately performed by intertextuality; however, the other two tasks must be accomplished by the enterprise of sampling analysis[61] as well as SVU analysis.

2.3.1. Definition

The term 'intertextuality', as coined by J. Kristeva,[62] has been broadly used to denote the relationship between a text read in the light of another text,[63] assuming that no text is autonomous. This intertextual relationship in biblical studies also is understood in a wide variety of ways according to reading standpoints – author, text, and reader. Intertextual reading in this study, however, is not interested in the relationship between the texts that the modern reader sees or in the diachronic relationship between "the older text" and "the later text" that the real author(s) or editor(s) connected[64] – e.g., comparative religions, form criticism, and redaction criticism. Our intertextual reading concerns the intentionality of the text. This intentionality can

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[61] For the function of sampling analysis in association with the above task – 'to isolate the major OT themes' which are related with the intratextual significance of the conquering motif – see '2.4. Summary and Evaluation: Complementary Working Mechanism'.

[62] See Kristeva, 1967, 438-465.

[63] The term 'text' used in the above-mentioned sentence has a broad sense in which it encompasses literary text, social text, and ideological text.

[64] The terms are taken from Wolde, 1989, 45-46.

be further divided into the model author's intentionality and the activity of the model audience in light of our communicational model. The text itself relates to another text in terms of literal or logical connection in an evident or elusive way. In the case of the evident connection, the author clearly guides the audience to discern his intentionality in terms of the clear, intrinsic character of the text; however, in the case of the elusive connection, the author consciously or unconsciously leaves the indeterminacy of meaning to the audience's activity. In a holistic sense, this indeterminacy also is intended and constrained within the intentionality of the text, so that the audience ideally responds to it within a shared tradition. We discussed earlier that the dual character of the model audience – openness and closedness – invites our *limited* intertextual activity with the initial audience's historical context and that this must be constrained in light of the model audience's paradigmatic situations. As a result, a vividly enhanced world of the model audience can be envisaged. In this limited sense, this intertextual reading does not set aside the modern reader's activity completely.

Recalling the research inquiry into the associative relationship of the conquering motif to the major OT themes, our intertextual reading focuses on Revelation's use of the OT. In this limited sense, our intertextual reading is a 'literary intertextuality' that mainly concerns the relationships between literary texts and that should be performed from a text-centred view. In relation to this notion, it is worthy to note D. E. Aune's definition of the intertextuality here:

> Intertextuality is a way of reading a text which sees it as a network of references to other texts, a phenomenon which may be approached at the levels of the word, the phrase and the sentence, but which becomes particularly evident in terms of larger textual units within a composition which has parallels or analogues in the constituent literary units of other texts.[65]

In light of our communicational model, this notion is acceptable in this study since its emphasis lies upon the understanding of the intertextual relations between literary texts in light of their

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[65] Aune, 1991, 142.

hierarchical intratextual relations.

2.3.2. Sign-Allusion

In relation to the identification of intertextual relations, first it is necessary to discuss our notion of allusion. In so doing, this study employs the 'Saussurean' notion of sign[66] since Revelation does not introduce its OT references with a formal quotation, but only with an allusion, an implicit passing reference to another literary text.[67]

The sign is composed of a "*significant*" (signifier) and a "*signifié*" (signified).[68] The signifier takes the form of a sign that uses words, image, or action.[69] The signified is a concept implied in the form. Meaning ("*signification*") can be produced from the associative relationship between the two elements.[70] This study employs this notion of sign to stand for the notion of allusion and that preserves its passing referential character. Therefore, allusion has a dyadic concept – a form of allusion as an *allusive signifier* and a concept of allusion as an *allusive signified,* that could be a simple idea, theme, even ideology,[71] or that indirectly refers to an event or thing. The concept of the allusive signified cannot be directly recognized due to the passing referential character of its allusive signifier.[72] In other words, the meaning or significance of an allusion can be determined only after recognizing its relationship to another text. The allusive signifier alludes to its original text, which is also composed of signifier and

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[66] Cf. Wolde, 1989, 47-48; Voelz, 1989, 27-34; Voelz, 1995, 149-233.

[67] Revelation lavishly uses poetic and symbolic languages which show "ambiguity, openness, and indeterminacy" in depicting its visionary world. This symbolic communication between the model author and audience is intended (σημαίνω; Rev 1:1). Fiorenza, 1986, 128-29; see also Mounce, 1977, 42; Beale, 1999a, 50-69.

[68] Saussure,1949, 97-100.

[69] Types of signs catalogued in semiotics are symptom, signal, icons, indexes, symbols, names, and language sign. Sebeok, 2001, 8-11, 127-38.

[70] Saussure,1949, 158-162

[71] R. E. Watts emphasizes ideology behind symbols or icons in this way: "a group's self perception and its understanding of the world is decisively shaped by its ideology which mediates the values and energies of the founding moment to the present….These are invoked in the minds of informed hearers or readers by means of icons and symbols whose quasi-hierarchical nature facilitates some degree of precision as to which particular aspect of ideology's schema is being considered." Watts, 2000, 44-45.

[72] Indirect understanding to the meaning of the allusive signified does not exclude the audience's immediate grasp of the allusion.

signified. The allusive signifier, taking the same or similar form of the signifier of its original text (i.e., the allusive signifier above the level of 'echo'),[73] also indirectly signifies the signified concept of its original text. This concept is analogically drawn to the allusive signified and altered in its new discourse situation. Therefore, a new significance ("valeur")[74] of the allusion is finally produced. Although the two signified – the allusive signified and the signified of the original text – may share essentially the same idea or theme, their significances are different since they are co-textually and contextually located in different discourse situations. This overall mechanism can be schematized in a diagram as follows:
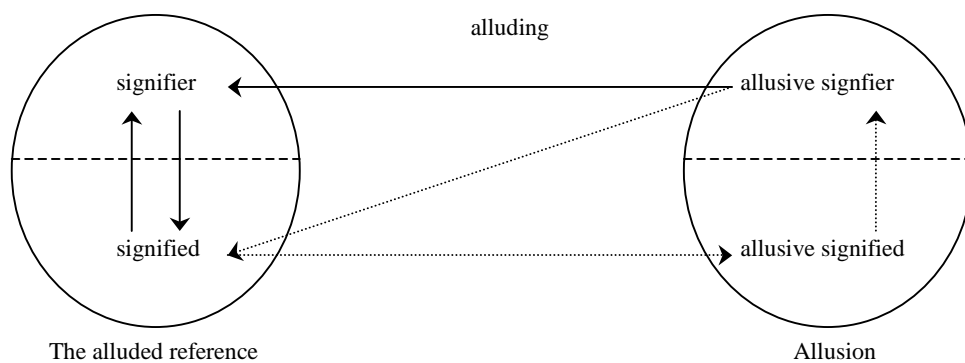
Furthermore, different allusive signifiers within the same discourse can represent the same or similar concept of allusive signified. This case can be more frequently found in the allusions which take significant OT themes as their allusive signified concepts. More significantly, fused or overlapped allusive signifiers within an immediate co-text or in the same unit may represent certain specific relationships between the two concepts of allusive signified – such as a continuing or inseparable concept or pattern. This amalgamation or patternization of the allusive

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[73] The categorization of allusions – clear allusion, probable allusion, and echo – will be discussed in due course.

[74] 'Significance' may be an appropriate translation for Saussure' term "valeur" in biblical studies. Saussure, 1949, 158-162. I use the term 'significance' in the sense of the Hirsch's definition: "*Meaning* is that which is represented by a text; it is what the author meant by his use of a particular sign sequence; it is what the signs represent. *Significance*, on the other hand, names a relationship between that meaning and a person, or a conception, or a situation, or indeed anything imaginable" Hirsch, 1967, 8.

signified concepts can be further substantiated by the case in which two signified concepts of their original text(s) show the same (or similar) interrelationship within the OT text or between the OT texts within the canonical form.[75]

2.3.3. Identification and Significance of Sign-Allusion

Based on the above notion of allusion, it is necessary to delineate reasonable criteria for determining their validity at the surface structure level. This study employs G. K. Beale's three levels of criteria for identifying allusive validity, slightly modifying them in light of our notion of sign-allusion.[76] In the first level, "clear allusion", the allusive signifier is "almost identical" to the OT signifier in its linguistic expression, essentially sharing the same signified concept. Both allusive signifier and signified can be "uniquely traceable" to the OT source. In the second level, "probable allusion", even though the allusive signifier is not verbally "as close" to the OT signifier, the allusive signified essentially shares similar concept with its OT signified. The deeper structure of the allusive signified concept can be "uniquely traceable" to the OT source. In the third level, echo, the allusive signifier is "only generally similar" to its purported OT source in its linguistic expression. Its linguistic expression or concept echoes the OT signifier or signified.[77]

The intertextual connections in terms of OT allusions can be identified in the hierarchical units of the surface structure – morpheme, word, phrase, clause, sentence, (visionary) paragraph, embedded discourse, or discourse level. The influence of Hebraic morphological (verbatim repetition) and phonological devices (same or similar sound repeated) in John's Greek should be

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[75] For the discussion of intertextuality in the "proto-canonical level", "canon-within-the-canon" level, and "the canonical corpus" level, see Fishbane, 2000, 39-44.
[76] Beale, 1998, 62.
[77] Beale calls the third level of the criteria "possible allusion", see Beale, 1998, 62.

considered in order to identify the allusive signifiers at the word or phrase level.[78] The ways of Hebraic expressions – syntax or style – in John's Greek,[79] which are often regarded as so-called 'solecism',[80] must scrupulously examined at the level of phrase or sentence. Any allusive signified OT idea or theme will be evident from the (visionary) paragraph level, since a paragraph, as noted earlier, has a unified theme as a basic semantic unit.[81] However, an allusive signifier that occurs in a morpheme or in a single word can represent the same or even a more significant OT idea or theme from its allusive signified than one that is above the sentence level. This is not only because the allusive signified concept depends on the signified concept of the original text, but also because the meaning or significance of the allusion is determined within the entire discourse dynamics as well as by its context.[82]

Thus, in order to assess the significance of each allusion to its original text, our intertextual analysis is required to include these tasks: (1) tracing the original linguistic expression and its co-text; (2) investigating the significance of each allusion in its immediate or entire discourse dynamics and the model audience's vividly enhanced world; (3) a comparison of the first task with the second. The meaning or significance of each OT allusion must be compared or contrasted with its original passage in light of discourse dynamics. To put it another way, comparing and contrasting the new significances of OT themes with their old significances in the canonical form may uncover certain dynamic relationships between them – e.g., continuity, change, progress, or expansion. As a result, we illuminate further John's

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[78] For the influence of Semitism on John's Greek verb, see Thompson, 1985, 12-17.

[79] For the influence of Semitism on John's Greek in relation to verbal syntax, and clause, see Thompson, 1985, 18-82, 83-101

[80] For an overview of the problem of the solecisms see Murphy, 1994, 190-91. For the Hebraic influence on the 'solecisms' in Revelation, see Beale, 1997b, 421-46; Thompson, 1985, 79; Black, Barnwell, and Levinsohn, 1992, 13-14; Paulien, 2001, 113-15.

[81] The units beyond the sentence level can be seen as a larger set of a signifying system – a chain of signs, see Sommer, 1998, 7.

[82] See also Saussure, 1983, 121. "In a linguistic state, then, everything depends on relations."

intentions and techniques[83] – related with the vexed issue of 'co-textual use or non-co-textual use'[84]– in his use of OT allusions. In a holistic sense, this comparative examination also may provide a typological view[85] to counterbalance an atomistic intertextual reading.

With regard to employing Saussure's concept of sign as part of our intertextual strategy, we may label it *sign-intertextual analysis*. The notion of the term can summarized briefly again: *Sign-intertextual analysis is a means of reading the relationships between the literary texts, based on the notion of sign, in light of the hierarchical intratexuality of the texts*.

2.4. Summary and Evaluation: Complementary Working Mechanism

Summarizing the previous sections, this final section will describe the working mechanism of our integrative methodology in order to grasp how the above-mentioned analyses work together.

First of all, SVU analysis, which complementarily utilizes structural division analysis, co-textual analysis, and thematic analysis for text-delimitation, text-extension and text-thematization respectively, is used mainly for displaying how the intratextual significance of the conquering motif can be read systematically in the overall structural and compositional dynamics of the entire book. While employing the three sub-analyses, this study also utilizes sign-intertextual reading of the conquering-related allusive composition in order to elucidate

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[83] E.g., thematic use, analogical use, universalization, possible indirect fulfillment use, direct prophetic fulfillment use, and inverted use. For further detailed discussion, see Beale, 1998, 75-128; Beale, 1999, 86-99.

[84] Recent scholars have not reached a consensus on the question of whether or not John uses the OT co-textually in line with the original meaning of the OT passage due to the elusive nature of OT allusions. The scholars who support John's co-textual use of the OT are Fekkes, 1994, 16, 228-29; Beale, 1999, 76-99; Bauckham, 1993, x-xi; Bauckham, 1997, 4-5, etc. In contrast, the scholars who support John's non-co-textual use of the OT are Moyise, 1995, 19, 112; Ruiz, 1989, 219, 225; Fiorenza, 1998, 135-36, 102, 106; etc.

[85] In this study 'typology', or 'typological', is not used for the sense of prediction, allegory in a quasi-platonic interpretive sense, or the so-called 'typology' in the OT which takes little account of the correspondence between history and theology, and merely regards the correspondences between promise and fulfilment described by prophets as statements about the character of God. B. W. Anderson defines the character of typology in this way: "Typology…is primarily concerned with history…history was not the matrix of ideas which the interpreter can separate from their historical occasions, as the husk is removed from the pure grain; rather, Israel's history, with its center in crucial historical moments like the Exodus from Egypt, was the sphere of the action of God to inaugurate a new age which would include Israel and the nations." This notion is accepted in this study since our emphasis is on John's underlying historical perspective for the conqueror concept. See Anderson, 1962, 178, 180; cf. Cahill, 1982, 273-74; Foulkes, 1955, 33-34.

Heilsgeschichte as a major implied illocutionary force underlying John's use of the conquering motif. In implementing sign-intertextual analysis, this study utilizes it within the thematic analysis not only because the sign-allusion is ultimately one of the field characters of the discourse, but also because intertextuality cannot be utilized without consulting the intratextual relationship of the discourse.

More significantly, when utilizing SVU analysis and sign-intertextual reading concertedly for investigating the intratextual and intertextual significance of the conquering motif, we apply them to the discourse by means of *sampling analysis* which is based on the part-whole relation of discourse dynamics. Sampling analysis assumes that dynamic and analogical relationships exist between the part and the rest of the discourse in terms of theme, structure, and genre. This analysis will supply analogical dynamics to the SVU analysis as well as the sign-intertextual analysis. To put it in another way, the sampling analysis may provide us with not only a helpful basis or framework for determining a thematic domain of the intertextual reading for the rest of the text in relation to the conquering motif, but also for elucidating the analogical discourse dynamics between the part and the whole. Subsequently, sign-intertextual analysis plays a crucial role for verifying textual evidences which demonstrate the relationship between the OT themes, and SVU analysis concertedly supports the intertextual reading by elucidating its appropriate discourse dynamics in a systematic way.

A sample text can be validated by the following criteria: (1) A sample text must be a unified unit – a self-contained whole – whose boundary is clearly delimited or supported by a literary type as well as by the surface and deeper structures of the entire discourse; (2) it must have a specific literary function within the rest of the book – e.g., a microcosmic function or macrocosmic function; (3) it should directly or indirectly be related to the conquering idea or concept. Based on these criteria for the validity of a sample text, our integrative method will be

applied to appropriate sample texts[86] first, and then to the rest of the discourse. This will pave the way for a better appreciation of the function or characteristics of the conquering motif in the entire discourse dynamics, analogically comparing or contrasting the use of the motif in the sample text as well as the rest of the text.

Thus, the integrative methodology adopted here concertedly utilizes its two major sub-methodologies – SVU analysis and sign-intertextual analysis – in terms of the sampling analysis. This integrative method may enrich the understanding of the conquering motif in Revelation.

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[86] This study will take Rev 1:1-8 and 2-3 as sampling texts for its dual research concern. The practice of the integrative analysis on the former will contribute to exposing key themes that may be of significance to understanding the conquering motif. Our investigation into the latter will contribute to elucidating the overarching significance of the motif. Detailed discussions regarding these sampling texts will follow in due course.

Chapter 3

The Significance of an Interwoven Network in the Prologue

3.1. Introduction

This chapter will examine the significance of an interwoven network between the syntagmatic and associative relations in the prologue of Revelation, focusing on how John's key sign-allusions are used within the syntagmatic dynamics of the unit and what particular function is implied in the use of the key sign-allusions for reading the rest of the book. It is hoped that this investigation may provide not only the syntagmatic dynamics in the prologue but also a basis for determining a thematic domain of the intertextual reading on a paraenetic motif or theme – conquering motif[1] – in the rest of the discourse in subsequent chapters.

For this purpose, we will first define the extent of the opening unit boundary. Second, the structural division and co-textual flow will be analyzed to provide a syntagmatic foundation for

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[1] The terminological investigation of νικάw – including its cognate group (νικᾶν, νῖκος, νεῖκος, and νίκη) – in biblical literature is not fruitful for tracing its intertextual significance in Revelation, not only because clear evidence which supports John's dependency on outside references in using the term is lacking in the book – only one allusive connection Rev 13:7a (cf. Dan 7:21) can be found – but also because fixed terminology for the conquering idea cannot be found in the OT and NT: נָכָה (e.g., 1 ki 15:20; 2 ki 3:19, 25b; 1 Sam 30:1b), הָלַם (e.g., Isa 28:1); עָזַז (e.g., Ps 9:19; Judge 3:10; 6:2); עָצַר (e.g., 2 Chr 14:11); נָבַר (e.g., Ex 17:11; 1 Sam 2:9; 2 Sam 11:23; Ps 65:3; Isa 42:13); חָזַק (e.g., 1 Sam 17:50; 2 Sam 24:4; 1 Ki 16:22); κατισχύω (Luke 23:23); ἰσχύω (Act 19:20); ὑπερνικάω (Rom 8:37); καταγωνίζομαι (Heb 11:33) ; ἡττάομαι (2 Pet 2:19, 20); cf. βαρέω (Luke 9:32). Surprisingly, the cognate group of the word νικάω can be found only fourteen times in the LXX; however, only three cases are rendered from the Hebrew words זָכָה (Ps 51 [50] :6b), חָמַד (Prov 6:25), and נָצַח (Hab 3:19) into the verb form νικάω. Even in these cases, the notion of conquering as a war motif cannot be found explicitly. Furthermore, it is implausible that John borrows the word νικάω from the Greek OT, since the two passages of Revelation (Rev 11:7 and 13:7a), which show their allusive connections to the Dan 7:21, render the word יָכֹל into νικάω; whereas Theod. and LXX have ἴσχυσεν and τροπούμενον respectively. The frequent use of the terminology יָכֹל in the OT does not rigorously stick to the military conquering idea, although the term is often used for the idea: (1) the term יָכֹל is used in military contexts, denoting the conquest of one nation or peoples by another (Gen 30:8; Num 13:30; 2 Ki 16:5; Ps 13:4; Ps 129:2; Isa 7:1 ; Jer 15:20; Hos 12:4; Obad 1:7); (2) the term is also used for describing conflict between God and people (Gen 32:25, 28; Jer 20:7) or conflict between the evil and peoples (Dan 7 :21; 1 Ki 22:22; 2 Chr 18:21); (3) it is also figuratively used for depicting natural phenomenon (Jer 5:22) or a nation's prosperity (Isa 16:12). Interestingly, Rom 3:4 quotes Ps 51:6b (LXX Ps 50:6), rendering the word זָכָה into νικάω. Matt 12:20 quotes Isa 42:3, adding the term νικάω to the LXX passage. Thus, there is neither fixed Hebrew terminology related with the conquering idea nor fixed Greek terminology in the NT. This means that any possible background perspective for John's use of the conquering motif cannot be appropriately understood by tracing the terminology in biblical literature. Possibly, this could be one of the reasons why the intertextual study for the conquering motif should be performed in terms of the sampling analysis. See also Levestad, 1954, 21-23. For further broad investigation of the terminology νικάω, see Wong, 1995, 6-25; Wilson, 1997, 173-78.

the investigation of the subsequent section. Third, the conceptual framework of the opening unit will be discussed by examining the function of the key-sign allusions in relation to the syntagmatic dynamics of the unit. Finally, we will discuss the literary function of the prologue for reading the rest of the book. In this way, the close structural readings of the early parts of this chapter will progressively engage with more thematic explorations.

As discussed earlier, our integrated approach will be applied here. The SVU analysis will be operated at the level of sentence cluster or even sentence since reading a short-length unit requires our intratextual analysis at the low-level of syntagmeme. The sign-intertextual reading also will be operated in conjunction with the SVU analysis in order to deal with the key sign-allusions, which are significantly associated with main co-textual flow, co-textual focus, foreground-theme, or thematic focus. In a holistic view, this investigation is based on the sampling analysis which enables us to present our working hypothesis and to produce a certain analogical basis for the subsequent investigation.

3.2. Identification of the Opening Unit Boundary

Regarding the boundary of the opening unit, four different delimitations have been suggested: (1) Rev 1:1-3;[2] (2) Rev 1:1-8;[3] (3) Rev 1:1-11;[4] (4) Rev 1:1-20.[5] Although the second proposal is the most widely accepted of them, strikingly, a rational or verifiable argument for the second delimitation can hardly be found. Therefore, we will first justify our opening unit boundary (Rev 1:1-8) by interacting with the other delimitations. This will be helpful in laying a

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[2] Charles, 1920a, xxiii-xxiv ; Lambrecht, 1980, 78-79 ; Poythress, 1985, 329.
[3] Swete, 1906, xxxvi ; Beckwith, 1919, 255; Kiddle, 1947, 3-10; Ladd, 1972, 15, 19-29; Beasley-Murray, 1974, 50; Ford, 1975, 379; Yarbro Collins, 1976, 19; Thompson, 1990, 37; Fiorenza, 1991, 35,39-45; Giblin, 1991, 37; Bauckham, 1993, 3; Talbert, 1994, 14-15; Court, 1994, 22; Smith, 1994, 387; Garrow, 1997, 62; Aune, 1997, c; Royalty, 1997, 607; Murphy, 1998, viii, 59-80; Howard-Brook, 2001, xxv; Maier, 2002, 134; Witherington III, 2003, 78.
[4] Strand, 1978, 401; Sweet, 1979, 52.
[5] Mounce, 1977, 33; León, 1985, 134; Malina, 1995, 52; Beale, 1999, x, 181-222.

foundation for the subsequent arguments. In the first place, we will deal with the third and fourth delimitations of which extents go beyond the boundary of our opening unit.

Sweet, who is one of the proponents for the third delimitation, sharply separates Rev 1:12-20 from his prologue boundary by titling it "opening address" (Rev 1:1-11).[6] His rational basis for the delimitation may well be that Rev 1:12-20 describes a visionary narrative regarding the son of man – he names the unit "the vision of the son of man".[7] However, it seems to me that the visionary narrative starts from Rev 1:9, even though vv. 9-11 is an auditory narrative, since the overall visionary narrative in Revelation is composed of mainly both vision and audition – in that the audition in Revelation usually constitutes a basic visionary unit not only by proclaiming, praising or explaining what the author saw, but also by making an imperative utterance in relation to what he saw.[8] Furthermore, this argument can be supported by a high degree of co-textual and semantic cohesion between vv. 9-11 and vv. 12-20. The use of first person singular verbs for describing John's vision-related actions in Rev 1:9-11 continue in the subsequent co-text 1:12-20 in the same tense (aroist): ἐγενόμην (v. 9, 10a), ἤκουσα (v. 10b), ἐπέστρεψα (v. 12a), εἶδον (v. 12b). In contrast, the present tense is implied in the place where a certain kind of ellipsis of a verb is used (v. 4) for describing John's greeting action in the previous passages (Rev 1:1-9). The voice John turned to see in Rev 1:12 refers back to the immediate preceding co-text where it is described in detail, as the following diagram shows:

v.10 καὶ ἤκουσα ὀπίσω μου φωνὴν μεγάλην ὡς σάλπιγγος
v.11 λεγούσης,…
v.12 καὶ ἐπέστρεψα βλέπειν τὴν φωνὴν ἥτις ἐλάλει μετ᾽ ἐμοῦ

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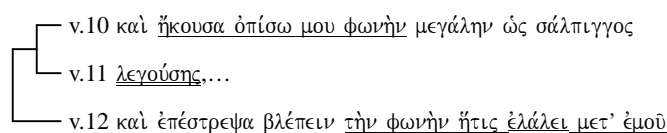
[6] Sweet, 1979, 52, 57-74.
[7] Sweet, 1979, 69.
[8] For a detailed discussion of the relationship between the audition and the vision in Revelation, see section '5.2. The Identification of the Vision-Based Particle Aspect in Rev 4-22' in this thesis.

In a semantic sense, the son of man who commands John to write what he has seen (γράψον οὖν ἃ εἶδες) in Rev 1:12-20 is the same who commands him to write what he sees (ὃ βλέπεις γράψον) in 1:9-11. The introductory narrative for the vision, therefore, continues between the two units. Thus, the use of the same key participant, the same tense of verbs, essentially the same visionary category, and the continuing theme between Rev 1:9-11 and 1:12-20 imply that a high degree of semantic cohesion exists between them. This means that they must be bound together as a visionary unit.

Another proponent, Strand, as his concentric-symmetry structure of the entire discourse indicates,[9] considers Rev 1:1-11 as the opening unit since the unit is allegedly a counterpart of the closing unit (Rev 22:6-21). The main problem with this delimitation is that in Strand's parallel between Rev 1:1-11 and 22:6-21, the two other units do not exactly correspond with each other. Strictly speaking, the last three passages of Rev 1:9-11 must be excluded from the paralleled compositions between the opening and closing units, since they are not thematically parallel with Rev 22:6-21. The visionary situation or the main theme, the command to 'write' in Rev 1:9-11 cannot be found in 22:6-21. There is only correspondence of a few lexical items – 'John', 'Jesus', and 'the Spirit', which cannot underpin his argument sufficiently enough. In this sense, the third delimitation can be ruled out from our discussion of the boundary of the opening unit.

Of the proponents of the fourth delimitation, Beale most clearly presents the rational basis for demarcating Rev 1:1-20 (or 1:1-18)[10] as the opening unit.[11] He uses the phrase ἃ δεῖ

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[9] Strand, 1978, 401-405. Strand's concentric-symmetry structure, which seems to be drawn from Fiorenza's, is as follows: A (1:1-11), B (1:12-3:22), C (4:1-8:1), Da (8:2-11:18), Db (11:19-14:20), E (15; 2-4), Da´ (15:1, 5-16:21, Db´ (17:1-18:24), C´ (19:1-21:4), B´ (21:5-22:5), A´ (22:6-21).
[10] Beale, 1998, 176-77; Beale, 1999, x, 181-222.
[11] Cf. Mounce, 1998, 33, 39-63; Malina, 1995, 67. Mounce simply delineates an opening unit that consists of

γενέσθαι ἐν τάχει (Rev 1:1; 22:6) and its variants (Rev 1:19; 4:1)[12] as structural markers for delimiting its broad outline – (1) 1:1-18; (2) 1:19-3:22; (3) 4:1-22:5; (4) 22:6-21 – based on the notion that they not only alludes to the similar phrases in Dan 2:28-29, 45, but also depend upon the structuring function of their original OT co-text. Although I agree with Beale's argument that the allusive phrases in Revelation provide a crucial conceptual framework to understand the content of the book,[13] his use of the phrases as major structural dividing markers seems to be problematic – particularly in determining the boundary of the opening unit. His top-down delimitation of the opening unit in terms of the threefold phrase in Rev 1:19 does not seem supported by bottom-up analysis. Several explicit literary fissures are found between Rev 1:1-8 and 1:9-20. They are: (1) the new spatial and temporal expression – ἐν τῇ νήσῳ τῇ καλουμένῃ Πάτμῳ and ἐν τῇ κυριακῇ ἡμέρᾳ that is introduced in Rev 1:9; (2) the radical change of circumstances from this world to another is clearly denoted in the immediate verse that is implied in this expression ἐγενόμην ἐν πνεύματι (v. 10); (3) the transition to a visionary narrative is found along with the change of the tense of the verbs for describing the actions of the main author/narrator, as noted above (e.g., ἐγενόμην, ἤκουσα, ἐπέστρεψα, εἶδον); (4) the change of main participants is shown – 'the voice' and 'the one like a son of man' have newly emerged as another new narrator in the vision. These literary fissures are the typical literary features that signal the start of a new unified discourse. This literary transition thereby dictates to us to divide Rev 1:1-20 into the two parts Rev 1:1-8 and 1:9-20.

Moreover, this division is further substantiated by a consideration that Rev 1:1-8 concludes its composition with a doxological form[14] which often can signal the end of the self-

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a "superscription" (1:1-3), "salutation and doxology" (1:4-8), and "inaugural vision and commission to write" (1:9-20) without specific explanation for the delimitation. Malina simply argues that Revelation has three introductions.

[12] Gk. ἃ μέλλει γενέσθαι μετὰ ταῦτα (Rev 1:19), and ἃ δεῖ γενέσθαι μετὰ ταῦτα (4:1).

[13] Beale, 1998, 177.

[14] The extent of the doxology must include the eschatological period in Rev 1:7. For further discussion, see the subsequent section of this thesis.

contained unit (e.g., 4 Macc 18:24; 3 Macc 7:23; 1 Clem 64:2; Rom 11:36; 1 Tim 1:17). Rev 1:9-20 has a high degree of cohesion with the discourse that immediately follows – the seven messages (Rev 2-3). Several hook words are explicitly found at the end of Rev 1:9-20 and at the beginning of Rev 2-3, whereas there is no immediate lexical connection between Rev 1:1-8 and 1:9-20. This can be shown more clearly in the following diagram:

Rev 1:9-20	Rev 2-3
Rev 1:9-20	Rev 2:1
γράψον	γράψον (2:8, 12, 18; 3:1, 7, 14)
τῶν ἑπτὰ ἀστέρων	τοὺς ἑπτὰ ἀστέρας
ἐπὶ τῆς δεξιᾶς μου	ἐν τῇ δεξιᾷ αὐτου
τὰς ἑπτὰ λυχνίας	τῶν ἑπτὰ λυχνιῶν
τὰς χρυσᾶς	τῶν χρυσῶν
ἄγγελοι	Τῷ ἀγγέλῳ
τῶν ἑπτὰ ἐκκλησιῶν	τῆς ἐν Ἐφέσῳ ἐκκλησίας
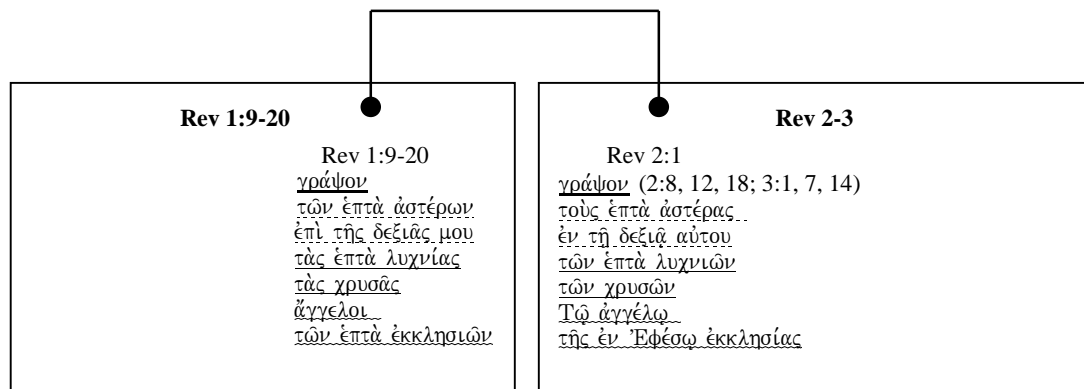
This connection is enhanced by Rev 1:9-20 and 2-3 sharing the same visionary circumstance, main participants, and aorist tense of the main verb. Thus, the bottom-up perspective shows that Rev 1:9-20 is clearly separated from 1:1-8 by the literary fissures and the doxological conclusion and that it is cohesively interrelated with Rev 2-3. Therefore, it may be said that Rev 1:9-20 should be excluded from the hierarchy of the opening unit in Revelation.

Furthermore, the Danielic threefold phrase of Rev 1:19 seems to function as a *co-textual focus*[15] that directs the preceding visionary narrative (Rev 1:9ff) towards the seven messages, rather than acting as a structural dividing marker that separates Rev 1:1-18 (or vv. 1-20) from Rev 2-3.[16] 'The command to write what you have seen' in 1:19 specifically explains 'the

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[15] For a further discussion of the co-textual focus, see section '2.2.3. Syntagmatic Visionary Unit Analysis' in this thesis.

[16] It is unlikely that the phrases in Dan 2 function as structural markers for signaling the boundaries of the vision or the narrated vision in Daniel. In Daniel's other visionary accounts (Dan 4: 10-17; 7:2-14, 15-28; 8:3-14, 15-

command to write what you see' in Rev 1:11 by adding the two relative phrases. The expression 'what you have seen' in Rev 1:19 which primarily refers to the vision of the son of man[17] – more specifically 'the mystery' of the seven stars' and 'the seven lampstands' (Rev 1:20) – and anticipates the seven messages of which the contents are preliminarily encapsulated by the expression ἃ εἰσὶν καὶ ἃ μέλλει γενέσθαι μετὰ ταῦτα (Rev 1:19b). One must keep in mind, however, that the threefold phrase or its variant in Revelation significantly functions to show the content of the visionary unit, even though it is not a structural dividing marker.

Thus Rev 1:9-20 cannot be regarded as an embedded unit along with Rev 1:1-8 in the same larger unit (Rev 1:1-20) based on the Danielic phrase in Rev 1:19. It must be delimited as one of the embedded discourses within the hierarchy of the larger visionary unit (Rev 1:9-3:21). This delimitation is confirmed by the use of the major literary marker ἐν πνεύματι at the beginning of the unit (Rev 1:10). This phrase which is found repeatedly at the transition of a new discourse[18] not only introduces the visionary experience, but also signals the visionary character (Rev 4:2; 17:3; 21:10). This literary marker will be discussed further in due course.[19]

Now, we will deal with 'the first proposal' – Rev 1:1-3 as the opening unit boundary in

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27; 9:21-27; 10:5-12:4; 12:5-13) the phrases in Dan 2 are not found. This particular use of the phrases in relation to the visionary units in Dan 2 implies that they are not linguistic structural markers. Precisely speaking, the vision proper in Dan 2:29-35 is not directly introduced by the phrase ἃ δεῖ γενέσθαι ἐπ᾽ ἐσχάτων τῶν ἡμερῶν or its variant (Dan 2:28-29), but by the expression καὶ σύ βασιλεῦ ἐώρακας καὶ ἰδοὺ (וְאַנְתְּ מַלְכָּא חָזֵה הֲוַיְתָ וַאֲלוּ) Dan 2:31a; cf. Dan 4:7; 7:2; 8:2; 10:5). Furthermore, the fact that the same phrase is used twice in its immediate co-text (Dan 2:28-29) also supports that it is not intended as a linguistic marker that signals the boundary of the visionary unit at the level of the surface structure. Rather, it may be better understood that the phrase is as a part of the introduction used for signifying *the nature of the vision preliminarily*. In a similar way, the narrated vision in Dan 2:36-45 is neither directly introduced nor concluded by the phrase. It begins with the announcement of 'interpretation' of Nebuchadnezzar's vision, (cf. Dan 4:21; 7:16) and concludes with the expression 'the dream is true and its interpretation is trustworthy'– ἀκριβὲς τὸ ὅραμα καὶ πιστὴ ἡ τούτου κρίσις (דְּנָה וְיַצִּיב חֶלְמָא וּמְהֵימַן פִּשְׁרֵהּ). The phrase τὰ ἐσόμενα ἐπ᾽ ἐσχάτων τῶν ἡμερῶν that precedes the conclusive expression functions to summarize the key content of the narrated vision, rather than to signal its boundary (Dan 2:45). Thus, it may be said that the phrases in Dan 2 semantically function to guide the reader to understand the key idea of the vision or the narrated vision. Cf. Hall, 2002, 278-96.

[17] The expression 'what you saw' ultimate refers to the whole vision. This will be further discussed in due course.

[18] Along with the phrase ἐν πνεύματι, new characters, time and local references that typically indicate a transition of a discourse are presented.

[19] For a detailed discussion of the expression as a major literary marker, see section '5.2. The Identification of the Vision-Based Particle Aspect in Rev 4-22' in this thesis.

Revelation. Its advocates isolate Rev 1:4-8 from the preceding co-text, based mainly on the argument that the latter passage forms "an epistolary inclusion" with Rev 22:21.[20] This argument, however, does not seem convincingly enough to exclude Rev 1:4-8 from the opening unit boundary since the criterion based on a different literary type is not consistently applied to the discourse. Their closing units, which are supposedly excluded from the "epistolary inclusion" of the entire book as a counter part of their prologue, include the closing part of the entire epistolary framework.[21] The question we raise here is this: If the closing unit can include the epistolary closing character within its unified structure, then why not the opening unit? The difference of genre, although it is helpful for demarcating a unit, cannot be a crucial literary marker in Revelation due to its mixed literary character.

Against the first proposal, therefore, we propose that the opening unit of Revelation is composed of the two embedded paragraphs (Rev 1:1-3 and 1:4-8), that have a high degree of cohesion in their structures, themes, and even genres. On the surface, the apocalyptic-prophetic opening unit (Rev 1:1-3) that is narrated from a third person's perspective seems to be sharply isolated from the epistolary opening unit (vv.4-8) that is written from the first person's perspective.[22] Despite the difference between the views and genres of the two units, they can be arranged under the hierarchy of the one larger opening unit of the book (Rev1:1-8). Two arguments can be made with regard to this. First, the pronominal change is found frequently in the opening units of ancient apocalyptic or prophetic texts (e.g., Jer 1:1-3; 2 Bar. 1:1-2, 3:1; cf. Ezek 1:1-3).[23] Second, it is reasonable to expect that the entire book of a mixed genre – an

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[20] Lambrecht, 1980, 78; Charles, 1920a, xxiv. Although a few critics (e.g., Ford, and Taeger) still suggest that Rev 1:1-3 was inserted or edited later by an editor, its unity with the rest of the book is acknowledged widely by many NT scholars since its language, style, and theme correspond well with those of the rest of the book.

[21] Lambrecht, 1980, 78, who delimits Rev 22:6-21 as the epilogue; Charles, delimits the epilogue in this way: Rev 21:5c, 6b-8; 22:6-7, 18a, 16, 13, 12, 8-9, 20-21, see Charles, 1920a, xxiii.

[22] Contra. Weiss, 1904, 35.

[23] See also Aune, 1997, 8.

apocalyptic-prophecy framed by epistolary form[24] – may have the opening unit framed by the multiple literary type.[25] The epistolary opening (Rev 1:4-8) can be extended functionally to vv.1b-2 (… τῷ δούλῳ αὐτοῦ Ἰωάννῃ, ὅς ἐμαρτύρησεν … ὅσα εἶδεν) since it is common for the author to introduce himself with the epithet 'a servant of God' in the NT epistolary superscription (e.g., Rom 1:1; 1 Cor 1:1; 2 Cor 1:1; Gal 1:1; Eph 1:1; Phil 1:1). Furthermore, the prophetic literary conventions used at the end of the epistolary opening – prophetic eschatological proclamation and divine oracle in Rev 1:7-8 – also provide a literary connection with the preceding apocalyptic-prophetic opening unit (vv. 1-3). This mixed-genre linkage within between Rev 1:1-3 and 1:4-8 supports the contention that the two units can be regarded as one opening unit of a mixed-genre book.

Thus, based on the arguments of vision-based delimitation, parallel-based delimitation, the presence of literary fissures, the conventional use of a doxological conclusion, a degree of cohesion level, and the mixed genre linkage, we may validate initially Rev 1:1-8 as an appropriate extent of the opening unit. The opening unit that has two embedded opening units seems to function as a *dual* opening of an entire mixed-genre book.[26] This sampling validity will be reinforced further by the examination of the literary function of the opening unit and the analysis of its structural division and co-textual relations in subsequent sections.

3.3. The Particle Aspect of the Opening Unit

In this section, we will delineate individual linguistic units beyond a sentence/colon level in the opening unit. This particle-oriented investigation will be approached from the top-down direction, based mainly on cohesiveness, linguistic markers, and literary conventions. It is

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[24] Epistolary genre in Greco-Roman world was used often for framing other genres – e.g., most of Archimedes' scientific works (287-212 B.C.E.) are framed by the form of a letter, see Aune, 2003, 368.

[25] Contra. Lambrecht, 1980, 78. Based on the epistolary inclusion (Rev 1:4-8; 22:21), Lambrecht delimits Rev 1:4-8 as an embedded unit in Rev 1:4-20 that can be linked with Rev 2-3.

[26] Cf. Ford, 1975, 379.

hoped that this structural division analysis on the opening unit may provide not only verifiable constituent elements, but also an initial outline of an embedding structure for the discussion of its co-textual and thematic flows in subsequent chapters.

As briefly noted above, the opening unit can be divided into two major embedded units, Rev 1:1-3 and 1:4-8, based on the transition of both the literary type and point of view between them. These two distinct units respectively show a single unified structure of which a functional slot 'opening' within the larger opening unit is clearly recognized in light of the broad conventional syntagmatic relations of the discourse – opening, body, and closing. Rev 1:1-3 can be further analyzed into two embedded units (i.e., Rev 1:1-2 and 1:3) at the level of the sentence cluster. Rev 1:3 shows a different proposition[27] and has its own syntactic structure macarism[28] – that is distinct from the preceding co-text and constructs its own inner cohesiveness. This unit, therefore, needs to be distinguished from Rev 1:1-2. These two units can be regarded as micro-paragraphs since they are embedded as a sentence (Rev 1:3) or its cluster (1:1-2) under the hierarchy of the first paragraph (1:1-3).

In greater detail, the structural division within these two micro-paragraphs can be clarified by colon analysis. Rev 1:1-2 consists of two embedded cola: Rev 1:1a, which is framed by the typical form of title (e.g., 1 En 1:1; Gr Bar 1:1; Apc Abr, title; cf. Matt 1:1; Mark 1:1), stands apart from the following colon (1:1b-2) which begins with the new verb ἐσήμανεν. On the other hand, the second micro-paragraph (Rev 1:3) that is framed by a form of macarism consists of one embedded colon, since the causal conjunction γὰρ introduces the apodosis that qualifies the protasis.

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[27] Rev 1:3 is mainly concerned with the proclamation of blessing upon those who obey the prophecy and its pareanetical reason; on the other hand, Rev 1:1-2 is concerned with the contents and the divine origin of the revelation given to John.

[28] Macarism or beatitude in a literary context is often composed of a protasis and an apodosis. The protasis pronounces a person (or thing) blessed and is followed by the apodosis which denotes the reason for the pronouncement. Cf. Matt 5:3-12; Acts of Paul §§ 5-6. Aune, 2003, 76.

The explicit epistolary character of the second paragraph (Rev 1:4-8) compels us to understand its structural division primarily in light of early Christian epistolary convention. It is, therefore, informative to consider briefly the conventional structure of opening units in NT letters, especially in the Pauline letters. The epistolary prescription that distinctively characterizes epistolary genre, is usually composed of superscription, adscription, and salutation. These three elements are widely found not only in NT epistolary convention,[29] but also in Jewish[30] and Greco-Roman epistolary conventions.[31] This prescription formula is frequently followed by some various epistolary periods in NT letters. In particular, the Pauline letters significantly influenced the formation of early Christian epistolary convention, and contain thanksgiving (Rom 1:8-17; 1 Cor 1:4-9; Eph 1:15-23; Phil 1:3-11; Col 1:3-23; 1 Thess 1:2-10; 2 Thess 1:3-12; 1 Tim 1:12-16; 2 Tim 1:3-5; Philem 1:4-7),[32] eulogy (2 Cor 1:3-11; Eph 1:3-14), doxology (Gal 1:5; 1 Tim 1:17) or eschatological close (1 Cor 1:8f.; 2 Cor 1:7; Phil 1:10; 1 Thess 1:10; 2 Thess 1:10) after their prescription formulae.[33]

In a similar way, the three elements of NT epistolary opening can be found also in Rev 1:4-8: (1) prescription; (2) doxology; (3) eschatological closing. The epistolary prescription is

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[29] E.g., Rom 1:1-7; 1 Cor 1:1-3; 2 Cor 1:1-2; Gal 1:1-4; Eph 1:1-3; Phil 1:1-2; Col 1:1-2; 1 Thess 1:1; 2 Thess 1:1-2; 1 Tim 1:1-2; 2 Tim 1:1-2; Titus 1:1-4; Philem 1:1-3; James 1:1; 1 Pet 1:1-2; 2 Pet 1:1-2; 2 John 1:1-3; 3 John 1:1-2; Jude 1:1-2

[30] E.g., the letters in 1 Macc (10:18-20; 10:25-45; 11:30-37; 12:6-18; 12:20-23; 13: 36-40; 14:20-23; 15:2-9; 15:16-21), 2 Macc (1:1-9; 1:10-2:18; 9:19-27; 11:27-33; 11:34-38), 3 Macc (3:12-29; 7:1-9); the letters in Josephus (*Ant.* 11:22-25; 12:138-144; 12:148-152; 12:226-227; 13:70-71; 14:225-227; 14:241-243; *Life* 217-218; 226-227); the letter in 2 Bar (78-87); the letters in Eusebius, *Praep. Ev.* (9:31-34). The opening formulae 'X (the sender) to Y (the recipient) greeting' + (the health wish or peace) or 'from X to Y greeting' + (the health wish or peace) is commonly found in the Jewish letters – the latter formula is usually taken in the Hebrew letters. Cf. The Epistle of Enoch (1 En 91-107), 1 Baruch, and the Epistle of Jeremiah.

[31] E.g., P. Teb. III, Pt. I, 754, 2nd B.C.E., 1-2; P. Teb. III, Pt. I, 763, 2nd B.C.E., 1-2; P. Teb. III, Pt. I, 764, 185/161 B.C.E., 1-3; P. Yale I, 42, 229 B.C.E., 1ff; P. Cair. Zen. I, 59060, 257 B.C.E., 1; P. Mich. VIII 479, 2nd C.E., 1ff. Most of the Greek papyrus letters – about 2/3 – have their openings that are begun with one of the following prescription formulae: 'X to Y greeting (χαίρειν)' + (farewell, the health wish, joy at receipt of news, or expressing aggravation), 'To Y greeting from X' + (farewell, the health wish, joy at receipt of news, or expressing aggravation), or 'To Y from X'. The first and second formulae can usually be found in private letters whereas the third one can often be found in official letters such as petitions. For a discussion of the framework of the ancient Greek papyrus letters in comparison with NT letters, see White, 1984, 1733-736; cf. White, 1981, 89-106. For a detailed discussion of NT epistolary formulae, see Aune, 2003, 268.

[32] See also Schubert, 1939, 4-9.

[33] The eschatological close is usually included at the end of the thanksgiving or eulogy period in Pauline letters.

introduced at the beginning of the second paragraph (Rev 1:4-5a). It consists of the three typical elements: (1) superscription (Ἰωάννης); (2) adscription (ταῖς ἑπτὰ ἐκκλησίαις ταῖς ἐν τῇ Ἀσίᾳ); (3) salutation (χάρις ὑμῖν καὶ εἰρήνη ἀπὸ…). This unit clearly stands apart from the immediate co-text (Rev 1:5b-7) because of the two literary transitions: (1) the speaking subject between the two units shifts from 'John' to 'we'; (2) the literary type between the two units shifts from the form of epistolary prescription to the form of doxology (Rev 1:5-6).[34] The doxology used at the place where the Pauline letters (except for Galatians; Gal 1:5) take the thanksgiving or eulogy period peculiarly shows the ascription of glory and power addressed to Christ rather than to God, and conventionally concludes with the perpetual validity for glorification and amen (εἰς τοὺς αἰῶνας [τῶν αἰώνων]· ἀμήν). This doxology is followed by an eschatolgical closing period that denotes the prophetic proclamation of Christ's coming (Rev 1:7). However, this eschatological closing period can also be regarded as a continuation of the doxology since it also ends with the expression ναί, ἀμήν which is the typical closing element in NT doxologies.[35] By these hook words, the eschatological closing period can be included in the doxology period, as most Pauline letters include it in the thanksgiving period.[36] This expanded doxology is abruptly followed by three divine designations framed by the form of a prophetic oracle. This abrupt introduction of the new literary form signals a new start of another embedded unit.

Thus the three embedded units can be distinctively demarcated within the second paragraph, based mainly on the epistolary convention: prescription (Rev 1:4-5a), expanded

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[34] The doxology conventionally consists of the following four elements: (1) reference to God in the dative form; (2) the ascription of glory or (less frequently) power in the nominative form; (3) "the unending validity" for the glorification such as εἰς πάσας τὰς γενεὰς τοῦ αἰῶνος τῶν αἰώνων, εἰς τοὺς αἰῶνας τῶν αἰώνων, or εἰς τοὺς αἰῶνας; (4) the closing with ἀμήν, e.g., Gal 1:5; 1 Tim 1:17; cf. Rom 16:25-27; Eph 3:21; Phil 4:20; 2 Tim 4:18; Heb 13:21; 1 Pet 4:11; 2 Pet 3:18. See also Aune, 1997, 49; Aune, 2003, 140-41.

[35] The term ναι is a Greek translation of אָמֵן and is emphatically used for solemn assurance in Rev 1:7. See also Arndt and Gingrich, 1979, 533.

[36] See also Hartman, 1980, 137; Thompson, 1990, 54-55; cf. Aune, 1997, 50-59.

doxology (Rev 1:5b-7), and prophetic oracle (Rev 1:8). These embedded units can be categorized into the micro-paragraph level of our hierarchical discourse system and further divided into colon or colon clusters.

On the surface no verb is found in the prescription period (i.e., the third micro-paragraph). Nevertheless, Rev 1:4a and 1:4b-5a should be respectively delimited as an embedded colon in that unit since their syntactic structures imply such elliptical verbal elements as copulative verbs – γράφει and ἐστιν. Its immediate unit is an 'expanded doxology' (i.e., the fourth micro-paragraph), and is composed of eight cola: the 6[th] colon (Rev 1:5b, 6b); the 7[th] colon (1:6a); the 8[th] colon (1:6c); the 9[th] colon (1:7a); the 10[th] colon (1:7b); the 11[th] colon (1:7c); the 12[th] colon (1:7d); the 13[th] colon (1:7e). Interestingly, the 7[th] colon (Rev 1:6a) intervenes between the phrases in Rev 1:5b and 1:6b and syntactically constitute one colon. In the prophetic oracle (i.e., the fifth micro-paragraph), two basic colon matrices are found: ἐγώ εἰμι τὸ ἄλφα καὶ τὸ ὦ and λέγει κύριος ὁ θεός. Nevertheless, we regard them as a one colon since the clause ἐγώ εἰμι τὸ ἄλφα καὶ τὸ ὦ can be regarded as a subcolon that is the object clause of λέγει κύριος ὁ θεός. Furthermore, the additional phrases ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος and ὁ παντοκράτωρ are also linked to a basic subcolon matrix – a nominal element (ἐγώ) + a verbal element (εἰμι). The resulting structure, therefore, is that the fifth micro-paragraph consists of one colon which has a subcolon.[37]

Based on the above analysis, the overall diagram of the linguistic units in the opening unit can be delineated in this way:

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[37] For the relations of the basic colon matrix and additions or qualifiers, see Louw, 1982, 109-113.

The Structural Division of the Prologue (1:1-8)

Chapter & Verse	Paragraph[38]		Colon

Chapter & Verse | **Paragraph[38]** | **Colon**

1:1 1st P — 1st MP — 1 Ἀποκάλυψις Ἰησοῦ Χριστοῦ ἣν ἔδωκεν αὐτῷ ὁ θεὸς

δεῖξαι τοῖς δούλοις αὐτοῦ ἃ δεῖ γενέσθαι ἐν τάχει,

2 καὶ ἐσήμανεν ἀποστείλας διὰ τοῦ ἀγγέλου αὐτοῦ

τῷ δούλῳ αὐτοῦ Ἰωάννῃ,

1:2 ὃς ἐμαρτύρησεν τὸν λόγον τοῦ θεοῦ

καὶ τὴν μαρτυρίαν Ἰησοῦ Χριστοῦ ὅσα εἶδεν.

1:3 2nd MP — 3 Μακάριος ὁ ἀναγινώσκων καὶ οἱ ἀκούοντες

τοὺς λόγους τῆς προφητείας

καὶ τηροῦντες τὰ ἐν αὐτῇ γεγραμμένα,

ὁ γὰρ καιρὸς ἐγγύς.

1:4 2nd P 3rd MP — 4 Ἰωάννης ταῖς ἑπτὰ ἐκκλησίαις ταῖς ἐν τῇ Ἀσίᾳ·

5 χάρις ὑμῖν καὶ εἰρήνη ἀπὸ ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος

καὶ ἀπὸ τῶν ἑπτὰ πνευμάτων ἃ ἐνώπιον τοῦ θρόνου αὐτοῦ

1:5 καὶ ἀπὸ Ἰησοῦ Χριστοῦ, ὁ μάρτυς, ὁ πιστός,

ὁ πρωτότοκος τῶν νεκρῶν καὶ ὁ ἄρχων τῶν βασιλέων τῆς γῆς.

6a Τῷ ἀγαπῶντι ἡμᾶς καὶ λύσαντι ἡμᾶς ἐκ τῶν ἁμαρτιῶν ἡμῶν

4th MP ἐν τῷ αἵματι αὐτοῦ,

1:6 7 καὶ ἐποίησεν ἡμᾶς βασιλείαν, ἱερεῖς τῷ θεῷ καὶ πατρὶ αὐτοῦ,

6b αὐτῷ ἡ δόξα καὶ τὸ κράτος εἰς τοὺς αἰῶνας [τῶν αἰώνων]·

8 ἀμήν.

1:7 9 Ἰδοὺ ἔρχεται μετὰ τῶν νεφελῶν,

10 καὶ ὄψεται αὐτὸν πᾶς ὀφθαλμὸς

11 καὶ οἵτινες αὐτὸν ἐξεκέντησαν,

12 καὶ κόψονται ἐπ' αὐτὸν πᾶσαι αἱ φυλαὶ τῆς γῆς.

13 ναί, ἀμήν.

1:8 5th MP — 14.1 Ἐγώ εἰμι τὸ ἄλφα καὶ τὸ ὦ,

14 λέγει κύριος ὁ θεός, ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος,

ὁ παντοκράτωρ.

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[38] The bold line indicates a boundary of a unit on a higher level of the discourse. P stands for a paragraph; MP stands for a micro-paragraph.

To sum up, we can initially outline the hierarchical structural division of the opening unit with titles in this manner:

Paragraph 1 (1:1-3):	**The Apocalyptic-prophetic Opening**
Micro-paragraph 1 (1:1-2):	Title and Its Content
Colon 1 (1:1a):	Title
Colon 2 (1:1b-2):	Content of the Revelation and Its Revelatory Chain
Micro-paragraph 2 (1:3):	Macarism
Colon 3 (1:3)	Beatitude and Its Motivation
Paragraph 2 (1:4-8):	**The Epistolary Opening**
Micro-paragraph 3 (1:4-5a):	Epistolary Prescription
Colon 4 (1:4a):	Superscription and Adscription
Colon 5 (1:4b-5a):	Salutation
Micro-paragraph 4 (1:5b-7):	Doxology
Colon 6, 7 (1:5b-6b; 6a):	The Ascription of Praise to Christ
Colon 8 (1:6c):	1st Concluding 'Amen'
Colon 9, 10, 11, 12, (1:7a; 7b; 7c; 7d):	Eschatological Closing – Christ's Parousia
Colon 13 (1:7e):	2nd Concluding 'Yes, Amen'
Micro-paragraph 5 (1:8):	Prophetic Proclamation of Divine Oracle
Colon 14 (1:8):	Three Self-predications Given by God Himself

Hence the structural division of the opening unit has been outlined based on John's use of conventional literary genre and such formulae as apocalyptic-prophetic title, macarism, epistolary prescription, doxology, and prophetic oracle. These conventional features are the author's implied codes and are employed for characterizing his linguistic message in order to communicate with the model audience. This template-driven investigation, based on ur reading standpoint, enables us to analyze its initial hierarchical units from the top-down direction. As a result, we have found that the discourse can be divided into the two major embedded paragraphs and five embedded micro-paragraphs. Due to the nature of the sampling investigation upon the short unit of the discourse, the colon analysis has been applied to see the detailed constituent elements of the micro-paragraphs. The result shows that the micro-paragraphs consist of one colon or its clusters and that they can be utilized as basic units that contain the most cohesive semantic themes in our sampling investigation.

3.4. The Wave Aspect of the Opening Unit

Based on the above structural division, we will examine the interrelatedness between the embedded units within the opening unit in order to elucidate its overall co-textual flow. This investigation will be performed mainly from the bottom-up perspective. The inner cohesion of each embedded micro-paragraph will be examined first in terms of its colon structure. Next, the interrelatedness between the micro-paragraphs will be examined in order to elucidate the co-textual flow of the entire opening unit.

3.4.1. The Co-textual Flow of the First Paragraph (Rev 1:1-3)

The inner cohesion of the first micro-paragraph (Rev 1:1-2) is found in its chiastic-concentric structure[39] which is framed not only by the symmetric connections of its lexical items but also by the semantic relations between the syntactic structures of the embedded cola.

The titular phrase ἀποκάλυψις Ἰησοῦ Χριστοῦ that is used to refer to a revelatory experience of the entire book is characterized as 'the words of prophecy' (colon 1a; cf. colon 3).[40] This notion is reinforced and specified by the use of appositional phrases and a clause that are virtually equated at the end of the unit (colon 2b) – τὸν λόγον τοῦ θεοῦ, τὴν μαρτυρίαν Ἰησοῦ Χριστοῦ, and ὅσα εἶδεν. The symmetric use of 'the word of God' enhances the prophetic nuance implied in the titular phrase since it signifies the prophetic formula "the word of the Lord" (דְּבַר־יְהוָה) and its signified concept.[41] The titular phrase is further defined as 'the witness

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[39] Some various chiastic-concentric structures of Rev 1:1-2 have also been suggested by some scholars, e.g., Malina and Pilch, 2000, 263; Taeger, 2003, 181; de Smidt, 2004, 186-88. Although their structures are slightly different, most of them put the relative clause ἃ δεῖ γενέσθαι ἐν τάχει in their central parts, except for Taeger's. De Smidt's excessive analytic configuration of cola seems to make his chiastic *inclusio* less semantic – he seems to arrange it based on a lexical connection. A weakness of his structure is that it cannot appropriately explain the functional slots of καὶ ἐσήμανεν and ὅσα εἶδεν within the chiastic *inclusio*. A weakness of Taeger's "chiastisch-konzentrische Aufbau" is that there is no clear lexical connection between C (καὶ ἐσήμανεν … διὰ τοῦ ἀγγέλου …) and C´ (ὃς ἐμαρτύρησεν). Furthermore, they have different subjects – the subject of ἐσήμανεν is God, whereas the subject of ἐμαρτύρησεν is John. Malina and Pilch's structure is basically acceptable; however, it is too fragmentary: A (revelation), B (of Jesus Christ), C (God), D (show to his slaves), E (what has to happen soon), D´ (make known to his slave John), C´ (word of God), B´ (witness of Jesus Christ), A´ (whatever he saw).

[40] Cf. 1 Cor 14:6. John's identification of the expression ἀποκάλυψις Ἰησοῦ Χριστοῦ with τοὺς λόγους τῆς προφητείας implies that he does not use the term 'apocalypse' as belonging to a literary genre. Aune, 1997, 12.

[41] The expression דְּבַר־יְהוָה (ὁ λόγος τοῦ θεοῦ or ὁ λόγος τοῦ κυρίου in LXX) is commonly used as a formula

of Jesus Christ' in a judicial sense.[42] The genitive phrase Ἰησοῦ Χριστοῦ, which can be understood either as a subjective genitive or an objective genitive, qualifies the word τὴν μαρτυρίαν that is often used as a lawsuit motif in the NT (cf. Rev 20:4; 3:14; 6:9-10; John 18:37; I Tim 6:13; 1 John 5:9).[43] The expression 'the revelation of Jesus Christ' is further clarified by its parallel expressions τὸν λόγον τοῦ θεοῦ, τὴν μαρτυρίαν Ἰησοῦ Χριστοῦ which are appositively subordinated to the verb ἐμαρτύρησεν. These two appositional phrases are qualified by the clause ὅσα εἶδεν which is also subordinated to the same verb: The clause ὅσα εἶδεν not only specifies the visionary manner of 'the revelation of Jesus Christ' but also reinforces its judicial sense in connection with the verb ἐμαρτύρησεν.

The two clauses ἣν ἔδωκεν αὐτῷ ὁ θεὸς δεῖξαι τοῖς δούλοις αὐτοῦ (colon 1b) and ἐσήμανεν ἀποστείλας διὰ τοῦ ἀγγέλου αὐτοῦ τῷ δούλῳ αὐτοῦ Ἰωάννῃ (colon 2a) are semantically complementary and denote the communicational way by which the revelation is transmitted to the final recipients. Colon 1b denotes the revelatory chain: God→Jesus→His servants.[44] In parallel and complementarily colon 2a explains again the revelatory chain by adding other mediators to it: God→His angel→His servant John. Therefore, based on this complementary structure, an overall revelatory chain can be drawn in this way: God→Jesus→His angel→His servant John→His servants. This complementary parallelism is further substantiated by the use of the key verbs δείκνυμι (colon 1b) and σημαίνω (colon 2a) in relation to the final recipient(s) in the same semantic domain.[45]

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which signals a prophecy in the OT (e.g., Ezr 1:1; Jer 1:2; Ezek 1:3; Hos 1:1; Joel 1:1; Mic 1:1; Zep 1:1; Hag 1:1).

[42] The prophetic nuance is still maintained in the expression of 'the witness of Jesus Christ' since the phrase also defines the immediately preceding phrase 'the word of God' (cf. Rev 19:10).

[43] Even if we take the phrase Ἰησοῦ Χριστου as an objective genitive, the judicial sense is not diminished since 'the testimony to Jesus' is designed to be presented by John's eyewitness testimony (ἐμαρτύρησεν ... ὅσα εἶδεν). The witness to Jesus Christ often includes the eyewitness testimony in the NT (John 1:7, 34; 19:35; Acts 2:32; 3:15; 5:32). See also Lincoln, 2000, 344-345.

[44] The phrase "His servants" (τοῖς δούλοις αὐτοῦ) is used to refer to God's prophets (Rev 11:18; cf. 1QS Col. 1:1; 4QpHos[b] Col. 2:5; 4Q390 Frag. 2 Col. 1:5) as well as to all believers or martyrs in Revelation (Rev 2:20; 7:3; 19:2, 5; 22:3). In light of this broad usage of the term, we may regard the final recipients as the seven churches. Contra. Ford, 1975, 373.

[45] Louw and Nida categorize the verbs δείκνυμι and σημαίνω in the same semantic domain under the title

Thus, cola 1ab and 2ab are in a chiastic relation by the lexical connections as well as by the semantic relations of the complementary parallel. More significantly, the clause ἃ δεῖ γενέσθαι ἐν τάχει (colon 1c) is highlighted by the chiastic parallel structure being placed in the midst of the explanation of the revelatory characters and the communicational way. This central part connotes the content of the book as "a divinely decreed ordering of that which *must* take place"[46] with the imminent temporal framework (ἐν τάχει).

To sum up, the revelatory character and communicational way implied in colon 1ab are further clarified in colon2ab. Therefore, the semantic relationship of 'thesis and clarified thesis' is found between them. Based on the chiastic-concentric structure, it may be said that its focal point is to introduce preliminarily the content of the revelation. The above argument can be summarized in the following diagrammatic analysis:

Verse	Colon Configuration[47]		Semantic Relations
1:1	1a Ἀποκάλυψις Ἰησοῦ Χριστοῦ		A
	1b ἣν ἔδωκεν αὐτῷ ὁ θεὸς δεῖξαι τοῖς δούλοις αὐτοῦ	thesis	B
	1c ἃ δεῖ γενέσθαι ἐν τάχει,		C
	2a καὶ ἐσήμανεν ἀποστείλας διὰ τοῦ ἀγγέλου αὐτοῦ τῷ δούλῳ αὐτοῦ Ἰωάννῃ,	clari. thesis	B´
1:2	2b ὃς ἐμαρτύρησεν τὸν λόγον τοῦ θεοῦ καὶ τὴν μαρτυρίαν Ἰησοῦ Χριστοῦ ὅσα εἶδεν.		A´
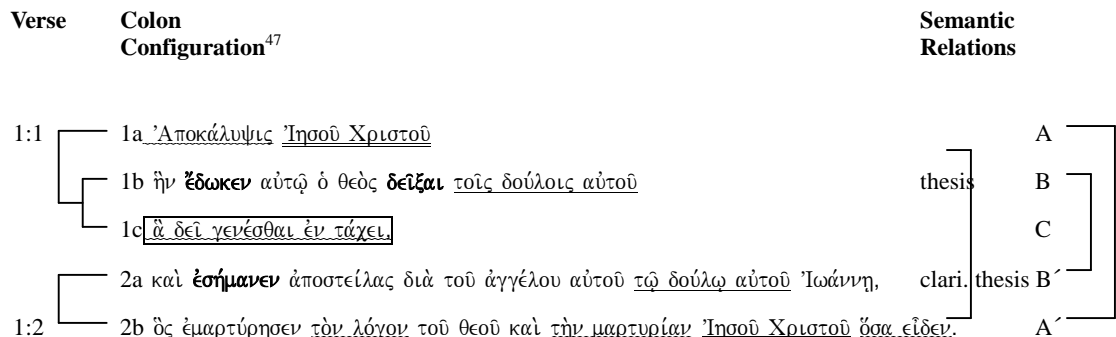
The second micro-paragraph (Rev 1:3) is framed in the solemn form of a macarism. The syntactic structure of the macarism consists of a protasis and a apodosis: The threefold statement of blessing (μακάριος ὁ ἀναγινώσκων … καὶ οἱ ἀκούοντες … καὶ τηροῦντες …) is

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"Interpret, Mean, Explain". Louw and Nida, 1989, 405-406.

[46] Mounce, 1998, 41. See also Swete, 1906, 2; Beckwith, 1919, 419; Riss, 1965, 33. For further discussion of the clause (colon 1c) in relation to its OT background, see section '4.4.1. Spatial and Temporal Aspects in Rev 2-3' in this thesis.

[47] The embedded links in the colon configuration show closer relations between the phrases or clauses.

substantiated by the dependent causal clause (ὁ γὰρ καιρὸς ἐγγύς).[48] These two clauses, therefore, form the semantic relationship of 'thesis and reason', as the following diagram shows:

Verse	Colon Configuration		Semantic Relations
1:3	3a	Μακάριος ὁ ἀναγινώσκων	thesis
	3b	καὶ οἱ ἀκούοντες <u>τοὺς λόγους τῆς προφητείας</u>	protasis
	3c	καὶ τηροῦντες <u>τὰ ἐν αὐτῇ γεγραμμένα</u>,	
	3d	ὁ γὰρ καιρὸς ἐγγύς.	apodosis / reason

The three present substantival participles comprise appositionally the threefold statement of blessing and convey the concept of obedience to the audience. The first two participles, ὁ ἀναγινώσκων and οἱ ἀκούοντες, are not necessarily understood to have a separate meaning. Rather, they can be regarded as a hendiadys which is used to denote the audience's attitude to 'the words of the prophecy' in a liturgical setting. The nuance of the obedience implied in the hendiadys is heightened by the third substantival participle τηροῦντες. It shares the definite article οἱ with the second substantival participle, not only because the word itself more directly conveys the nuance of the obedience to the audience, but also because its immediate objective relative clause, τὰ ἐν αὐτῇ γεγραμμένα, seems to more emphatically denote the contents of the prophecy than the preceding objective reference of the hendiadys – τοὺς λόγους τῆς προφητείας.[49] Thus, the threefold statement of blessing paraenetically implies overtones of a mitigative imperative. In this sense, we may call the threefold statement a *paraenetic imperative*. The co-textual emphasis within the paraenetic imperative is upon the third statement τηροῦντες

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[48] A coordinate conjunction γὰρ is used as an explanatory conjunction which links the apodosis to the preceding protasis, explaining why those who obey the words of the prophecy are blessed.

[49] The expression τοὺς λόγους τῆς προφητείας is to be understood as the written text in light of the latter objective reference τηροῦντες τὰ ἐν αὐτῇ γεγραμμένα (cf. Rev 22:7). The latter expression seems to emphasize the written contents of the prophecy in a more concrete manner.

τὰ ἐν αὐτῇ γεγραμμένα. This is confirmed by the parallel macarism at the end of the book that employs only a single substantival participle, ὁ τηρῶν, with reference to the written form of prophecy for the statement of blessing (Rev 22:7). The imminent temporal expression of the apodosis serves as a basis for the paraenetic imperative of the protasis.

Based on the above investigation, we will now examine the co-textual relations between the first and second micro-paragraphs. Two significant lexical connections are found between them: (1) the expression τοὺς λόγους τῆς προφητείας in the macarism takes up semantically the previous prophecy-related expressions in cola 1ab and 2ab – 'the revelation of Jesus Christ', 'the word of God', 'the testimony of Jesus Christ', and 'all that he [John] saw'; (2) the three present substantival participles refer to the final recipients of the prophecy – ὁ ἀναγινώσκων, οἱ ἀκούοντες, οἱ ... τηροῦντες – and also refer back to the previous reference to the final recipient of the revelation (τοῖς δούλοις αὐτοῦ).[50] More significantly, the focal point of the first micro-paragraph is paraenetically applied to the audiences in the second micro-paragraph by means of the macarism (Rev 1:3). In other words, the content of the revelation highlighted as the focal point in the form of a *titulus* is recaptured rhetorically in the compound sentential structure of the macarism. The content of the prophecy implied in the expression ἃ δεῖ γενέσθαι ἐν τάχει is recaptured paraenetically as the objective references of the three present substantival participles. In particular, its imminent temporal aspect implied in the expression ἐν τάχει (colon 1c) is specifically retaken as the form of apodosis in the macarism (ὁ γὰρ καιρὸς ἐγγύς). The temporal aspect, therefore, functions as a reason for the obedience to the words of the prophecy.

Thus, the co-textual flow of the first micro-paragraph (Rev 1:1-2) converges into the second micro-paragraph where the paraenetic imperative is manifested (Rev 1:3). The first micro-paragraph introduces the revelation by denoting its divine origin, communicational way,

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[50] 'His servants' refers not merely to a specific group of Christian prophet, but to all faithful Christians, see also Murphy, 1994, 64; cf. Fiorenza, 1993, 40.

characters, and content. This introduction is taken up and paraenetically applied to the audience in a liturgical setting. Therefore, the slot of the second micro-paragraph highlights the pragmatic purpose of the revelation and relates it to the slot of the first micro-paragraph. In this sense, the semantic relationship between the two units can be defined as 'thesis and purpose'.

3.4.2. The Co-textual Flow of the Second Paragraph (Rev 1:4-8)

We will now elucidate the co-textual flow within the second paragraph (Rev 1:4-8) by examining the interrelations between its embedded units. First, cohesive interrelatedness is found between the embedded cola within the third micro-paragraph in terms of their lexical connections and semantic relations. The pronoun ὑμῖν an anaphora (colon 5) refers back to the seven churches which are denoted as the epistolary recipients in the form of an adscription (colon 4). This lexical connection is further enhanced by the fact that cola 4 and 5 are constrained by the typical frame of NT epistolary prescription.

In addition to this surface structural relationship, a certain functional relationship can be found between cola 4 and 5. In a semantic sense, the greeting functions as introductory content to the epistolary communication between the sender and the receivers. The greeting, which is communicated from God, the seven Spirits, and Jesus Christ,[51] preliminarily signifies the tone of the overall messages, since their titles are specifically designated and significantly related to the main epistolary message. Therefore, the functional slot of colon 5 can be identified as 'content' in relation to the thesis of colon 4. The interrelatedness within the third micro-paragraph can be diagrammed in this way:

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[51] The divine titles will be discussed in due course.

Verse	Colon Configuration		Semantic Relations
1:4	4	Ἰωάννης ταῖς ἑπτὰ ἐκκλησίαις ταῖς ἐν τῇ Ἀσίᾳ·	thesis
	5b	χάρις ὑμῖν καὶ εἰρήνη	
	5c	ἀπὸ ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος	
	5d	καὶ ἀπὸ τῶν ἑπτὰ πνευμάτων ἃ ἐνώπιον τοῦ θρόνου αὐτοῦ	
1:5a	5e	καὶ ἀπὸ Ἰησοῦ Χριστοῦ, ὁ μάρτυς, ὁ πιστός, ὁ πρωτότοκος τῶν νεκρῶν	introductory
		καὶ ὁ ἄρχων τῶν βασιλέων τῆς γῆς.	content

Interestingly, the salutation period that consists of 'a grace and peace wish' and its threefold source shows the following two grammatical anomalies (colon 5): (1) the nominatives ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος after the preposition ἀπό;[52] (2) the nominatives ὁ μάρτυς ὁ πιστός, ὁ πρωτότοκος, ὁ ἄρχων in apposition to the oblique case – the genitives Ἰησοῦ Χριστου. These grammatical anomalies, of course, cannot be attributed to John's linguistic incompetence, as many have pointed out.[53] Rather, these nominatives, which abruptly break the grammatical continuity in the surface structure level, seem to be used stylistically to highlight their signified concepts, since the first ἀπό or Ἰησοῦ Χριστου requires "a moment's pause" in oral enactment, and it calls the audience's attention to the significance of the threefold titles.[54] The elaborate set of three substantives ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος signifies conceptually not only God's transcendence and sovereignty over all events throughout history, but also His intervention into the world,[55] denoting that all time – present, past, and future – is embraced in His presence.[56]

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[52] The expression ὁ ἦν is also a grammatical anomaly since the finite verb is preceded by an article in parallel with the two participial clauses.

[53] E.g., Charles, 1920a, 10, 13-14; Beckwith, 1922, 424-28; Caird, 1966, 16-19; Sweet, 1979, 65-66; Vanni, 1991, 354; Wallace, 1996, 62-64; Aune, 1997, 24-25, 30; Mounce, 1998, 46 n. 7, 48 n. 17; Beale, 1999, 188-92. Most NT scholars admit that John does not use the nominatives haphazardly or in poor Greek, since he accurately uses the genitive τῶν ἑπτὰ πνευμάτων after the second ἀπὸ in the same passage. The substantives in the nominative case may be used as indeclinable titles. The significance of the two anomalies will be discussed further in due course.

[54] Vanni, 1991, 354.

[55] Departing from Jewish or Greek threefold formulae which merely indicate Yahweh's unchanging existence, John emphasizes the efficacious character of Yahweh by using ἐρχόμενος, the present participle of the verb ἔρχομαι, rather than ἐσόμενος, the future participle of εἰμί. This is an example of the use of the present tense with future meaning; however, it does not refer to mere future existence, but "his coming to the world", as Bauckham suggested, see Bauckham, 1997, 29; see also Beasley-Murray, 1974, 54; Mazzaferri, 1989, 286; Murphy, 1998, 68; cf. Walther,

The threefold title ascribed to Jesus Christ also intimates His redemptive activity in a temporal sense in line with an early Christian confessional formula – the death, resurrection, and ascension.[57] The first title, ὁ μάρτυς, ὁ πιστός, characterizes Christ as the faithful one who witnessed up to the point of death – His *past* earthly salvific ministry (cf. Rev 2:13; 11:17; 17:6).[58] The second title, ὁ πρωτότοκος τῶν νεκρῶν, characterizes Christ as the representative one who has brought new life to God's people by means of His resurrection – His *present* salvific activity (cf. Col 1:18). The third title, ὁ ἄρχων τῶν βασιλέων τῆς γῆς, characterizes Christ as the sovereign who not only holds the universal kingship on earth by His exaltation, but who will also fully exercise it – His present and *future* salvific activity (cf. Rev 19: 16). In this temporal sense, Christ's threefold title is paralleled semantically with the divine threefold title. Furthermore, in the surface structure, God and Christ's threefold titles are highlighted in the third micro-paragraph in terms of their grammatical anomalies. In the deeper structure their salvific intervention into the history connoted in their emphatic titles is elucidated as the significant basis from which the churches' grace and peace proceed.

The fourth micro-paragraph begins with the doxology, as noted above. The four hymnic statements are peculiarly ascribed to Christ, comprising the compound doxology (cola 6a, 6b, 7, 6c),[59] whereas a single hymnic statement is typically ascribed to God in NT doxologies (e.g., Rom 11:36; Gal 1:5; Eph 3:21; Phil 4:20; 1 Tim 1:17; 2 Tim 4:18; Heb 13:21; 1 Pet 4:11; 2 Pet 3:18). The first statement in colon 6a semantically functions as a causal basis for the second statement in colon 6b – Christ's love results in the churches' *liberation*[60] from sin by His death.

1995, 169.

[56] Mounce, 1998, 46.

[57] See also Beasley-Murray, 1974, 56; Caird, 1966, 16; Mounce, 1998, 48-49; cf. Fiorenza, 1993, 41-43.

[58] The word μάρτυς is often used in relation to the death of Christians in Revelation.

[59] The definite article of the first substantival participle goes with the other two substantival participles, indicating that they all refer to Christ.

[60] For a discussion of the textual variant reading – λύσαντι and λούσαντι – in Rev 1:5b, see section '3.5.2. The Thematic Flow of the Second Paragraph' in this thesis.

This relationship between the motifs of love and death is often found in some formulaic passages of the NT (Gal 2:20; Eph 5:2, 25; cf. Rom 5:8).[61] The third hymnic statement in colon 7 has the relation of 'thesis and result' with the two previous statements in colon 6ab. The statement signals the status of the epistolary recipients –the royal priests of the kingdom of God – as an accomplished fact by the use of the aorist tense in distinction from the two previous present substantival participles. These three hymnic statements thereby imply the following concept: Christ' love and liberation has resulted in their present status as the royal priests of the kingdom of God (cf. Rev 5:9-10; 1 Pet 2:9). Furthermore, in relation to the last hymnic statement, the three previous statements semantically denote the reasons why the 'glory and power' is ascribed to Christ. The first three hymnic statements and the last statement thereby form the semantic relationship of 'reason and thesis'. The final independent 'amen' colon within the doxology is a liturgical *response* to the 'reason-thesis' statements. Therefore, it may be said that the dialogic relationship of 'initiative thesis and responsive thesis' is implied between them.

More significantly, the anomalous syntagmatic relation is found in the grammatical arrangement of the four hymnic statements. The third statement is parenthetically located as an independent sentence (or colon) between the second and fourth statements: καὶ λύσαντι ἡμᾶς **καὶ ἐποίησεν …** αὐτῷ ἡ δόξα καὶ τὸ κράτος εἰς τοὺς αἰῶνας.[62] The third statement introduced by the aorist indicative ἐποίησεν should be a subordinate relative clause with ὅς.[63] Or just as like others the verb should be taken as the dative form of the aorist participle ποιήσαντι. This anomalous syntagmatic arrangement, however, seems to be used intentionally for highlighting the third statement as a parenthetic statement, the most notable reason for the fourth statement. In this sense, the parenthetic statement can be regarded as the emphatic point of the doxological

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[61] Aune, 1997, 46.
[62] The first, second, and fourth statements comprise a colon.
[63] See also Aune, 1997, 42; Vanni, 1991, 354.

unit, although the overall co-textual flow of the doxology converges into the liturgical dialogue relationship of the last hymnic statement and its response (cola 6c and 8).

As noted above, the doxology can be expanded to the eschatological closing unit (Rev 1:7; cola 9-13) due to the repeated use of the doxological closing element ναί, ἀμήν at the end of the unit (colon 13). This expansion can be substantiated further by the lexical connection between them: (1) the two emphatic cola 7 and 9 have the same subject – Christ; (2) the anaphora αὐτός and its various forms are used repeatedly, referring back to Christ throughout the unit. Colon 9, introduced by the emphatic phrase 'ιδού, refers to the Parousia in a prophetic manner. The Parousia-related utterance continues to the subsequent co-text with the overtone of prophetic proclamation. The subsequent three cola describe prophetically the universal manifestation of Christ's coming (cola 10-11) and the universal human response (colon 12) to His coming. These three cola semantically denote the consequential results of the Parousia in colon 9. Therefore, the eschatological closing unit is tied by the semantic relationship of 'thesis-result' between colon 9 and cola 10-12. Again, in parallel with the liturgical dialogue frame of the doxological unit, all the previous utterances related to the Parousia in the eschatological closing unit are liturgically responded by the doxological closing, ναί, ἀμήν.

In light of the boundary of the expanded doxology, the embedded eschatological closing unit, which refers to Christ's coming in a liturgical dialogue form, can be the ultimate semantic reason why the 'glory and power' is ascribed to Christ implied in the main co-textual focus in the doxology (esp. cola 6c and 8). In this sense, we may say that the eschatological closing unit co-textually functions as a reason for the proposition of the previous unit. The overall lexical and semantic network of the fourth micro-paragraph can be diagrammed as follows:

Verse	Colon Configuration		Semantic Relations

Verse			
1:5b	6a	Τῷ ἀγαπῶντι ἡμᾶς	*thesis* *reason*
	6b	καὶ λύσαντι ἡμᾶς ἐκ τῶν ἁμαρτιῶν ἡμῶν ἐν τῷ αἵματι αὐτοῦ,	**Initiation**
1:6	7	καὶ ἐποίησεν ἡμᾶς βασιλείαν, ἱερεῖς τῷ θεῷ καὶ πατρὶ αὐτοῦ,	*result* thesis
	6c	αὐτῷ ἡ δόξα καὶ τὸ κράτος εἰς τοὺς αἰῶνας [τῶν αἰώνων]·	*thesis*
	8	ἀμήν.	**response**
1:7	9	Ἰδοὺ ἔρχεται μετὰ τῶν νεφελῶν,	*thesis*
	10	καὶ ὄψεται αὐτὸν πᾶς ὀφθαλμὸς	**Initiation**
	11	καὶ οἵτινες αὐτὸν ἐξεκέντησαν,	*thesis* reason
	12	καὶ κόψονται ἐπ' αὐτὸν πᾶσαι αἱ φυλαὶ τῆς γῆς.	*equiv. th.* *result*
	13	ναί, ἀμήν.	**response**

Thus, the doxology and the eschatological closing form the same semantic relationship of 'initiative thesis and responsive thesis' in their inner co-texts. In a larger discourse level, however, the functional slot of the latter plays the role of the reason for the former. Therefore, the reason for the ascription of the glory and power to Christ, which is based on His past and present salvific activity, is reinforced by the subsequent reason that is based on His future salvific acts. Along with this temporal aspect of the semantic relations, the overall co-textual flow of the fourth micro-paragraph shows a forward-moving aspect towards the Parousia-related closing. In this overall co-textual flow of the fourth micro-paragraph, cola 6c and 8 function as a co-textual focus which not only refer back to the whole of the previous co-textual flow, but also refer to the subsequent co-textual flow of the immediate unit.

The final micro-paragraph denotes the self-identification of God by utilizing the quotation formula λέγει κύριος (Rev 1:8).[64] The threefold title ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος, which echoes the precisely same phrase in the third micro-paragraph, is used appositionally with the

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[64] Hartman, 1980, 138. The quotation formula for divine oracle λέγει κύριος is frequently found in the NT, e.g., Act 7:49; 15:17; Rom 12:19; 14:11; 1 Cor 14:21; 2 Cor 6:17; Heb 8:8, 9; 10:16. Cf. λέγει ὁ θεός (Act 2:17); λέγει τὸ πνεῦμα and its variant expressions (Act 21:11; 1 Tim 4:1; Heb 3:7; Rev 14:13); λέγει ὁ μαρτυρῶν ταῦτα (Rev 22:20).

additional self-predicative phrases τὸ ἄλφα καὶ τὸ ὦ and ὁ παντοκράτωρ that are also linked to

the same subcolon matrix, ᾽εγώ εἰμι.[65] This subcolon is linked hierarchically to the main matrix

λέγει κύριος ὁ θεός, denoting its content. The semantic relationship of 'thesis and content' is

thereby formed between the colon and subcolon. These relations can be summarized by the

following diagram:

Verse	**Colon** **Configuration**		**Semantic** **Relations**	
1:8	14.1a Ἐγώ εἰμι τὸ ἄλφα καὶ τὸ ὦ,		**thesis**	
	14 λέγει κύριος ὁ θεός,			thesis
	14.1b <u>ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος,</u>		**equiv. thesis**	content
	14.1c ὁ παντοκράτωρ.		**equiv. thesis**	
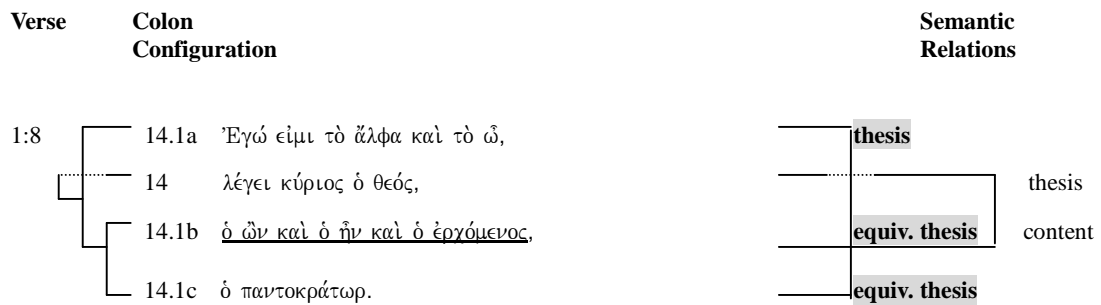
Based on the above arguments, henceforth we will examine the interrelatedness between the

three embedded micro-paragraphs within the second paragraph. The third and fourth micro-

paragraphs are remarkably interrelated by their lexical items. The repeated pronominal

references of the first person plural in the fourth micro-paragraph – ἡμᾶς and ἡμῶν – refer back

to the sender and the recipients in the epistolary superscription and adscription of the third

micro-paragraph. Moreover, such key lexical items in the fourth micro-paragraph as substantive

participles (i.e., τῷ ἀγαπῶντι and λύσαντι), anaphorical references (i.e., αὐτῷ, αὐτοῦ, and αὐτὸν),

and the subject of the third person singular verbs (i.e., ἐποίησεν and ἔρχεται), all ultimately refer

back to Jesus Christ from whom the greeting was given at the end of the third micro-paragraph.

These lexical threads between the two units imply that they may have a high degree of semantic

cohesion, even though it is less cohesive than their inner cohesion. The threefold titles of God

and Christ which are highlighted in the third micro-paragraph connote a temporal aspect; that is,

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[65] The divine designations in Rev 1:8 will be discussed in detail in due course.

divinely decreed history ultimately anticipates its penultimate-appointed time – God's coming into the world or the establishment of the messianic kingdom. This temporal aspect is clarified and emphasized in the fourth micro-paragraph, particularly in its two focal points where the anomalous syntagmatic arrangement and the emphatic phrase are used. In detail, the two focal points – 'what Christ has already done for the audience' (esp. colon 6-7) and 'what His coming will bring in' (esp. colon 9ff) – imply the forward-moving aspect of the salvific history in light of the typical NT eschatological time framework of 'already-and-not-yet'. In this sense, the temporal aspect of the third micro-paragraph is somewhat heightened by a Christ-centred time framework of the fourth micro-paragraph. Therefore, it may be said that the two micro-paragraphs form a semantic relationship of 'thesis and clarification'.

More significantly, the divine threefold title ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος in the third micro-paragraph forms an *inclusio* with precisely the same phrase in the fifth micro-paragraph, marking the beginning and ending of a larger unit – the second paragraph.[66] The *inclusio*, itself signifying all history under the sovereignty of God, embraces the Christ-centred time framework of the central part that is moving forward to its penultimate-appointed time.

Thus, the three micro-paragraphs are cohesively embedded in the second paragraph that emphasizes the ever-forward-moving aspect of God-directed history in terms of grammatical anomalies, an emphatic phrase, and the time-related *inclusio*. Its overall co-textual flow converges in the fifth micro-paragraph which defines the preceding units. Nevertheless, the fourth micro-paragraph is highlighted in the second paragraph by the time-related *inclusio* between the third and fifth micro-paragraphs.

3.4.3. The Co-textual Flow between the Main Paragraphs in the Opening Unit

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[66] Elements which form an *inclusio* as a boundary marker of a unit do not necessarily reside at the precise initiating and terminating points. Ball, 1988, 8; Guthrie, 1994, 55.

Based on the above co-textual relations of each embedded paragraph, we will discuss the co-textual flow of the opening unit in this subsection. First of all, 'cohesion shift' from the embedded paragraph level to the higher level can be found by key lexical connections between the paragraphs. The epistolary prescription in the second paragraph particularizes the final recipients of the prophecy in the first paragraph. The identity of the final recipients is left open by the use of unspecified expressions in the first paragraph – τοῖς δούλοις αὐτοῦ or ὁ ἀναγινώσκων καὶ οἱ ἀκούοντες … τηροῦντες. However, in the second paragraph the recipients become specified as the seven churches in Asia Minor. The generic-specific description of the model audience implies that the opening unit calls for all Christians to respond to the paraenetic imperative in light of the paradigmatic variety of contexts of the seven model audiences.[67]

Moreover, the expression τοὺς λόγους τῆς προφητείας in the second micro-paragraph (colon 3b) not only refers back to the preceding similar expressions, ἀποκάλυψις Ἰησοῦ Χριστοῦ, τὸν λόγον τοῦ θεοῦ, τὴν μαρτυρίαν Ἰησοῦ Χριστοῦ, and ὅσα εἶδεν, but also forward to the upcoming discourse, even the entire discourse. The article τῆς is used as a deictic one that indicates an object or person that is presented "at the moment of speaking". The expression τοὺς λόγους τῆς προφητείας thereby denotes deictically 'the words of *this* prophecy'.[68] This is substantiated further by the use of its appositional reference τὰ ἐν αὐτῇ γεγραμμένα (colon 3c) that implies a written form of prophecy and anticipates a certain written communication between the sender and receivers, which is revealed in an epistolary form in the second paragraph. This argument is supported also by the genre linkage between the paragraphs noted earlier.[69]

Along with the above lexical connections, the cohesion shift between the two paragraphs

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[67] For further discussion regarding the openness and closedness of the model audience, see section '1.3. Reading from the Standpoint of the Model Audience' in this thesis.

[68] Wallace, 1996, 221.

[69] For discussion of the genre linkage between the main paragraphs, see section '3.2. Identification of the Opening Unit Boundary' in this chapter.

can be found in light of a liturgical pattern. The liturgical mode between the lector and the

hearers (ὁ ἀναγινώσκων καὶ οἱ ἀκούοντες) which is reflected in the macarism[70] is continued in

the second paragraph, where a liturgical dialogue is found. This liturgical dialogue is presented

briefly in this manner: lector: χάρις ὑμῖν ... (1:4-5a); hearer: τῷ ἀγαπῶντι ... (1.5b-6); lector:

ʼιδοὺ ἔρχεται ... (1.7a); hearer: ναί, ἀμήν (1.7b).[71] Thus, in light of the conventional template,

we can see that the cohesion in each embedded paragraph shifts to a higher level of discourse

embedding. Whether the conventional template is designed intentionally or not, at least it shows

a unified co-textual dynamic between the embedded paragraphs.

More significantly, the fifth micro-paragraph of the second paragraph concludes the whole

co-textual flow of the opening unit, referring back to the emphatic points of the whole preceding

co-text. The merism of "alpha and omega" may be understood in relation to the prophecy given

from God.[72] If this idea is presented in John's mind, the merism may connote that God is the

sovereign one who reveals and fulfills the whole prophecy – God's speech is His act.[73] This

notion suits well the overall character of the revelation that is presented preliminarily in the

expression ἃ δεῖ γενέσθαι ἐν τάχει. The notion of the sovereign God upon history signified by

the merism is reinforced by the use of its appositional phrase ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος.

This time-related designation which forms an *inclusio* functions to assure the certainty of the

fulfillment of the God-directed history, emphasizing God's act of intervening that is explained

by Christ's salvific acts. The last self-predication ὁ παντοκράτωρ, connotes primarily that God is

the one who exercises supreme force over all things. Considering the fact that the phrase is

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[70] Although the beatitudes are found in such a variety of contexts as public acclamation, didatic and liturgical context, the macarism used in the religious context is originally liturgical, see Betz, 1984, 28.

[71] For further detailed discussion of liturgical dialogue in Rev 1:4-8, see Vanni, 1991, 349-55; Giblin, 1991, 37.

[72] Just as '*aleph and tau*' is commonly used for indicating the entire law among the Jews, the merism τὸ ἄλφα καὶ τὸ ὧ may embrace the entirety of prophecy, signifying the linguistic polar opposite. Cf. similar time-related merisms can also be found in the epilogue of Revelation ὁ πρῶτος καὶ ὁ ἔσχατος and ἡ ἀρχὴ καὶ τὸ τέλος (Rev 22:13).

[73] Cf. Beasley-Murray, 1974, 59; Beale, 1999, 199-200.

attached with previous phrases to the same colon matrix, it seems to enhance the concepts of the preceding self-predications by denoting the supremacy of God. Thus, the final embedded unit in the second paragraph concludes the opening unit in the form of the prophetic oracle, referring back to the key points of the whole preceding co-text.

Furthermore, the temporal expression of imminence, ὁ γὰρ καιρὸς ἐγγύς, which is given as the basis for the paraenetic imperative in the first paragraph, is further explained by the description of Christ-centred time that is embraced by the time-related *inclusio* in the second paragraph. In other words, the second paragraph develops further the paraenetic reason why the audience that heeds the word of the prophecy is blessed in terms of the eschatological time framework of 'already-and-not-yet'. In this co-textual relationship, the second paragraph function as the *reason* paragraph for the preceding paraenetic paragraph.

To sum up, the focal point of the first micro-paragraph – the content of the revelation implied in the expression ἃ δεῖ γενέσθαι ἐν τάχει – is paraenetically applied to the audience in the form of a compound sentential macarism – the paraenetic imperative and its eschatological reason. The second paragraph explains further the eschatological aspect in greater detail, assuring the audience of God's sovereignty over all history in terms of the time-related *inclusio* and the Christ-centred time framework. The second paragraph, therefore, functions as the 'reason' paragraph to the preceding 'paraenetic' paragraph. In this overall co-textual flow, the second micro-paragraph (Rev 1:3) serves as a *co-textual focus* in the opening unit, since it not only refers back to the preceding co-textual flow, but also serves to connect the subsequent co-textual flow. The overall hierarchical semantic relations of the opening unit can be summarized in the following diagram:

1st paragraph

| 1st micro-paragraph | *thesis* |
| 2nd micro-paragraph | *purpose* |

paraenetic thesis

2nd paragraph

thesis

3rd micro-paragraph	thesis
4th micro-paragraph	*clarification*
5th micro-paragraph	legitimation

reason thesis
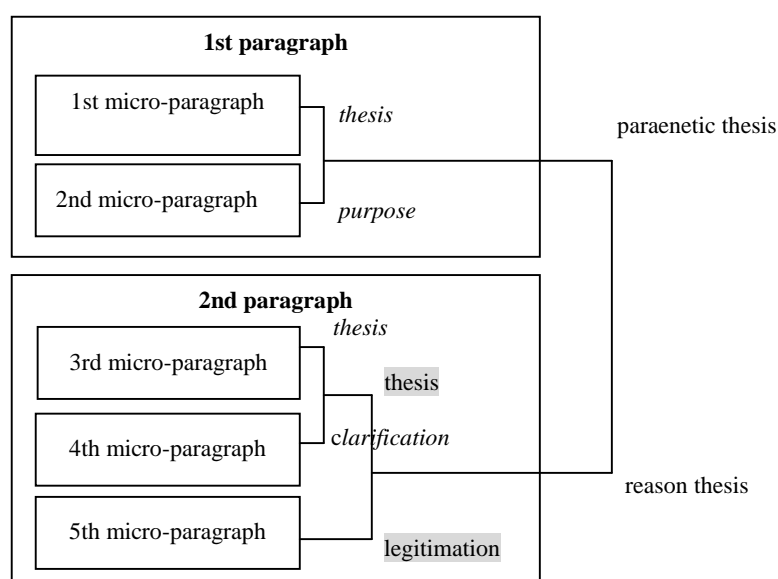
3.5. The Thematic Flow of the Opening Unit

In this section, we will examine the thematic flow of the opening unit, focusing on the way in which the key sign-allusions are used. In doing so, the previous structural division and co-textual flow will be utilized as a linguistic basis for this conceptual analysis.

3.5.1. The Thematic Flow of the First Paragraph

The first micro-paragraph implies several themes regarding the apocalyptic communication between the heavenly and earthly beings, the channel of the revelatory communication, the symbolic visionary mode of the revelatory communication, prophetic and judicial authority in its revelatory communication, and its content. Among these themes, the revelatory content implied in the expression ἃ δεῖ γενέσθαι ἐν τάχει is the most prominent theme in light of the chiastic-concentric composition of the unit. To put it another way, this conceptual composition signals the revelatory content as the foreground-theme in the unit, while denoting others as background-themes in an embracing and clarifying manner. More significantly, the foreground-

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thematic reference as a whole shows a clear passing-referential aspect to Dan 2:28-29 and 45 initially at the level of the surface structure (cf. 2 Bar 10:3).[74] In particular, its allusive signifier is syntactically and semantically almost identical to the OT signifier in LXX Dan 2:28 (cf. Theo. Dan 2:28), as the following comparison clearly shows:[75]

Rev 1:1	Dan 2:28-29, 45 (LXX)	Dan 2:28-29, 45
δεῖξαι τοῖς...	(28) ἐδήλωσε τῷ...	...וְהוֹדַע (28)
ἃ δεῖ γενέσθαι ἐν τάχει	ἃ δεῖ γενέσθαι ἐπ' ἐσχάτων τῶν ἡμερῶν	מָה דִּי לֶהֱוֵא בְּאַחֲרִית יוֹמַיָּא
	(29) ὅσα δεῖ γενέσθαι ἐπ' ἐσχάτων τῶν ἡμερῶν	מָה דִּי לֶהֱוֵא אַחֲרֵי דְנָה (29)
	(45) τὰ ἐσόμενα ἐπ' ἐσχάτων τῶν ἡμερῶν	מָה דִּי לֶהֱוֵא אַחֲרֵי (45)

This passing-referential aspect of the foreground-thematic reference directs us to examine the way in which its original references are used in order to discover its meaning or significance. The clause in Dan 2:28 and its variant in Dan 2:29 which constitute a cohesively unified unit in terms of their parallel composition.[76] They *functionally* introduce the immediately following vision proper (Dan 2:30-35) and preliminarily characterize its visionary content.[77] In parallel,

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[74] A similar expression with reference to Daniel 2:28-29 is also found in 2 Bar 10:3b ("I shall show you...what will happen at the end of days."). Unlike the Danielic reference, Baruch's reference is not immediately followed by its visionary accounts – it is immediately followed by Baruch's lamentation (2 Bar 10:4-12:4). Nevertheless, Baruch's reference to the promise of an end-time vision shares the fundamentally same conceptual framework as the Danielic reference. The promise of an end-time vision is given to Baruch with the commandment to stay 'in the desolation of Zion' (2 Bar 10:3a). The connection between the promise and the specific situation implies that 'what will happen at the end of days" may be related to the restoration of Zion (cf. 2 Bar 4:1-7). This is confirmed by the visionary accounts of the end-times in the rest of the book particularly in 2 Bar 26-32 that show God-directed history moving forward to the establishment of New Jerusalem: Tribulation (26-28)→protection of God's people in the tribulation (29:2)→appearance of the Anointed One (29:3)→judgment on all the nations (30:3-5) and on all evil (32:6)→His new creation, i.e., the restoration of Zion (32:2-4). This ongoing aspect of salvific history is fundamentally the same thing that is found in Dan 2 and 7. In this sense, the reference to the promise of the end-time vision in 2 Bar 10:3b also connotes the salvific historical perspective, by referring to the visionary accounts in the rest of the book.

[75] Strictly speaking, the verbs and adverbial phrases of Dan 2:28 and Rev 1:1 are somewhat different due to the allusive nature of the latter. The verbs of the old and new texts belong to the same semantic domain and both phrases are semantically related to the notion of the end-times, even though the latter phrases are different in significance. The significance of the change between the two passages will be discussed in due course.

[76] Dan 2:28 and 2:29 are verbally and semantically in parallel. This means that both passages are a unit tied in a high degree of cohesion. The slot of Dan 2:28-29 functions as an introductory unit to the vision proper.

[77] Cf. Beale, 1998, 177. Strictly speaking, the boundary of the vision in Dan 2 is signaled by one of the typical apocalyptic visionary markers, 'you … were looking and behold' – אַנְתְּ ... חָזֵה הֲוַיְתָ וַאֲלוּ (MT Dan 2:31a); καὶ σύ ... ἑώρακας καὶ ἰδου (LXX Dan 2:31a). This visionary marker is frequently found at the beginning of the visions in Daniel (4:7; 7:2; 8:2; 10:5).

another variant which is used at the end of the narrated vision (Dan 2:45b) functions to summarize not only the preceding narrated vision (Dan 2:36-45a), but also the whole visionary account (Dan 3:30-44) by the compactly summarized reference to the vision of the metallic statue (2:45a). This is confirmed by the immediately following expression: 'the dream is certain, and its interpretation is trustworthy' (וְיַצִּיב חֶלְמָא וּמְהֵימַן פִּשְׁרֵהּ). It is in parallel with the previous references and clearly refers back to the previous vision proper as well as its narrated visionary unit (2:45c). In this way, the whole visionary account is bracketed by the Danielic expressions located at the beginning and end of the unit. This embracing composition implies that the signified concept of the Danielic references is linked closely with the conceptual framework of the central part – the former signifies the latter or *vice versa*.

Therefore, the signifier of the Danielic reference, which initially signifies the divinely decreed events in the latter days in its own expression, further signifies the main conceptual framework of the visionary account, in which the God-directed historical framework is depicted by the scheme of the four pagan kingdoms succeeded by His invincible kingdom. To put it another way, the inclusion of the Danielic references co-textually signifies *the salvific historical framework that moves forward to the establishment of God's kingdom through the destruction of illegitimate political power in world history*. Thus, the Danielic references share the eschatological hopes of classical OT prophets. This hope is vividly universalized in Daniel 2 by its four-kingdom scheme. Furthermore, the eschatological hope presented in the practice of the mantic wisdom in Daniel 2[78] not only enhances God's sovereignty upon the world history (Dan 2:27-28; cf. Dan 2:21), but also assures its fulfillment (Dan 2:45). In brief, the concept of the latter-day history implied in the Danielic expressions is co-textually supplemented with the

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[78] Whatever the extent of the influence of the mantic wisdom in Daniel, it is clear that Daniel's function is parallel with the Babylonian mantic wise men whose function is to show the secrets of the future by interpreting dreams, astronomical signs, and oracles (esp. Dan 2:12-13). For a discussion of mantic wisdom in relation to Daniel, see Müller, 1972, 268-293; Bauckham, 2000, 47-51.

'ever-forward-moving' historical framework in which the kingdom of God must be established as the decisive moment of all human history through the destruction of evil power in a deterministic way (cf. Dan 10:21a).

A more supplementary idea to the signified concept of the Danielic reference may be made in light of its broader co-text, since Daniel 2-7 clearly shows a high degree of thematic unity in terms of a thematic chiastic structure.[79] First of all, the visionary account in Daniel 7 is thematically parallel with the visionary account of Daniel 2 in the sense that both fundamentally depict the establishment of the kingdom of God through the scheme of the destruction of the four pagan kingdoms.[80] However, there are some significant differences between them. First, the four-kingdom-statue in Daniel 2 is recast as the four-kingdom-beasts emerging from the sea in Daniel 7. Second, the role of 'the stone cut out of the mountain without hands' in Daniel 2 is reforged by the role of 'one like a son of man' in Daniel 7. Third, the destruction of the evil power (Dan 7:9-10) is described as a result of the judgment in the heavenly court (7:11-12), while Daniel 2 describes the former only. Fourth, the participation of God's people in the eschatological conflict is overtly described in Daniel 7, while it is not found in Daniel 2. The first three points are not fundamental differences due to the following reasons: (1) the characters are recast in basically the same framework of both chapters; (2) the destruction of the evil power by the divine judgment in Daniel 7 is already hinted in Daniel 2,[81] even though the heavenly throne room is newly added as the source of the judgment (7:10). However, the fourth one is a new idea, which is significantly heightened by the angel's interpretation (Dan 7:16-28). The theme of the conflict between the saints and the evil power is recapitulated throughout the unit in terms of the following dialectic pattern: 'The four kingdoms arisen from the earth' (17)

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[79] Cf. Lenglet, 1972, 169-90.

[80] The parallel between Dan 2 and Dan 7 is generally accepted by modern critics. von Rad, 1965, 304; Goldingay, 1989, 152; for an argument of 'midrashic adaptation', see Childs, 1979, 617; Collins, 1984, 79.

[81] יְקִים אֱלָהּ שְׁמַיָּא מַלְכוּ...תַּדִּק וְתָסֵיף כָּל־אִלֵּין מַלְכְוָתָא (Dan 2:44).

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→ 'the eternal kingdom of the saints' (18);[82] 'the conquest of the fourth kingdom over the saints' (19-21)[83] → 'the saints' possession of the kingdom through the judgment of the messianic figure' (22); 'temporal persecution of the fourth blasphemous kingdom upon the saints' (24-25)[84] → 'the saints' eternal victory through the final judgment of the heavenly court' (26-27). Furthermore, the concept of the ultimate victory of God's people through the threat also is found in the parallels of the central part: Daniel 3 and 6 show significantly not only martyrdom of God's people as a result of faithfulness in the threat of the evil power, but also their deliverance; Daniel 4 and 5 imply significantly God's sovereignty over the kings in terms of humiliation of their pride. Considering that the God-directed historical framework implied in Daniel 2 and 7 syntagmatically embraces the themes of the central part, a theological proposition may be made in the following paraenetic sense: Although God's people are threatened by the evil power, even to death, their deliverance is secured ultimately by Him who supremely directs and intervenes in the world history. In this sense, the God-directed historical framework is used ultimately for the purpose of paraenetic warning and comfort to His people who are in pagan empires, emphasizing the transfer of sovereignty over all nations from the evil power to 'the one like a son of man' and his people in its deterministic framework. Hence, the signified concept of the Danielic reference in Dan 2:28-29 and 45 becomes supplemented or explained in greater detail in the rest of the chiastic discourse. In a syntagmatic reading of Daniel as a whole,[85] therefore, it may be said that the Danielic reference co-textually signifies

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[82] The four kingdoms arisen from the earth are juxtaposed with the kingdom of the saints 'for all ages to come'. This juxtaposition implies not only the entirety of God-directed history, but also the transfer of sovereignty from this age to the age to come.

[83] To be precise, the defeat of the saints is done by 'the horn with eyes and a mouth' that comes from the fourth kingdom and represents the final adversary of God.

[84] In detail, the last horn is the same one that has eyes and a mouth persecutes the saints and makes blasphemies against the Most High during the final period implied in the expression, "a time, times, and half a time" (cf. Dan 12:7).

[85] Whether or not Dan 7-12 is added later as a *vaticinium ex eventu* in a midrashic form, the above argument is still valid. Two reasons can be made with regard to this. First, Dan 2-6 which is allegedly known as "the oldest traditional material" in the book already indicates paraenetic use of God-directed history, as noted above. Cf. von Rad, 1965, 309-10. As many have noticed, the contents of Dan 2 are extended in greater detail in Dan 7-12. Second, the

or encapsulates the ongoing salvific historical framework that is designed to warn and to comfort those who are in a threatening world.

We are now in position to examine whether John's Danielic allusion signifies the concept of its original text. John's use of the Danielic allusions is very much similar to the usage of its original text, considering their sytagmatic functions in the visionary compositions. The Danielic allusion in Rev 1:1 is parallel with exactly the same expression in Rev 22:6. This parallel indicates that almost the entire vision of the book is introduced and epitomized by the Danielic allusion, just as does its original text.[86] Its variants which function as co-textual focuses (Rev 1:19 and 4:1) also characterize preliminarily the contents of their visionary units, referring back to their previous visionary units. The allusion in Rev 1:19 directs its previous vision (Rev 1:9ff) to the seven messages (even to the rest of the book), characterizing both of them.[87] In a similar way, the allusion in Rev 4:1, which refers back to the previous vision(s), also characterizes the following whole visions.[88] Thus, at significant junctures the Danielic allusions are used for characterizing preliminarily the contents of the visionary accounts. This *functional* correspondence between the old and new texts, along with a high degree of similarity between their surface structures, indicates that the Danielic allusion in Rev 1:1 may signify the conceptual framework implied in its original text. This is confirmed by the conceptual framework in the second paragraph, of which the slot functions as a reason paragraph to the

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intertextual reading through the lens of the model audience requires us to read Dan 2-7 as a whole unit since John employs several motifs from Dan 2 and 7 in relation to God-directed history – 'one like a son of man', the sea-beast, the defeats of the saints, and 'a time, times, and half a time'. For a discussion of a syntagmatic dynamic beween Dan 1-6 and 7-12 in terms of "chain-link interlock" structure, see Longenecker, 2005, 74-79.

[86] Cf. Beale, 1999, 160.

[87] For a discussion of Rev 1:19 as a co-textual focus, see section '3.2. Identification of the Opening Unit Boundary" in this thesis; cf. Beale, 1999, 160. For discussion of various interpretive views regarding the phrase in Rev 1:19, see Beale, 1998, 165-192.

[88] The phrase μετὰ ταῦτα is used primarily as a deictic reference, rather than a substitute for the Danielic phrase (ἐπ᾽ ἐσχάτων τῶν ἡμερῶν) as its synonymous phrase. John consistently uses the phrase in relation to the previous visions (Rev 4:1; 7:1, 9; 9:12; 15:5; 18:1; 19:1; 20:3). However, considering that Danielic latter-day history has already been inaugurated in John's time, the deictic reference may also be understood in the eschatological sense, since the previous visions are already in the latter days. If this is in John's mind, the phrase μετὰ ταῦτα may imply indirectly the concept of ἐπ᾽ ἐσχάτων τῶν ἡμερῶν. Cf. Beale, 1998, 173-74.

previous paragraph. The second paragraph implies God-directed history that moves toward the establishment of His kingdom, noted earlier. Interestingly, Christ's future coming which is described as the decisive moment of the historical framework is coloured by the allusive reference to 'one like a son of man' in Dan 7:13 (Rev 1:7a, i.e., colon 9). This is fundamentally the same historical framework that Daniel 2-7 denotes. This framework is connected semantically to the first paragraph as its reason. Therefore, it may be said that the Danielic allusion in Rev 1:1 is used intentionally for signifying God's salvific plan that is particularly implied in Daniel 2-7.

On the other hand, a new significance in John's use of the Danielic allusion is found. He changes[89] the typical expression of the 'latter days' – ἐπ' ἐσχάτων τῶν ἡμερῶν (בְּאַחֲרִית יוֹמַיָּא)[90] – with the imminent temporal expression ἐν τάχει.[91] This temporal change significantly implies that the latter-day historical framework is no longer about the distant future, but about what is imminently forthcoming.[92] This notion, however, should not be confined to the near futuristic sense only. Rather, it *must* include the notion of present time as well, since the latter-day history prophesied in Daniel 2 already has been partially fulfilled in the author's era. This new significance is confirmed by the Christ-centred time framework of the second micro-paragraph, in which the present identity of the seven churches is described as the 'kingdom' of [to] God (ἐποίησεν ἡμᾶς βασιλείαν … τῷ θεῷ), and this kingdom finally will be established by Jesus

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[89] If we compare the Danielic allusion in Rev 1:1 with LXX Dan 2:28, another verbal change from δηλόω to δείκνυμι is found (cf. Theo. Dan 2:28, γνωρίζω). The LXX Daniel uses the verb δηλόω fifteen times as a rendering of חֲזָה or יְדַע (Dan 2:5, 6, 9a, 9b, 11, 16, 23, 24, 25, 26, 28, 29, 30, 47; 7:16; cf. Dan 10:1), while Revelation exclusively uses the verb δείκνυμι (Rev 1:1; 4:1; 17:1; 21:9, 10; 22:1, 6, 8). The verb used in relation to Nebuchadnezzar's visionary account seems to emphasize its informative nuance regarding the 'mysteries'; on the other hand, the change from δηλόω to δείκνυμι in Rev 1:1 seems to stress the visionary nuance of the revelation, although the two verbs are in the same semantic domain of 'clearly shown' or 'revealed'. See Louw and Nida, 1989, 340.

[90] Cf. Hos 3:5; Mic 4:1; Jer 30:24 (37:24); Ezek 38:16.

[91] There are several views of the interpretation of the phrase ἐν τάχει: (1) the phrase is used in the sense of the rapid fulfillment of the Daniel prophecy (e.g., Walvoord, 1966, 35); (2) the phrase denotes the mere certainty of fulfillment of the prophecy anytime (Johnson, 1981, 416-17; Mounce, 1998, 41); (3) the imminent time in Dan 2 has already begun (Sweet, 1979, 58; Beale, 1999, 181-82). See also Mounce, 1998, 41; Beale, 1998, 167.

[92] Malina and Pilch, 2000, 30; Beale, 1998, 169.

Christ's future coming, an allusion in reference to 'one like a son of man' in Daniel 7:13-14. Therefore, the Danielic allusion in the first micro-paragraph, slightly modifying the signifier of its original text, produces a new significance that the latter-day history has already inaugurated and is near its ultimate fulfillment. If this is the idea in John's mind as the content of the book, the inaugurated latter-day history may be of significance to understanding the whole visionary account. This theme is utilized rhetorically in the second micro-paragraph.

As co-textual analysis has shown, the imminent temporal phrase ἐν τάχει is recaptured by the temporal clause ὁ γὰρ καιρὸς ἐγγύς that follows in the second micro-paragraph. This connection can be substantiated further by the intertextual relationship between Rev 1:3 and Dan 7:22. John's temporal clause ὁ γὰρ καιρὸς ἐγγύς seems to allude to the temporal reference וְזִמְנָא מְטָה (the 'time arrived') in Dan 7:22 (cf. ὁ καιρὸς ἐδόθη in the LXX, ὁ καιρὸς ἔφθασεν in Theodotion).[93] The Danielic temporal expression refers co-textually to the penultimate time of latter-day history in which 'the Ancient One' comes for judgment and the saints take possession of the kingdom. John's temporal clause signifies the same concept. The phrase ὁ … καιρὸς connotes the futuristic decisive moment that is divinely decreed[94] since its temporal qualifier ἐγγύς is used frequently for denoting the nearness of the penultimate goal in the NT.[95] This is clearly substantiated by the phrase being co-textually linked with the reference to Christ's *future* coming in Rev 1:7 which alludes to the Danielic reference to 'One like a son of man' (cf. Dan 7:13).[96] This implies that John's use of ὁ … καιρὸς refers to the penultimate time of Danielic

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[93] John uses the same temporal clause in Rev 22:10 for his inverted allusion to Dan 12:4a (cf. Dan 12:9). Whereas Dan 12:4a refers to the command to 'keep the words secret and the book sealed until the time of the end,' Rev 22:10 refers to the command to not seal up the book 'for the time is near'. Utilizing the inverted allusion, John replaces "the time of the end" with "the time is near". This implies that the anticipated 'time of the end' has been inaugurated already and moves nearer to its penultimate goal. John's use of the temporal clause 'for the time is near' with the inverted allusion to Dan 12:4a indicates, at least, that the meaning of the clause needs to be understood in light of Danielic latter-day historical framework.

[94] Cf. Gilbertson, 2003, 116.

[95] The temporal adverb ἐγγύς (or verb ἐγγίζω) is used often in relation to the parousia or the establishment of the kingdom in the NT (e.g., Mark 1:15; Luke 21:30-31; Phil 4:5; James 5:8; cf. Luke 21:8); see also Rissi, 1966, 22.

[96] The Greek καιρὸς is used often for denoting the Parousia in the NT (Mark 1:15; 13:33; Matt 8:29; 1Cor 4:5); see also Ford, 1975, 374; Mounce, 1998, 43-44; Aune, 1997, 21.

latter-day history. The whole clause thereby signifies the ongoing aspect of the inaugurated latter-day history moving toward its decisive moment – Christ's future coming – as well as its nearness aspect.

This is substantiated further by John's use of the inverted allusion in Rev 22:10 to Dan 8:26b (cf. Dan 12:4a, 9b). In Dan 8:26b, the command to 'seal up the vision' is given to Daniel. Its reason follows in the form of apodosis: 'for it refers to distant days' (cf. the command to 'keep the words secret and the book sealed until the time of the end' in Dan 12:4a). In contrast, the command not 'to seal up the book' is given to John in Rev 22:10. Its reason also follows in the form of apodosis: 'for the time is near'. The reason why the Danielic vision is sealed up is now the reason why John's vision is publically opened, being slightly modified in Rev 22:10. For John, the 'distant days' (or 'the time of the end') has already been inaugurated and it moves nearer to its penultimate time. The expression of the distant eschatological future is thereby replaced by the expression of imminent eschatological future in Rev 22:10. From John's use of the inverted allusion to Dan 8:26 we at least may draw the implication that the temporal clause ὁ γὰρ καιρὸς ἐγγύς should be understood in relation to Danielic latter-day historical framework.

Based on the above arguments, we may conclude, therefore, that the clause ὁ γὰρ καιρὸς ἐγγύς in the second micro-paragraph takes up the inaugurated latter-day historical framework underlain by the Danielic allusion of the first micro-paragraph,[97] stressing the ongoing aspect of moving towards the penultimate goal and its nearness in direct linkage with Dan 7:22.

More significantly, recalling the fact that the apodosis of the macarism serves as a reason

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The imminent temporal expression and the reference to Christ's *imminent* coming are used identically in the closing unit of Revelation. In Rev 22:7, John uses semantically the reference to Christ's imminent coming, ἔρχομαι ταχυ (v. 7a), as the reason for the same paraenetic imperative μακάριος ὁ τηρῶν τοὺς λόγους τῆς προφητείας τοῦ βιβλίου τούτου (v. 7b), instead of the temporal expression used in Rev 1:3. In Rev 22:10, the expression ὁ καιρὸς γὰρ ἐγγύς ἐστιν functions as the reason for the command 'not to seal up the words of the prophecy'. Its immediate co-text shows that the parousial reference ἔρχομαι ταχυ also functions semantically as the basis for its preceding exhortation (Rev 22:11), which is the explanation of the preceding command. Both temporal references are used as the interchangeable basis for the paraenetic message, connoting the fundamentally same inaugurated eschatological perspective.

[97] See also Beale, 1999, 185; Giblin, 1991, 39.

for its preceding protasis, the inaugurated latter-day history is used as the reason why the audience should heed the paraenetic imperative. The theme of the inaugurated latter-day history is transited rhetorically in the form of the macarism. John not only alerts the audience to the temporal significance of their obedience to 'the words of the prophecy' in their ordinary earthly lives, but also exhorts them to be obedient continuously to 'what is written in it', by exposing their blessed reality from a heavenly perspective on the inaugurated latter-day history which moves nearer to its penultimate goal.

To sum up, the concept of the inaugurated latter-day history, which is connoted densely in the key sign-allusion of the first micro-paragraph, is encompassed by the theme of 'warning and exhortation' in the second micro-paragraph. Nevertheless, its significance is not diminished since it is used as the fundamental basis for the warning and exhortation. It is clear that the inaugurated latter-day history is used for the paraenesis in the first paragraph, just as it does in the book of Daniel (Dan 2-7; cf. 12:12).[98]

3.5.2. The Thematic Flow of the Second Paragraph

In the third micro-paragraph, John uses three peculiar divine titles for characterizing his triadic divine source of the greeting.[99] Among these titles, our special attention is focused on John's use of the threefold titles in relation to God and Jesus Christ. Two reasons are given for this special attention, while recalling the previous co-textual arguments. First, they are key sign-allusions which are highlighted syntagmatically by their grammatical anomalies. Second, they are significantly related to the structure and composition of the units that immediately follow,

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[98] Cf. Isa 56:1-2

[99] The triadic divine source of greeting also is found in 1 Pet 1:2 in a less direct way. However, this 'Trinitarian' form of greeting is not commonly found in early Christian letter-openings. The more common greeting is communicated from 'God and Jesus Christ' or 'Jesus Christ' only (e.g., Rom 1:7; 1 Cor 1:3; 2 Cor 1:2; Gal 1:3; Eph 1:2; Phil 1:2; 1 Thess 1:1; 2 Thess 1:2; 1 Tim 1:2; 2 Tim 1:2; Titus 1:4; Philem 1:3; James 1:1; 2 Pet 1:2; 2 John 1:3; Jude 1:1-2; 1 *clem.* prologue; Ign. *Eph.* prologue; Ign. *Magn.* prologue; Ign. *Rom.* prologue; Ign. *Phild.* prologue; Ign. *Pol.* prologue; Pol. *Phil.* prologue; Mart. *Pol.* prologue; *Barn.* 1:1).

while the title of the Spirit does not. Jesus Christ's title is semantically clarified by the Christ centred-time framework of the fourth micro-paragraph, which is embraced by the *inclusio* of the divine threefold title. John's use of the threefold titles may be crucial for understanding the whole conceptual flow of the second paragraph.

God's threefold title and its variations[100] fundamentally stem from Ex 3:14a. The passing-referential aspect between their signifiers can be shown in this comparison:

Rev 1:4b, 8b	Ex 3:14a (LXX)	Ex 3:14a
ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος	ἐγώ εἰμι ὁ ὢν	אֶהְיֶה אֲשֶׁר אֶהְיֶה

On the surface, John's divine title does not seems as close to the OT text due to its lengthier threefold expression. However, dyadic or triadic understanding of the reference to Ex 3:14a also can be found in later Jewish interpretations:[101] 'I am He who is and who will be' (*Targ. Ps. –J. Ex 3:14*); 'I am he who is and who was and I am he who will be' (*Targ. Ps. –J. Deut 32:39*).[102] Such fairly late Jewish writings as *Exodus Rabba* and *Alphabet of R. Akiba* also show triadic reflections in reference to Ex 3:14a in this way: 'I am now what I always was and always will be' (*Midr. Rab. Ex 3:6*)'; 'I am he who was and I am he (who is) now, and I am he (who will be) forever' (*Alphabet of R. Akiba Ex 3:14*). These expanded reflections on Ex 3:14a indicate, at least, that the self-designation of YHWH can be understood flexibly in terms of the twofold or

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[100] The divine designation also occurs in Rev 4:8; 11:17 and 16:5 with minor variations. In word order, John transposes ὁ ἦν and ὁ ὢν in Rev 4:8, and he also uses a shorter twofold formula ὁ ὢν καὶ ὁ ἦν in Rev 11:17; 16:5.

[101] The threefold title used polemically for describing the self-existence of the sovereign God against idolatry is found in Sibylline Oracle 3: 'as existing now, and formerly and again in the future' (Sib Or. 3:16). This is possibly a reflection of Ex 3:14 since the title is introduced as God's self-proclamation (cf. Josephus, *Ant.* 2:276); contra. Beale, 1999, 188. A quite different threefold formula for God is found in Josephus: 'the beginning, the middle, and the end of all things' (Josephus, *Apn.* 2.190; cf. *Ant.* 8:280). This seems to be close to Isaiah's twofold titles (Isa 41:4; 43:10; 44:6; 48:12). If it is the case, this may be indirectly a developed reflection on Ex 3:14 via Isaiah's twofold titles.

[102] Some scholars (e.g., McNamara, 1966, 110-112; Trudinger, 1966, 87; McDonough, 1999, 201-202) argue that John depends on the *Targ. Ps. –J. Deut. 32:39* since it shows a prominent resemblance with his threefold divine title among the Jewish reflections on Ex 3:14a. This source-oriented argument has been tackled by others (e.g., Beale, 1998, 325; Aune, 1997, 32-33): (1) the first and third terms of the targum's threefold title are not exactly the same as John's; (2) the early dating of *Targ. Ps –J. Deut 32* is not convincing.

threefold temporal framework.[103] Standing in line with conventional Jewish interpretation, John

understands the divine self-assertion אֶהְיֶה אֲשֶׁר אֶהְיֶה in terms of the same 'three times formula',

which conveys the unchanging character of YHWH or His eternal existence. However, John's

divine title should be distinguished from the Jewish reflections since he uses the present

participle of the verb ἐρχόμενος in place of the third term rather than the future of the verb ἔσται.

This usage of the verb ἔρχομαι is an example of the use of the present tense with future meaning.

However, it does not refer to mere future existence, but to God's active *intervening acts* in the

world. In this sense, the third term ὁ ἐρχόμενος should be understood eschatologically as

referring to the God who consummates human history with His efficacious acts in the future.[104]

This is confirmed by the use of the shortened form ὁ ὢν καὶ ὁ ἦν in Rev 11:17 and 16:5. In

these two passages, John intentionally omits ὁ ἐρχόμενος since, at this point in the visions of

these passages, Yahweh's eschatological salvation and judgment is being accomplished by his

eschatological coming.[105] John's use of the threefold formula, ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος

emphasizes Yahweh's transcendence and sovereignty over all events throughout history.

John's interpretation stands in line with the signified concept of Ex 3:14a, if we take the

meaning of the verb הָיָה not just as 'to become as a being', but 'to become as an intervening

force' in history – the latter is the more probable one since the self-assertion of YHWH must be

understood in association with His authority or power for the command to go out of Egypt. In

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[103] Similar temporal description for Greek or Egyptian gods with three tenses can also be found: δὴ ὡς ἦν ἔστιν τε καὶ ἔσται (Plato *Tim.* 37E); ἐγώ εἰμι πᾶν τὸ γεγονὸς καὶ ὂν καὶ ἐσόμενον (in the inscription of "Saïs the statue of Athena, whom they [Egyptians] believe to be Isis", Plutarch, *Iside.*, 354C); Ζεύς ἦν Ζεύς ἔστι Ζεύς ἔσσεται (Pausanias, *Descr.*, 10; *phocis*, *Ozolian Locri*, 12.10). This implies that the 'three times formula' used for divinity was one of the more widely known patterns in the Hellenistic world. If this threefold formula of pagan gods is in John's mind, he may signal the self-existence or immutability of divinity through his divine title and the apologetic aim to gain a hearing in the non-Christian world. Of course, many scholars agree that John primarily depends on the reference of Ex 3:14; nevertheless, his polemic messages which are underlain behind it cannot be excluded. If it is the case, John's threefold formula has *dual passing referential aspects* to a well-known form used for pagan gods as well as in Ex 3:14 – the form of Greek fashion may be indirectly alluded to as a vehicle for universalizing God's transcendence and sovereignty over history.

[104] See also independently, Beale, 1999a, 188; cf. Roloff, 1993, 24.

[105] Beale, 1999a, 188; cf. Boring, 1986, 259; Bauckham, 1997, 29.

this passing-referential aspect, John's use of the divine title as a source of the greeting to the churches recalls the God of the Exodus who efficaciously brought in early Israel's foundational moment. Furthermore, this use of the divine title functions to assure the audience's faith in God's continuing salvific acts in present and future, signifying its implied history from the Exodus down to the future salvation as a continuing and consummating one. In a holistic view, the scope of inaugurated latter-day history implied in the first micro-paragraph is expanded into Israel's whole salvific history that commenced at her founding moment, i.e., the Exodus.

John's greeting opened with the new Exodus motif is closed with the new Davidic motif. As many commentators have noticed, Christ's threefold title is reminiscent of the references to the Davidic figure in Ps 89: 27, 37, since all three elements of the title are found therein.

Rev 1:5	Ps 88(LXX)	Ps 89
ὁ μάρτυς, ὁ πιστός,	ὁ μάρτυς ἐν οὐρανῷ πιστός (38)	(38)וְעֵד בַּשַּׁחַק נֶאֱמָן
ὁ πρωτότοκος τῶν νεκρῶν	πρωτότοκον (28)	בְּכוֹר (28)
καὶ ὁ ἄρχων τῶν βασιλέων τῆς γῆς.	ὑψηλὸν παρὰ τοῖς βασιλεῦσιν τῆς γῆς (28)	(28) עֶלְיוֹן לְמַלְכֵי־אָרֶץ

The royal Psalm speaks of God's faithfulness to His promises made to David within a telling structure of theodicy. The psalmist first recounts the Davidic covenant that his kingdom will be everlasting (vv. 4-38; cf. 2 Sam 7:13; 23:5). Immediately after this, however, he/she laments the reality of David's military powerlessness that does not seem to correspond to the covenant (vv. 39-49). This lament is used as the strategic complaint that motivates the audience to rethink God's faithfulness to the promises in light of the contradictory present situation. Repeatedly recalling God's faithfulness in relation to His promise,[106] the Psalm calls the audience to expect the fulfillment of the Davidic covenant on an eschatological level (vv. 47-50). In this sense, the

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[106] The reference to God's faithfulness is presented throughout the Psalm in relation to His covenant – the word אֱמוּנָה is used seven times (vv. 2, 3, 6, 9, 25, 34, 49).

above three references in Psalm 89 refer ultimately to the ideal Davidic figure.

The messianic figure as a faithful witness will cause nations to know God's faithfulness to His speech and acts (cf. Isa 55:3-5).[107] This role of witness has a connection with his eternal kingship (vv. 37-38) – the faithful witness who sits on the throne in the clouds as a divine king (v. 38)[108] is contrasted with the humiliated king whose crown is defiled in the dust (v. 39). The ideal Davidic figure also is called God's first-born (v. 28a) who is the one most entitled to inherit the Father's kingship (v. 28b; cf. 2 Sam 7:13-14; Ps 2:6-9).[109] His kingship is described as the presence of God's kingship since his glory and power is derived from God (21-22, 24-25). The unity between the Father's kingship and the Son's is correspondingly found in the typological framework between the heavenly and earthly realms (vv. 5 and 7; 11 and 26; 8 and 28).[110] The ideal king rules over earthly kings as the ruler of the universe. Thus, the three messianic titles in Psalm 89 are to be understood as referring to the role of the ideal king in the telling structure of theodicy.

John characteristically transformed the references to the ideal Davidic king of Psalm 89 into Jesus Christ's past, present and future acts. This transformation of the Davidic tradition implies that the whole co-textual idea of the Psalm may well be in John's mind. One of the three messianic titles, The Sonship-related title πρωτότοκος (בְּכוֹר) in the Psalm seems to be noticeably changed by adding the phrase τῶν νεκρῶν. At first sight, this seems to be used out of co-text. However, the role of the ideal Davidic figure is connected to the psalmist's lament over the vanity of all mortals at the end of the Psalm (vv. 48-49). Immediately after this lament, the psalmist prays to God to be faithful to the original promise to David (v. 50). This thematic correspondence supports that the whole co-textual thought of Psalm 89 is in John's mind for

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[107] Eaton, 1986, 184.
[108] Cf. Veijola, 1988, 416-17.
[109] The concept of messianic primogeniture in connection with his kingship is also found in 2 Sam 7 and Ps 2.
[110] Eaton, 1986, 184.

using Christ's threefold title. For John, God's covenant with David has not been repudiated. He understands Jesus Christ as the ideal Davidic figure whose faithful witness to God has been manifested by His 'death and resurrection' and has resulted in His eternal kingship, or *vice versa*. Proclaiming the fulfilment of the Davidic covenant through Christ's threefold title, John signifies God's continuing faithfulness to His people in His speech and acts. This is in accord with the meaning of the divine threefold title, which is referring significantly to God's ongoing commitment to the frame of salvific history. In this sense, John may view the history from the present to the future establishment of the Davidic kingdom as a continuing and heightening one of Israel's salvific history, which commenced at her founding moment. In other words, the inaugurated latter-day history in John's mind is in significant continuity with Israel's salvific history that commenced with founding moment (i.e., the Exodus) and continued to establishing moment (i.e., the establishment of the Davidic kingdom).

Considering that both the threefold titles of God and Christ are used distinctively as the basis for the greeting to the seven churches, the historical perspective implied in them may be intended for encouraging the audiences who are faced with threats.[111] The greeting communicated through the titles not only awakens them that they are on the way to fulfilling the establishment of the new Davidic kingdom, but also convince them that God will complete the inaugurated latter-day history, just as did He in the Israel's history. To put it another way, the audiences who seem to have often compromised with the idolized Roman socio-economic system can be encouraged to overcome their hard situations by hearing their secure 'grace and peace' from the heavenly perspective upon the ongoing salvific history. Here again, we can find that the salvific history is used for paraenetic purpose.

The historical conceptual framework which is implied in the epistolary greeting is

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[111] Some commentators have recognized that the greeting has the paraenetic purpose (e.g., Mounce, 1998, 71; Beale, 1999, 190.).

recapitulated in the fourth micro-paragraph. As noted earlier, the parenthetic statement is an emphatic reason why the glory and power is ascribed to Christ. This hymnic statement alludes to Ex 19:6, which is a unique statement of the Sinai covenant promising Israelite political and religious prerogatives. A comparison between them is shown as follows:

Rev 1:6a	Ex 19:6a (LXX)	Ex 19:6a
καὶ ἐποίησεν ἡμᾶς βασιλείαν, ἱερεῖς τῷ θεῷ καὶ πατρὶ αὐτοῦ (1:6a)	ὑμεῖς δὲ ἔσεσθέ μοι βασίλειον ἱεράτευμα	וְאַתֶּם תִּהְיוּ־לִי מַמְלֶכֶת כֹּהֲנִים

The key signifiers of Rev 1:6a βασιλείαν, ἱερεῖς (cf. βασιλείαν καὶ ἱερεῖς in Rev 5:10) do not reproduce exactly the Septuagint's rendering of 'royal priesthood'[112] as 1 Peter 2:9 does.[113] Rather, the renderings of Rev 1:6 (and 5:10) closely resemble the rendering of Ex 19:6 βασιλεία ἱερεῖς in Symmachus and Theodotion. John's expression which is structured as a 'noun and noun' seems to stress the audience's present two status – kings and priests – in the typological frame between the old Exodus and new Exodus, even though the meaning is fundamentally the same as that which the Septuagint wished to convey by its expression.[114] The use of the aorist ἐποίησεν in Rev 1:6 (cf. ἐποίησα in Rev 5:10a) indicates explicitly that the promises of Ex 19:5-6 have now become a reality.[115] This is further supported by its immediately preceding hymnic statement (τῷ ἀγαπῶντι ἡμᾶς καὶ λύσαντι ἡμᾶς ἐκ τῶν ἁμαρτιῶν ἡμῶν ἐν τῷ αἵματι αὐτοῦ). The fundamental obstacle of sin no longer exists between God and the audiences since they

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[112] βασίλειον ἱεράτευμα in the LXX Ex 19:6 is understood as "royal priesthood" (Gelston), "priestly kingdom" (Dumbrell), or "priestly royalty" (Fiorenza). As Beale points out, they are not fundamentally different since "reference to kingly and priestly elements" plays a major role in the rendering of the passage. Beale, 1999a, 193. For further arguments of the three views, see Gelston, 1959, 152-56; Dumbrell, 1985, 124-25; Fiorenza, 1972, 141-42.

[113] Cf. Norminal use of βασίλειον can also be found in 2 Macc 2:17 and Philo, de Sobr. lxvi, where Ex 19:6 is echoed.

[114] Charles, 1920a, 16; Gelston, 1959, 153-57; Beasley-Murray, 1974; Vanhoye, 1980, 284; Casey, 1981, 141; Beale, 1999, 193.

[115] Bandstra, 1992, 16; Vanhoye, 1980, 284; Beale, 1999, 194-96; cf. Beckwith, 1919, 429; Fiorenza, 1993, 43.

have been freed[116] from their sins by the blood of the paschal Lamb of the new Exodus (Rev 1:5b; cf. Rev 5:9-10).[117] They can freely gain access to God without mediation. This elevated status shows a heightening aspect in the fulfillment of the promise of Ex 19:5-6. By presenting this as a distinctive reason for the doxology, John calls on his readers not only to realize their hidden glorious reality, but also to understand that their present history is embraced in the act of God who has already started the new Exodus by the death of the paschal Lamb and will also consummate it at the end-times. In this sense, it may be said that John seeks to bring to his readers heavenly and earthly realities together in the Exodus paradigm for paraenetic purpose.

However, the consummation of their kingship and priesthood is expected at the end-times, when the new Davidic kingdom is fully established. This is implied in the expanded doxological part (Rev 1:7), which is another emphatic reason why the doxology is to be ascribed to Jesus Christ, as noted earlier. Rev 1:7 describes the Parousia, alluding to Dan 7:13 and Zech 12:9-10ff. As noted earlier, Dan 7:13 describes the coming of 'one like a son of man' with the clouds and the establishment of His eternal dominion upon all nations in the latter-day historical framework. Its immediately preceding passage enlightens us to the fact that the messianic kingdom will be completely established through the destruction of the evil powers (Dan 7:12). In a similar eschatological framework, Zech 12:10 describes the restoration of Israel through the 'pierced'

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[116] The major manuscripts of verse 5b are divided between the two variant readings λύσαντι (P18, ℵ , A, C, 1611, 2050, 2329) and λούσαντι (P, 046, 94, 1006). However, most scholars prefer the first since its manuscripts, particularly Codex Alexandrinus, which has one of the most reliable texts of Revelation, are superior to the latter's, see Aland et al., 1983, 836, 913-16; Aland et al., 1990, 632; Metzger, 1971, 731; cf. Ulfgard, 1989, 44. λύσαντι (loosed) fits better with the notion residing in the allusion to Ex 19:6 (v 6) and with the use of ἀγόράζω (ransom) in Rev 5:9. See Casey, 1981, 136-37

[117] Indeed, Rev 1:5 is not a Lamb text. As Hoffman pointed out, Christ may be perceived "in a more angelomorphic way" in Rev 1-3. Christ's Lamb image which signifies Him as the savior is not revealed until Rev 4. Hoffmann, 2005, 107, 250; for the definition of the term "angelomorphic", see Hoffmann, 2005, 18-28. However, if we agree that the prologue is written after John's visionary experience, we may say that the lamb Christology is implied in Rev 1:5. This can be substantiated further by the passage being linked implicitly to Rev 5:9 by the recapitulation of the allusion to Ex 19:6 (cf. Rev 1:6 and 5:10). Its co-text also implicitly signals the role of Jesus as the paschal lamb, thus conveying the Exodus imagery. In this sense, we may say that the second hymnic statement (1:5b) primarily echoes the Exodus lamb imagery (cf. possibly the Servant-lamb of Isa 53:7 ff). The adoption of paschal lamb imagery to explain the death of Jesus Christ is a common interpretation in earlier Christianity (e.g., 1 Cor. 5:7; Jn 19: 36; cf. 1 Pet 1:19). For the view of the Servant-lamb see Sweet, 1979, 128; Charles, 1920a, 141; for the view of the paschal lamb, see Casey, 1981, 145; Fiorenza, 1998, 96-97; Roloff, 1993, 78-79.

messiah at the end-times (בַּיּוֹם).[118] In light of the immediately previous passage, the restoration

of Israel also accompanies destruction of 'all the nations' that come against her (Zech 12:9).

Thus, these two texts convey similar storylines, sharing basically the same thematic pattern: (1)

eschatological presence of the messiah; (2) destruction of the evil powers; (3) establishment of

the messianic kingdom. A significant difference between them lies in the depiction of the

messiah. While the Danielic text employs a triumphant and glorified image of the celestial

messiah, the Zecharanic text uses the suffering servant image of the earthly messiah.

Intriguingly, however, the identity of the 'pierced' one in Zech 12:10 is identified with God in

heaven by the technique of transition from first person ('Me') to third person ('Him'). In other

words, God whom they have pierced and whom they will look on is ambiguously identified

with the messiah for whom they will mourn (וְהִבִּיטוּ אֵלַי אֵת אֲשֶׁר־דָּקָרוּ וְסָפְדוּ עָלָיו). Furthermore, the

ambiguous identity of the suffering servant is linked implicitly with the Davidic messiah, since

the expression בֵּית דָּוִיד is used prominently for denoting Israel in the co-text of her restoration

(Zech. 12:7, 8, 10, 12; cf. 13:1). This can be confirmed by the fact that צֶמַח which is apparently

a title of the Davidic messiah is also employed for God's servant who will play the role of true

ruler, highest priest, and builder of the eschatological temple (Zech 3:8; 6:12; cf. Jer 23:5;

33:15; Isa 4:2; 4Qflor1:11; 4QPBless 3; 4QpIsa[a] 7-10:3:22). In this sense, the thematic

emphasis of Zech 12:10 falls on vindication of the 'pierced' one as the Davidic messiah in the

restoration of the Davidic kingdom, while Dan 7:13 emphasizes the triumphant and glorified

messiah in the establishment of His universal kingdom.

By conflating the two OT texts, John fundamentally follows the thematic pattern which

they shared. Omitting the expression 'one like a son of man' in Dan 7:13 (cf. Rev 1:13), he

applies the triumphant and glorified image of the celestial messiah to the coming of the

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[118] The expression בַּיּוֹם refers to the end-times and is used nineteen times in the book of Zechariah (Zech 2:11; 3:10; 9:16; 12:3, 4, 6, 8, 9, 11; 13:1, 2, 4; 14:4, 6, 8, 9, 13, 20, 21).

resurrected Jesus. Regarding the establishment of the messianic kingdom which accompanies the destruction of evil powers, he employs the reference to Zech 12:9-10 instead of Daniel's. In doing so, however, he mingles image of conversion (i.e., salvation) with image of despair (i.e., judgment) by universalizing the mourning of all the tribes of Israel to that of 'all the tribes of the earth' (πᾶσαι αἱ φυλαὶ τῆς γῆς). This universalization is another conflation within the conflation. John mingles the judgmental image of 'all the nations' in Zech 12:9 with the image of the conversion of Israel in Zech 12:10 in the framework of the universal mourning.[119] This is supported further by two arguments: (1) although universal repentance is prominently described in the book, the failure of the earth's inhabitants to repent is also found (Rev 9:20-21; 16:9, 11); (2) considering that exactly the same transitive word κόψονται is used for the despair of 'the kings of the earth' upon the destruction of Babylon in Rev 18:9, its negative nuance cannot be ruled out in reading the response of 'all the tribes of the earth' to the coming of Jesus Christ (cf. Matt 24:30).[120] The amalgamation of Zech 12:9 and 12:10 in the frame of the universal mourning, of course, does not necessarily mean that the end-time conversion is confined to Israel. It implies rather that the establishment of the Davidic kingdom and His dominion at the end-times is manifested universally through universal repentance for salvation and despair of the judgment (cf. Rev 22:16).[121] The reason why John uses the Zecharanic reference to the messianic kingdom rather than the Danielic reference which more clearly denotes its universal manifestation (i.e., Dan 7:14) may well be that the former stresses co-textually the way of restoration of the Davidic kingdom by which the glory and the power of the crucified Jesus is

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[119] Due to its ambiguity, it is controversial whether the mourning in Rev 1:7 means universal conversion or despair. The proponents of universal conversion (e.g., Bauckham, 1993, 318-22; Sweet, 1979, 63-64; cf. Thompson, 2000, 160.) argue that their view is based on its original co-text and John's theme of universal conversion. However, John's technique of 'conflation within conflation' seems to be better supported by its original co-text and by his prophetic theme of judgment and salvation.

[120] The ambiguity of the text seems to be intentional. It could be read not only as an encouragement but also as a warning. Determination is left open to the audience.

[121] The idea of universal dominion of the Davidic kingdom is implied in the larger co-text of Zech 12:10 (esp. Zech 14:16-17).

validated.

Here again, we find John's use of the thematic allusion to both the Exodus and Davidic kingdom/kingship themes within a doxological composition. The 'first reason why the glory and power is addressed to Jesus' thematically recalls the Exodus. At the same time, the 'second reason for the ascription of the doxology to Jesus' also thematically signifies the establishment of the Davidic kingdom. The Christ-centred time framework implied in the doxology is coloured by Israel's founding and establishing moments. This means that John perceives the inaugurated latter-day history, which is hinted at by John's use of Dan 7:13 in light of Israel's salvific history. To put it another way, the inaugurated latter-day history is in significant continuity with Israel's salvific history, thus signaling the paradigmatic pattern of 'the Exodus– the establishment of Davidic kingdom'. This underlying historical perspective in the doxology functions to enable the audience to see the reality behind their world and its consummation from the heavenly perspective on the salvific history. Moreover, the ever-forward-moving aspect of salvific history functions not only as an encouragement, but also as a warning to the audience, since the eschatological mourning points to the two destinies of earth's inhabitants – salvation and judgment.

Thus, the OT conceptual framework of the third micro-paragraph is recapitulated in the fourth micro-paragraph. Recalling the semantic relationship of 'thesis and clarification' between the two units, the underlying Exodus-Davidic kingdom framework in the form of salutation is further explained in the form of doxology. This thematic flow between the two units can be further substantiated by that fact that Rev 1:7 also conceptually refers back to Christ's threefold title in Rev 1:5a, which stems from the references to the Davidic messiah in Ps 89, as noted earlier: (1) the allusive reference to 'one like a son of man' is implicitly connected to the title of 'the faithful witness', since its original text describes Him as a cloud-rider (Ps 89:38); (2) the

'pierced' one refers back conceptually to the title of 'the first-born from the dead'; (3) the allusive reference to the Davidic kingship/kingdom of Zech 12:10 also refers back to the title of 'the ruler of the kings of the earth'. John's use of the *inclusio* of God's threefold title confirms that the underlying salvific history in the central part is the main conceptual framework of the second paragraph. This is reinforced by John's parallel use of the merism τὸ ἄλφα καὶ τὸ ὦ. This merism may be understood in relation to the prophecy given from God.[122] Just as '*aleph* and *tau*' is commonly used for indicating the entire law of the Jews, the merism may embrace the entirety of the prophecy, signifying the linguistic polar opposite. If this is so, the merism may connote that God is the sovereign one who reveals and fulfills the whole prophecy.[123] Thus, the final embedded unit in the second paragraph, referring back to the key point of the whole preceding co-text, confirms the main conceptual framework of the opening unit in the form of the prophetic oracle.

To sum up, John's use of key sign-allusions in the second paragraph elucidates that he understands the inaugurated latter-day in light of Israel's past salvific history. An ever-forward-moving aspect of the salvific history is implicitly, yet significantly shown by repeated use of the paradigmatic thematic pattern: the Exodus–the destruction of the evil power–the establishment of the Davidic kingdom. This historical conceptual framework is used mainly for paraenetic purpose in various literary forms – epistolary greeting, doxology, and prophetic oracle.

3.5.3. Summary: The Thematic Flow between the Main Paragraphs

The historical framework is implied prominently in each micro-paragraph. This can be shown in this summarized manner:

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[122] Cf. Similar time-related merisms can also be found in the epilogue of Revelation ὁ πρῶτος καὶ ὁ ἔσχατος and ἡ ἀρχὴ καὶ τὸ τέλος (Rev 22:13). For John's polemical use of the title in relation to Greco-Roman magical texts, see Aune, 1987b, 489-91.

[123] Cf. Beasley-Murray, 1974, 59; Beale, 1999, 199-200.

(1) Inaugurated latter-day history is employed as the key content of the whole prophecy (1st MP).

(2) Inaugurated latter-day history which moves towards its penultimate goal is utilized as a main reason for John's paraenetic imperative in the form of the macarism (2nd MP).

(3) The paradigmatic segment of salvific history, 'the Exodus-the establishment of the Davidic kingdom', is used to depict God and Christ as the source for the grace and peace communicated to the seven churches in the form of a salutation (3rd MP).

(4) The main reasons why the 'glory and the power' is ascribed to Jesus Christ is explained in light of the paradigmatic thematic pattern – 'the Exodus–the destruction of the evil power–the establishment of the Davidic kingdom' – in the form of doxology (4th MP).

(5) The historical conceptual framework is used as the content of God's self declaration in the form of a prophetic oracle (5th MP).

Recalling the co-textual flow between the main paragraphs, it is clear that the historical conceptual framework of the second paragraph (3rd-5th mps) is encapsulated in the expression ὁ γὰρ καιρὸς ἐγγύς in the second micro-paragraph, which functions as the co-textual focus in the prologue. This conceptual and co-textual connection indicates that the paraenetic imperative implied in the marcarism must be understood in light of the ongoing salvific historical framework – particularly in relation to the paradigmatic significance of Israel's founding and establishing moments. In this sense, the salvific historical framework of the paradigmatic thematic pattern is ultimately intended as a conceptual background for understanding the

paraenetic imperative. This conceptual framework must be applied as major background for reading an overarching paraenetic motif or theme in the rest of the book, if the opening unit shows epitomized or microcosmic significance in a proleptical way. This hypothesis will be discussed in the following section.

3.6. The Literary Function of the Opening Unit

In this section, the above hypothesis will be briefly tested in a conventional and proleptical way. However, the point here is not, of course, to test the hypothesis by examining an overarching paraenetic motif (or theme) in relation to the historical conceptual framework in the rest of the book – this will be discussed in subsequent chapters – but to draw an analogical rationale from literary antiquity for applying reading strategy to understand the motif. First of all, we will examine briefly the functions of prologues in ancient literary conventions in order to set up an analogical basis for elucidating the literary function of the opening unit in Revelation. Based on this analogical investigation, we will show briefly how it is intrinsically cogent to Revelation.

According to Greco-Roman rhetoricians, the opening parts (*exordium* or *prooimion*) in literary antiquity function commonly to guide or prepare their audiences to understand the rest of the book and to show preliminarily its key idea or theme. While illustrating the openings in various genre of literary antiquity such as music, poetry, and speech, Aristotle characterizes its general function in this way:[124]

> The exordium is the beginning of a speech, as the prologue in poetry and the prelude in flute-playing; for all these are beginnings, and as it were a paving the way for what follows ... so also in epideictic speeches should be the composition of the exordium; the speaker should say at once whatever he likes, give the key-note and then attach the main subject ... But in speeches and epic poems the exordia provide a sample of the subject, in order that the hearers may know beforehand what it is about, and that the mind may not be kept in suspense, for that which is undefined leads astray ... So then the most essential and special function of the exordium is to make clear what is the end or purpose of the speech.

Furthermore, Cicero who categorizes the opening of a discourse into two types – the Direct

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[124] *Rhetoric*, 1414b-1415a (332 B.C.E.); Aristotle, 1926, 427-31.

Opening and the Subtle Approach – speaks that it is "the beginning of the discourse, and by it the hearer's mind is prepared for attention" on its subject matter.[125] In relation to forensic rhetoric,[126] Quintillian also defines the function of the opening address in line with Cicero:[127]

> The reason for a Prooemium is simply to prepare the hearer to be more favourably inclined towards us for the rest of the proceedings ... This attentiveness of course in itself makes the judge receptive of information; so also will the provision of a brief and lucid summary of the matter on which he is called upon to pronounce (Homer and Vergil do this in the Prooemia of their poems). The scale of the Prooemium requires that this be more like a Proposition than a full account, and that the orator make clear not everything that happened but just what he is going to discuss.

Regarding the opening part in a historical discourse, Lucian asserts its introductory significance in this way:[128]

> For they [the audience] will give him their attention if he [the historian] shows that what he is going to say will be important, essential, personal, or useful. He will make what is to come easy to understand and quite clear, if he sets forth the causes and outlines the main events.

Thus, the openings in a variety of literary antiquity – discourse, poetry, music, rhetoric, letter, or history – commonly function to prepare the audience for understanding the main themes of the body or to set forth the key perspective or framework for understanding the whole.

This widespread convention might be well-known to early Christian writers, considering that they often shared the same contemporary literary techniques – e.g., parallel, chiasm, hinge, and *inclusio* – and the three basic structural elements – an opening section, a central section, and a closing section.[129] This is further substantiated by a consideration that many rhetorical handbooks[130] were also widely circulated in Asia Minor of the first century.[131] Their influence

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[125] *Ad Hermennium*, I.iii.4-vii.11 (380-320 B.C.E.); Cicero, 1954, 9, 21.

[126] Generally speaking, there are three types of classic rhetoric – epideictic, deliberative, and forensic rhetoric. They each have different concerns. Epideictic rhetoric is concerned with affecting an audience's value or point of view through praise, blame, amplification of topics and imagery. Deliberative rhetoric is interested in persuading an audience to follow or not to follow a specific action. Forensic rhetoric is related to judicial communication in the setting of a law court, i.e., establishing truth, accusing, or defending.

[127] *Institutio oratoria*, 4.1.3; 4.1.27-28 (Latin; 93 C.E.); Quintilian, 2001, 181-83, 196-97.

[128] *Lucian*, 53. (120-190 C.E.); Lucian, 1958, 64-67.

[129] Although the specific arrangement of each type of discourse in antiquity varied, it can be categorized broadly into three basic elements: E.g., the Aristotlelian arrangement of a judicial speech that is made up of the opening section (*proem*, *exordium*), the central section (*narration*, *proposition*, *proof, refutation*, or *digression*), and the closing section (*epilogue* or *peroration*). This broad arrangement is commonly found in NT literature as well. See also Kirby, 1988, 23-24; Royalty, 1997, 603-604.

[130] E.g., Aristotle's *Rhetorica* (332 B.C.E.); *Rhetorica ad Alexandrum* attributed to Anaximines (380-320

is reflected in the various forms of oral and written communication – e.g., official documents, letters, private correspondence, speeches, prose and verse.[132] The openings to most Pauline letters – particularly the thanksgiving period or the eulogy period therein – often function to provide proleptically a significant theme or perspective.[133] For example, the opening to Romans functions to set the main agenda of the body, denoting preliminarily the gospel as God's power and the fulfilment of the OT (esp. Rom 1:16-17). In the same way, the openings in other Pauline letters also set the tone for what is coming in the main body by preliminarily signalling their key themes: E.g., the opening of 1 Corinthians prepares the audience for understanding the main body, by emphasizing the richness of the audience's spiritual gifts in relation to their blameless status in the Parousia (esp. 1 Cor 1:5-8); the opening of Galatians, omitting its thanksgiving period, puts forward Paul's apostleship and the audiences' following to a different gospel, both of which themes are further developed in the main body (esp. Gal 1:1, 6-7); the opening to Philippians sets forth preliminarily the audience's mutual love in light of the eschatological framework (esp. Phil 1:5-10); in the opening of 1 Thessalonians, the audiences' faithful earthly lives and their anticipation of the parousia telegraph the key themes in its main body (esp. 1 Thess 1:2-10).

In addition, this customary function is also found in the openings of the Gospels of Mathew, Mark, and John. [134] The Markan opening (Mark 1.1-13) conveys "essential information" to comprehend Jesus Christ and His mission in the rest of the book – e.g., Jesus'

B.C.E.); Cicero's *De inventione* (84 B.C.E.), *De oratore* (55 B.C.E.), *De optimo genere oratorum* (52 B.C.E.); Quintilian's *Institutio oratoria* (Latin; 93 C.E.).

[131] Royalty, 1997, 600-601; see also Kirby, 1988, 197; Aune, 1983a, 6; Kennedy, 1984, 8-9, 160. According to Royalty, Rhetoric as "part of the social and intellectual climate" was widely utilized in Asia Minor in the first century. Smyrna and Ephesus especially were centres of rhetoric education and practice.

[132] See also Kennedy, 1984, 10.

[133] Schubert, 1939, 38, 180-81; Cousar, 1996, 26-28; Aune, 2003, 269. For the extent of the thanksgiving period in Pauline letters see section '3.3. The Particle Aspect of the Opening Unit' in this thesis.

[134] The significance of the openings to the Gospels has been receiving attention recently. Although the extent of their openings is controversial, their customary function is generally recognized – the openings are gateways to understanding their respective books.

relationship with John, His divine sonship, and His conflict with Satan.[135] These themes are

recapitulated throughout the book (Mark 9:7, 11-13; 11:29-33; 12:6). In a similar way, the

Johannine poetic opening (John 1:1-18) introduces the gospel narrative, preliminarily showing

some essential themes for understanding Jesus and His work in the rest of the book – e.g., the

origin of Jesus (John 1:1f.//17:5), His entrance into the world as the divine revealer (1:4f.//3:19;

7:1-9:41; 12:46), His relationship with John (1:6-9//1:19-42; 3:22-36) and Moses (1:17//1:45;

5:45-46; 7:22-23), His role as the life of the world (1:4//4:43-6:71) and people's responses to

Him (1:5//3:19; 1:12//16-18).[136] The opening to Matthew is framed in the form of a genealogy

and infancy narrative (Matt 1-2)[137] prepares the audience to understand Jesus and His mission.

These themes are further unraveled in the rest of the book, cryptically setting forth the key idea

that "God's covenants and purpose are fulfilled in and through Jesus Christ" who is not only the

ideal Israelite – the son of Abraham – but also the messianic king – the son of David.[138]

In light of this widespread convention, we can analogically assume that the opening of

Revelation may also have a similar function to the rest of the book. This is not only because it is

a circular letter that frequently employs the contemporary literary techniques[139] but also

because it has intrinsic affinities of rhetorical nature.[140] This hypothesis can be substantiated

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[135] Matera, 1988, 15. See also Hooker, 1983, 6; Keck, 1965/66, 352-70. For a discussion of the Markan opening as a gateway for understanding the rest of the book in light of Isaiah's New Exodus paradigm, see Watts, 2000, 91-136.

[136] Carter, 1990, 37-48; Ridderbos, 1966, 180-201. For a discussion of how the minor plot of the opening to the Forth Gospel is symmetrically and concentrically developed in "the metaphorical-theological structure of the book", see Staley, 1986, 241-64; see also Barret, 1971, 3-28, esp. 27-28; Harris, 1994, esp. 9-25, 172-95, 189; Robinson, 1963, 120-2.

[137] Cf. Krentz, 1964, 409-14.

[138] Milton, 1962, 180-81.

[139] Revelation's epistolary framework, particularly the opening, is basically the same as ancient Greek papyrus letters. See '3.3. The Particle Aspect of the Opening Unit' in this chapter; Cousar, 1996, 26. Furthermore, Revelation frequently employs chiasms, parallels, hinges, interlocking, and *inclusio* throughout the book.

[140] Revelation's oral communicational contact between the addresser and the addressee in relation to their specific situation (Rev 2-3) reflects its affinity to the rhetorical nature. Furthermore, epideictic and deliberative rhetoric aspects are found in Revelation. The epideictic aspect is reflected in this sense: The author's message is coloured in evocative symbolic imagery that significantly *affects his audiences' values or point of view* on their ordinary earthly lives by depicting the conflict, the true character of the churches' enemies, and their negative destinies which lie behind the concrete world from the heavenly and eschatological perspective. The deliberative rhetoric characters are found in Revelation's frequent use of such paraenetic device as macarism, PHF, the call to conquer, and its promised reward. Furthermore, the intended oral enactment of Revelation to the audiences in a

further by the following textual argument. Considering that the closing in literary antiquity generally functions to recapitulate the previous key theme or idea,[141] the verbal and thematic parallels between the opening and closing units in Revelation imply that the central part is conceptually related or controlled by the key shared theme (Rev 1:1-8; 22:6-21). This means that the opening unit functions to provide preliminarily a crucial insight to understanding the key themes in the central part.

More specifically, two major functions of the opening to Revelation can be detected. First, the opening to Revelation prepares the audience for a correct understanding of the whole visionary paraenetic discourse. The oral enactment of the visionary discourse noted earlier may result in a somewhat dramatic effect due to its peculiar visionary character and symbolic unity. This dramatic performance enables the audience to grasp the perception of the real world that is being transformed by appreciation of the symbolic world of the drama.[142] In this dramatic sense, its opening has a verbal scenery effect with regard to the visionary discourse. It preliminarily gives essential information about the coming vision – its origin and key contents – and introduces its main participants and their relationship, just as the prologue does in Greek drama.[143] Furthermore, in a rhetorical sense, the opening to Revelation seeks to obtain the audiences' goodwill for the author, by not only ascribing the authority of the visionary discourse to God and Jesus Christ (Rev 1:1), but also by establishing his credibility through the introduction of himself as the 'eyewitness' to the whole vision (1:2). At the same time, the opening makes the audiences attentive to his message by giving an encouragement or warning to the audience through the macarism – it is an encouragement to those who keep the word of the prophecy; on the other hand, it is a warning to those who do not keep it (cf. Rev 22:18-19).

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liturgical setting also reflects its affinity to the 'primary rhetoric' nature. Cf. Kirby, 1988, 200 (deliberative rhetoric); Royalty, 1997, 601-602 (epideictic rhetoric).

[141] *Ad Hermennium*, I.xxx.47; Cicero, 1954, 145.

[142] Bauckham, 1997, 10.

[143] See also Harris, 1994, 16.

Second, the opening unit functions as a microcosm of the rest of the book, since its key themes are recapitulated in the rest of the book. The theme of Christ's or God's coming in the opening unit is further developed in the rest of the book. In the opening unit, as hinted earlier, the divine coming which is implied in His threefold title is co-textually identified with the coming of Jesus Christ which is implied in the expanded doxology in terms of the *inclusio* of the former. This theme is further developed as one of the central themes in the rest of the book. The divine coming to the world is implied not only by repeated use of the divine threefold title and its variant (4:8; cf. 11:17; 16:5) but also by the formulaic expression ἀστραπαὶ καὶ φωναὶ καὶ βρονταί and its variants that recalls the Sinai theophany in Ex 19:16 (4:5a; 8:5b; 11:19b; 16:18-21). The theme of Christ's coming covers the broad co-text of Rev 12-19, in which the child who is caught up to God and His throne (12:5) returns as the divine warrior from heaven (Rev 19:11ff). Furthermore, the paraenetic nuance of salvation and judgment implied in the macarism (Rev 1:3) and the description of the Parousia (1:7) becomes clear in the rest of the book (2:5, 16; 3:11; 16:15; 22:7, 12, 20; cf. also 2:25; 3:3, 20; 11:15; 12:5; 19:11-21). For example, the Sinai theophany motifs are significantly related to the theme of salvation and judgment; the image of the divine warrior with a rod of iron in Rev 19:15 recalls the male child who is to rule all the nations with a rod of iron and is significantly connected with the theme of salvation and judgment as well. The coming of Christ as a divine warrior results in the destruction of evil power, the judgment, and the establishment of His kingdom (19:11-21:8). More significantly, the expression ἃ δεῖ γενέσθαι ἐν τάχει which connotes the inaugurated latter-day history (Rev 1:1) recurs at significant junctures of the book. They functionally signal the significance of the salvation-historical framework for understanding the visionary accounts (Rev 1:19; 4:1; 22:6). John's use of the macarism in relation to the theme of 'coming' in the opening unit (Rev 1:3) is found six more times in the rest of the book (Rev 14:13; 16:15; 19:9;

20:6; 22:7, 14). All these cases are explicitly or implicitly related to Christ's coming, too.

Thus, the opening unit of Revelation functions conventionally to prepare the audience for a correct understanding of the visionary and paraenetic portion of the discourse by not only obtaining their goodwill and attention, but also by preliminarily providing them with the key themes, the reading framework, and the relationship between the themes. This introductory function provides a significant foundation for understanding the overarching paraenetic motif in the rest of the book. To put it another way, the introductory function of the opening unit confirms that reading the paraenetic imperative through the salvific historical framework must be applied to the rest of the book.

3.7. Summary and Evaluation

As noted earlier, the main purpose of this chapter is to show how the syntagmatic dynamics in the opening unit and its main conceptual framework may be helpful in reading the conquering motif as an overarching motif in rest of the book. For this purpose, we have first set up Rev 1:1-8 as our boundary of the *dual* opening to the book. This is based on the arguments of the vision-based delimitation, the parallel-based delimitation, the presence of the literary fissures as dividing markers, the conventional form of doxology, a degree of cohesion level, and John's use of the mixed genre linkage.

Its structural division has been outlined by the template-driven investigation and the colon analysis. They show that the two major paragraphs (Re 1:1-3 and 1:4-8) which respectively consist of two embedded micro-paragraphs (1st and 2nd MPs) and three embedded micro-paragraphs (3rd, 4th, 5th MPs). Due to the nature of the short length of the unit, colon analysis has been operated in order to provide a basis for elucidating the detailed sentential relationships within the micro-paragraphs. This colon-based analysis provides us with a micro-paragraph as a

basic unit, which contains most cohesive semantic theme in the opening unit.

As a result of the co-textual analysis, the second micro-paragraph is elucidated as the co-textual focus of the opening unit, which not only refers back to the previous co-textual flow but also serves to connect with the subsequent co-textual flow. The semantic relationship between the first and second paragraphs has been defined as a relationship of 'paraenetic paragraph' and 'reason paragraph'. These functional slots can also be found as a kind of summarized form in a compound sentential macarism (2^{nd} MP) – the paraenetic protasis and its eschatological motivating apodosis on a sentential level. In this sense, the second micro-paragraph is a microcosm of the whole unit.

Based on this structural and co-textual analysis, thematic analysis has been applied to the opening unit, and focused on John's use of the key sign-allusions. These key allusions have been isolated by utilizing the foreground-literary features – chiastic-concentric structure, co-textual focus, *inclusio*, emphatic expressions, and grammatical anomalies. According to our thematic analysis, the inaugurated salvation-historical framework is paraenetically recaptured as a basis for the paraenetic imperative in the first paragraph. This conceptual framework is developed in the second paragraph, showing its ever-forward-moving aspect in terms of the paradigmatic thematic pattern, 'the Exodus–the destruction of the evil powers–the establishment of the Davidic kingdom'. These co-textual and thematic relations imply that the conceptual framework which recalls Israel's founding and establishing moments is ultimately intended as a background-framework for reading the paraenetic imperative in the opening unit. More significantly, the epitomized or microcosmic significance of the opening unit compels us to read the paraenetic motif or theme in the rest of the book in light of the salvific historical framework. Therefore, the interwoven network in the prologue programmatically provides us with a paradigmatic reading strategy of reading the paraenetic motif or theme against the background

of OT salvific history in Revelation.

Chapter 4

The Significance of the Conquering Motif in Light of an

Interwoven Network in Rev 2-3

4.1. Introduction

This chapter will examine the way in which the motif of 'conquering' is used in the literary interwoven network of Rev 2-3, seeking to identify an underlying conceptual framework for reading the motif.

First, particle aspect of Rev 2-3 will be elucidated. Based on this hierarchy-oriented unit identification, we will then examine the overall co-textual flow of Rev 2-3. These two analyses may initially enable us to see the syntagmatic significance of the conquering motif within the unit. Next, we will examine the thematic flow of Rev 2-3, focusing on how a historical conceptual framework implied within the syntagmatic dynamics of the unit and what particular themes are related to the conquering motif. Finally, operating on the presupposition that Revelation is an elaborately unified work,[1] we will discuss what significance is implied in John's use of the conquering motif in Rev 2-3 for reading the rest of the book.

4.2. Identification of the Particle Aspect in Rev 2-3

Recently, scholars have attempted to understand the structure and composition of Rev 2-3 by means of such ancient literary forms as epistolary form,[2] prophetic speech,[3] the Hittite

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[1] R. H. Charles suggested that the "letters" existed separately and were sent to their various destinations, but two decades later were redacted in harmony with the rest of the book. Charles, 1920a, 43-47; cf. Ford, 1975, 55-56. This view, however, is now widely rejected by many scholars, who argue that the "letters" were integrally designed into the rest of the book due to their elaborately and cohesively unified network. E.g., Bauckham, 1993, x; Aune, 1983b, 275; Muse, 1986, 147-49; Aune, 1990, 183; Hemer, 2001, 14; see also Bousset, 1906, 234ff; Parez, 1911, 284-86.

[2] E.g, Hemer, 2001, 12-20; Beale, 1999, 223-28.

[3] Müller, 1975, 47-107.

suzerainty treaty,[4] Greek deliberative oratory,[5] or imperial edicts.[6] However, these approaches

are based primarily on a single ancient literary template and seem to fail to delineate the particle

aspect of Rev 2-3 as it was intended to be read. The unit does not rigidly reflect the generic

characteristic of any known ancient literary genre, but shows mixed literary characteristics. This

literary peculiarity, therefore, compels us to depend primarily upon its inner linguistic features

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[4] In light of the common features of the Hittite suzerainty treaties, W. H. Shea suggests five structural features of Rev 2-3: (1) preamble, (2) prologue, (3) stipulations, (4) witnesses, (5) blessings and curses. Shea, 1983, 71-84. Shea's view is adopted and developed by K. A. Strand and R. D. Davis. Strand, 1983, 251-64; Davis, 1992, 63-65. However, this view does not sufficiently support correspondent the key linguistic features that are supposed to be found at each of the significant junctures between them. The formula "these are the words of X" with suzerainty's title(s) which is commonly found in the preamble is not exactly correspondent with the formula τάδε λέγει with Christ's self-predication at the beginning of each of the seven messages. Furthermore, the formula of the addressee with the command to 'write' (τῷ ... γράψον) is not found in the preamble of the suzerainty treaty. The similarity between the hearing formula in Rev 2-3 and 'the witness of gods' section in the treaty which is suggested by Shea is not convincing, since the latter typically shows a list of gods or nature that witness to the treaty with the formula 'let these be witnesses to this treaty and to the oath' (e.g., Mursilis and Duppi-Tessub). Cf. Shea, 1983, 75-76. Furthermore, the order of 'the five basic elements' in each of the seven messages suggested by Shea does not follow that of the Hittite suzerainty treaty. Thus, Shea seems to foist the text into the covenantal formula to some degree (e.g., "the words of him who holds the seven stars …"). Despite the covenantal formula not being an appropriate literary convention for delimiting the structure of Rev 2-3, it generally helps us to see the thematic dimension of the covenantal relationship between Christ as the covenant giver and the churches as the recipients. The concept of covenantal relationship is conceptually presented therein (e.g., the formula of 'the call to conquer with the promise').

[5] In light of Aristotle's four-part arrangement in a rhetoric speech, J. T. Kirby proposes a four-fold structure of Rev 2-3: (1) proem; (2) narration; (3) proposition; (4) epilogue. He includes three stereotyped parts at the beginning of each of the seven messages – the addressees, the command to write, and 'thus He says' – in the proem section. The section introduced by 'I know' is regarded as the narration section, separating the part which is inconsistently introduced by the phrase ἀλλὰ ἔχω κατὰ σοῦ. The proposition section is identified with the latter part of οἶδα section. The call to hear and the conquering with the promise are included in the epilogue. See, Kirby, 1988, 200-204. Regarding the proem section, as Kirby points out that its key point is to set up the *ethos* of Christ in order to administer praise and censure with the divine authority in the rhetorical dimension. In this sense, the beginning part of each of the seven messages is accorded with one of the functions of the proem; however, the part of the addressee with command to 'write' does not seem to fit the nature of a proem of deliberative oratory. For the function of the proem, see Aristotle, 1926, xliv-xlv. Except for this, Kirby's analysis corresponds *functionally* well with the seven messages, although it lacks of linguistic features, which may support John's use of the rhetoric arrangement.

[6] In line with G. Rudberg, D. E. Aune observes that the form of the seven messages has a close generic relationship with imperial edicts, based on Benner's template of imperial edicts: (1) *praescriptio*: the name and title of the sender, date, *dicit* (λέγει or λέγουσιν); (2) *exordium*: a general introduction to produce benevolence or interest in the addressees; (3) *notificatio*: a publishing phrase such as 'I make known that ...'; (4) *narratio*: a concise account of the facts which have brought about the decision of the sender; (5) *dispositio*: the central part of the document, setting forth the decision; (6) *santio*: concluding clauses intended to ensure the observance of the terms of the document. Benner, 1975, 17-18. Aune asserted this form as the primary genre on which the structure of Rev 2-3 depends, although he acknowledges that because the "seven proclamations" have a prophetic speech form it is a secondary genre. Aune points out that there is similarity between the form of the seven messages and the common form of the imperial edicts. Aune, 1997, 119-29. However, some differences between them should not be underestimated. First, no specified addressee is given in the common form of the imperial edicts. Second, the command to 'write' which is used stereotypically in the seven messages is not typically used at the beginning of the imperial edicts. Third, the phrase τάδε λέγει seems to be similar to the *dicit* of the imperial edicts, but it better fits to the OT prophetic oracles – Jer 30:2 shows the same phrase with the command to write (cf. Jer 22:30). Fourth, the order of the *praescriptio* – the 'name, titles, (date), and *dicit*' – is not commonly reversed in the imperial edicts. This is contrasted with the order in the seven messages – τάδε λέγει, and Christ's predication. Fifth, the hearing formula in the seven messages does not fit into the form of such an official imperial document. Hence, these differences show that John does not rigidly follow the common form of the ancient Roman imperial edicts. Nevertheless, we could *conceptually* understand the seven messages as a royal proclamation in the sense that the sender is described as the heavenly emperor (Rev 3:7).

(which are apparently recognizable as literary markers in the communication between the model author and his audience) for examining the particle aspect of Rev 2-3.

From the top-down direction, the seven units at the first level of embedding are clearly noticeable, since each unit stereotypically signals its own opening that introduces a communicational framework between the addresser and addressee. The presence of the addresser (Rev 2:1b, 8b, 12b, 18b; 3:1b, 7b, 14b) and the addressee (Rev 2:1a, 8a, 12a, 18a; 3:1a, 7a, 14a) is a generic characteristic of openings of ancient literary communicational forms. This feature clearly marks the boundaries of the embedded units at the first level of the embedding of Rev 2-3 in this way: 1st unit (Rev 2:1-7); 2nd unit (2:8-11); 3rd unit (2:12-17); 4th unit (2:19-29); 5th unit (3:1-6); 6th unit (3:7-13); 7th unit (3:14-22). Furthermore, a structural comparison of the inherent literary characteristics of each of the seven units enables us to observe that all of the units basically share the following repeated lexical items and formulae:

τῷ ἀγγέλῳ τῆς ἐν ... ἐκκλησίας γράψον	(2:1a, 8a, 12a, 18a, 3:1a, 7a, 14a)
τάδε λέγει ὁ ...[7]	(2:1b, 8b, 12b, 18b, 3:1b, 7b, 14b)
οἶδα	(2:2a, 9a, 13a, 19a; 3:1c, 8a, 15a)
ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις	(2:7a, 11a, 17a, 29, 3:6, 13, 22)
ὁ νικῶν (or τῷ νικῶντι)	(2:7b, 11b, 17b, 26a; 3:5a, 12a, 21a)

These unanimous parallel features[8] clearly show that they are intentionally used as literary

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[7] The phrase τάδε λέγει and Christ's predication should not be distinguished as individual linguistic markers. Since the word order of 'object-verb-subject' is Hebraic, the two elements form a high degree of cohesion in their syntactic structure. See also Thompson, 1985, 88; contra, Aune, 1997, 121.

[8] Regarding τῷ ἀγγέλῳ τῆς ἐν ... ἐκκλησίας γράψον in Rev 2:1a, 8a, 12a, 18a, and 3:1a, there is another textual variant reading: τῷ ἀγγέλῳ τῷ ἐν ... ἐκκλησίας γράψον. This reading is supported by A (2:1a, 8a, 18a), C (2:1a, 18a), 1854 (2:1a), 2050 (2:12a), 046 (3:1a) and adopted by Westcott & Hort and Charles. Charles, 1920a, cxx. However, in Rev 3:7a and 14a there is no textual evidence for the variant reading. These two passages clearly denote the former reading. The majority of manuscripts support the former reading, which is also adopted by UBSGNT^3 and Nestle-Aland^{27}. On the surface, τῆς ἐν ... ἐκκλησίας γράψον seems to be John's solecism since the definite article τῆς cannot be grammatically placed before a presupposition and noun ἐν ... ἐκκλησίας. However, Aune suggests that the

markers which provide the same structural framework for each of the seven messages.[9] This can be further supported by the stereotyped linguistic indicators that are easily recognized by the first aural perception or reading. Based on these intrinsic literary markers, therefore, we can analyse each of the seven messages into the following five topical units, although the οἶδα phrase is followed by various messages related to their specific contexts: (1) the command to write to the angel of the church; (2) the self-predication of Christ with the τάδε λέγει formula; (3) the commendation and reproach for repentance or faithfulness introduced by the diagnostic οἶδα clause; (4) the call to hear;[10] (5) the call to conquer with a promise of reward. Since these embedded units are composed of a sentence (colon) or sentence cluster, they can be categorized as micro-paragraphs in our hierarchical discourse system. If so, the seven messages, each consisting of the five embedded micro-paragraphs, are initially ranked on the level of paragraph. More precisely, these paragraph-level units can be identified further as visionary paragraphs.[11] They clearly form an 'unnumbered seven' series,[12] the literary technique frequently used for signaling visionary units boundaries in Revelation – e.g., 'the unnumbered seven visions' (Rev 12:1-14:20; 15:2-4) found between the seven trumpets (8:2; 8:6-11:19) and the seven bowls (15:1; 15:5-16:21).

We will analyse in greater detail the micro-paragraphs of each of the seven visionary paragraphs at the level of colon or colon clusters, since the reading of the conquering motif in relatively short-length units of the book requires an intratextual analysis at the low-level of syntagmeme. Except for the units introduced by the linguistic marker οἶδα (3rd, 8th, 13th, 18th,

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intentional use may reflect "the traditional character of the *adscriptiones*", see Aune, 1990, 185; cf. Swete, 1906, 22.

[9] See also Bauckham, 1993, 22-23.

[10] The order between the last two units – 'the call to hear' and 'the call to conquer with a promise of reward' – is reversed in the last four visionary paragraphs of Rev 2-3. The significance of this structure will be further considered in due course.

[11] In this chapter, we will use interchangeably both terms, 'the seven messages' and 'the seven visionary paragraphs' to refer to the whole discourse of Rev 2-3.

[12] The addressees of the seven messages are collectively numbered as 'the seven churches' (ταῖς ἑπτὰ ἐκκλησίαις) in Rev 1:11 (cf. 1:20).

23rd, 28th, 33rd MPs) and some units marked by ὁ νικῶν or τῷ νικῶντι (15th, 19th, 24th, 29th MPs),

all the following embedded micro-paragraphs consist of one colon: 1st MP (Rev 2:1a = colon 1);

2nd MP (Rev 2:1b = colon 2); 3rd MP (Rev 2:2abcde, 3abc, 4, 5abcde, 6 = cola 3-17); 4th MP

(Rev 2:7a = colon 18); 5th MP (Rev 2:7b = colon 19); 6th MP (Rev 2:8a = colon 20); 7th MP (Rev

2:8b = colon 21); 8th MP (Rev 2:9abcd, 10abcde = cola 22-30); 9th MP (Rev 2:11a = colon 31);

10th MP (Rev 2:11b = colon 32); 11th MP (Rev 2:12a = colon 33); 12th MP (Rev 2:12b = colon

34); 13th MP (Rev 2:13abc, 14, 15, 16abc = cola 35-42); 14th MP (Rev 2:17a = colon 43); 15th

MP (Rev 2:17bcd = cola 44-46); 16th MP (Rev 2:18a = colon 47); 17th MP (Rev 2:18b = colon

48); 18th MP (2:19, 20abc, 21ab, 23abc, 24ab, 25 = cola 49-62); 19th MP (Rev 2:26, 27-28a, 28b

= cola 63-65); 20th MP (Rev 2:29 = colon 66); 21st MP (Rev 3:1a = colon 67); 22nd MP (Rev

3:1b = colon 68); 23rd MP (Rev 3:1c, 2abc, 3abcde, 4ab = cola 69-79); 24th MP (Rev 3:5abc =

cola 80-82); 25th MP (Rev 3:6 = colon 83); 26th MP (Rev 3:7a = colon 84); 27th MP (Rev 3:7b =

colon 85); 28th MP (Rev 3:8ab, 9ab, 10, 11ab = cola 86-92); 29th MP (Rev 3:12abc = cola 93-

95); 30th MP (Rev 3:13 = colon 96); 31st MP (Rev 3:14a = colon 97); 32nd MP (Rev 3:14b =

colon 98); 33rd MP (Rev 3:15ab, 16, 17ab, 18, 19,abc, 20abc = cola 99-110); 34th MP (Rev 3:21

= colon 111); 35th MP (Rev 3:22 = colon 112).

Among these colon-based delimitations, the basic colon matrices of some units are not

clearly presented or which embed other colon matrices are delimited as a single colon-based

unit: colon 4 (Rev 2:2b), colon 24 (2:9c), colon 46 (2:17d), colon 50 (2:19b), and colon 102

(3:17abcd). Brief explanations of these delimitations, therefore, are appropriate here. First, Rev

2:2b (καὶ ὅτι οὐ δύνῃ βαστάσαι κακούς) seems to be in an objective slot of the verb οἶδα, just as

its preceding objective phrases are. However, there is a difference between the ὅτι clause and

the preceding phrases. The immediately preceding phrase of the ὅτι clause (τὸν κόπον καὶ τὴν

ὑπομονήν σου) shows its affinity to its preceding phrase τὰ ἔργα σου, qualifying them in a

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similar form. On the other hand, the ὅτι clause is syntactically and semantically affiliated more with the sentences following (cola 5-10), which are also linked semantically with the verb οἶδα, but clearly denote their colon matrices. In this way, the ὅτι clause seems to signal a kind of syntactic and semantic transition. Therefore, we regard this ὅτι clause as a colon whose syntactic structure implies the elliptical verb οἶδα.

Second, Rev 2:9c (καὶ τὴν βλασφημίαν ἐκ τῶν λεγόντων Ἰουδαίους εἶναι ἑαυτοὺς) seems to be linked to the preceding verb οἶδα in parallel with another object slot (τὴν θλῖψιν καὶ τὴν πτωχείαν). Despite the appositional linkage, we categorize it as a colon since their syntactic connection is interrupted by the independent colon ἀλλὰ πλούσιος εἶ. Considering that the interruption may force the audience to be reminded of the previous nominal and verbal element while reading Rev 2:9c, it is natural to think that the two elements are elliptically implied immediately before Rev 2:9c. Therefore, we identify it as a colon.

Third, in the νικάω unit of the third visionary paragraph (2:17bcd), Rev 2:17d (καὶ ἐπὶ τὴν ψῆφον ὄνομα καινὸν γεγραμμένον …) is regarded as an independent colon since the independent verbal participle γεγραμμένον is used with the nominal element ὄνομα καινὸν. The colon is not cohesively tied to the preceding colon matrix δώσω, but independently clarifies the characteristic of the white stone in the previous colon (καὶ δώσω αὐτῷ ψῆφον λευκήν).[13]

Fourth, Rev 2:19b seems to be different from the preceding phrases which are in the objective slot of the οἶδα verb since its syntactic structure shows a comparative form. Furthermore, it seems to qualify the preceding reference (2:19a) – they are semantically parallel. For this reason, we regard it as an independent colon whose syntactic structure implies an elliptical verbal element such as a copulative verb εἰσίν.

Fifth, Rev 2:17abcd has four basic colon matrices; however, the three last colon matrices

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[13] John's use of an independent verbal participle may be caused by Semitic influence, since its similar usage occurs in Hebrew. Kautach and Cowley, 1910, 357-60; see also Wallace, 1996, 650-53.

should be regarded as subcola (colon 102.1-102.3), which are linked to the basic subcolon matrix of Rev 3:17a, λέγεις with the use of a 'direct discourse ὅτι' (i.e., ὅτι *recitativum*).

To sum up, we have presented structural analysis of the Rev 2-3 discourse, utilizing primarily its five intrinsic linguistic features rather than using a template-driven approach, since the discourse does not rigidly reflect generic characteristics of any known ancient literary templates. As a result, we have found that the seven stereotyped visionary paragraphs are embedded within the discourse at the highest level. The five stereotyped micro-paragraphs are embedded at the lower level of embedding of each of the visionary paragraphs – totaling thirty-five micro-paragraphs. Colon analysis has been applied to each micro-paragraph to elucidate not only the detailed constituent elements of the embedded micro-paragraphs, but also the syntagmatic location of the unit of the conquering motif. Its result has shown that all the micro-paragraphs consist of a single colon except for the οἶδα units (3rd MP: fifteen cola; 8th MP: nine cola; 13th MP: eight cola; 18th MP: fourteen cola; 23rd MP: eleven cola; 28th MP: seven cola; 33rd MP: twelve cola) and some νικάω units (15th MP: three cola; 19th MP: three cola; 24th MP: three cola; 29th MP: three cola). The micro-paragraphs will be utilized mainly as basic units for elucidating the syntagmatic and associative significance of the conquering motif in the subsequent sections.

The particle aspects of the entire discourse (Rev 2-3) can be summarized in the following diagrammed manner:

The Structural Division of the Seven Messages (Rev 2:1-3:22)

Chapter & Verse	Paragraph		Colon	
2:1	1st VP	1st MP	1	Τῷ ἀγγέλῳ τῆς ἐν Ἐφέσῳ ἐκκλησίας
				γράψον·
		2nd MP	2	Τάδε λέγει
				ὁ κρατῶν τοὺς ἑπτὰ ἀστέρας ἐν τῇ δεξιᾷ αὐτοῦ,
				ὁ περιπατῶν ἐν μέσῳ τῶν ἑπτὰ λυχνιῶν τῶν χρυσῶν·
2:2		3rd MP	3	οἶδα τὰ ἔργα σου καὶ τὸν κόπον καὶ τὴν ὑπομονήν σου
			4	καὶ ὅτι οὐ δύνῃ βαστάσαι κακούς,
			5	καὶ ἐπείρασας τοὺς λέγοντας ἑαυτοὺς ἀποστόλους
			6	καὶ οὐκ εἰσὶν
			7	καὶ εὗρες αὐτοὺς ψευδεῖς,
2:3			8	καὶ ὑπομονὴν ἔχεις
			9	καὶ ἐβάστασας διὰ τὸ ὄνομά μου
			10	καὶ οὐ κεκοπίακες.
2:4			11	ἀλλὰ ἔχω κατὰ σοῦ ὅτι τὴν ἀγάπην σου τὴν πρώτην ἀφῆκες.
2:5			12	μνημόνευε οὖν πόθεν πέπτωκας
			13	καὶ μετανόησον
			14	καὶ τὰ πρῶτα ἔργα ποίησον·
			15	εἰ δὲ μή, ἔρχομαί σοι
			16	καὶ κινήσω τὴν λυχνίαν σου ἐκ τοῦ τόπου αὐτῆς, ἐὰν μὴ μετανοήσῃς.
2:6			17	ἀλλὰ τοῦτο ἔχεις, ὅτι μισεῖς τὰ ἔργα τῶν Νικολαϊτῶν ἃ κἀγὼ μισῶ.
2:7		4th MP	18	Ὁ ἔχων οὖς ἀκουσάτω
				τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.
		5th MP	19	Τῷ νικῶντι
				δώσω αὐτῷ φαγεῖν ἐκ τοῦ ξύλου τῆς ζωῆς,
				ὅ ἐστιν ἐν τῷ παραδείσῳ τοῦ θεοῦ.
2:8	2nd VP	6th MP	20	Καὶ τῷ ἀγγέλῳ τῆς ἐν Σμύρνῃ ἐκκλησίας
				γράψον·
		7th MP	21	Τάδε λέγει ὁ πρῶτος καὶ ὁ ἔσχατος,
				ὃς ἐγένετο νεκρὸς καὶ ἔζησεν·
2:9		8th MP	22	οἶδά σου τὴν θλῖψιν καὶ τὴν πτωχείαν,
			23	ἀλλὰ πλούσιος εἶ,
			24	καὶ τὴν βλασφημίαν ἐκ τῶν λεγόντων Ἰουδαίους εἶναι ἑαυτοὺς

Chapter & Verse	Paragraph	Colon	
		25	καὶ οὐκ εἰσὶν ἀλλὰ συναγωγὴ τοῦ σατανᾶ.
2:10		26	μηδὲν φοβοῦ ἃ μέλλεις πάσχειν.
		27	ἰδοὺ μέλλει βάλλειν ὁ διάβολος ἐξ ὑμῶν εἰς φυλακὴν ἵνα πειρασθῆτε
		28	καὶ ἕξετε θλῖψιν ἡμερῶν δέκα.
		29	γίνου πιστὸς ἄχρι θανάτου,
		30	καὶ δώσω σοι τὸν στέφανον τῆς ζωῆς.
2:11	9th MP	31	Ὁ ἔχων οὖς ἀκουσάτω
			τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.
	10th MP	32	Ὁ νικῶν
			οὐ μὴ ἀδικηθῇ ἐκ τοῦ θανάτου τοῦ δευτέρου.
2:12 3rd VP	11th MP	33	Καὶ τῷ ἀγγέλῳ τῆς ἐν Περγάμῳ ἐκκλησίας
			γράψον·
	12th MP	34	Τάδε λέγει
			ὁ ἔχων τὴν ῥομφαίαν τὴν δίστομον τὴν ὀξεῖαν·
2:13	13th MP	35	οἶδα ποῦ κατοικεῖς, ὅπου ὁ θρόνος τοῦ σατανᾶ,
		36	καὶ κρατεῖς τὸ ὄνομά μου
		37	καὶ οὐκ ἠρνήσω τὴν πίστιν μου καὶ ἐν ταῖς ἡμέραις Ἀντιπᾶς ὁ μάρτυς μου ὁ πιστός μου, ὃς ἀπεκτάνθη παρ' ὑμῖν, ὅπου ὁ σατανᾶς κατοικεῖ.
2:14		38	ἀλλ' ἔχω κατὰ σοῦ ὀλίγα ὅτι ἔχεις ἐκεῖ κρατοῦντας τὴν διδαχὴν Βαλαάμ, ὃς ἐδίδασκεν τῷ Βαλὰκ βαλεῖν σκάνδαλον ἐνώπιον τῶν υἱῶν Ἰσραὴλ φαγεῖν εἰδωλόθυτα καὶ πορνεῦσαι.
2:15		39	οὕτως ἔχεις καὶ σὺ κρατοῦντας τὴν διδαχὴν [τῶν] Νικολαϊτῶν ὁμοίως.
2:16		40	μετανόησον οὖν·
		41	εἰ δὲ μή, ἔρχομαί σοι ταχὺ
		42	καὶ πολεμήσω μετ' αὐτῶν ἐν τῇ ῥομφαίᾳ τοῦ στόματός μου.
2:17	14th MP	43	Ὁ ἔχων οὖς ἀκουσάτω
			τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.
	15th MP	44	Τῷ νικῶντι
			δώσω αὐτῷ τοῦ μάννα τοῦ κεκρυμμένου
		45	καὶ δώσω αὐτῷ ψῆφον λευκήν,
		46	καὶ ἐπὶ τὴν ψῆφον ὄνομα καινὸν γεγραμμένον ὃ οὐδεὶς οἶδεν εἰ μὴ ὁ λαμβάνων.
2:18 4th VP	16th MP	47	Καὶ τῷ ἀγγέλῳ τῆς ἐν Θυατείροις ἐκκλησίας
			γράψον·
	17th MP	48	Τάδε λέγει

Chapter & Verse	Paragraph	Colon	
			ὁ υἱὸς τοῦ θεοῦ, ὁ ἔχων τοὺς ὀφθαλμοὺς αὐτοῦ ὡς φλόγα πυρὸς
			καὶ οἱ πόδες αὐτοῦ ὅμοιοι χαλκολιβάνῳ·
2:19	18th MP	49	οἶδά σου τὰ ἔργα καὶ τὴν ἀγάπην καὶ τὴν πίστιν
			καὶ τὴν διακονίαν καὶ τὴν ὑπομονήν σου,
		50	καὶ τὰ ἔργα σου τὰ ἔσχατα πλείονα τῶν πρώτων.
2:20		51	ἀλλὰ ἔχω κατὰ σοῦ ὅτι ἀφεῖς τὴν γυναῖκα Ἰεζάβελ,
			ἡ λέγουσα ἑαυτὴν προφῆτιν
		52	καὶ διδάσκει
		53	καὶ πλανᾷ τοὺς ἐμοὺς δούλους πορνεῦσαι
			καὶ φαγεῖν εἰδωλόθυτα.
2:21		54	καὶ ἔδωκα αὐτῇ χρόνον ἵνα μετανοήσῃ,
		55	καὶ οὐ θέλει μετανοῆσαι ἐκ τῆς πορνείας αὐτῆς.
2:22		56	ἰδοὺ βάλλω αὐτὴν εἰς κλίνην
			καὶ τοὺς μοιχεύοντας μετ᾽ αὐτῆς εἰς θλῖψιν μεγάλην,
			ἐὰν μὴ μετανοήσωσιν ἐκ τῶν ἔργων αὐτῆς,
2:23		57	καὶ τὰ τέκνα αὐτῆς ἀποκτενῶ ἐν θανάτῳ.
		58	καὶ γνώσονται πᾶσαι αἱ ἐκκλησίαι
			ὅτι ἐγώ εἰμι ὁ ἐραυνῶν νεφροὺς καὶ καρδίας,
		59	καὶ δώσω ὑμῖν ἑκάστῳ κατὰ τὰ ἔργα ὑμῶν.
2:24		60	ὑμῖν δὲ λέγω τοῖς λοιποῖς τοῖς ἐν Θυατείροις,
			ὅσοι οὐκ ἔχουσιν τὴν διδαχὴν ταύτην,
			οἵτινες οὐκ ἔγνωσαν τὰ βαθέα τοῦ σατανᾶ ὡς λέγουσιν·
		61	οὐ βάλλω ἐφ᾽ ὑμᾶς ἄλλο βάρος,
2:25		62	πλὴν ὃ ἔχετε κρατήσατε ἄχρι[ς] οὗ ἂν ἥξω.
2:26	19th MP	63	Καὶ ὁ νικῶν
			καὶ ὁ τηρῶν ἄχρι τέλους τὰ ἔργα μου,
			δώσω αὐτῷ ἐξουσίαν ἐπὶ τῶν ἐθνῶν
2:27		64	καὶ ποιμανεῖ αὐτοὺς ἐν ῥάβδῳ σιδηρᾷ
			ὡς τὰ σκεύη τὰ κεραμικὰ συντρίβεται,
2:28			ὡς κἀγὼ εἴληφα παρὰ τοῦ πατρός μου,
		65	καὶ δώσω αὐτῷ τὸν ἀστέρα τὸν πρωϊνόν.
2:29	20th MP	66	Ὁ ἔχων οὖς ἀκουσάτω
			τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.
3:1 5th VP	21st MP	67	Καὶ τῷ ἀγγέλῳ τῆς ἐν Σάρδεσιν ἐκκλησίας
			γράψον·

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Chapter & Verse	Paragraph	Colon	
	22nd MP	68	Τάδε λέγει
			ὁ ἔχων τὰ ἑπτὰ πνεύματα τοῦ θεοῦ καὶ τοὺς ἑπτὰ ἀστέρας·
	23rd MP	69	οἶδά σου τὰ ἔργα ὅτι ὄνομα ἔχεις ὅτι ζῇς, καὶ νεκρὸς εἶ.
3:2		70	γίνου γρηγορῶν
		71	καὶ στήρισον τὰ λοιπὰ ἃ ἔμελλον ἀποθανεῖν,
		72	οὐ γὰρ εὕρηκά σου τὰ ἔργα πεπληρωμένα ἐνώπιον τοῦ θεοῦ μου.
3:3		73	μνημόνευε οὖν πῶς εἴληφας καὶ ἤκουσας
		74	καὶ τήρει
		75	καὶ μετανόησον.
		76	ἐὰν οὖν μὴ γρηγορήσῃς, ἥξω ὡς κλέπτης,
		77	καὶ οὐ μὴ γνῷς ποίαν ὥραν ἥξω ἐπὶ σέ.
3:4		78	ἀλλὰ ἔχεις ὀλίγα ὀνόματα ἐν Σάρδεσιν ἃ οὐκ ἐμόλυναν τὰ ἱμάτια αὐτῶν,
		79	καὶ περιπατήσουσιν μετ' ἐμοῦ ἐν λευκοῖς, ὅτι ἄξιοί εἰσιν.
3:5	24th MP	80	Ὁ νικῶν
			οὕτως περιβαλεῖται ἐν ἱματίοις λευκοῖς
		81	καὶ οὐ μὴ ἐξαλείψω τὸ ὄνομα αὐτοῦ ἐκ τῆς βίβλου τῆς ζωῆς
		82	καὶ ὁμολογήσω τὸ ὄνομα αὐτοῦ ἐνώπιον τοῦ πατρός μου καὶ ἐνώπιον τῶν ἀγγέλων αὐτοῦ.
3:6	25th MP	83	Ὁ ἔχων οὖς ἀκουσάτω
			τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.
3:7 6th VP	26th MP	84	Καὶ τῷ ἀγγέλῳ τῆς ἐν Φιλαδελφείᾳ ἐκκλησίας
			γράψον·
	27th MP	85	Τάδε λέγει
			ὁ ἅγιος, ὁ ἀληθινός, ὁ ἔχων τὴν κλεῖν Δαυίδ,
			ὁ ἀνοίγων καὶ οὐδεὶς κλείσει καὶ κλείων καὶ οὐδεὶς ἀνοίγει·
3:8	28th MP	86	οἶδά σου τὰ ἔργα,
		87	ἰδοὺ δέδωκα ἐνώπιόν σου θύραν ἠνεῳγμένην,
			ἣν οὐδεὶς δύναται κλεῖσαι αὐτήν, ὅτι μικρὰν ἔχεις δύναμιν
			καὶ ἐτήρησάς μου τὸν λόγον καὶ οὐκ ἠρνήσω τὸ ὄνομά μου.
3:9		88	ἰδοὺ διδῶ ἐκ τῆς συναγωγῆς τοῦ σατανᾶ
			τῶν λεγόντων ἑαυτοὺς Ἰουδαίους εἶναι, καὶ οὐκ εἰσὶν ἀλλὰ ψεύδονται.
		89	ἰδοὺ ποιήσω αὐτοὺς ἵνα ἥξουσιν
			καὶ προσκυνήσουσιν ἐνώπιον τῶν ποδῶν σου καὶ γνῶσιν
			ὅτι ἐγὼ ἠγάπησά σε.

Chapter & Verse	Paragraph	Colon	
3:10		90	ὅτι ἐτήρησας τὸν λόγον τῆς ὑπομονῆς μου,
			κἀγώ σε τηρήσω ἐκ τῆς ὥρας τοῦ πειρασμοῦ
			τῆς μελλούσης ἔρχεσθαι ἐπὶ τῆς οἰκουμένης ὅλης
			πειράσαι τοὺς κατοικοῦντας ἐπὶ τῆς γῆς.
3:11		91	ἔρχομαι ταχύ·
		92	κράτει ὃ ἔχεις, ἵνα μηδεὶς λάβῃ τὸν στέφανόν σου.
3:12	29th MP	93	Ὁ νικῶν
			ποιήσω αὐτὸν στῦλον ἐν τῷ ναῷ τοῦ θεοῦ μου
		94	καὶ ἔξω οὐ μὴ ἐξέλθῃ ἔτι
		95	καὶ γράψω ἐπ' αὐτὸν τὸ ὄνομα τοῦ θεοῦ μου
			καὶ τὸ ὄνομα τῆς πόλεως τοῦ θεοῦ μου,
			τῆς καινῆς Ἰερουσαλὴμ ἡ καταβαίνουσα ἐκ τοῦ οὐρανοῦ ἀπὸ τοῦ θεοῦ μου,
			καὶ τὸ ὄνομά μου τὸ καινόν.
3:13	30th MP	96	Ὁ ἔχων οὖς ἀκουσάτω
			τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.
3:14 7th VP	31st MP	97	Καὶ τῷ ἀγγέλῳ τῆς ἐν Λαοδικείᾳ ἐκκλησίας
			γράψον·
	32nd MP	98	Τάδε λέγει
			ὁ ἀμήν, ὁ μάρτυς ὁ πιστὸς καὶ ἀληθινός,
			ἡ ἀρχὴ τῆς κτίσεως τοῦ θεοῦ·
3:15	33rd MP	99	οἶδά σου τὰ ἔργα ὅτι οὔτε ψυχρὸς εἶ οὔτε ζεστός.
		100	ὄφελον ψυχρὸς ἦς ἢ ζεστός.
3:16		101	οὕτως ὅτι χλιαρὸς εἶ καὶ οὔτε ζεστὸς οὔτε ψυχρός,
			μέλλω σε ἐμέσαι ἐκ τοῦ στόματός μου.
3:17		102	ὅτι λέγεις ὅτι
		102.1	πλούσιός εἰμι
		102.2	καὶ πεπλούτηκα
		102.3	καὶ οὐδὲν χρείαν ἔχω,
		103	καὶ οὐκ οἶδας ὅτι σὺ εἶ ὁ ταλαίπωρος καὶ ἐλεεινὸς
			καὶ πτωχὸς καὶ τυφλὸς καὶ γυμνός,
3:18		104	συμβουλεύω σοι ἀγοράσαι παρ' ἐμοῦ χρυσίον πεπυρωμένον ἐκ πυρὸς
			ἵνα πλουτήσῃς, καὶ ἱμάτια λευκὰ ἵνα περιβάλῃ καὶ μὴ φανερωθῇ ἡ
			αἰσχύνη τῆς γυμνότητός σου, καὶ κολλ[ο]ύριον ἐγχρῖσαι τοὺς ὀφθαλμούς
			σου ἵνα βλέπῃς.
3:19		105	ἐγὼ ὅσους ἐὰν φιλῶ ἐλέγχω

Chapter & Verse	Paragraph	Colon	
		106	καὶ παιδεύω·
		107	ζήλευε οὖν καὶ μετανόησον.
3:20		108	Ἰδοὺ ἕστηκα ἐπὶ τὴν θύραν
		109	καὶ κρούω·
		110	ἐάν τις ἀκούσῃ τῆς φωνῆς μου καὶ ἀνοίξῃ τὴν θύραν, [καὶ] εἰσελεύσομαι πρὸς αὐτὸν καὶ δειπνήσω μετ’ αὐτοῦ καὶ αὐτὸς μετ’ ἐμοῦ.
3:21	34th MP	111	Ὁ νικῶν δώσω αὐτῷ καθίσαι μετ’ ἐμοῦ ἐν τῷ θρόνῳ μου, ὡς κἀγὼ ἐνίκησα καὶ ἐκάθισα μετὰ τοῦ πατρός μου ἐν τῷ θρόνῳ αὐτοῦ.
3:22	35th MP	112	Ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.

4.3. The Reference to Conquering in the Wave Aspect of Rev 2-3

In this section, based on the above structural divisions, we shall examine what particular intrinsic function or aspect of 'the reference to conquering with the promise' plays within the overall co-textual flow of Rev 2-3. For this aim, our special attention will be paid to the functional slot of the νικάω unit in the overall interrelatedness between the embedded micro-paragraphs of the discourse.

The co-textual progress or development of the seven messages can be elucidated best by investigating the literary connection between the five embedded micro-paragraphs, since they are the basic units of a cohesive semantic theme on the lowest level of *discourse* embedding of Rev 2-3. We can initially outline these units in this manner:

(1) The command to write (γράψον) to the angel of the church (*hereafter*, 'the γράψον micro-paragraph').[14]

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[14] 1st, 6th, 11th, 16th, 21st, 26th, 31st MPs.

(2) The τάδε λέγει formula followed by the divine self-predication of Christ (*hereafter*, 'the τάδε λέγει micro-paragraph').[15]

(3) Christ's rhetorical message introduced by the diagnostic οἶδα clause (*hereafter*, 'the οἶδα micro-paragraph').[16]

(4) The pneumatological hearing formula (*hereafter*, 'the PHF' or 'the PHF micro-paragraph').[17]

(5) The call to conquer with a promise (*hereafter*, 'the conquering-promise micro-paragraph').[18]

The γράψον micro-paragraph of each visionary paragraphs, i.e., the command to 'write to the angel of the church' (τῷ ἀγγέλῳ τῆς ἐν...ἐκκλησίας γράψον), is an open imperative sentence (or colon), since the aorist imperative verb γράψον is intransitively used without a direct object.[19] Its objective content, however, is soon partially revealed in the τάδε λέγει micro-paragraph. The neuter plural accusative form of the demonstrative pronoun τάδε (these) is a direct object of the present indicative verb λέγει, whose subject is Christ.[20] The deictic link τάδε cataphorically takes up the subsequent micro-paragraphs introduced by οἶδα (τὰ ἔργα σου).[21] The semantic relationship between the two micro-paragraph level slots thereby can be identified as 'thesis and content'. Furthermore, this whole message introduced by the pronoun τάδε functions as the objective content of the verb γράψον. To put it another way, the γράψον micro-paragraph semantically encompasses not only the τάδε λέγει micro-paragraph, but also the whole message

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[15] 2nd, 7th, 12th, 17th, 22nd, 27th, 32nd MPs.
[16] 3rd, 8th, 13th, 18th, 23rd, 28th, 33rd MPs.
[17] 4th, 9th, 14th, 19th, 24th, 29th, 34th MPs.
[18] 5th, 10th, 15th, 20th, 25th, 30th, 35th MPs.
[19] The command to 'write' cannot be regarded as an independent unit since the adscription (i.e., the dative recipient) is not a verbless construction. The typical epistolary adscription is verbless (cf. Rev 1:4). The command to 'write' (γράψον) is not located between the adscription and the τάδε λέγει formula, but syntactically combined with the former. Contra. Aune, 1997, 120-21.
[20] See also Aune, 1990, 186.
[21] Cf. the anaphorical usage of the pronoun ὅδε is found in Luke 10:39.

– particularly the οἶδα micro-paragraph. Therefore, they also form a semantic relationship of 'thesis and content'. The overall relationship between the first three micro-paragraphs of each visionary paragraph can be diagrammed in this way:

Semantic Relations   **Micro-Paragraphs**

Thesis

Thesis	The γράψον micro-paragraph

Content

The τάδε λέγει micro-paragraph

The οἶδα micro-paragraph

Content
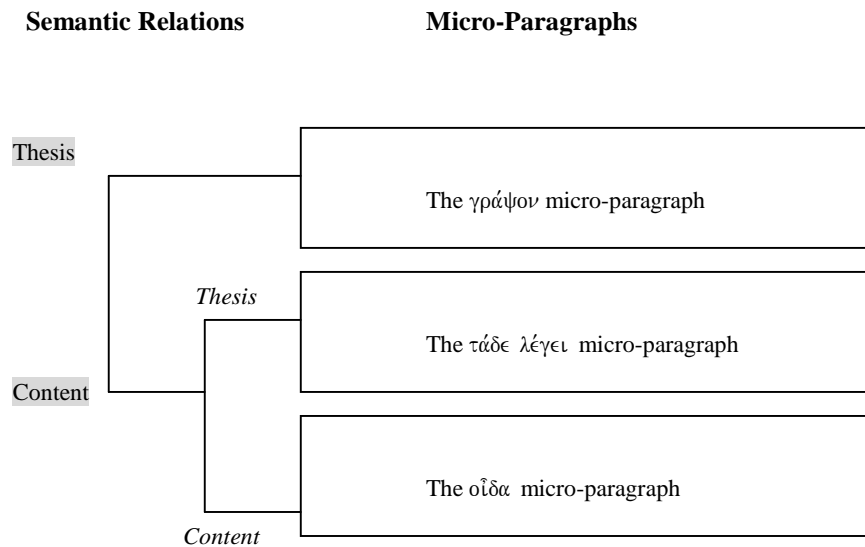
As the grammatical-syntagmatic relationship between the first three units shows, the co-textual flow proceeds into the οἶδα micro-paragraph, which is the risen Christ's revelatory messages to the churches' specific contexts. At this point, it is necessary to examine the co-textual flow within each of the οἶδα micro-paragraphs in detail, not only because the relatively long length of the units are the main content of the preceding micro-paragraphs, but also because their structures and compositions are comparatively varied.

First, the οἶδα micro-paragraph in the first visionary paragraph opens with a commendation (cola 3-10). This introductory unit is cohesively tied not only because all the embedded cola are fundamentally linked to the οἶδα clause which is the matrix of colon 3, but also because they share the idea of commendation on the church's earthly conduct. The subsequent unit (colon 11), which is introduced by the adversative conjunction ἀλλὰ, functions

as the antithesis to cola 3-10, denoting the idea of censure upon the church's conduct. In this sense, they form a semantic relationship of 'thesis and antithesis'. This semantic combination of the two units provides the facts of the issue that lead to subsequent units (cola 12-14). As the inferential conjunction οὖν indicates, cola 12-14 functions as an inferential thesis to its preceding unit. In this way, the co-textual flow of the factual unit proceeds into the command to 'remember and repent' in cola 12-14. This unit, on the other hand, is paraenetically qualified by its immediately subsequent unit, of which proposition can be summarized as a warning and comfort (cola 15-17). The protasis of colon 15 εἰ δὲ μή[22] not only refers back to the command to 'repent', but also takes it as the conditional basis for Christ's parousial action in the apodosis (ἔρχομαί σοι και κινήσω τὴν λυχνίαν σου ἐκ τοῦ τόπου αὐτῆς). Therefore, the unit of the command (cola 12-14) and the unit of the eschatological warning (15-17) are tied together not only by the hypotaxis form, but also by a semantic relationship of 'conditional thesis and result thesis'. The unified micro-paragraph (cola 12-17) implies an aspect of a paraenetic-imperative. If this is so, in a holistic sense, the co-textual flow of cola 3-11 converges into cola 12-17, forming a semantic relationship of 'thesis and paraenesis'. Therefore, the focal point of the whole unit is a paraenetic-imperative. Interestingly enough, the parousial action of the apodosis of colon 15 stretches the value of obedience to Christ's command to the extent of the ultimate temporal horizon of the end-times.

Second, the οἶδα micro-paragraph of the second visionary paragraph introduces two facts of the issue: Commendation upon the church's earthly conduct (cola 22-23) and threatening situations to the church (cola 24-25). By contrasting the church's earthly condition in colon 22 (οἶδά σου τὴν θλῖψιν καὶ τὴν πτωχείαν) with the church's real condition in colon 23 (ἀλλὰ

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[22] Intriguingly, the co-textual focus is repeated at the end of the warning in this way: εἰ δὲ μη … ἐὰν μὴ μετανοήσῃς.

πλούσιος εἶ), Christ's commendation becomes more clearly recognized.[23] The value of the church's deeds implied in cola 22-23 is highlighted by threatening situations that immediately follow in cola 24-25. These units, therefore, form the qualificational relations of 'thesis and circumstance'. Interestingly, this issue of the present church opens up wide horizons of time in the subsequent unit, in which two commands as Christ's remedies to the threat are eschatologically described: (1) the first command μηδὲν φοβοῦ ἃ μέλλεις πάσχειν in colon 26 extends the present issue of the threat to the eschatological threat from the devil in cola 27-28;[24] (2) the second command to be faithful unto death (γίνου πιστὸς ἄχρι θανάτου) in colon 29 also stretches the value of obedience to the end-times by presenting the promise of the crown of life (καὶ δώσω σοι τὸν στέφανον τῆς ζωῆς)[25] as its incentive in colon 30 – these two cola form the semantic relationship of 'conditional thesis and result thesis'. Since the two commands are paraenetically qualified by eschatological temporal references, we regard them as paraenetic-imperatives. Thus, the overall co-textual flow converges into the unit of command with a promise (cola 26-30), forming the semantic relationship of 'thesis and paraenesis'.

Third, in a similar manner, the οἶδα micro-paragraph in the third visionary paragraph also starts with two antithetic units, of which proposition can be epitomized as 'commendation' (cola 35-37) and 'censure' (38-39), signaling their adversative relation by the same linguistic feature οἶδα … ἀλλά. This factual issue consequently introduces the command to repent in colon 40. As the inferential conjunction οὖν indicates, the co-textual flow of the preceding units converges into the command to repent,[26] which is also qualified by the subsequent unit of warning (cola

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[23] Cola 22 and 23 form a coordinate relation of 'thesis and contrastive thesis'.

[24] The object of 'not to fear' in colon 26 is clarified in cola 27-28. They therefore form a semantic relationship of 'thesis and clarification'.

[25] In light of the reference to 'crown' in Rev 3:11b (κράτει ὃ ἔχεις, ἵνα μηδεὶς λάβῃ τὸν στέφανόν σου), the reward can be given to the churches at the present time. However, it ultimately anticipates fulfillment in the end times, since the reference to crown is used with the parousial reference in Rev 3:11a (ἔρχομαι ταχύ).

[26] As implied above, the antithetic units (cola 35-37; 38-39) have the semantic relationship of 'thesis and inferential thesis' with the unit of command to 'repent' (colon 40).

41-42). The protasis of colon 41 εἰ δὲ μή clearly takes up the preceding command as a condition to Christ's parousial action in its apodosis (ἔρχομαί σοι ταχὺ καὶ …). This parousial action as a warning for those who hold 'the teaching of the Nicolaitans' paraenetically calls for their obedience in response to the command to repent. In this sense, the command to repent, which is the focal point of the οἶδα micro-paragraph, can also be characterized as a paraenetic-imperative. Here again, the eschatological warning stretches the value of the present obedience to the ultimate temporal horizon.

Fourth, in the οἶδα micro-paragraph of the fourth visionary paragraph, the facts of its issue – the commendation (cola 49-50) and the censure (cola 51-55) – are also introduced by the linguistic feature οἶδα … ἀλλα. Unlike the preceding οἶδα micro-paragraph, however, these antithetic units are not immediately followed by a unit of 'command', but by the units of 'warning' (cola 56-57) and 'comforting' (cola 60-61). Interestingly, these warnings and comfort are connected by a Christological axiom (cola 58-59), of which the embedded micro-paragraph level slot functions as a co-textual focus. The warning of judgment upon 'Jezebel' and 'her children' becomes a warning to 'all churches' by the Christological axiom (cola 58-59). In a similar way, the comforting that is primarily addressed to those who do not hold 'Jezebel's teaching',[27] also becomes a paraenesis applicable to the faithful in 'all churches'. In this sense, the units of warning and comfort work together as a dual conclusion to the preceding co-text. In the overall co-textual flow, however, its focal point is the command to 'hold fast what you [they] have' (colon 62). This command is also given with the parousial reference ἄχρι[ς] οὗ ἂν ἥξω. The value of the earthly church's choice in their normal life becomes the choice between two opposite destinies in the ultimate end-time.

Fifth, the οἶδα micro-paragraph of the fifth visionary paragraph directly introduces the

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[27] Colon 60 clearly denotes the embedded adscription which primarily channels its communication to the specified addressee (ὑμῖν δὲ λέγω τοῖς λοιποῖς τοῖς ἐν Θυατείροις).

censorious account (colon 69) without commendation. This censorious fact of the issue immediately leads to a relatively long unit of 'command' (cola 70-75), where its embedded colon clusters (cola 70-72; 73-75) are equivalently related – 'thesis one[28] and thesis two'. This unit is paraenetically qualified by an immediately subsequent unit of warning, since the protasis of colon 76 ἐὰν οὖν μὴ γρηγορήσῃς, taking up all the preceding commands, serves to provide the conditional basis for Christ's parousial action in the apodosis (ἥξω ὡς κλέπτης). Here again, this temporal connection implies that the value of the earthly church's obedience to the command goes beyond present time. The last unit (cola 78-79) metaphorically conveys not only the commendation for those who have not soiled their garments, but also the eschatological promise of 'walking with Christ in white'. The slot of this unit functions as the antithetic thesis to all of the preceding units. The reason for this is twofold: (1) while the paraenetic-imperative in cola 69-77 communicates primarily to those who fail to be vigilant in faith, the paraenetic reward (i.e., the commendation with its eschatological reward) in cola 78-79 is promised to those who are vigilant; (2) the adversative conjunction ἀλλὰ at the beginning of the unit of comfort (colon 78) clearly supports the semantic relationship of 'thesis and antithesis'. Thus, the paraenetic-imperative and the promise saying of the eschatological reward function as the dual conclusion of the οἶδα micro-paragraph. Here again, the deeds of the earthly church are evaluated from the heavenly perspective on the continuing temporal framework between the present and the ultimate end-times.

Sixth, the οἶδα micro-paragraph of the sixth visionary paragraph seems to have a relatively short commendation introduced by the expression οἶδα (colon 86). However, it becomes specified by the subsequent unit (cola 87-90), in which the references to the three

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[28] The slot of colon 72 functions as the reason for the preceding cola 70-71.

promises with their reasons are coordinately related (colon 87; 88-89;[29] 90). Each of the references to the three promises describes a reason why the church is worthy to receive the reward (colon 87b, 89b; 90a). The reason semantically explains the preceding οἶδα clause. Therefore, colon 86 and cola 87-90 form a semantic relationship of 'general thesis and specific thesis'. This co-textual flow converges into the final embedded unit (cola 91-92), in which the parousial reference ἔρχομαι ταχύ (colon 91) is cohesively tied to the command to hold fast what they have (colon 92). This connection, as noted in the preceding visionary paragraphs above, expands the values of the earthly church's obedience to the command to the temporal horizon of the end-times.

Seventh, the οἶδα micro-paragraph of the seventh visionary paragraph begins with a censorious account of the church's present condition (cola 99-100) – utilizing a temperature metaphor, the censorious unit shows that the church's present condition falls short of divine expectation. This failure brings Christ's warning in the subsequent unit (colon 101). To put it another way, the protasis of colon 101 οὕτως ὅτι χλιαρὸς εἶ καὶ οὔτε ζεστὸς οὔτε ψυχρός takes up the censorious proposition of the preceding unit as the cause of Christ's rejection in its apodosis (colon 101b). Thus, the censorious account (cola 99-100) and the warning account (colon 101) are cohesively tied together not only by their syntactical structure, but also by the semantic relationship of 'causal thesis and effect thesis'.[30] Moreover, the issue becomes specified in the immediately subsequent unit (cola 102-103), where 'the church's imagined condition'[31] (colon 102) is contrasted with 'its real condition' (colon 103). This clarified reality of the church's condition is immediately followed by Christ's exhortation (colon 104), in which His paraenetic admonition correspond exactly to the preceding description of the church's real

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[29] The meaning of Colon 88 is clarified by the reference to the promise and its reason in colon 89.
[30] Both the censorious unit and the warning unit utilize a temperature metaphor that supports their cohesive relationship.
[31] The slots of the subcola 102.1-102.3 function as the content of colon 102.

condition in terms of a 'trading' metaphor. Therefore, the whole preceding co-textual flow of cola 99-103 converges into Christ's exhortation in colon 104, forming a semantic relationship of 'thesis and paraenetic thesis'. This paraenetic aspect continues in the subsequent unit (cola 105-110), in which the unit of command (cola 105-107) and the unit of promise (cola 108-110) are embedded in a semantic relationship of 'conditional thesis and result thesis'. The conjunction οὖν signals that the Christological paraenetic axiom in cola 105-106 plays a role as the basis for the subsequent inferential reference in colon 107. The command to be zealous and to repent thereby becomes a paraenetic-imperative. This exhortative aspect is further enhanced by the promise of 'sharing the banquet with Christ as a reward for the church's obedience' (cola 108-110). This qualificational relation is supported by the protasis of the reference to the promise that takes up the command as a condition for the reward of the apodosis in terms of a visitor metaphor (ἐάν τις ἀκούσῃ τῆς φωνῆς μου καὶ ἀνοίξῃ τὴν θύραν). Therefore, the whole co-textual flow of cola 99-104 converges into the paraenetic-imperative with a promise in cola 105-110.

In sum, the co-textual flow between the first three micro-paragraphs in each of the visionary paragraphs proceeds into the οἶδα micro-paragraph, which is Christ's rhetorical message about each church's specific context.[32] A close reading of the οἶδα micro-paragraphs has elucidated not only the boundaries of the embedded micro-paragraphs but also the co-textual flow. This can be summarized in this manner: (1) all the οἶδα micro-paragraphs encompass such topical units as 'fact of issue' (i.e., either or both commendation and censure), 'warning', 'command', and 'promise'; (2) the overall co-textual flow of the οἶδα micro-paragraphs converges on the references to a command with a promise (or warning); (3) these

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[32] Rhetorical features are frequently found in Rev 2-3, although it cannot be forced into a single ancient template, as noted above. It involves the elements of praise, censure, and persuasion – command through promise or warning, as examined above – which are in line with ancient rhetoric. More precisely, its rhetoric style may be epideictic-deliberative, since it shows not only such features of deliberative speeches as persuasion or dissuasion, but also such epideictic elements as public praise to or censure of a given person. See also Royalty, 1997, 601-603.

focal points of the οἶδα micro-paragraphs are consistently framed by the ongoing temporal framework toward its ultimate goal; (4) this temporal connection implies that the value of the present obedience to Christ's command is stretched to the ultimate temporal horizon. Therefore, it may be said that the whole co-textual flow within the first three micro-paragraphs in Rev 2-3 converges into paraenetic-imperatives.

The paraenetic-imperative is recapitulated in the subsequent micro-paragraphs (i.e., the PHF micro-paragraph and the conquering-promise micro-paragraph). Before discussing this co-textual relationship, it is necessary to examine first the co-textual relationship between the PHF and 'the conquering-promise micro-paragraph', since they peculiarly form the embracing structure in a holistic view. In the first three messages (Rev 2:1-7; 8-11; 12-17), the PHF is placed before the reference to the conquering with the promise. In contrast, the reference is preceded by the formula in the last four messages (2:18-29; 3:1-6; 7-13; 14-22). At first sight, the reversed order of the PHF might seem random. Viewed as a whole, however, the PHF structurally embraces the reference to the conqueror with the promise, as the following composition diagrammatically shows.

PHF (2:7a)	+ τῷ νικῶντι	(7b)	+ Promise (v.7c)	
PHF (2:11a)	+ ὁ νικῶν	(11b)	+ Promise (v.10c, v.11c)	
PHF (2:17a)	+ τῷ νικῶντι	(17b)	+ Promise (v.17c)	
	ὁ νικῶν	(2:26a)	+ Promise (vv.26b-28)	+ **PHF** (v.29)
	ὁ νικῶν	(3:5a)	+ Promise (v.5b)	+ **PHF** (v.6)
	ὁ νικῶν	(3:12)	+ Promise (v.12b)	+ **PHF** (v.13)
	ὁ νικῶν	(3:21)	+ Promise (v.21b)	+ **PHF** (v.22)

Recalling that John stereotypically uses other linguistic markers in order in the seven messages, this structure must be regarded as an intentional literary device. If this is so, the central part is

highlighted by the PHF. In particular, considering that the references to the promise are given as incentives for conquering, the focal point of the embracing structure is 'the call to conquer'. Furthermore, 'the call to conquer' has a paraenetic-imperative nuance not only because it is given to believers as the condition for receiving the eschatological blessings, but also because it is paraenetically and esoterically qualified by the PHF.[33] In this sense, 'the call to conquer' can be regarded as a paraenetic-imperative.
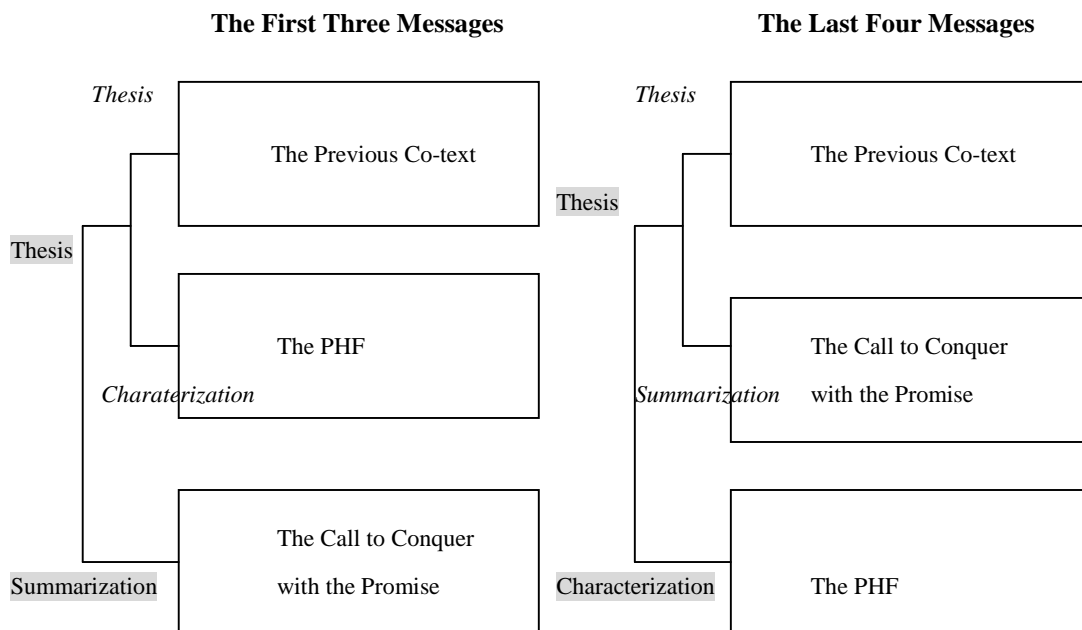
In the first three messages (Rev 2:1-7; 8-11; 12-17), the PHF serves to direct its preceding co-textual flow to 'the reference to the conquering with the promise'. In other words, referring back to the preceding message of Christ as the Spirit's message, the PHF paraenetically underscores the reference to conquering with the promise. This means that the PHF functions as a *co-textual focus* in the first three messages (the so-called "*Weckformel*").[34] Therefore, the focal point of the preceding message of Christ – 'the reference to the command with the promise or warning' – converges with 'the reference to the conquering with the promise' through the PHF. The PHF and the previous co-text form a semantic relationship of 'thesis and characterization'. The conquering-promise micro-paragraph functions as the summary to the preceding co-text.

In contrast, in the last four messages (2:18-29; 3:1-6; 7-13; 14-22), the PHF, of which the slot is reversed with that of the conquering formula, characterizes primarily the immediately preceding unit – the conquering-promise micro-paragraph – as the Spirit's message, although it ultimately qualifies all of the previous co-textual flow. This PHF also enhances the paraenetic aspect of 'the call to conquer', calling Christians to respond individually to the things that the Spirit intrinsically or extrinsically says to them. Therefore, it may be said that the unit of 'the

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[33] The PHF in Rev 2-3 is used paraenetically rather than esoterically, although the latter aspect still is implied in its nature – all hearing formulae in the NT Gospels exhort to heed a symbolic parable in an esoteric manner (Matt 11:15; 13:9, 43; Mark 4:9, 23; Luke 8:8; 14:35). Cf. Enroth, 1990, 598-608. For further discussion of this matter, see section '4.5.1. The Literary Function of Rev 2-3 in Light of Its Literary Types' in this thesis.
[34] Taylor, 1952, 254; Aune, 1983b, 278.

call to conquer with the promise' in Rev 2-3 paraenetically encapsulates all the previous messages through/by the PHF and functions as a paradigmatic idea for all Christians who have to response to Christ's messages in their contexts.[35] This overall co-textual flow can be summarized in the following diagram:

The First Three Messages   **The Last Four Messages**

Thesis	*Thesis*
The Previous Co-text	The Previous Co-text
Thesis	Thesis
The PHF	The Call to Conquer with the Promise
Charaterization	*Summarization*
Summarization — The Call to Conquer with the Promise	Characterization — The PHF

Based on the above interrelatedness between the micro-paragraphs, the logical flow at the levels of discourse embedding between the visionary paragraphs and their embedded micro-paragraphs can be further outlined. The first two micro-paragraphs in each of the seven messages introduce the addressees and the addresser. The imagery of the addresser in the γράψον micro-paragraph is specified by the τάδε λέγει micro-paragraph in greater detail. Owing to their shared introductory characteristic, the two units which are in a semantic relationship of 'thesis and content' can be tied functionally as an introductory paragraph in each of the seven

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[35] Cf. Caird, 1966, 27.

visionary paragraphs. The οἶδα micro-paragraph in each of the seven messages shows the key points of the addresser's rhetorical message – praise, censure, and persuasion (through command with a promise or warning) – based on the various contexts of the seven churches.[36] These units, therefore, function as the main contents (or body) to their preceding introductions. The last two micro-paragraphs, which have a compositionally cohesive relationship in each of the seven messages, function as the conclusion to the previous messages. They not only characterize them esoterically but also summarize them paraenetically. Therefore, these units function as the conclusion in each of the seven visionary paragraphs. Thus, the five embedded micro-paragraphs in each of the seven visionary paragraphs form three discourse units, an arrangement that can be found frequently in both ancient and modern literature: (1) introduction: the first two micro-paragraphs; (2) main body: the third micro-paragraph; (3) conclusion: the last two micro-paragraphs.

At a higher level of discourse embedding, the seven visionary paragraphs are coordinately related to each other by a coordinate cohesive tie καὶ. This coordinate relationship can be substantiated by their stereotyped structures that convey their distinct content as self-contained wholes. This coordinate relation can be specified as the semantic relationship of 'thesis one + equivalent thesis two + … equivalent thesis seven'. This arrangement in the form of an unnumbered seven structurally channels their content to the rest of the book, which is profoundly structured by the form of seven visionary series.

To sum up, the co-textual flow of Rev 2-3 shows that each of the seven visionary paragraphs has a logical movement of thought running toward a conclusion unit.[37] Conversely, the reference to the conquering with the promise paraenetically concludes the logical flow of the

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[36] The term 'context' here is meant to include the socio-historical situations of the seven churches which can be traceable through the narrative sections.
[37] See also Beale, 1997a, 169.

preceding units through the PHF. Therefore, the conquering-promise micro-paragraph should be understood as the summarizing unit in Rev 2-3, where its embedded seven visionary paragraphs are equivalently related and arranged. More significantly, the focal points in the οἶδα micro-paragraphs – the references to the command with Christ's eschatological promise or warning – are recapitulated in the paraenetic-summarizing units. From this recapitulated pattern we may draw a guideline for reading the conquering motif as follows: The key paraenetic-imperative in Rev 2-3 should be read in light of the ongoing temporal framework moving towards its ultimate goal.

4.4. The Reference to Conquering in the Thematic Flow of Rev 2-3

In this section, we will examine the way in which the reference to conquering is related to the thematic flow of Rev 2-3. In doing so, the previous particle and wave aspects will be concertedly utilized as a linguistic basis for this conceptual analysis.

4.4.1. Spatial and Temporal Aspects in Rev 2-3

Before elucidating the thematic flow in Rev 2-3, it is necessary to examine its spatial and temporal aspects, since they imply a significant conceptual framework for understanding thematic dynamics. The spatial context of Rev 2-3 is based fundamentally on the earthly realm. Specific situations of the seven churches are consistently utilized as factual bases for their thematic issues. However, in regards to the communicational dimension, the model audience is required to read the whole discourse against the background of the heavenly realm. Three arguments can be made with regard to this. First, the discourse of Rev 2-3 is communicated to the audience as part of the vision of the 'son of man' (Rev 1:9-3:22). The whole discourse is syntagmatically linked to the present participle λέγων in Rev 1:17 and is its objective content.

This means that Rev 2-3 is a continuous utterance of a celestial being – 'one like a son of man' – in the form of a prophetic oracle.[38] Second, the direct recipients of the seven messages are not the seven churches, but seven angles (Rev 2:1, 8, 12, 18; 3:1, 7, 14). The identity of the angels is controversial;[39] however, considering that Rev 2-3 is a continuous utterance of a celestial being, the communication to the churches through the angelic recipients may be an intentional literary device for indicating a spatial junction (cf. Rev 8:3-4; 19:10; 22:9).[40] Third, the seven messages of 'one like a son of man' are identified as the utterances of another celestial being[41] – the Spirit (Rev 2:7, 11, 17, 29; 3:6, 13, 22). Considering that the Spirit intervenes actively into the world in order to make God's activities effective,[42] this identification enables the churches to characterize the heavenly visionary messages in their true perspective upon their earthly contexts. This identification thereby signals the spatial junction of the churches with the heavenly realm.

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[38] The reference to John's revelatory experience in Rev 1:17 resembles that of OT prophets' (cf. Ezek 1:28; 3:23; Dan 8:17). Furthermore, John's use of the τάδε λέγει formula at the beginning of the seven messages echoes the typical introductory expression of OT prophetic oracles כה אָמַר (אֲדֹנָי) יְהוָה (τάδε λέγει κύριος or οὕτως λέγει κύριος in the LXX). This will be further discussed in due course.

[39] The identity of ἄγγελος has been much debated: As official of the synagogue (Lightfoot, Schoettgen, Bengel), as a Christian prophet (Spitta, Kraft, Talbert), as a bishop or a minister of the church (Völter, Zahn, Weiss, Müller, Hughes), as a heavenly being that is a counter part or representative of the earthly church (Ramsay, Bousset, Charles, Lohmeyer, Ford, Sweet, Farrer, Rowland, Fiorenza, Roloff, Giblin, Harrington, Beasley-Murray, Karrer). Although the discussion is still being debated, many recent commentators adopt the interpretation of the heavenly (supernatural) being since John's use of ἄγγελος in the rest of the book supports it: 67 uses of ἄγγελος in Revelation refer to a heavenly being (cf. LXX Deut 32:8; Matt 18:10; Acts 12:15; Targ-Jer on Gen 33:10). For further discussion, see Charles, 1920a, 34-35; Sweet, 1979, 73-4; Rowland, 1992, 571; Roloff, 1993, 38-42; Aune, 1997, 110-12.

[40] John deliberately uses the seven angels as addressees of the seven messages (τῷ ἀγγέλῳ τῆς ἐν … ἐκκλησίας γράψον), although the messages are not about the seven angels' contexts, but about the seven churches' specific contexts. This implies a certain connection between the earthly realm and the heavenly realm. The churches are also explicitly designated as the addressees of the messages in the PHF (ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις). Nevertheless, John deliberately emphasizes the double recipients of the messages through his use of pronouns and verb forms for the addressee of each message. He does not consistently use the second-person singular forms (e.g. Rev 2:10c, σοι) for the addressee, but the second-person plural forms together (e.g. 2:10, μηδὲν φοβοῦ … ἐξ ὑμῶν … πειρασθῆτε καὶ ἔξετε … γίνου … δώσω σοι). Thus, by designating double recipients – the heavenly being and the earthly assembly, John may intend to show a certain connection between them. If this is so, the specific contexts of the seven messages in which Christians are involved are not merely confined to the earthly realm, but transcend it. Subsequently, their specific earthly contexts are connected with the broad heavenly eschatological contexts where John frequently shows that God's revelation and His salvific and judgmental acts are accomplished (e.g. Rev 5:2; 8:2; 10:1, 10; 16:1; 18:1-2; 20:1; 21:9; 22:6, 16).

[41] John introduces the Spirit as the seven Spirits who are before the throne of God at the beginning of Revelation (Rev 1:4; cf. 3:1).

[42] The Spirit as seven Spirits is symbolically identified with the 'seven eyes' of the Lamb (Rev 5:6) which are sent out into 'all the earth' to make divine activity effective (cf. Zech 4:1-14).

The above three arguments also share the downward movement from the heavenly realm to the earthly realm: The seven messages are actively communicated from the heavenly realm to the earthly churches through celestial beings, i.e., angelic recipients and the divine Spirit. The climatic aspect of the downward movement may well be implied in the references to the Parousia: ἔρχομαί σοι (Rev 2:5); ἔρχομαί σοι ταχύ (2:16); ἄχρι[ς] οὗ ἂν ἥξω (2:25); ἥξω ὡς κλέπτης (3:3); ἔρχομαι ταχύ (3:11).[43] On the other hand, upward movement from the earthly realm to the heavenly realm is also implicitly found in Rev 2-3. The churches are symbolically depicted as part of the heavenly temple furniture – the seven golden lampstands (Rev 2:5; 1:12, 20; cf. Ex 25:31-40; Num 8:1-4; Zech 4:2).[44] The symbolic image of the lampstands as part of temple furniture generally stems from Ex 25:31-40 and Num 8:1-4. These accounts (esp. Ex 25:40 and Num 8:4) hint of the spatial transcendence of the symbolic meaning of the seven lampstands in the typological frame between the heavenly realm and the earthly realm (cf. Heb 8:5). Nevertheless, John's symbolic use of the seven lampstands as part of heavenly temple furniture may be more specially drawn from Zech 4:1-10, where the role of God's people is signified as light-bearer (i.e., witness) by the symbolic association of the lampstands with the Sprit (cf. Rev 4:5).[45] If this is so, by symbolically projecting the churches' status into the heavenly realm, the visionary discourse of Rev 2-3 calls them to realize their true identity – the churches which pertain to the heavenly realm are light-bearers. In this sense, the significance of their ordinary acts or choices in seven specific contexts in Rev 2-3 transcends the boundary of the heavenly realm.

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[43] The above parousial references are not found in the messages to Smyrna and Laodicea. Nevertheless, the visitor metaphor in the message to Laodicea, which ultimately anticipates Christ's eschatological visitation, implies a downward aspect (3:20; cf. Mark 13:29; Matt 25:1-13).

[44] Rev 1:13 describes 'one like a son of man' who is among the lampstands with a temple motif: His 'long robe' and 'golden girdle' signal a nuance of the image of a Jewish high priest (Ex 28:4). His role in relation to this temple imagery is to tend the lampstands just as a Jewish high priest does (cf. Lev 24:4).

[45] Beale finds a similar pattern of "vision-interpretation" between the lampstand visions in Rev 1:12, 20 and Zech 4:2, 10, see Beale, 1999, 206.

Thus, the upward and downward movement makes the audiences realize not only their reality but also the significance of their ordinary acts or choices on earth, dynamically signaling the transcendent aspects of the churches' spatial boundary. In this sense, therefore, the key paraenetic-imperative of the discourse, i.e., the call to conquer, should be read in light of this spatial significance.

At the paragraph level of the embedding structure, as noted earlier, the co-textual flow of the main body (i.e., 'the οἶδα micro-paragraph') and conclusion (i.e., 'the PHF micro-paragraph' and 'the conquering-promise micro-paragraph') converge in a focus on a repeating pattern – the paraenetic-imperative with eschatological references. The fact that the eschatological references in the main body function to encourage the churches to respond positively to the paraenetic-imperative in their present time provides a forward-moving aspect of the present toward the ultimate horizon of the end-times. In parallel, the texts concluding promises serve to exhort the churches to conquer in their present time and anticipate the fulfillment of the establishment of the New Jerusalem. The promises are: Eating from the tree of life (2:7) in Rev 22:2, 14 (cf. 22:19); protection from the second death (2:11) in Rev 21:4 (cf. 20:6); granting of a new name (2:17) in Rev 22:4 (cf 19:12); granting of the morning star (2:28) in Rev 22:16; dressing in white garments (3:5) in Rev 22:14 (cf 19:8); permanent stability like a pillar in the temple of God and the New Jerusalem (3:12) in Rev 21: 12-14 (cf. 21:2, 10, 22); sitting down with Christ on his throne (3:21) in Rev 22:3, 5. Thus, the eschatological references in the units of the main body and conclusion significantly signal the ongoing historical framework toward its ultimate end – the Parousia and the establishment of God's kingdom.

More significantly, this temporal framework must be understood as inaugurated latter-day history, drawn mainly from Daniel 2 and 7. Three arguments can be made for this. First, Rev

1:20 as a hook unit[46] preliminarily epitomizes the whole discourse of Rev 2-3 as a 'mystery' (μυστήριον) of the seven stars and the seven golden lampstands. The term 'mystery' is prominently used in Daniel to signify the concept of a heavenly plan or thing that is hidden in presence time, but also that will be manifested in the end-times, particularly in regards to the establishment of God's kingdom (Dan 2:18, 19, 27, 30, 47). The allusive term 'mystery' in Rev 1:20 signifies the eschatological concept implied in the Danielic term,[47] not only because its Christophanic speaker is clearly designated by the Danielic latter-day messianic title, ὅμοιον υἱὸν ἀνθρώπου (Rev 1:13; cf. Dan 7:13),[48] but also because John uses the term 'mystery' in an eschatological context elsewhere in the book (Rev 10:7; 17:5, 7). If so, the present situation of the churches must be understood in light of a prophetic latter-day historical framework. The churches' connection with 'one like a son of man' in terms of the heavenly temple motifs (i.e., lampstands and the royal high priest) in Rev 1:9-20 (2:5) implies the partial fulfillment of the downward movement of God's kingdom in Dan 2 and 7 and the temple prophecy in Zech 4. For John's audience, this may be a *mysterious* reality in which latter-day history has already been inaugurated in an unexpected manner.

Second, the threefold phrase of Rev 1:19 (ἃ εἶδες καὶ ἃ εἰσὶν καὶ ἃ μέλλει γενέσθαι μετὰ ταῦτα), which alludes to the visionary references of the latter-day historical framework in Dan 2:28, 29, 45, preliminarily introduces the content of the visionary discourse of the seven messages. The vision that John has seen (ἃ εἶδες) in Rev 1:19 primarily indicates the vision of the 'son of man', since the command to write 'what you have seen' refers back to the same

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[46] Rev 1:20 functions as a hook unit which not only refers back to previous common words – the seven stars, the seven golden lampstands, the angles, and the churches – at the end of the vision of the son of man (Rev 1-20), but forward to the beginning of the next unit (Rev 2-3).

[47] Although the term 'mystery' or 'mysteries' can be found in 1 En 16:3; 103:2; 104:10, 12; 106:19; 2 Bar 81:4; 2 Bar 48:3; 60:1; 3 Bar 1:6, 8; 2:5; Wis 14:23; and Sir 39:7, they lack any eschatological sense. See also Beale, 1999, 216-17; Swete, 1906, cxxxvii.

[48] The accusative form υἱὸν after ὅμοιον seems to be a solecism since the dative or genitive form usually follows. If this is an intentional use (cf. Rev 14:14) like other solecisms in Revelation, it may serve to direct the audience's attention to Daniel's messianic title. Cf. John's use of the dative ὁράσει λίθῳ ἰάσπιδι after ὅμοιος in Rev 4:3.

command to write 'what you see' (v. 11). In this vision, as noted above, the churches are *already* part of the heavenly temple and are being tended by the Danielic eschatological messianic figure. To put it another way, John's vision (ἃ εἶδες) is about the initial fulfillment of the latter-day history in present time (ἃ εἰσὶν) that will be fulfilled at the end of history (ἃ μέλλει γενέσθαι μετὰ ταῦτα).[49] In this sense, the two time-related phrases semantically qualify the first phrase that takes up the preceding vision.[50] At the same time, Rev 1:19 as a co-textual focus[51] also serves to introduce the content of the visionary discourse of the seven messages through the hook unit of v. 20. Rev 1:20 refers back to the vision of the son of man as the mystery of the seven stars and lampstands and expands its visionary scope to the subsequent units through the hook words, i.e., οἱ ἑπτὰ ἀστέρες ἄγγελοι, τῶν ἑπτὰ ἐκκλησιῶν, αἱ λυχνίαι, αἱ ἑπτὰ ἑπτὰ ἐκκλησίαι (cf. 2:1). The whole discourse of Rev 2-3 as a continuing visionary unit is about the mystery of the seven stars and lampstands. Therefore, the temporal references in Rev 2-3 should be understood in light of an inaugurated salvation-historical framework.

Third, the introductory units of Rev 2-3 (i.e., 'the the γράψον micro-paragraph' and 'the τάδε λέγει micro-paragraph') introduce the Danielic messianic figure[52] to the earthly churches *in the present time*. This preliminary introduction of the eschatological messianic figure implies that the churches' present history is encompassed in the latter-day historical framework. In other words, from the heavenly perspective, John shows the way in which the latter-day history is

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[49] There are numerous interpretations of Rev 1:19. These interpretations, however, can be divided into the two broad categories: (1) the threefold phrase indicates the sequential and chronological structure of the entire book: the first phrase ἃ εἶδες concerns Rev 1:9-20; the second phrase ἃ εἰσὶν refers to Rev 2-3; and the third phrase ἃ μέλλει γενέσθαι μετὰ ταῦτα pertains to Rev 4-22; (2) the threefold phrases implies the mixed visionary reality of past, present and future, which moves toward the end of history. Our view belongs to the latter. For a detailed discussion of the interpretations of Rev 1:19, see Beale, 1999, 155-70.

[50] The two time-related phrases in Rev 1:19 may be John's explanatory expression on the inaugurated latter-day history in light of the Danielic references.

[51] For a discussion of Rev 1:19 as a co-textual focus, see section '3.2. Identification of the Opening Unit Boundary' in this thesis.

[52] Although the details of the Christological expression in Rev 2-3 are drawn from various places (e.g., Daniel, Ezekiel, and Isaiah), they signify fundamentally the image of the Danielic messianic figure due to the cohesive lexical items between Rev 1:9-20 and Rev 2-3.

going on by presenting its end-time marker – the son of man – in the churches' present time. On

the other hand, the immediately subsequent units – the main body of each of the visionary

paragraphs – imply that the present time is moving toward its decisive moment, i.e., the coming

of Christ as the son of man. Thus, the tension between the preliminary intervention of the son of

man in present time and His Parousia indicates the inaugurated latter-day historical framework

in Rev 2-3. This historical framework is further substantiated in the conclusion of each of the

seven visionary paragraphs in an implicit way. Taking up the previous historical conceptual

framework through the PHF, the conclusion unit paraenetically presents the conquering action

as an essential part of the process in the establishment of God's kingdom. To put it another way,

the conclusion part summarizes that the earthly churches' decision or choice in their ordinary

lives has a military significance for inheriting the blessings of the kingdom of God.[53] This is

fundamentally the same conceptual framework of the latter-day history implied in Dan 2-7

noted earlier – the establishment of the eternal kingdom of the saints by 'one like a son of man'

through the conflict with evil power. Thus, the three major paragraphs of Rev 2-3 – the

introductory paragraph, the paragraph of the main body, and the paragraph of the conclusion –

concertedly form an inaugurated historical framework.

To sum up, the spatial aspects in Rev 2-3 – the downward-upward aspects between the

spatial boundaries – enable the audiences to grasp their present and future reality from the

forward-moving historical framework. The vision of the son of man (Rev 1:9-20, esp. vv. 19-20)

guides the audience to read the discourse of Rev 2-3 in light of a Danielic latter-day historical

framework, signifying it as 'mystery'. At the level of paragraph embedding, the three embedded

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[53] The military nuance implied in 'conquering' must be understood in an ironic way. It does not convey violent military action, at least in the present time, since such commands in the οἶδα micro-paragraphs as 'repent', 'remember', 'do not fear', 'hold fast, and 'be zealous and repent' are co-textually and semantically taken up by the term 'conquering'. Rather, the Church is called to be faithful up to the point of death (Rev 2:10). In this sense, the inaugurated latter-day history implied in Rev 2-3 may be unexpected or mysterious for the churches. This conquering concept will be discussed further in due course.

paragraphs in each of the visionary paragraphs – introduction, body, and conclusion – reciprocally imply an inaugurated latter-day historical framework in which the pattern of 'conquest-establishment of God's kingdom' is found. The spatial-temporal framework makes the key paranetic-imperative – the call to conquer – more efficacious for the audience.

4.4.2. Specific Historical Conceptual Framework in Rev 2-3

Now, we will briefly examine what particular historical perspective is implied in each of the visionary paragraphs, focusing on the above foreground conceptual references – the references to 'the son of man' in the introductory units, the paraenetic imperatives with the eschatological references in the units of the main body, and the references to the conquering with promises in the units of conclusion.

In the first visionary paragraph, Christ's self-description (ὁ κρατῶν τοὺς ἑπτὰ ἀστέρας ἐν τῇ δεξιᾷ αὐτοῦ, ὁ περιπατῶν ἐν μέσῳ τῶν ἑπτὰ λυχνιῶν τῶν χρυσῶν) which refers back to references of 'one like a son of man' in Rev 1:9-20 (esp. 1:13, 16, 20), describes Him as the divine patroller who tends the seven churches through corporately representative angels (cf v. 20).[54] The title ὁ περιπατῶν also possibly echoes God who walks in the garden of Eden in Gen 3:8 (τοῦ θεοῦ περιπατοῦντος ἐν τῷ παραδείσῳ), since this quasi-Edenic echo is also found in the reference to the promise given to the conqueror (Rev 2:7b). The expression δώσω αὐτῷ φαγεῖν ἐκ τοῦ ξύλου τῆς ζωῆς, ὅ ἐστιν ἐν τῷ παραδείσῳ τοῦ θεοῦ recalls exactly the same OT co-text (Gen 3:22-24; 2:9 cf. Rev 22:2).[55] If this is so, the inaugurated latter-day history implied

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[54] Angels as heavenly beings not only corporately represent believers – as their 'fellow servants' (Rev 19:10; 22:9) – but also help them in communication with God (Rev 8:3-4).

[55] Paradise is regained at the climax of the book (Rev 21:10-22:5; esp. Rev 22:2). The tree of life reappears at the restoration of paradise. The function of the tree is mentioned as a source of the "healing the nations". This eschatological understanding of the tree of life can be found in Jewish tradition: (1) Ezek 47:12 describes in temple imagery the unfading tree which provides food and healing; (2) 1 En 25:5 also denotes its fruit will be food for the elect and will be transplanted in the temple; (3) *Test. Levi* 18:11 describes the saints eating from the tree of life after removing the threatening sword in paradise.

in John's preliminary introduction of 'the son of man' to the church can be perceived as ongoing salvific history moving towards the restoration of the lost paradise.

As noted earlier, Zech 4 is the main source for John's use of the lampstand(s). The conceptual framework of Zech 4 – the restoration of God's temple/kingdom through His Spirits – is most probably in John's mind here.[56] The symbol of the lampstand in Rev 2:5e (cf. Rev 1:13) as part of the temple stands for the whole temple – a symbolic synecdoche.[57] This temple motif semantically anticipates the restoration of the lost paradise in Rev 2:7. This connection is further substantiated by the recapitulated pattern noted earlier – 'the paraenetic-imperative with the parousial reference' (Rev 2:5) and 'the paraenetic-imperative with the eschatological reference to the promise'(2:7). Thus, two OT images are combined, denoting the establishment of God's kingdom at the end-times – restoration of God's temple and restoration of the lost paradise. In relation to John's preliminary use of the son of man, it may be said that the ongoing restoration of God's kingdom is highlighted by the inaugurated latter-day historical perspective.

In the second visionary paragraph, Christ's self-predication (ὁ πρῶτος καὶ ὁ ἔσχατος, ὃς ἐγένετο νεκρὸς καὶ ἔζησεν) which refers back to the utterance of the 'son of man' (Rev 1:17b-18a) indicates Christ's sovereignty over the whole history, as well as the whole realm of the death and life. Christ's self-predication reveals His title ὁ πρῶτος καὶ ὁ ἔσχατος in the form of a merism. This title signals the sovereignty of Christ over all of the whole history; however, there is a deeper meaning that is complemented by the qualifying clause ὃς ἐγένετο νεκρὸς καὶ ἔζησεν. This clause, signaling Christ's ultimate transformation from past death to the present life in the temporal dimension, stretches its signified concept into the horizon of all of history. In this sense, Christ's self-predication implies that history as the realm of the dead will end with

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[56] In the larger co-text of Zechariah (esp. Zech 12), the restoration of the temple is related to the establishment of the Davidic kingdom. John also uses Zech 12:10 in relation to the coming of the son of man in Rev 1:7, as discussed earlier. For John's use of Zech 12:10 see '3.5.2. The Thematic Flow of the Second Paragraph' in this thesis.

[57] Beale, 1999, 206.

the establishment of the realm of eternal beings by the transcendence of 'the son of man' over the Hades. This transformational concept is also implied in the reference to the promises given to the conqueror (Rev 2:10-11): γίνου πιστὸς ἄχρι θανάτου, καὶ δώσω σοι τὸν στέφανον τῆς ζωῆς ... ὁ νικῶν οὐ μὴ ἀδικηθῇ ἐκ τοῦ θανάτου τοῦ δευτέρου. The church is called to be a faithful witness up to the point of death during the intermediary time – 'for ten days'.[58] The church's sacrificial witness in the present time will be rewarded by eternal life in the end-times: The symbolic promises of eternal life – 'the crown of life'[59] and the guarantee of no harm from 'the second death'[60] – will be fulfilled in the establishment of the New Jerusalem. Thus, the concept of historical transformation from death to life underlies the semantic relationship between the paraenetic-imperative and the promise. In this sense, the latter-day historical framework implied in John's preliminary presentation of the son of man focuses on its ongoing spatial-temporal transformation. Therefore, the second visionary paragraph provides Christ's sovereignty over the transformation of history as a paraenetic basis to exhort the church to endure tribulation and to be faithful continuously in the tribulation period.

In the third visionary paragraph, Christ's self-predication (ὁ ἔχων τὴν ῥομφαίαν τὴν δίστομον τὴν ὀξεῖαν), which also refers back to the attribute of the son of man in Rev 1:16, symbolically portrays the image of a divine warrior. This combination of a warrior image with the eschatological messianic figure is recaptured in Rev 2:16bc (cola 41-42), where the word

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[58] As in Daniel 1:12, 14, 15, the reference to 'ten days' refers to a short period of intermediary time when the tribulation occurs (cf. Gen. 24:55). Rissi, 1966, 27; Beales; 1999, 242. Alluding to Daniel 1, Revelation compares the audience's situation with the temporal-spatial context of Daniel 1 – Daniel and his friends are tested for ten days in relation to eating idolatrous food. The ten days in Rev 2:10 may symbolize a transforming period of history.

[59] In relation to Christ's ironic conquering and His call to conquer, John's use of 'crown' seems to connote a mixed idea of victory and honor – the crown of life may convey the meaning of honorable victory of life. The crown is a symbol of victory not only at athletic competitions (4 Macc 17:15; 2 Tim 4:7f.; 1 Cor 9:25) but also in war (1 Chr 20:2). It was a common military practice for Roman conquerors to wear the garland as a symbol of victory. This is also adopted by Jewish people (Jdt 15:13; Josephus, *Ant.* 14:299, 19:358; Jwr. 4:273; Philo, *Mut. Nom.* 109). The 'crown of glory' is also given to a righteous man as a divine reward (IQH 9:25; 1QS 4:7f.; Test. *Benj.* 4:1; 2 Bar. 15:8). All these associations meet here. For various views regarding the crown of life, see Slater, 1998, 121; Stevenson, 1995, 257-72.

[60] The second death signifies the eternal torment depicted in Isa 65:5f..

πολεμέω is employed to characterize the parousial action of the addresser. Recalling that the command to repent (2:16a = colon 40) is co-textually taken up as the condition to Christ's parousial action in the οἶδά micro-paragraph of the third visionary paragraph, the church's earthly conduct may also have a military significance. This can be further substantiated by the fact that the enemies of the church are typologically described in the οἶδά micro-paragraph. The teaching of Balaam (τὴν διδαχὴν Βαλαάμ), which thematically alludes to Num 22-24; 31:15-16, is employed for revealing the practice of the 'Nicolaitans' in the church as the same one that the old enemy had in Israel. Considering the fact that a wilderness motif – 'the hidden manna' – is used as an eschatological reward for a conqueror in the third visionary paragraph, the typological comparison may further signify a correspondent pattern between the two texts, i.e., threat of God's enemies – establishment of His kingdom. This implies that the evil force of an old enemy of God's kingdom continues in a new enemy.[61]

Regarding the historical identity of Nicolaitans, unfortunately we know little. According to Irenaeus (*Adv. Haer.* 1.26.3; 3.11.1), Nicolaitans refers to the followers of Nicolaus (Νικόλαος) who was one of deacons in Antioch (Act 6:5) but went astray. However, we do not know how much the connection between Nicolaus and Nicolaitans made by Irenaeus is correct,[62] since his claim heavily depends on the information of the book of Revelation (esp., *Adv. Haer.* 1.26.3).[63] Clement of Alexandria seems to disagree that Nicolaus went astray. However, his defense for Nicolaus's honour, at least, shows that the first-century Nicolaitans believed themselves to be the followers of Nicolaus, whether or not they distorted his teaching (*Stromateis* 3.3,25.6-26.3; 2.118).[64] Clement characterizes them as a libertine sect, which practiced sexual

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[61] In a broad co-text of our discourse, Balaam is a type of false prophet, and Balak prefigures worldly kings who are against the messianic kingship (Num 25:1-2, 31:16; cf. Rev 13).

[62] The patristic report is rejected by many scholars, e.g., Beckwith, 1919, 460; Murphy, 1994, 108; Knight, 1999, 47; Thompson, 2003, 44.

[63] Cf., Hippolytus also regards Nicolaus as one of deacons in Antioch (Philosophumena 7.36). However, this identification is made by the information of Revelation and Acts.

[64] According to Fox, the tradition that Clement utilizes for defending Nicolaus's honour had already judged

immorality. Their teaching on idolatrous food may refer to participation in idolatrous trade-guild feasts rather than just purchasing food (cf., 1 Cor. 8:1-13; 10:20-30).[65] To take a more lenient attitude toward the practice of the Nicolaitans, which involved compromise with the political and economic system of Rome, would entail not just assimilation to pagan society, but denial of the true God.[66] In other words, to accept their practices would comprise a dangerous threat to the identity and existence of the church. Against this heretic threat, John calls for repentance from idolatry and sexual immorality[67] with the warning of the parousial military action. This paraenetic command is reinforced in terms of the reference to conquering with the eschatological promise. In this sense, the ironic conquering is prescribed as the church's participation in the eschatological messianic war.[68]

Interestingly, the ironic conquering concept is cryptically reflected in the two names 'Balaam' and 'Nicolaitans'. Although speculative, it is arguable that their etymological meanings correspond well with the ironic conquering concept.[69] The two names are etymologically in the same semantic domain. The structure of the name בִּלְעָם consists of עָם and בָּלַע. Thus, Balaam means that 'he destroyed or swallowed people' (*t. b. Sanh.* 105a). Intriguingly enough, the structure of the name Νικολαΐτης is similarly constructed from the combination of νικᾷ and λαόν. Both of them etymologically connote the meaning of a destroyer

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him as heretical. Fox, 1994, 490-93; cf. Osborne, 2002, 120. A problem with this view is that Fox underestimates Clement's contextual knowledge of the Nicolaus's injunction – "it is necessary to abuse the flesh". Clement's interpretation upon the injunction in light of the story of Nicolaus's wife seems to be more convincing than Fox's lexical approach.

[65] The first-century Nicolaitanism might be closely connected with an antinomian sect, which was "the misrepresentation of Pauline freedom." For discussion of Nicolaitan's antinomianism, see Hemer, 2001, 92-94. For discussion of Nicolaitanism as Gnosticism, see Fiorenza, 1985, 116-17, 125; Thompson, 1990, 123.

[66] Bauckham, 1997, 123-24.

[67] The meaning of πορνεῦσαι is literally understood by many scholars, e.g., Beasley-Murray, 1974, 85-87; Aune, 1997, 188; Fiorenza, 1998, 116; Osborne, 2002, 120. For metaphorical understanding of πορνεῦσαι, see Yarbro Collins, 1984a, 87-88; Beale, 1999, 250.

[68] Perceiving the Lamb's death and resurrection as "ethically paradigmatic" conquering of the churches, Johns rightly points out Christians' nonviolent conquering concept in this way: "In spite of the prevalence of martial metaphors and violence in the book, the believers are not invited to join in any literal battle". Johns, 2003, 20.

[69] The etymological approach is valued by such significant scholars as Farrer, 1964, 270; Bauckham, 1997, 124; Beale, 1999, 251, 270.

of people with a military nuance. If this wordplay is in John's mind, it may alert the church to a military significance that the one who repents from the practice of Nicolaitans is a true conqueror (cf. Rev 2:27b = colon 44). This cryptic understanding can be further extended to the name of Christ's faithful witness Antipas (Ἀντιπᾶς), which etymologically implies the meaning 'one for all'. This name may cryptically signal a representative figure for all faithful witnesses in the present time. Two reasons can be made with regard to this. First, nothing is historically known about him. Second, its nominative form (Ἀντιπᾶς ὁ μάρτυς μου ὁ πιστός μου) after the time phrase ἐν ταῖς ἡμέραις may accent its meaning, just as Christ's title ὁ μάρτυς, ὁ πιστός in Rev 1:5 does so. If this is so, those who keep their faithfulness to the point of death in such a pagan society are true conquerors. Thus, an ironic conquering concept is implied in the ongoing conflict between the church and its opponents.

More significantly, the Church's present participation in the conflict is rewarded with entering into the messianic-manna banquet that is signified by the hidden manna motif and the white stone.[70] The hidden manna ultimately alludes to the reference of Ex 16:32-34 (cf. possibly, Ezek 16:19),[71] in which YWHW commands an omerful of manna to be kept in the ark of the covenant throughout generations of Israelites.[72] The time-encapsulization of the heavenly sustenance[73] signals an apt sense to the ever-intervening acts of the YWHW in all of history.[74]

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[70] Many suggestions have been made regarding the white stone (For various views of the white stone, see Hemer, 2001, 96-102). The best understanding is as a ticket of admission to the messianic-banquet. If the white stone image is drawn from Exodus motifs, Urim and Thummim is the most probable source of its imagery, see Slate, 1999, 129. If this is the case, then the goal of the Exodus, i.e., making God's people royal priests, corresponds well with the interpretation. A pattern is seen in this way: 'Conquering–the messianic banquet', which is the fulfillment of the Exodus.

[71] The reference to 'the bread' given from God in Ezek 16:19 is identified as manna in Midr. Rab. Ex 5:9.

[72] 2 Macc 2:4-8 denotes that the manna was rescued and hidden in Mount Nebo by Jeremiah before the destruction of Solomon's temple and that it will be revealed by God at the end times. John's use of the hidden manna may evoke the Jewish belief that "a celestial treasury of manna would be opened in the end times". Merkur, 2000, 55.

[73] The time-encapsulized manna is a memorial for the future generations and seems to function in the following threefold manner: (1) it functions to prevent future generations from following their ancestors' disobedience against God (Deut 8:16); (2) it functions to make them trust in God who is gracious to His people even in their rebellious acts (Deut 8:3; Neh 9:16-20; Ps 78:17-25); (3) it concretizes the new identity of God's people by sustaining them with the angel's food (Ps 78:25).

[74] Similar eschatological understandings in relation to the manna can also be found in later Jewish interpretation. Two additional examples are suggested here: (1) just as 'the former redeemer' (i.e., Moses) caused the

The concept of the eschatological manna should be ultimately understood in light of the eschatological banquet, which is the celebration for the messianic conquest over God's enemies. The conceptual connection between the manna and the eschatological banquet is clearly found in 2 Bar. 29:3-8. The imagery of the eschatological judgmental banquet, a meal consisting of God's enemies – Behemoth and Leviathan – (2 Bar. 29:4; cf. Ezek 39:17-20), is juxtaposed with the imagery of the eschatological blessing banquet, a meal represented by the manna (2 Bar. 29:5-8: cf. Isa 25:6-9). John may use the hidden manna in light of the Jewish messianic manna-banquet. There are two reasons for this. First, the eschatological hidden manna is contrasted with the present idolatry feast (Rev 2:14). Second, Christ's vengeance upon His enemies is followed by the reward of the hidden manna (Rev 2:16). This thematic order recalls the pattern of war, i.e., 'conquest followed by banquet' in OT prophetic, Jewish, and ANE literature.[75]

Thus, the latter-day history implied in the preliminary use of the son of man highlights the ongoing conflict-history moving towards the messianic manna-banquet of the end-times (cf. Rev 19). This provides the basis for exhorting the church to conquer their permissive spirit against the idolatrous practice in the present conflict.

In the fourth visionary paragraph, Christ's self-predication introduces 'the one like a son of man' as 'the Son of God' (ὁ υἱὸς τοῦ θεου). These two Christological titles are often used as interchangeable terms (4QpsDan Aᵃ, 4Ezra 13:1-3, 32; Matt 16:13-17; Mark 8:38; John 1:49-51; 3:14-18; 5:25-27; *Midr.* Ps 2:9).[76] In light of this conventional use, John may also interpret 'the son of man' as 'the Son of God' in order to stress His divine Sonship, maintaining symbolic attributes – the burning eyes and the feet like burnished bronze. This emphatic Sonship is

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manna to descend, it will be rain from heaven by 'the latter redeemer' at the end times (*Midr. Rab. Eccl.* 1.9.§1; cf. *Midr. Rab. Gen.* 62.4); (2) the piece of bread that Boaz gave to Ruth is understood eschatologically as the symbol of the end-time meal that will rain down from heaven by 'the Holy One' (*Midr. Rab. Ruth* 5.6).

[75] For a discussion of 'ritual pattern' of the combat myth, see Hanson, 1975, 292-324.

[76] Kim, 1983, 19-31.

heightened by the inheritance concept implied in the reference to the promise (Rev 2:26-27). This reference alludes to Ps 2, where the iron-like authority over the nations is promised as the inheritance (δώσω σοι ἔθνη τὴν κληρονομίαν σου)[77] of the Son of God (υἱός μου εἶ σύ ἐγὼ σήμερον γεγέννηκά σε).[78] This conceptual passing-referential aspect can be confirmed by that John's free rendering is followed by the additional expression 'as I also have received [authority] from My Father' (ὡς κἀγὼ εἴληφα παρὰ τοῦ πατρός μου) in Rev 2:27-28a. This expression signifies the concept of the messianic inheritance implied in Ps 2. John applies the inheritance concept to all conquerors by adding the promise of 'the morning star', a symbol of victorious domination.[79] In contrast to the prerogative of God's children, the destructive destiny of Jezebel and her *children*, which typologically prefigures the downfall of the harlot Babylon (cf. 1 Kings 18:13; 2 Kings 9:22; Rev 17:1ff), is described in Rev 2:20-23. The judgmental threat to Jezebel and her children becomes a warning to all churches unless they inherit the iron-like authority from the son of man (Rev 2:22-23).[80]

Thus, by presenting the two opposite destinies of the ultimate end-times in the inaugurated latter-day historical framework, John exhorts the churches to conquer idolatrous compromise in the present time. Christ's iron-like authority in present time assures the churches' inheritance of a ruling position in the end-times in the concept of inheritance. In light of this inaugurated historical framework, the value of their conquering over the idolatrous compromise has an eschatological significance.

In the fifth visionary paragraph, the image of the son of man (ὁ ἔχων τὰ ἑπτὰ πνεύματα τοῦ θεοῦ καὶ τοὺς ἑπτὰ ἀστέρας) indicates the ministry (or dominion) of Christ by the divine

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[77] Hb. וְאֶתְּנָה גוֹיִם נַחֲלָתֶךָ (Ps 2:8).
[78] Hb. בְּנִי אַתָּה אֲנִי הַיּוֹם יְלִדְתִּיךָ (Ps 2:7).
[79] The morning star is a symbol of victorious domination and may designate Christ Himself (Num. 24:17ff; Rev 22:16). See also Slater, 1999, 137.
[80] The image of burning eyes, which may signify the piercing perception, corresponds well with the warnings to all churches.

Spirit as well as by the corporately representative angels of the churches. Zech 4:1-14, where the symbol of 'the seven lamps' and the seven eyes are associated with God's Spirit, may be the most probable OT text for John's use of the seven Spirits,[81] since he associates the seven Spirits with the seven eyes and the seven horns for signifying Christ's ominiscience and sovereignty over the earth in Rev 5:6. More significantly, John's use of the seven Spirits in Rev 3:1 should be understood in light of the key theme of its original text (Zech 4), that is about the restoration of God's temple/kingdom not by the worldly power but by His Spirits (esp. v. 6), considering the fact that he identifies the seven Spirits with the 'seven lamps of fire burning before the throne' (Rev 4:5). For John, the seven Spirits are understood as the empoweror of the churches at least in Rev 4:5. Moreover, the ministry of Christ by the seven Spirits is also implied in His censorious accounts: (1) His knowledge of the reality behind the church – e.g., 'you are alive, but you are dead' – is acquired through the seven Spirits of God (3:1);[82] (2) His ministry through the eyes of God – 'I have not found your deeds completed in the sight of My God' (3:2) – signals the seven Spirits' pastoral involvement. In this way, Christ's pneumatic ministry awakens the church to be alert to its near-dead condition in the present time (Rev 3:2-3). On the other hand, Christ's pneumatic ministry anticipates the church's ultimate moment of evaluation, which is implied in the following threefold promise: (1) being dressed in white,[83] (2) having one's name permanently inscribed in the book of life (cf. Ex 32:32; Ps 69:29), (3) being approved by the son of man before God and His angles. These images indicate the eschatological blessings for the conquerors in terms of heavenly court imagery (cf. Rev 4-5; 20:11-15). The value of Christ's ministry by the Spirit in the churches will be revealed fully at

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[81] For further discussion of the seven Spirits, see Bauckham, 1993, 162-66.

[82] See Kiddle, 1947, 44-45.

[83] The white robe indicates several aspects. First, the festal garments for the victory celebration (Rev 7:9; 19:8, 14; cf. 2 Macc 11:8). Second, the joy of victory in war (Rev 7:9; cf.1 Macc 13:51; 2 Macc 14:1-4). Third, the glorious or heavenly state (Rev 3:18; 4:4; 6:11; Dan 7:9; Matt 17:2). These three aspects are encapsulated in John's use of the white robe in Rev 3:4. See also Sweet, 1979, 100; and section '5.4.1. Conquering-Related Themes in Rev 4:1-16:21' in this thesis.

the heavenly court of the end-times. This tension between 'the already' and 'the not yet' implies an inaugurated latter-day historical framework. This salvific history provides a basis for exhorting the church to be alert to its near-dead condition and to hear what the Spirit says.

In the sixth visionary paragraph, the reference to one like a son of man in Rev 3:7 (ὁ ἅγιος, ὁ ἀληθινός, ὁ ἔχων τὴν κλεῖν Δαυίδ, ὁ ἀνοίγων καὶ οὐδεὶς κλείσει καὶ κλείων καὶ οὐδεὶς ἀνοίγει) not only syntagmatically refers back to some of His attributes (ἔχω τὰς κλεῖς τοῦ θανάτου καὶ τοῦ ᾅδου) in Rev 1:18 but also associatively alludes to Isa 22:22, in which God gives Eliakim ruling authority over the house of David (מַפְתֵּחַ בֵּית־דָּוִד עַל־שִׁכְמוֹ וּפָתַח וְאֵין סֹגֵר וְסָגַר וְאֵין פֹּתֵחַ וְנָתַתִּי). In a broader co-text, the corrupted Shebna is deposed from his steward office in the royal household, and God's servant Eliakim, who prefigures the new Davidic messiah replaces Shebna (Isa 22:15-25).[84] John typologically applies the allusive reference ὁ ἔχων τὴν κλεῖν Δαυίδ, ὁ ἀνοίγων καὶ οὐδεὶς κλείσει καὶ κλείων καὶ οὐδεὶς ἀνοίγει (cf. Isa 22:22) to Jesus Christ. This allusive reference is qualified by the first half of the divine titles[85] ὁ ἅγιος, ὁ ἀληθινός. Therefore, the point of the allusion is that the son of man is the true one (ὁ ἅγιος, ὁ ἀληθινός) who holds permanent dominion over the Davidic kingdom (ὁ ἔχων τὴν κλεῖν Δαυίδ, ὁ ἀνοίγων καὶ οὐδεὶς κλείσει καὶ κλείων καὶ οὐδεὶς ἀνοίγει). In this sense, John's allusion signifies the broad co-textual meaning of the original text, comparing Eliakim who prefigures the Davidic messiah with Jesus Christ who is the true one.

Furthermore, the point of Christ' self-predication should be understood in relation to the churches' theological issue – who is God's true people, the Jewish people or the churches?[86]

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[84] The reference to Eliakim as 'my servant' (עַבְדִּי) in Isa 22:20 is prominently used for indicating the messianic servant in Isa 40-53. Furthermore, the references to him as a 'father' to 'the Jerusalem and the house of Judah, and as the one who holds the key to the house of David are all related to the messianic prophecy in Isa 9:6-7. For further detailed discussion regarding the connection of Eliakim to the Davidic messiah, see Beale, 1999, 284-85.

[85] The title of 'the Holy One of Israel' is prominently found as a divine title in Isaiah (2 Ki. 19:22; Ps. 71:22; 78:41; 89:18; Isa. 1:4; 5:19, 24; 10:20; 12:6; 17:7; 29:19; 30:11f, 15; 31:1; 37:23; 41:14, 16, 20; 43:3; 45:11; 47:4; 48:17; 49:7; 54:5; 55:5; 60:9, 14; Jer. 50:29; 51:5).

[86] Christ's commendation is related to the Jews' threat. The account of the real identity of the Jews (Rev 3:9) is given in the co-text of Christ's commendation of the church's perseverance to His word and name (ἐτήρησάς μου

The presentation of the son of man as the true head of the Davidic kingdom serves to comfort the audiences who are threatened by some ethnic Jews, since His inaugurated Davidic kingship anticipates its fulfillment at the ultimate end-times. This future-oriented aspect can also be found in references to Christ's promises that are related to the church's issue (3:8-11). First, Christ's promise in Rev 3:9b makes the audience anticipate the end-times, by reversely applying Isaiah's prophecies of Gentile subjection to the Jews (Isa 45:14; 49:23; 60:14; cf. Rev 21:24-26). Second, Christ's promise of protecting the church from universal testing also stretches the value of its perseverance to the ultimate temporal horizon (3:10). Third, Christ's promise of entry into the city of God and His temple, which refers back to the reference of His opening and shutting by 'the key of David' in Rev 3:7, makes the audience anticipate their permanent dwelling as God's true people (Rev 3:12). This permanent dwelling in the city is part of the temple ('a pillar in the temple of My God') and is reinforced by inscriptions of divine names and the name of the city upon them.[87]

Thus, the inaugurated Davidic kingship of the son of man is used polemically to comfort the audience facing the threats of some Jews. The present dominion of the son of man over the entry way of the New Jerusalem exhorts the audience to continue to persevere, implicitly presenting the inaugurated latter-day historical framework.

In the seventh visionary paragraph, the reference to the son of man in Rev 3:14 (ὁ Ἀμήν, ὁ μάρτυς ὁ πιστὸς καὶ ἀληθινός, ἡ ἀρχὴ τῆς κτίσεως τοῦ θεοῦ) denotes another threefold title of Christ (cf. Rev 1:5). Just as the elements of Christ's threefold title in the prologue are reciprocally related, the threefold title here also has its inner semantic linkage. The

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τὸν λόγον καὶ οὐκ ἠρνήσω τὸ ὄνομά μου … ὅτι ἐτήρησας τὸν λόγον τῆς ὑπομονῆς μου). This connection implies that the issue of the church is about who is God's true people.

    [87] 'The name of the city of My God' recalls the name of the eschatological temple in Ezek 48:35 – 'the Lord is there'.

first title, ὁ Ἀμήν, signifies Christ's obedient attribute to God (cf. Isa 65:16).[88] This attribute is further characterized by the second title, ὁ μάρτυς ὁ πιστὸς καὶ ἀληθινός, which is most probably an interpretative rendering of the preceding title:[89] Christ is 'the Amen' through His 'faithful and true witness' to God. In light of the semantic linkage between 'the faithful witness' and 'the firstborn of the dead' in the prologue,[90] the title 'the faithful and true witness' may also imply Christ's redemptive work. The third title signifies Christ's sovereignty over all creation through His suffering obedience. Thus, the titles reciprocally imply the way in which Christ becomes the sovereign over all creation (cf. Col 1:15-18; 4:15-16). This understanding suits well the wretched condition of the church, particularly its poor role of witness (Rev 3:17). They are required to be zealous and to repent in order to be obedient to Christ (Rev 3:18-19). Furthermore, Rev 3:21 indicates that the way to inherit a ruling position from Christ at the end-times is exactly the same as he did (ὁ νικῶν δώσω αὐτῷ … ὡς κἀγὼ ἐνίκησα καὶ ἐκάθισα μετὰ τοῦ πατρός μου ἐν τῷ θρόνῳ αὐτοῦ). Therefore, the discourse of the seventh visionary paragraph concerns the way of inheritance of God's kingdom from the inaugurated historical perspective. The attribute of the son of man is presented as an example of the way to conquer and receive the eschatological blessings – participating in Christ's banquet and sitting on thrones in His kingdom.[91]

To sum up, the self-predication of Christ is related not only to the present issue of the churches, but also to 'the reference to the conquering with the promise'. This semantic relationship between the three foreground materials forms the inaugurated salvation-historical framework. Each visionary paragraph emphasizes a different aspect of the ongoing salvation-

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[88] Isa 65:16 presents a similar divine title 'God of Amen' (בֵּאלֹהֵי אָמֵן) twice.

[89] Beale, 1999, 299.

[90] As noted earlier, 'the faithful witness' is characterized by the subsequent title 'the firstborn of the dead' in Rev 1:5.

[91] The concept of the messianic banquet is implied in the visitor's metaphor (3:20c). The pattern of 'conquering-messianic banquet' is added to 'sitting on a throne'.

historical framework: (1) the ongoing restoration of God's kingdom; (2) the transformation of history; (3) the conflict-history towards the messianic manna-banquet; (4) the ongoing history that moves towards the inheritance of iron-like authority; (5) the pneumatic ministry of Christ and its fulfillment; (6) the ongoing dominion of the son of man over the entry of the New Jerusalem; (7) the ongoing way to inherit the kingdom of God. Generally speaking, all visionary paragraphs share the pattern of 'the establishment of God's kingdom through the conquering' within the salvific historical perspective. The heavenly perspective upon the ongoing salvific history provides a paraenetic basis for exhorting the audience to continue to conquer in their specific situations.

4.4.3. Conquering-Related Themes in Rev 2-3

As co-textual analysis has shown, the overall co-textual flow of Rev 2-3 converges into the reference to conquering. In relation to this convergence, one question should be raised here: How does Christ's message in the οἶδα unit relate thematically to the idea of conquering? This question is significant for understanding John's concept of conquering and its thematic function in the seven messages. To answer this question, it is necessary to examine the key thematic point of Christ's message in the οἶδα unit. Then we will examine the thematic relationship which occurs between Christ's messages and the reference to conquering.

Christ's messages in the οἶδα unit, although varied, are comprised of four thematic components:[92] (1) commendation of the disclosed realities of the churches or their opponents (inappropriate in the case of the church in Laodicea); (2) censure of the spiritual realities of the churches or their opponents (inappropriate with regards to the churches in Smyrna and

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[92] It is difficult to analyse the οἶδα unit by stereotyped formulae or framework since such so-called formulae as ἀλλὰ ἔχω κατὰ σοῦ, ἰδου, ἔρχομαί σοι in this unit are varied and not used consistently. Contra. Hahn, 1971, 370-77; cf. Müller, 1975, 93ff; Aune, 1983b, 276-78.

Philadelphia); (3) command for repentance or being faithful unto death;[93] (4) requital contingent upon Christians' responses to the command of (3) – judgment and salvation. The first two parts explicitly function as grounds for part (3), which demands loyalty or repentance from the churches. The final part also functions as an incentive for the churches' obedience to the commands of (3) since John paraenetically uses judgment or salvation as a conditional 'threat' in order to exhort them to repent or be faithful. This exhortative aspect is clearly seen in the introductory expressions of the requital proclamations: εἰ δὲ μη′... ἐὰν μὴ μετανοήσῃς (Rev 2:5), μετανόησον οὖν· εἰ δὲ μή (2:16), ἐὰν μὴ μετανοήσωσιν (2:22), ... μετανόησον. ἐὰν οὖν μὴ (3:3).[94] As the thematic progression shows, the command for repentance or being faithful unto death is a key thematic part of the οἶδα unit. In a broad sense, these two topics can also be categorized into the themes of Christians' withdrawal and witness since Christ's reproach in part (2) and commendation in part (1) obviously denote the two themes. The churches are commanded to withdraw not only from compromise with imperial ideologies of contemporary city life (Rev 2:4-5; 3:2-3, 15-20), but also from the practices of heretical opponents – Nicolaitans, Balaam, and Jezebel (Rev 2:6, 14-16, 20-22). From a socio-historical perspective, the general idolization of Roman power was not only threatening, but also alluring to the Christians.[95] Furthermore, the practices of their heretical opponents are probably connected with the idolatrous trade-guild feasts of that time which entailed not only cultic activity, but also economic survival.[96] In the light of these reconstructed socio-historical facts, the demand to

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[93] The churches in Smyrna and Philadelphia are given the command to be faithful unto death. The rest of the churches are commanded to repent of their sins.

[94] Cf. καὶ δώσω ... (Rev 2:10), ἰδοὺ διδῶ ... (3:9), ἰδοὺ ... (3:20).

[95] Bauckham, 1997. 38. 'John sees that the nature of Roman Power is such that, if Christians are faithful witnesses to God, then they must suffer the inevitable clash between Rome's divine pretensions and their witness to the true God.'

[96] The practice of eating food sacrificed to idols does not simply reflect cultic activity (Rev 2:14, 20). This might be related directly to trade-guild feasts which were popular in the late first century in Asia Minor. La Pianna, 1927, 225; Kraybill, 1996, 111-12. This trade guild-feasts question is also found in 1 Cor 8-10. Fee states that "in the Corinth of Paul's time, such meals were still the regular practice both at state festivals and private celebrations of various kinds." Fee, 1987, 360. Common foods were a significant aspect of the life of trade guilds of a particular city. Members of trade guild gathered around the guild's symbol of their patron deity and partook in the sacrifice. By

repent might mean Christians' disengagement from the structure of Western Asian city life to some degree, which would be harsh for them. At the same time, the churches are also commanded to witness by their love, faith, service, endurance, and perseverance, even unto death under the persecution or pressure of the Jewish religious system and Roman imperialism (Rev 2:9-10; 3:9-11).[97] The churches' role as witnesses is clearly seen in John's use of the expressions Ἀντιπᾶς ὁ μάρτυς μου ὁ πιστός μου and ὁ μάρτυς ὁ πιστὸς καὶ ἀληθινός (Rev 2:13; 3:14). John presents Antipas's death as an example of martyrdom that witnesses to the churches (cf. 2:10). The risen Christ is also depicted as 'the faithful and true Witness' whom Christians should follow (cf. Rev 3:20-21). Overall Christ's messages of the οἶδα unit thematically emphasize the Christians' withdrawal from sinful activities and witness through martyrdom.

Recalling the co-textual flow of how Christ's messages converge in references to conquering with the promise through the PHF as discussed earlier, it is logical to understand that the key theme of the οἶδα unit – the churches' withdrawal and witness through martyrdom – is encapsulated in the call to conquer. To put it another way, the conquering in Rev 2-3 entails

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doing this, the solidarity of the guild was expressed and reenacted in religious form. Therefore, membership in a guild was very significant for economic activity and survival. If the trade guilds were popular in John's time, one of the significant issues for the seven churches might have been how to live at peace in a hard situation, while that a majority of early Christians was composed of artisan and craftspersons. Desilva, 1992, 290-91; see also Kraybill, 1996, 110-17, esp. 117.

[97] Most scholars accept that Revelation was written at the end of Domitian's reign, around 95 A.D (Adversus Haer. V. 30.3), contra. Sweet, 1979, 21-27. However, it is still debated whether or not Domitian persecuted Christians for seeking his divine honour. Rejecting the traditional view that Christians were subject to open persecution, Yarbro Collins suggests that John who participated in a social tension had a "perceived crisis", see Collins, 1984, 70, 72, 84-104. In a somewhat similar vein, Thompson argues that John does not respond to an existing conflict in the Roman Empire, but creates it by his imaginative myth-making in order to encourage his audience to see themselves in conflict with society. He rejects the notion that a particular type of social situation, even a "perceived crisis", is a necessary cause of apocalyptic writing, see Thompson, 1990,167,174. Recently a classical historian, Peter Wiseman, countered this trend by asserting that Domitian was a cruel and terrible despot in his latter years. Wiseman suggests that we should give credence to Tacitus and Pliny, even though they wrote a "superb dramatic narrative" that was designed to make events real and vivid for their readers, see Wiseman, 1996, 24. Suetonius also informs us that Domitian stressed his deity, ordering that he be addressed as *Dominus et deus* (Suet. Dom. 13.), see also Desilva, 1992, 25. The majority of commentators admit that Domitian was a persecutor of Christians. The persecution under Domitian was not a full-scale Christian persecution, but "sporadic" arrests and occasional "local" executions of Christians in John's day (Rev 2:13; 6:9-10; 16:6; 17:6), see Bauckham, 1997, 38. Examples of persecution and the cruel image of Domitian should, nevertheless, not be minimized, but emphasised as evidence of "social tensions". It is still reasonable to understand that John wrote to early Christian readers in Asia Minor who needed to be encouraged to persevere in the midst of persecutions.

that the churches must withdraw from sin and be witnesses even unto death in their specific earthly contexts. At this point, one question should be raised: Why does John intentionally use the term 'conquering' to summarize the previous messages? This can be answered in the following way: John intends to alert the churches that they are involved in a messianic war by summarizing the churches' earthly roles of withdrawal and witness through martyrdom with the term 'conquering' and its military overtones. The clear association of 'conquering' with the messianic war can be found in Rev 2:16-17, where the church in Pergamum is commanded to repent. By using the word πολεμέω (to make war) with the word νικάω, as noted earlier,[98] John explicitly depicts Christ as a divine warrior who will intervene militarily with "the sharp two-edged sword" of His mouth against the Nicolaitans and their followers (cf. Rev 2:12, 19:15). In the closing unit of the seven messages, Christ and His followers are depicted as conquerors in the messianic war, demonstrating military unity (Rev 3:21). This unity and the command to conquer is given directly to the churches indicate that Christians are also combatants who are faced with messianic war in their specific 'battlegrounds'.[99] John exposes the paradoxical fact that the churches conquer the world through perseverance, endurance, and faithfulness unto death as Christ did (Rev 3:21), although they are persecuted, oppressed, excluded, and tormented by the world from a material viewpoint. Therefore, it may be said that John paraenetically uses the term 'conquering' as a key word of the messianic war which encapsulates the churches' earthly roles in order to alert them to the military significance of their choices or actions in their ordinary earthly lives. Furthermore, the eschatological promises given to the conquerors also function to enhance the eternal significance of the churches' earthly participation in the messianic war. In a holistic view, therefore, the call to conquer is a dominant

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[98] Cf. Rev 2:16; 12:7; 13:4; 17:4; 19:11. Its noun form, πόλεμος is also used throughout book: 11:7; 12:7, 17; 13:7; 16:14; 19:19; 20:8.
[99] See also Bauckham, 1997, 14.

ecclesiological motif in Rev 2-3, which functions to exhort the churches to participate in the paradoxical messianic war by articulating their 'strategies' – withdrawal and witness through martyrdom.

In addition, the conquering motif of the seven messages still remains an opened one.[100] Although specific targets to be conquered are alluded to in their specific earthly contexts, the reason why the churches are called to participate in the messianic war through their ironic 'conquering', the real enemies behind the concrete world, and exactly how the messianic war must be won are not fully explained in the seven messages. These are clearly explained by the conquering-related vision in the rest of the book. In this sense, the concept of conquering in Rev 2-3 is left as an undefined or veiled one in anticipation of what is to come. Therefore, both the microcosmic function of the reference to conquering and its openness anticipate the visionary descriptions that are developed in the rest of the book.

4.5. The Literary Function of Rev 2-3 and Significance

Based on the above delineated structure and composition, the literary type of Rev 2-3 and its significance will be examined in this section. This will be helpful for understanding the literary function of Rev 2-3 with regards to the rest of the book, if any specific literary types that correspond to the literary framework of the entire book can be found therein.

4.5.1. The Literary Function of Rev 2-3 in Light of Its Literary Types

The five literary markers and structural units of Rev 2-3 noted above reflect its mixed literary character, i.e., prophetic-epistolary character. The prophetic character is particularly evident in John's use of the τάδε λέγει formula, the hearing formula (ὁ ἔχων οὖς ἀκουσάτω), and the οἶδα

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[100] Bauckham, 1997, 14.

clause. Firstly, the τάδε λέγει formula in Rev 2-3 echoes the typical introductory expression of

OT prophetic oracles כֹּה אָמַר (אֲדֹנָי) יְהוָה (τάδε λέγει κύριος or οὕτως λέγει κύριος in the LXX),

which are frequently and prominently found throughout OT prophetic literature.[101] By using the

prophetic formula τάδε λέγει with various divine images of Christ at the beginning of each of

the seven messages, John seems to identify the risen Christ's role with the role of Yahweh.[102]

This compels the churches to accept each message as an authentic prophetic message

originating from God. In this sense, we may say that the main literary character of the seven

messages is prophetic. Secondly, the hearing formula (ὁ ἔχων οὖς ἀκουσάτω), which occurs 8

times in the book,[103] functionally echoes "the prophetic proclamation formula", שִׁמְעוּ דְבַר־יְהוָה

(LXX, ἀκούσατε λόγον κυρίου) that is frequently used at the beginning of OT prophetic oracles

(over 30 times).[104] Unlike most of the hearing formulae occurring in the Synoptic Gospels,[105]

the hearing formula in Rev 2-3 shows predominantly its proclamatory rather than esoteric

character, referring back to each of the previous messages.[106] The hearing formula which is

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[101] כֹּה אָמַר יְהוָה or כֹּה אָמַר אֲדֹנָי יְהוָה is found 365 times as an introductory expression in OT prophetic oracles in OT prophetic literature (Isa 42 times; Jer 153 times; Ezek 126 times; Amos 14 times; Obad 1 time; Mic 2 times; Nah 1 time; Hag 5 times; Zech 20 times; Mal 1 time). τάδε λέγει κύριος or οὕτως λέγει κύριος is a Greek rendering of the expression כֹּה אָמַר (אֲדֹנָי) יְהוָה in the LXX can be found 281 times (Isa 42 times; Jer 69 times; Ezek 126 times; Amos 13 times; Obad 1 time; Mic 2 times; Nah 1 time; Hag 6 times; Zech 20 times; Mal 1 time).

Although the formula τάδε λέγει κύριος is also found in Greek oracles, particularly royal edicts of the Persian court and Roman emperors, John's prophetic use of the formula is plausible not only because it corresponds well to the whole prophetic framework of Revelation (Rev 1:3; 22:7, 10, 18-19), but also because John's lavish use of the OT throughout the book overshadows any other sources influence. See also Fiorenza, 1993, 46. For the overwhelming influence of the OT in Revelation, see Jenkins, 1972; Casey, 1981; Beale, 1984; Ruiz, 1989; Fekkes, 1994; Moyise, 1995; Beale, 1998.

[102] See Beale, 1999, 229.

[103] Rev 2:7, 11, 17, 29, 3:6, 13, 22; 13:9. Among these passages, only Rev 13:9 uses a variant form, εἴ τις ἔχει οὖς ἀκουσάτω.

[104] Aune, 1983b, 90. See also Swete, 1906, 24; Lohmeyer, 1953, 19.

E.g. 1 Ki 22:19 ; 2 Ki 20:16 ; 2 Chr 18:18; Isa 1:10; 28:14; 39:5; 66:5; Jer 2:4; 7:2; 9:20; 10:1; 19:3; 21:11; 22:2; 22:29; 29:20; 31:10; 34:4; 42:15; 44:24; 44:26; Ezek 6:3; 16:35; 20:47; 25:3; 34:7; 34:9; 36:1; 36:4; 37:4; Hos 4:1; Amos 7:16.

[105] The hearing formula is also verbally similar to the variant formulae which conclude parables in the Synoptic Gospels: ὁ ἔχων ὦτα ἀκουέτω (Matt 11:15; 13:9, 43); ὅς ἔχει ὦτα ἀκούειν ἀκουέτω (Mark 4:9); εἴ τις ἔχει ὦτα ἀκούειν ἀκουέτω (Mark 4:23); ὁ ἔχων ὦτα ἀκούειν ἀκουέτω (Luke 8:8; 14:35). However, the hearing formulae used in the Synoptic Gospels mostly show an esoteric character rather than a proclamatory or a paraenetic character since their immediate co-texts seem to show their esoteric aspect (Matt 13:11, 51; Mark 4:11-12; Luke 8:10). Contra., Aune, 1990, 193. On the other hand, the PHF in Revelation does not merely call to be heard in an esoteric manner but invites the audience's response to what the Spirit says – the imperative verb form ἀκουσάτω is used transitively, (cf. The Synoptic Gospels intransitively use the imperative verb ἀκουέτω in their hearing formulae).

[106] There have been three different views of the function of the HF in Revelation: (1) the paraenetic function

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used pneumatologically at the conclusion of each of the seven messages emphasizes that all the previous messages are prophetic messages inspired by the Spirit (τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις; cf. 1 Cor 14:37-38).[107] Thus, the prophetic formulae (τάδε λέγει and ὁ ἔχων οὖς ἀκουσάτω) both authenticate the central part of each message (the οἶδα unit) as a prophetic message not only given by the risen Christ but also inspired by the Spirit. Finally, the content of the οἶδα unit itself also reflects the typical OT prophetic character. It not only discloses each church's spiritual reality (esp. Rev 2:23b) and problems that lie behind her specific context,[108] but also contains either high commendations for encouraging her perseverance in conflict (Rev 2:2-3, 9, 13, 19; 3:8, 10) or exhortations for her repentance to avoid condemnation (Rev 2:4-5, 14-16, 20-23a; 3:3, 16-19) or both. This thematic aspect recalls "the salvation-judgment oracle" of OT prophecy.[109] Thus, the content of the οἶδα units thematically reflects prophetic character, being authenticated as divine oracles in terms of the prophetic formulae – τάδε λέγει and ὁ ἔχων οὖς ἀκουσάτω. Therefore, it may be said that the seven messages dominantly show prophetic character in relation to their formulaic components and themes.

In contrast, the epistolary character of Rev 2-3 looks thin on the surface since the seven messages do not follow the convention of personal epistles of that time, which normally includes a salutation, a main body, and a closing – admonitions and benediction.[110] Owing to the lack of a traditional Christian epistolary form within Rev 2-3, it is difficult to regard the

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(Räisänen, Enroth, Beale); (2) the esoteric function (Dibelius, Hanh, Kraft, Pokes, Prigent), (3) the esoteric-paraenetic funtion (Fuso). As Enroth argues, it is difficult to find hardening or separating aspects in Revelation's use of the HF, unlike the Synoptic Gospels'. Furthermore, he rightly observes that the HF is directly open to "all the hearers or readers". Nevertheless, the deeper meaning of the HF-related reference seems to be intended by John in relation to conquering, since the call to conquering can be paraenetic only to those who are willing to repent and recognize their daily contexts as a real spiritual battlefield. In this sense, it may be said that the PHF has a paraentic-esoteric function, cf. Enroth, 1990, 598-99; Hahn, 1971, 390; Räisänen, 1973, 85.

[107] Cf. Fiorenza, 1998, 121; Aune, 1983b, 275-76.

[108] It is noteworthy that the adversative particle ἀλλὰ (Rev 2:4, 6, 9, 14, 20, 3:1, 4, 9) is effectively used here to expose the realities behind the churches' contexts.

[109] Aune, 1983b, 277; cf. Müller, 1975, 93 ff.

[110] For a discussion of the ancient common Greek letter form, see Muse, 1986, 149; White, 1984, 1730-56.

messages as independent section of 'seven letters'.[111] Nevertheless, the epistolary character of

the seven messages cannot be underestimated in terms of their content: The command to write

to the angel of each specific church (τῷ ἀγγέλῳ τῆς ἐν ... ἐκκλησίας γράψον) implies that Rev

2-3 is primarily intended as a written communication between the addresser and the addressees,

who are clearly specified therein. This written communicational method between the addresser

and addressees in Rev 2-3 refers back to the epistolary communication between addresser and

addressees of the entire book (Rev 1:4-8 to 22:20-21; cf. 1 Cor 1:1-3 to 16:23). This is

supported by the addresser and the addressees of Rev 2-3 – Christ and the seven angels of the

seven churches – being indirectly identified with the addresser and the addressees of the entire

book – John and the seven churches (Rev 1:4a). The transition from John to Christ as addresser

is explicitly described in Rev 1:9-20: John writes for Christ, depicting Him in glorious figures

of the Son of Man. The closing part of the whole epistolary framework (Rev 22:6-21, esp. Rev

22:6, 16a, 20a) also confirms that the true addresser of the entire book behind John is God and

Jesus. In a similar manner, the transition of the addressees from the seven angels of the seven

churches to the seven churches, or *vice versa*, is clearly shown within the seven messages

themselves (esp. ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει <u>ταῖς ἐκκλησίαις</u>) as well as in the

closing part of the whole epistolary framework (esp. Rev 22:16a).[112] This identification implies

that the written communicational form of Rev 2-3 can be understood in light of the whole

epistolary framework of the book. That is to say, the written communicational method between

the addresser and addressees of Rev 2-3 can be regarded as epistolary communication.

Thus, the seven messages mainly reflect two literary characters, i.e., prophetic and

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[111] The lack of a traditional Christian epistolary form in Rev 2-3 weakens considerably the early critics' hypothesis that the so-called seven letters were separately circulated or existed independently. See also n. 1 in this chapter.

[112] The above transition may best be understood by the John's explanation of a revelatory chain: God-Jesus Christ-Angel-John-His servants (Rev 1:1). See also the section '3.4.1. The Co-textual Flow of the First Paragraph (Rev 1:1-3)' in this thesis.

epistolary. The prophetic character underlying the formulaic components and themes of the seven messages not only authenticates each message as a divine message, but also enhances its paraenetic effect. The epistolary character underlying the written communicational form between the addresser and the addressees not only functions to convey its prophetic contents, but also enhances its paraenetic effect by specifying its sender and recipients. These two literary characters are combined in terms of the structure of Rev 2-3, and they work together. Therefore, it may be said that the seven messages have a mixed literary character, i.e., a prophetic-epistolary character.

More significantly, the lack of traditional Christian epistolary characters – a salutation and closing greeting – within Rev 2-3 conversely implies that the seven messages are intended to be read organically in light of the whole epistolary framework of Revelation. In other words, the seven messages are functionally involved in the whole epistolary framework of the book. At this point, the question is: Where should we put Rev 2-3 in relation to the whole epistolary framework of Revelation? This question may be explored briefly from observation above that written communication between the addresser and the addressees in Rev 2-3 refers back to Rev 1:4-8, which functions as a salutation in the epistolary framework of the entire book. The gap between Rev 1:1-8 and Rev 2-3 (Rev 1:9-20) should share a high degree of cohesion with the latter passage since the major literary marker ἐν πνεύματι[113] indicates Rev 1:9-3:22 is one of the major visionary blocks in Revelation. This visionary block, while being categorized as a visionary block, continuously reflects the epistolary character of Rev 1:4-8 in terms of its content. This is further clarified by the gap (Rev 1:9-20) that not only introduces the addresser and addressees of Rev 2-3 in detail, but also develops the description of addresser and

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[113] The technical expression ἐν πνεύματι is used as a significant structural marker in Revelation, by which the whole vision begins (Rev 1:10) and shifts its three transitions (Rev 4:2; 17:3; 21:10). For a detailed argument of this structural analysis see Bauckham, 1993, 2-22; also see section of this chapter entitled '5.2. The Identification of the Vision-Based Particle Aspect in Rev 4-22'.

addressees of Rev 1:4-8 in terms of a visual presentation.[114]
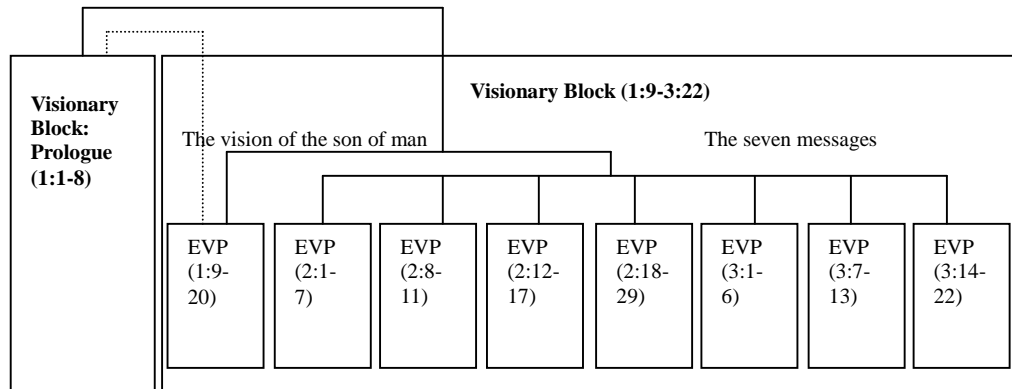
Based on the structural interrelatedness and the expansion of the epistolary character, the following implication emerges: Rev 1:9-3:22 can be regarded functionally as a continuation of Rev 1:1-8. This means Rev 1:9-3:22 may be regarded as an expanded introduction within the whole epistolary framework of Revelation. Therefore, we may delineate the functional epistolary framework of the book as follows: (1) Rev 1:9-3:22 is an expanded introduction; (2) Rev 22:6ff is a concluding paraenesis; (3) Rev 22:20-21 is a closing benediction.[115] Furthermore, the fact that Rev 1:9-3:22 reflects the specific local situation of each church to some degree[116] supports its introductory function since the description about specific details of addressees is typically found in the introduction of traditional Christian letters, especially the Pauline letters.[117]

To sum up, the prophetic character is predominantly found within the seven messages in relation to the τάδε λέγει formula, the hearing formula, and the οἶδα clause. Along with the prophetic character, however, the epistolary character is also evident in the command to 'write'

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[114] John introduces the Son of Man as the true addresser who speaks the seven messages, by repeating His command to 'write' at the beginning and end of His various divine images (Rev 1:11; 1:19). He also specifies the names of the seven churches for the first time (Rev 1:11).

[115] For the affinity of the epistolary framework of Revelation to Pauline letters, see Fiorenza, 1998, 121 n. 48; Roloff, 1993, 7; Beale, 1997a, 168.

[116] Ramsay, 1904; Barclay, 1957; Hemer, 2001; contra. Prigent, 1988; Sander, 1963.

[117] See also Bauckham, 1997, 13; Slater, 1998, 111-12.

and the specified addresser and addressees therein. These two literary characters reciprocally function to enhance the paraenetic effect of the seven messages. The continuing epistolary character of Rev 1:4-8 and 1:9-3:22 not only provides functional unity, but also makes them serve as an expanded introduction for the epistolary framework of the entire book. This introductory function of the seven messages is further enhanced by its prophetic character, which reveals specific situations of the seven churches. The seven messages demonstrate a mixed literary character – prophetic-epistolary character. This mixed literary character also corresponds to the prophetic-epistolary framework of the entire book (1:1-8; 22:6-21). This also reinforces the plausibility that the messages are to be read as a collective introduction to the entire book.

4.5.2. Specific Introductory Functions of the Seven Messages

In this section, the introductory function of the seven messages referred to above will be further substantiated in regards to their compositional and thematic relationship to the rest of the book. The seven messages have two distinctive introductory functions – the epitomic, or microcosmic function, and seven different introductory roles. The epitomic or microcosmic function of the seven messages is indicated by the following four compositional and thematic observations.[118]

First, the expansion of the recipients can be found in both the seven messages and in the rest of the book. The addressee of each of the seven messages is expanded from the specific church designated at the beginning of it to <u>all</u> the churches at the end of it (esp. Rev 2:23, <u>πᾶσαι αἱ ἐκκλησίαι</u>). In a similar way, the seven addressees at the beginning of the entire book (Rev 1:4, ταῖς ἑπτὰ ἐκκλησίαις ταῖς ἐν τῇ ᾿Ασίᾳ) seem to be expanded to the universal church. The expression ὑμῖν ταῦτα ἐπὶ ταῖς ἐκκλησίαις (Rev 22:16a) probably connotes more than the

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[118] See also Beale, 1997a, 168.

seven churches since the repeated use of πᾶς in its immediate co-text seems to indicate the universalization of the recipients: παντὶ τῷ ἀκούοντι (22:18a), and μετὰ πάντων (22:21).[119] Considering the fact that the entire book of Revelation is primarily intended as a circular letter for the Christian churches in first-century Asia Minor,[120] John's use of πᾶς can be understood more than the seven churches since there were certainly other churches in first–century Asia Minor beyond the seven churches; e.g., Magnesia, Tralles, Troas.[121]

Second, the theme of judgment-salvation in Rev 2-3, as stated above, is particularly found in the three series of judgments – the seven seals, the seven trumpets, and the seven bowls – along with the intervention of salvation imagery throughout the rest of the book (Rev 6:10-11, 7:1-17; 10:7-11; 11:1-13; 12:10-12; 14:1-5, 12-13; 15:2-4). The judgment-salvation theme culminates in the juxtaposition of the destruction of Babylon (Rev 17:1-19:10) with the establishment of the New Jerusalem (Rev 21:9-22:5).[122] This heightening aspect can be further substantiated by the seven promises that anticipate their fulfillment in the New Jerusalem, as noted earlier.

Third, the theme of the covenantal relationship between Christ, who is seen as a covenant-giver with the attributes of Yahweh, and his followers, who are the true inheritors as covenant recipients in Rev 2-3, features predominantly in the rest of the book, particularly in relation to its fulfillment in the New Jerusalem (Rev 21:3, 7, cf. Jer 31:33b; 2 Sam 7:14).

Fourth, John's ecclesiology which is significantly entwined with such traditional

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[119] The plural 'you' (ὑμῖν) is used to refer to the recipients of the entire revelation of the new Davidic messiah. It also recalls God's servants (cf. Rev 1:1; 19:5). John explicitly explains that the 'servants' refers to the wider Christian body in Rev 19:5: αἰνεῖτε τῷ θεῷ ἡμῶν πάντες οἱ δοῦλοι αὐτοῦ [καὶ] οἱ φοβούμενοι αὐτόν, οἱ μικροὶ καὶ οἱ μεγάλοι (cf. Eph 6:6). See Knight, 1999, 31. Here John may be expanding the revelatory chain by adding the expression 'all' (πάντων or παντὶ), i.e., God–Jesus–the angle–John–God's servants–(the seven churches–the universal church). For the relevance of the book for all the churches, see Guthrie, 1987, 71-72; Bauckham, 1997, 13, 16; contra. Yarbro Collins, 1984a, 137; Thompson, 1990, 196.

[120] Bauckham, 1997, 12.

[121] Hemer, 2001, 14-15.

[122] For further detailed discussion see section of this chapter entitled '5.3. The Reference to Conquering of Rev 21:7ff in the Wave Aspect of Rev 4-22'.

ecclesiological themes as witness, martyrdom, and conquering[123] in Rev 2-3 is repeated and developed in various examples of ecclesiological imagery scattered throughout the remainder of the book (e.g. Rev 6:9-11; 7:1-17; 10:8-11; 11:1-13; 12:1-17; 14:1-5; 15:2-4; 19:1-8; 21:-22:5, 14-17).[124] Thus, the above compositional and thematic correlation demonstrates that the seven messages encapsulate the major theme of the rest of the book and functions as an epitomic or microcosmic introduction to it.

Another significant introductory function of the seven messages, as proposed above, is to provide seven different introductory settings.[125] Although each message shares a common introductory idea – e.g., all seven churches are called to participate in the same messianic war and promised with the fundamentally same eschatological blessing (inheritance of the kingdom of God) – it shows its own distinctive issues on earthly context. All the seven churches did not experience persecution, oppression, spiritual poorness, or false prophetic teachings. These seven specific earthly contexts anticipate communication with the broad heavenly eschatological contexts in the rest of the book. This communicative parallel is reflected in the following observations. The promise and PHF at the end of the message to Laodicea (Rev 3:21-22) are linked with the throne room vision (Rev 4-5). The promise to Laodicea – ὁ νικῶν δώσω αὐτῷ καθίσαι μετ᾽ ἐμοῦ <u>ἐν τῷ θρόνῳ μου</u>, ὡς κἀγὼ ἐνίκησα καὶ ἐκάθισα μετὰ τοῦ πατρός μου <u>ἐν τῷ θρόνῳ αὐτοῦ</u> – seems to anticipate the throne room vision in which praises of the celestial beings are ascribed to the One who sits on the throne and the Lamb.[126] The immediate PHF (Rev 3: 22) functions not only to stress paraenetically each previous message, but also to foreshadow the throne room vision of the rest of the book[127] which is unfolded by the major

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[123] Further thematic discussions of 'witness', 'withdrawal', and 'conquering' will be dealt in a subsequent section.

[124] For a specific discussion of ecclesiological imagery, see Aune, 1966; Bauckham, 1993, 238-337; Lee, 2001, 245-306.

[125] Bauckham, 1997, 13-15; see also Rowland, 1992, 571.

[126] Bauckham, 1993, 6; see also Longenecker, 2001, 114.

[127] Cf. Roloff, 1993, 46; Ritt, 1986, 36. For a detailed discussion of the hearing formula, see the next section

literary marker ἐν πνεύματι (Rev 4:2; see also Rev 1:10; 17:3; 21:10). This literary connection, along with John's deliberate use of heavenly beings as addressees,[128] supports the reciprocal associations between the concrete earthly world and the broad eschatological heavenly world. Hence, Rev 2-3 provides the seven different earthly contexts from which each church can understand the visions of the rest of the book. In other words, the introductory function of the seven messages establishes the universal applicability of the vision of Rev 4-22 for all the concrete churches by projecting the realities behind their concrete daily existences into the heavenly scene described in the visionary portion of Revelation.

Hence, by utilizing the stereotyped linguistic formulae or phrases within Rev 2-3, we have shown that each message is consistently composed of five units, and each message has a logical movement of thought that looks forward to its conclusion. In relation to the literary type of the seven messages, we have found that they have a mixed literary character – prophetic-epistolary character – which corresponds to the prophetic-epistolary framework of the entire book (1:1-8; 22:6-21). Based on the structural relationship and the expansion of the epistolary character between Rev 1:4-8 and Rev 1:9-3:22, we have concluded that the seven messages function as the extended introduction for the rest of the book. This introductory function has also been substantiated by the compositional and thematical relation of the seven messages to the rest of the book. More specifically, two primary functions of the seven messages have been detected: (1) the seven messages function as an epitome or microcosm of the rest of the book, which introduces key ideas or themes in a proleptical and analogical way; (2) the seven messages provide seven different earthly settings for communicating with the broad heavenly eschatological contexts depicted in the visionary portion of the book. More significantly, these introductory functions provide a significant foundation for understanding our main subject – the

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of this chapter.
[128] See also section '4.4.1. Spatial and Temporal Aspects in Rev 2-3' in this thesis.

overarching significance of the conquering motif between the seven messages and the rest of the book.

4.6. Summary and Evaluation

Utilizing the five linguistic boundary markers, structural analysis has shown the stereotyped arrangement of the hierarchical discourse embeddings: (1) the seven visionary paragraphs are embedded at the highest level of discourse embeddings; (2) at the lower level of embedding, the stereotyped five micro-paragraphs are embedded in each of the visionary paragraphs. Strikingly, the microscopic colon analysis has shown that all the micro-paragraphs consist of a single colon, except for the οἶδα micro-paragraphs and some νικάω micro-paragraphs.

The co-textual flow of Rev 2-3 has shown that each of the seven visionary paragraphs has a logical movement of thought running toward its conclusion unit. The focal point in the οἶδα micro-paragraphs – the command with the promise – are recaptured by the reference to the conquering with the promise. Therefore, 'the conquering-promise micro-paragraph' should be understood as the summarizing unit in Rev 2-3.

In the thematic analysis, an underlying conceptual framework has been elucidated. In particular, the semantic relationship between the three foreground materials – 'Christ's self-predications', 'the references to the present issue of the churches', and 'the reference to the conquering with the promise' – forms the inaugurated salvation-historical framework. Each visionary paragraph emphasizes a different aspect of the ongoing salvation-historical framework. On the other hand, all visionary paragraphs share the conceptual pattern of 'the establishment of God's kingdom through the conquering' within the salvific historical framework. The heavenly perspective on the ongoing salvific history provides a paraenetic basis for exhorting the audience to continue to conquer in their specific situations.

With the help of the co-textual flow, thematic analysis has also verified that 'the call to conquer' *summarizes* Christ's previous messages regarding the churches' withdrawal and witness through martyrdom. By summarizing the churches' earthly roles in terms of 'conquering', John alerts the churches to the eternal military significance of their ordinary acts or choices in their seven specific contexts. Furthermore, by stressing Christ's previous messages with the PHF, John uses 'conquering' to exhort them to participate *paradoxically* in the messianic war in order to inherit the eschatological promises. The conquering motif in the seven messages, however, is left open in a proleptic way: the complete idea can be understood in the visionary portion of the book.

In brief, it may be said that the reference to conquering in Rev 2-3 as a key messianic war motif has three aspects: (1) *the summarizing aspect*, (2) *the paraenetic aspect*, and (3) *anticipatory openness*. In a holistic sense, these aspects are involved in and used to express John's ecclesiological concerns – the inaugurated salvation-historical framework. Therefore, it may be said that the motif functions as a dominant ecclesiological motif in the seven messages. More significantly, in light of the seven messages' introductory function as discussed in the previous section, we can surmise that the reference to conquering with the promise in Rev 2-3 may also have a microcosmic relationship with its reference in Rev 21:7ff.

Chapter 5

The Significance of the Reference to Conquering of Rev 21:7ff in Light of an Interwoven Network in Rev 4-22

5.1. Introduction

In parallel with the usage of the term 'conqueror' (ὁ νικῶν and its variants) with the promise in Rev 2-3, ὁ νικῶν linked with the vision of the New Jerusalem occurs in Rev 21:7ff, as noted earlier. This parallelism, along with the introductory function of Rev 2-3, may analogically indicate that the reference to conquering linked with the vision of the New Jerusalem in Rev 21:7ff functions as the conclusion of the entire paraenesis that exhorts the church to participate in the messianic war, just as the motif in Rev 2-3 does. This hypothesis will be demonstrated by employing fundamentally the same method that has been applied to the previous investigation. SVU analysis utilizes the visionary paragraphs as basic units here for elucidating the discourse dynamics.[1]

We first examine the particle aspects of Rev 4-22 to initially elucidate the hierarchical structural divisions. Then, utilizing the structural divisions, we examine the co-textual flow of Rev 4-22 in order to demonstrate the function of the reference to conquering linked with the vision of the New Jerusalem in Rev 21:7ff. Finally, we investigate how the reference to conquering relates to the major themes or the thematic progression in Rev 4-22. This analysis will demonstrate how John embodies the concept of conquering in the fusion of content and form.

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[1] For a rationale of using the visionary paragraph as a basic unit, see section '2.2.2. Vision-Based Hierarchical Units' in this thesis.

5.2. The Identification of the Vision-Based Particle Aspect in Rev 4-22

There is little consensus regarding the structure of Rev 4-22. The visionary portion of the book is extremely complicated with repeated phrases, symbols, and images, which may be construed in various ways. There are also occasional disruptions and elusive transitions in the logical flow of Rev 4-22.[2] Although many structural proposals have been advanced to account for the complexity, no single study has – to this point – adequately explained the structure.[3] Our concern is not to discuss the endless controversy,[4] but to provide appropriate structural divisions for understanding its co-textual and thematic flow. This study, therefore, employs a structural approach that organizes the text according to intrinsic literary features.

The following four approaches are representative of the recent structural proposals: A. Yarbro Collins' recapitulation,[5] E. S. Fiorenza's concentric (or chiastic) structure,[6] J.

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[2] See Yarbro Collins, 1976, 8; cf. Aune, 1997, xci.

[3] Bauckham, 1993, 1.

[4] For discussions on the various structural proposals, see Farrer, 1949, 36-90; Vanni, 1971; Yarbro Collins, 1976, 5-56; Fiorenza, 1977, 344-66; Lambrecht, 1980, 77-104; Kempson, 1982; Mazzaferri, 1989, 330-65; Smith, 1994, 373-93; Aune, 1997, xc-cv; Beale, 1999, 108-51; Korner, 2000, 160-83.

[5] Based on Farrer's structure (see Farrer, 1949, 45-46), Yarbro Collins finds recapitulation in the five series of visions as follows: (1) the seven seals (6:1-8:5), (2) the seven trumpets (8:2-11:19), (3) seven unnumbered visions (12:1-15:4), (4) the seven bowls (15:1-16:21) with the Babylon appendix (17:1-19:10), (5) seven unnumbered visions (19:11-21:8) with the Jerusalem appendix (21:9-22:5). In each vision she finds three recurring themes: (1) persecution, (2) divine judgment, (3) triumph and salvation. Expanding Bornkamm's two great cyclic divisions (see Bornkamm, 1937, 205-206), she categorizes these five visions, including the seven messages, into two great cycles, cf. Farrer, 1949, 45. The first great cycle of visions (1:9-11:19) is allegedly recapitulated by the second great cycle of visions (12:1-22:5), which more clearly shows the "basic same story" than the first. See Yarbro Collins, 1976, 5-55. Yarbro Collins' structure is not only similar to Farrer's but also to Bauckham's, except for the two great cycles. Cf. Bauckham, 1993, 21-22. It seems that the two great cyclic structures are not adequately supported by explicit literary markers. Furthermore, she seems to underestimate the significant linguistic marker ἐν πνεύματι (esp. Rev 4:2) which functions to mark Rev 4:1-16:21 as one continuing visionary block. This will be further discussed at appropriate junctures later in this thesis. Cf. White, 1989, 319-44; Michaels, 1992, 53-55; Giblin, 1994, 81-95.

[6] E. S. Fiorenza's concentric structure is based on the three "most decisive" features: (1) the pattern of seven; (2) the visions of the two scrolls and Christ's inaugural vision in Rev 1:12-20; 19:11-16; (3) the technique of "intercalation and interlocking". Utilizing these "compositional techniques", she divides the book into four major parts: (1) "the inaugural vision and the letter septet" (Rev 1:9-3:22); (2) "the seven sealed scroll" (Rev 4:1-9:21; 11:15-19; 15:1, 5-16:21; 17:1-19:10); (3) "the small prophetic scroll" (Rev 10:1-15:4), (4) "the visions of Judgment and salvation" (Rev 19:11-22:9). From this literary division Fiorenza outlines the concentric A B C D C′ B′ A′ pattern: A (1:1-8), B (1:9-3:22), C (4:1-9:21; 11:15- 19), D (10:1-15:4), C′ (15:1, 5-19:10), B′ (19:11-22:9), A′ (22:10-22:2). The first AB and the last B′A′ correspond well with each other in both their composition and theme. Nevertheless, as many point out, it is hard to accept that C and C′ allegedly are correspondent to each other, since there are so many differences between them. Her concentric structure remains "just one more subjective enterprise" as she admits, Fiorenza, 1977, 344-66, esp. 362-66. For other critiques of this proposal, see Strand, 1978, 401-408; Lambrecht, 1980, 83; Mazzaferri, 1989, 343-47.

Lambrecht's encompassing structure,[7] and R. J. Bauckham's structure organized by textual linguistic markers.[8] While the first three approaches determine the major structural divisions of the book by using implicit indicators as structural markers,[9] the last approach primarily determines them by means of explicit linguistic markers. Bauckham's approach is relevant to this study, since in our linguistic presupposition of language-in-use between the model author and the model audience 'hearing-contact' is one of the constraints for our heuristic reading strategy – the main structural and co-textual flow of the book is intended to be perceived by the explicit literary markers primarily through the first hearing (cf. Rev 1:3; 22:18). The present analysis, therefore, follows the distinctive literary markers to delineate the particle aspects of Rev 4-22 from a top-down direction. The implicit indicators will not be ignored, but will play an appropriate secondary role, since these help to elucidate the complex visionary portion of the book, considering that it is also to be read by a close reading.

John's most distinctive literary marker for the literary divisions is ἐν πνεύματι which occurs four times in Revelation:

    (1) ἐγενόμην <u>ἐν πνεύματι</u>   (1:10)

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[7] Lambrecht convincingly asserts that the seven-series of seals and trumpets has open-endedness that functions to contain all that follows: Seals (4:1-22:5), trumpets (8:1-22:5), and bowls (11:15-22:5). This encompassing structure shows a linear development. His structure can be outlined in this simplified way:

A   4-5: Introductory Vision of the Scroll
B   6-7: First Six Seals
C   8:1-22:5: Seventh Seal and Trumpets
    A   8:1-6: Introduction
    B   8:7-11:14: First Six Trumpets
    C   11:15-22:5: Seventh Trumpet and Bowls
        A   11:15-16:1: Introduction
        B   16:2-16: First Six Bowls
        C   16:17-22:5: Seventh Bowl and Completion

In this structure, Lambrecht demonstrates that recapitulation is shown by a threefold repetition of the same letters: A A A ("introduction"), B B B ("the six first plagues"), C C C ("the global end-event"), see Lambrecht, 1980, 77-104. For a criticism of Lambrecht's structure, see Mazzaferri, 1989, 356-63.

[8] Bauckham, 1993, 1-37.

[9] It does not necessarily mean that the first three approaches organize their structures without utilizing linguistic structural markers. Rather, it means that their major structural divisions are not adequately delineated by structural markers. To put it another way, they also use explicit structural markers for organizing most minor units; however, to discern major units, some significant linguistic markers are disregarded or underestimated by them. For example, Yarbro Collins utilizes such explicit literary markers as 'I saw', numbering features, and parallelism for her seven numbered and unnumbered vision series; however, her two great cycles are not substantiated by any linguistic structural marker. Cf. Korner, 2000, 160-61.

$$(2)\ \dot{\epsilon}\gamma\epsilon\nu\acute{o}\mu\eta\nu\ \underline{\dot{\epsilon}\nu\ \pi\nu\epsilon\acute{\upsilon}\mu\alpha\tau\iota} \qquad\qquad (4:2)$$

$$(3)\ \kappa\alpha\grave{\iota}\ \dot{\alpha}\pi\acute{\eta}\nu\epsilon\gamma\kappa\acute{\epsilon}\nu\ \mu\epsilon\ \ldots\ \underline{\dot{\epsilon}\nu\ \pi\nu\epsilon\acute{\upsilon}\mu\alpha\tau\iota} \qquad (17:3)$$

$$(4)\ \kappa\alpha\grave{\iota}\ \dot{\alpha}\pi\acute{\eta}\nu\epsilon\gamma\kappa\acute{\epsilon}\nu\ \mu\epsilon\ \underline{\dot{\epsilon}\nu\ \pi\nu\epsilon\acute{\upsilon}\mu\alpha\tau\iota} \qquad\quad (21:10)$$

By using the phrase ἐγενόμην ἐν πνεύματι with specific space and time reference only once in Revelation (Rev 1:9-10), John indicates that the entire discourse between the prologue (Rev 1:1-8) and the closing unit of the epilogue (Rev 22:21) is a single visionary discourse about his experience in the Spirit on the island of Patmos on the Lord' day.[10] The phrase ἐν πνεύματι occurs three times again within Rev 4-22, signaling three major visionary transitions. The second marker ἐγενόμην ἐν πνεύματι in Rev 4:2, along with the expression 'ανάβα ὧδε, καὶ δείξω σοι (4:1), indicates the beginning of John's heavenly visionary experience.[11] The third and fourth markers, ἀπήνεγκέν με ἐν πνεύματι (Rev 17:3 and 21:10) and δεῦρο, δείξω σοι (17:1 and 21:9), denote transportation by the Spirit to the new visions.[12] The last three literary markers are introduced by the expression, 'come (up) here, I will show you' (ἀνάβα ὧδε, καὶ δείξω σοι or δεῦρο, δείξω σοι) that occurs only three times in the book (Rev 4:1; 17:1; 21:9; cf. 3 Bar 1:8-2:1; 5:3-6:1). This accords with the revelatory purpose of the entire book that is to show (δεῖξαι) Christ's revelation to John and His servants (Rev 1:1; Rev 22:6). In this sense, it is plausible that John purposefully uses ἐν πνεύματι as a boundary marker for delimiting a larger *visionary* unit. Based on these markers, three visionary units of Rev 4-22 at the highest level of discourse embedding can be initially outlined as follows:[13]

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[10] The epilogue (Rev 22:6-21) is also composed of visionary accounts, except for its closing unit, ἡ χάρις τοῦ κυρίου Ἰησοῦ μετὰ πάντων (v. 21). In this sense, the prologue, which is correspondent with the epilogue, was most probably written after John's visionary experience to introduce the single visionary discourse (Rev 1:9-22:20). Cf. Bauckham, 1993, 3, 152; Jeske, 1985,463-64. For further discussion of the visionary experience, see Jeske, 1985, 452-66; Bauckham, 1993, 150-162; Ulfgard, 1989, 14-16; Filho, 2002, 215-18.

[11] The rapture to heaven by celestial beings is found at the beginning of visionary units in Ezekiel, 2 En, 3 Baruch: Ezek 3:12, 14, 8:3; 11:24; 37:1; 43:5; 2 En 3:1; 8:1; 11:1; 19:1; 3 Bar 2:1; 3:1; 6:1; 8:1; 10:1; 11:1; 17:1.

[12] The places to which John was carried in Rev 17:3 and 21:10 are different: The first is the wilderness (εἰς ἔρημον); the second is a great and high mountain (ἐπὶ ὄρος μέγα καὶ ὑψηλόν). John juxtaposes the two contrasting places; i.e., the place of evil and its destruction, and the place of God's people and their victory.

[13] Cf. Tenney, 1957, 32-41; Michaels, 1992, 26-32; Ladd, 1972, 14-17.

(1) The First Visionary Discourse: Rev 4:1-16:21

(2) The Second Visionary Discourse: Rev 17:1-21:8

(3) The Third Visionary Discourse: Rev 21:9-22:21

The second and third divisions, however, need to be analysed further since the two parallel visionary blocks are linguistically and antithetically recognizable (i.e., Rev 17:1-19:10 and Rev 21:9-22:9). John introduces one of the seven bowl-angels at the beginnings of both visions, using the same expression καὶ ἦλθεν εἷς ἐκ τῶν ἑπτὰ ἀγγέλων τῶν ἐχόντων τὰς ἑπτὰ φιάλας (Rev 17:1a; 21:9a). He concludes both visions with similar scenes that depict his attempt to worship the angel in Rev 19:9-10 and 22:6-9. In both places the angels authenticate the previous words as God's true revelatory words.[14] On a thematic level, Rev 17:1-19:10 depicts Babylon as a harlot; in contrast, 21:9-22:9 antithetically shows the vision of the New Jerusalem as a bride. Such parallelism could be recognized easily by the first hearing. If this is so, the antithetic parallelism can be used as a supplementary indicator to delimit larger visionary units which are introduced by ἐν πνεύματι. The three divisions of Rev 4-22 marked by ἐν πνεύματι, therefore, need to be revised by utilizing antithetical parallelism as follows:

(1) The First Visionary Block (4:1-16:21): Heavenly court and sequences judgment

(2) The Second Visionary Block (17:1-19:10): Babylon, the harlot

(3) The Third Visionary Block (19:11-21:8): Transition from Babylon to the New Jerusalem

(4) The Fourth Visionary Block (21:9-22:9): New Jerusalem, the bride

(5) The Fifth Visionary Block (22:6-21): Epilogue[15]

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[14] The expression οὗτοι in Rev 19:9b seems to indicate the immediately preceding beatitude; however, οὗτοι in Rev 22:6a refers back to the whole prophecy of the book (cf. τοὺς λόγους τῆς προφητείας τοῦ βιβλίου τούτου in Rev 22:7, 10; ταῦτα in Rev 22:16, 20). This implies that the visions of Babylon and the New Jerusalem do not have the same function within the book, although they are structurally parallel. That the beatitude in Rev 19:9 refers to the blessing of the participation in the New Jerusalem – the bride of the Lamb – implies that the vision of fallen Babylon anticipates the vision of the New Jerusalem. See Bauckham, 1993, 5; Yarbro Collins, 1976, 5-6. For detailed arguments regarding the parallelism between Rev 17:1-19:10 and 21:9-22:9, see Giblin, 1974, 487-504; Aune, 1997, xcv-xcvii.

[15] Cf. Bauckham, 1993, 6.

Before dividing the above five larger units further, it is first necessary to define explicit literary markers for identifying smaller unit boundaries. Recalling Revelation's primary communicational method and its vision-based hierarchy as stated earlier, it is logical to isolate initially such repeated vision-related phrases or formulae in the book as εἶδον, ὤφθη, καὶ ἰδοὺ, ἤκουσα, μετὰ ταῦτα and numbering features.[16]

The phrase εἶδον occurs frequently in relation to vision accounts in Revelation; throughout the book, it appears forty-five times. The ideal audience of Revelation cannot help but recognize the repeated phrase, that is used mostly at the beginning of each vision account. 'I saw' is a classic introductory phrase of a visionary narrative in the Old Testament (e.g., Isa 6:1; Ezek 1:1, 4; 2:9; 10:1; Dan 8:2, 4, 7; 10:5, 7, 8; Amos 9:1; Zec 1:8; 2:1; 5:1; 6:1).[17] The phrase, introducing new vision accounts, is frequently found in Jewish apocalyptic literature written around John's time (e.g., 4 Ezra 2:42; 9:38; 11:2, 3, 5, 6, 7, 10, 22, 24, 30, 33; 12:1; 13:3, 5, 6, 8, 12; 2 Bar 6:4, 7; 37:1; 53:1; 8, 11; 1 En 39:7; 40:1; 41:1; 43:1; 44:1; 71:8; Apoc Abr 23:4, 5; 25:1; 27:1, 3; Sib Or, book 5 512; Apoc Zeph B:7, 8; 2:2, 8; 3:5; 4:1; 5:1; 6:1, 8, 11; 7:1, 9; 10:3, 4, 6, 8; 11:1).[18] This implies that 'I saw' might be a conventional introductory formula for a vision in John's time. If so, it is logical to think that the phrase εἶδον in Revelation also might be used in a similar way. Nevertheless, it is unlikely that all 45 uses of εἶδον function to delimit 45 vision accounts in Revelation since the phrase is sometimes located at the middle of vision accounts and used with various words or phrases in the book.[19] Therefore, it is necessary to isolate reliable literary markers from the 45 uses of εἶδον that are based on the two criteria.

First, the numbering features are always given priority to the phrase εἶδον[20] (used within

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[16] For further criteria of a literary maker in Revelation, see chapter one of this thesis.
[17] See also Yarbro Collins, 1976, 14.
[18] The date of the Similitutdes of Enoch (1 En 37-71) may be the early or mid first century C.E.– prior to 70C.E., see Collins, 1998, 177-78; contra. Milik, 1976, 89-98.
[19] Cf. Rissi, 1966, 14-15.
[20] 12 usages of εἶδον are found in the three series of seven (Rev 6:1, 2, 5, 8, 9, 12; 8:2, 13; 9:1, 17; 15:5;

the three series of seven) in organizing their sequential and hierarchic compositions. This criterion is substantiated by the following two observations: (1) εἶδον is not consistently used in the three septets: It is absent in the second seal, the first trumpet, the second trumpet and the third trumpet, and all the bowls except for the sixth; (2) the vision account introduced by εἶδον within each judgment does not interrupt the sequential effect but enlivens the contents by introducing and explaining it visually.

Second, the four cases of εἶδον with modifiers (Rev 1:17; 9:17; 10:5; 13:2) and its one negative use (Rev 21:22) are not counted as literary markers. The first three cases of εἶδον do not appear to introduce visions; rather they syntactically form subordinate clauses with relative pronouns (Rev 10:5; 13:2) or a relative adverb (Rev 1:17). The case of εἶδον with a correlative adverb οὕτως (Rev 9:17) comparatively explains the previous visions in detail. Moreover, this usage is subordinated to the priority of the numbering marker – the seven trumpets. The only negative use of εἶδον in Rev 21:22 (καὶ ναὸν οὐκ εἶδον ἐν αὐτῇ) does not appear to function as a literary marker, since it does not introduce a new vision but rather enhances the single semantic scope of the vision of the New Jerusalem.[21]

Based on these criteria, only 29 cases out of the 45 uses of the phrase in Revelation – most of them are καὶ εἶδον or μετὰ ταῦτα [or τοῦτο] εἶδον except for the two cases 1:12 and 21:2[22] – can be utilized as literary markers to delimit basic visionary units in which semantic cohesion is manifested.

The second vision-related phrase above, ὤφθη, occurs only three times in Revelation (Rev 11:19; 12:1, 3); nevertheless, it should be considered carefully since it is the aorist passive form

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16:13).

[21] Cf. Korner, 2000, 172-73.

[22] Although the phrases καὶ […] εἶδον in Rev 1:12 and 21:2 have intervening phrases, their introductory functions of new visions are not interrupted, but rather they are enhanced by the qualification of the participle clause (ἐπιστρέψας) and the inversion of the object of the verb (τὴν πόλιν τὴν ἁγίαν Ἰερουσαλὴμ καινήν).

of ὁράω.[23] The phrase, ὤφθη in Rev 12:1 and 12:3 visually introduces two symbolic figures, indicating respectively σημεῖον μέγα and ἄλλο σημεῖον as their subjects. In the case of Rev 11:19, although ὤφθη introduces a vision, it cannot be counted as a literary marker since it is used within a numbering feature – the seventh trumpet. Rather, it shows one of results of the blowing of the seventh trumpet.

In contrast, the expressions καὶ ἰδοὺ and ἤκουσα, although both are frequently found in Revelation, cannot be categorized into a group of literary markers. Korner regards καὶ ἰδου as "an identifier" of a new vision.[24] However, it does not seem to function appropriately as a literary marker since it is not used alone, but with εἶδον, except for Rev 1:18 and 22:7 (4:1, 2; 6:2, 8; 7:9; 12:13; 14:1, 4; 19:11). The phrase καὶ ἰδου seems to introduce something new, but within the visionary unit marked by εἶδον. It functions, rather, to enliven a visionary narrative, calling for close attention, deep consideration, or remembrance.[25] In the two exceptional cases Rev 1:18 and 22:7, καὶ ἰδου is used alone. Both are emphatic signals of divine utterances: (1) καὶ ἰδου in 1:18b emphasizes Christ's utterance of which the expression is far greater than the previous utterance (1:18a); (2) in similar way, καὶ ἰδου in Rev 22:7 emphasizes Christ's utterance, which is the key point of the previous passage (22:6b). Thus, καὶ ἰδου does not function alone as a literary marker for the visionary paragraph;[26] rather it functions to enliven a

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[23] In the OT the passive form of 'appeared' is a classic way to introduce a vision account (Gen 26:24, Ex 16:10; 2 Chr 1:7; 7:12; Dan 8:1).

[24] Korner attempts to analyse Revelation by using three literary conventions: (1) the "space/ time referent"; (2) μετὰ ταῦτα εἶδον and its three variations; (3) καὶ εἶδον (καὶ ἰδοὺ). He underestimates the significance of other structural markers – ὤφθη (an aorist passive verb form of ὁράω), the priority of the numbering features over εἶδον, and ἐν πνεύματι. He divides the book into the seven major visionary blocks: I. Prologue (1:1-8), II. Vision Block #1 (1:9-3:22): the Seven Letters, III. Vision Block #2 (4:1-6:17): the Six Seals, IV. Vision Block #3 (7:1-8): the 144,000 Sealed, V. Vision Block #4 (7:9-15:4): the Seventh Seal/ the Six Trumpets/ the Seventh Trumpet/ the Seven Bowls, VI. Vision Block #5 (15:5-17:18): the Seven Bowls and Babylon Described, VII. Vision Block #6 (18:1-22:21): Babylon Falls and the New Jerusalem Descends. Korner, 2000, 161-83. However, dividing Rev 7 as above, and binding "10:1-12:8" [7] as *an individual vision*", he ignores or inappropriately divides the two intercalations of the seven seals and trumpets, which are widely acknowledged to be unified literary units. Korner should be aware of some of the pitfalls of utilizing εἶδον as a literary marker in Revelation.

[25] Cf. Rev 1:7; 2:10, 22; 3:8, 9, 22; 5:5; 9:12; 11:14; 16:15; 21:3; 21:5; 22:7, 12.

[26] Although the phrase καὶ ἰδου is not a marker for the visionary paragraph, it can be considered a marker for delimiting a unit at the micro-paragraph level.

visionary narrative delimited by εἶδον.[27]

Secondly, the auditory phrase ἤκουσα does not function to delimit a basic visionary unit as do the introductory formulae of visionary units – καὶ εἶδον, μετὰ ταῦτα [or τοῦτο] εἶδον and ὤφθη. This is supported by the following two observations. First, John does not consistently use the auditory phrase, when he introduces audition. Second, audition – whether it is introduced by ἤκουσα or not – constitutes a basic visionary unit introduced by one of the above formulae in Revelation. The audition – usually an imperative utterance, proclamation, praise or explanation of what the author saw[28] – constitutes a single continuous visionary narrative delimited by one of the introductory formulae of a vision. This can be further substantiated by the fact that John never uses the auditory phrase alone to indicate the whole message but the vision-related phrases. John simply says that he bears witness to 'all that he saw' (ὅσα εἶδεν; 1:2; cf. ἀποκάλυψις Ἰησοῦ Χριστοῦ ἣν ἔδωκεν αὐτῷ ὁ θεὸς δεῖξαι in1:11a; 1:11; 22:8). In this sense, the auditory phrase ἤκουσα must be ruled out as literary marker in Revelation.

The deictic phrase μετὰ ταῦτα (or τοῦτο) with a visual or auditory verb form – εἶδον or ἤκουσα – at the beginning of a sentence not only anaphorically indicates previous unit(s), but also introduces a new vision (4 :1 ; 7:1, 9 ; 15 :5 ; 18 :1) or audition (19 :1). Thus, it functions as a transitional device to indicate a cohesion shift between the units. The phrase μετὰ ταῦτα ἤκουσα in Rev 19:1 should be regarded as a literary marker not because of ἤκουσα, but because of μετὰ ταῦτα. It is possible that John may be contrasting what he saw in the previous unit (18:1-24) and what he heard after it.

Operating on the top-down analysis continuously, we will furthermore analyse the five

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[27] 4 Ezra uses the expressions 'behold' (46 times) and 'and I saw, and behold' (22 times) in a similar way as Revelation.

[28] The auditions introduced by 'I heard' in Revelation can be classified into the following five categories: (1) imperative utterances: 1:10-11; 4:1; 6:1, 3, 5, 6 (proclamatory commandment), 7, 9:13-14; 10:4, 8; 16:1; 18:4-20 (explanatory commandment); (2) descriptive utterances: 7:4-8; 9:16; 14:2 ; (3) hymnic utterances: 5:11-12,13-14; 16:5-6 (explanatory hymn), 7 (explanatory hymn); 19 :1-2 (explanatory hymn), 6-8 (explanatory hymn); (4) proclamatory utterances: 8:13; (5) explanatory utterances: 12:10-12; 14:2-4; 21:3-4; 22:8-9.

larger units above into basic visionary units by utilizing the linguistic literary markers already noted: καὶ εἶδον, μετὰ ταῦτα [or τοῦτο] εἶδον, ὤφθη and numbering features. The unit delimited by one of these markers in Revelation is labelled a 'visionary paragraph', which possesses its own single cohesive semantic domain.[29] Among the above five major visionary blocks, the first (4:1-16:21) is the longest and most complex, and it needs to be analysed further. Here, and quite significantly, John uses numbering features as literary markers with such frequency that they can be easily recognized in the hearing.[30] John intends the three series of seven judgments to function as a major structural device for the first visionary block, enumerating them explicitly: i.e., the seven seals, the seven trumpets, and the seven bowls.[31] In this sense, the seven numbering feature, forming a unified sequential series, functions as a boundary marker for a larger unit – a visionary section.

On the basis of this emphatic boundary marker, the first visionary block can be divided into five topical units as follows: (1) the vision of the heavenly throne room (Rev 4-5); (2) the seven seals (Rev 6:1-8:1; 8:3-5); (3) the seven trumpets (Rev 8:2; 8:6-11:19); (4) the unnumbered seven visions (Rev 12:1-14:20; 15:2-4); (5) the seven bowls (Rev 15:1; 15:5-16:21). The first unit is comprised of five embedded visions marked by the introductory formula of a basic visionary unit, εἶδον: Rev 4:1-11; 5:1; 5:2-5; 5:6-10; 5:11-14. The second and third units – the first two series of seven judgments – have intercalations (Rev 7:1-17; 10:1-11:13) between the sixth and seventh judgments. Interrupting the sequential effect of the seven seals, Rev 7:1-17 consists of three embedded visions marked by εἶδον: The four angles holding back the four winds of the earth (Rev 7:1), the 144,000 (7:2-8), and the numberless multitude (7:9-17). So, similarly, Rev 10:1-11:13 which is delimited as a single visionary unit by εἶδον,

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[29] For further discussion of the visionary paragraph, see section '2.2.2. Vision-Based Hierarchical Units' in this thesis.
[30] See Barr, 1986, 244.
[31] The seven churches in Rev 2-3 are not sequentially numbered, but geographically numbered. This means that the seven messages do not have a progressive effect.

interrupting the series of seven trumpets.[32] In contrast, the visionary section of seven bowls has no intercalation, although there is a short interruption which is characterized as a "prophetic oracle" to awaken God's people (Rev 16:15).[33] The reason for this is that the prophetic oracle is not placed between the sixth and seventh bowls but within the sixth bowl. Unlike the two previous intercalations, this prophetic oracle does not delay the series, but rather emphasizes God's imminent judgment by the expression Ἰδοὺ ἔρχομαι ὡς κλέπτης. The three series of seven judgments can be further divided into two subseries, i.e., 1^{st}-4^{th} and 5^{th}-7^{th} judgments. Although no explicit literary marker is found except for the seven trumpets, the 4 + 3 patterns may be intended to be recognized by hearing. In the case of the seven seals, the first four seals consistently depict each horsemen in   different colours, which can be easily discerned as a set. Similarly, the first four trumpets and bowls, respectively, form each group applying their judgments to the same four divisions of creation, i.e., earth, sea, fresh waters, and heavens.[34] Particularly, the last three trumpets are marked by the three-fold 'woe' (Rev 8:13) with the expressions of their sequential emergence in Rev 9:12 and 11:14.[35] Interestingly, the fourth unit above (Rev 12:1-14:20; 15:2-4) can also be divided into seven embedded visionary paragraphs, marked by ὤφθη or καὶ εἶδον: Rev 12:1-17; 13:1-10, 11-18; 14:1-5, 6-13, 14-20; 15:2-4.[36] There are two occurrences of ὤφθη wthin the first visionary unit (Rev 12:1, 3). However, it is not necessarily to divide Rev 12:1-17 into two units since the continuing interaction between the two symbolic figures – the woman (12:1-2) and the dragon (12:3) – makes a single vision account that shows a high degree of lexical and semantic cohesion throughout the unit. Rev

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[32] Although εἶδον occurs again in Rev 10:5, the seven trumpets still has a single intercalation vision since it modifies 'the angel' with a relative pronoun rather than introducing a new vision (... ὁ ἄγγελος, ὃν εἶδον ...).

[33] See Bauckham, 1993, 14.

[34] A clear expression of the four-fold divisions of creation can be found as a unit in Rev 14 :7, i.e., τὸν οὐρανὸν καὶ τὴν γῆν καὶ θάλασσαν καὶ πηγὰς ὑδάτων.

[35] Gk. ἡ οὐαὶ ἡ μία ἀπῆλθεν· ἰδοὺ ἔρχεται ἔτι δύο οὐαὶ μετὰ ταῦτα (Rev 9:12); ἡ οὐαὶ ἡ δευτέρα ἀπῆλθεν· ἰδοὺ ἡ οὐαὶ ἡ τρίτη ἔρχεται ταχύ (Rev 11:14).

[36] The verb εἶδον in Rev 13:2 functions as a modifier with the relative pronoun ὅ.

15:2-4 is also to be counted as the last vision of the fourth part since it is interlocked within the introductory account of the seven bowl series (Rev 15:1, 5-8).[37] Therefore, we can outline the above division of the first visionary block in this hierarchical manner:

Visionary Block 1 (Rev 4:1-16:21):   **The Heavenly Court and the Sequences of Judgment**

Visionary Section 1 (4:1-5:14):   The Heavenly Throne Room Vision
     Visionary Paragraph 1 (4:1-11):   Heavenly Worship
     Visionary Paragraph 2 (5:1):   Description of the Scroll
     Visionary Paragraph 3 (5:2-5):   The Quest for Someone Worthy to Open the Scroll and the Solution
     Visionary Paragraph 4 (5:6-10):   The Slain Lamb Worthy to Open the Scroll
     Visionary Paragraph 5 (5:11-14):   Universal Liturgical Praise

Visionary Section 2 (6:1-8:1, 3-5):   The Seven Seals
     Visionary Paragraph 6 (6:1-2):   1st Seal
     Visionary Paragraph 7 (6:3-4):   2nd Seal
     Visionary Paragraph 8 (6:5-6):   3rd Seal
     Visionary Paragraph 9 (6:7-8):   4th Seal
         +
     Visionary Paragraph 10 (6:9-11):   5th Seal
     Visionary Paragraph 11 (6:12-17):   6th Seal
     Intercalated Visionary paragraph 12 (7:1):   Vision of the Four Angels Restraining the Four Winds of the Earth
     Intercalated Visionary paragraph 13 (7:2-8):   The Sealing of God's Servants – the 144,000
     Intercalated Visionary paragraph 14 (7:9-17):   The Numberless Multitude
     Visionary Paragraph 15 (8:1, 3-5):   7th Seal

Visionary Section 3 (8:2, 6-11:19):   The Seven Trumpets
     Visionary Paragraph 16 (8:2, 6-7):   1st Trumpet
     Visionary Paragraph 17 (8:8-9):   2nd Trumpet
     Visionary Paragraph 18 (8:10-11):   3rd Trumpet
     Visionary Paragraph 19 (8:12-13):   4th Trumpet
         +
     Visionary Paragraph 20 (9:1-12):   5th Trumpet
     Visionary Paragraph 21 (9:13-21):   6th Trumpet
     Intercalated Visionary paragraph 22 (10:1-11:14):   The Scroll for Prophesying and Its Dramatized Nature and Result – the Two Witnesses
     Visionary Paragraph 23 (11:15-19):   7th Trumpet

Visionary Section 4 (12:1-14:20; 15:2-4):   The Unnumbered Seven Visions
     Visionary Paragraph 24 (12:1-17):   The Conflict between the Woman and the Dragon
     Visionary Paragraph 25 (13:1-10):   The Dragon's First Ally – the Beast From the Sea
     Visionary Paragraph 26 (13:11-18):   The Dragon's Second Ally – The Beast From the Earth and The Worshippers
     Visionary Paragraph 27 (14:1-5):   The Lamb on Mount Zion with the 144,000
     Visionary Paragraph 28 (14:6-13):   The Lamb's Three Allies – The Three Angles
     Visionary Paragraph 29 (14:14-20):   The Son of Man's Three Allies – The Three Angels
     Visionary Paragraph 30 (15:2-4):   The Victorious Martyrs' Praise in Heaven

Visionary Section 5 (15:1, 5-16:21):   Seven Bowls
     Visionary Paragraph 31 (15:1, 5-16:2):   1st Bowl

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[37] Beale, 1999, 621-22; Yarbro Collins, 1976, 18-19, 37-38; cf. Farrer, 1949, 47-48; contra Rissi, 1966, 18 n. 49.

Visionary Paragraph 32 (16:3):   2nd Bowl
Visionary Paragraph 33 (16:4-7):   3rd Bowl
Visionary Paragraph 34 (16:8-9):   4th Bowl
                  +
Visionary Paragraph 35 (16:10-11):   5th Bowl
Visionary Paragraph 36 (16:12-16):   6th Bowl
Visionary Paragraph 37 (16:17-21):   7th Bowl

The second visionary block above (Rev 17:1-19:10) can be divided into four embedded visionary paragraphs by the literary markers καὶ εἶδον, μετὰ ταῦτα εἶδον, and μετὰ ταῦτα ἤκουσα in this topical manner: (1) Babylon, the great harlot (17:1-5); (2) disclosure of the mystery of the harlot and the beasts (17:6-18); (3) The description of the downfall of Babylon (18:1-24); (4) heavenly praise (19:1-10). The third visionary paragraph (Rev 18:1-24), which begins with a transitional phrase μετὰ ταῦτα, shows the theme of Babylon's downfall against the background of the earthly realm. The expression οὐαὶ οὐαί, ἡ πόλις ἡ μεγάλη is repeated as a response of earthly people to her downfall (18:10, 16, 19) after an angel's proclamation, ἔπεσεν ἔπεσεν Βαβυλὼν ἡ μεγάλη (18:2). In contrast, the fourth visionary paragraph (Rev 19:1-10), which also starts with a transitional phrase, μετὰ ταῦτα, describes the theme of victorious praise against the background of the heavenly realm. The expression ἀλληλουϊά is repeated as the response of heavenly people to her downfall (19:1, 3, 4, 6). Thus, these two paragraphs show contrasting imagery, each possessing its own semantic scope and cohesion.

The third visionary block (Rev 19:11-21:8) should be divided into nine visionary paragraphs by the use of the literary marker καὶ εἶδον: Rev 19:11-16; 19:17-18; 19:19-21; 20:1-3; 20:4-10; 20:11; 20:12-15; 21:1, 21:2-8.[38] The fourth visionary block (Rev 21:9-22:9) is a single unified visionary unit marked by the literary marker καὶ εἶδον. The negative use of εἶδον in 21:22 does not function as a literary marker as discussed above. Now we can outline the rest

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[38] Cf. Yarbro Collins, 1976, 15-16. She divides the block into seven visions following Farrer's seven division (19:11-16; 19:17-18; 19:19-21; 20:1-3; 20:4-10; 20:11-15; 21:1-8). She does not consistently stick to the literary markers εἶδον. She tries to combine two visionary units, 21:1 and 21:2-8, as one visionary unit since they depict the same subject; on the other hand, she prefers to keep each of first three visions (19:11-16; 19:17-18; 19:19-21) as independent visionary units, even though they show "the continuity of content".

of the three major visionary blocks in this detailed manner:

Visionary Block 2 (Rev 17:1-19:10):	**Babylon, the Harlot**
Visionary Paragraph 38 (17:1-5):	Depiction of Babylon, the Great Harlot
Visionary Paragraph 39 (17:6-18):	Disclosure of the Mystery of the Harlot and the Beasts
Visionary Paragraph 40 (18:1-24):	Description of Downfall of Babylon
Visionary Paragraph 41 (19:1-10):	Heavenly Praise.
Visionary Block 3 (Rev 19:11-21:8):	**Transition from Babylon to the New Jerusalem**
Visionary Paragraph 42 (19:11-16):	The Second Coming of the Divine Warrior
Visionary Paragraph 43 (19:17-18):	An Angel's Proclamation about the Destruction of Enemy Troops
Visionary Paragraph 44 (19:19-21):	The Final War and the Destruction of the Beast, the False Prophet, and Their Allies
Visionary Paragraph 45 (20:1-3):	The Binding of Satan
Visionary Paragraph 46 (20:4-10):	Millennial Reign
Visionary Paragraph 47 (20:11):	The Vision of the Divine Figure who Sits on the Great White Throne
Visionary Paragraph 48 (20:12-15):	The Final Judgment
Visionary Paragraph 49 (21:1):	The New Heaven and New Earth
Visionary Paragraph 50 (21:2-8):	The Coming Down of New Jerusalem and the Calling to Conquer
Visionary Block 4 (Rev 21:9-22:9):	**New Jerusalem, the Bride**
Visionary Block 5 (Rev 22:6-21):	**Epilogue**

Up to now, working from the presupposition that the book is designed for oral performance, we have analysed Rev 4-22 by using explicit linguistic *dividing markers* or parallels. However, the above diagram delineated by a top-down analysis does not show the complete structure of Revelation but only an initial structural division providing a basis for the investigation of the next section. It is unlikely that multiple visionary paragraphs – particularly delineated in visionary blocks two and three – form a simple linear sequence without higher organization into larger units. Therefore, these intermediate levels above the paragraph – embedded discourses which are ultimately composed of paragraphs – can be fully delimited by bottom-up analysis in the next section for which task literary *joining markers* and techniques are principally utilized.

5.3. The Reference to Conquering of Rev 21:7ff in the Wave Aspect of Rev 4-22

In this section, we focus on how units can be connected and how the reference to conquering of Rev 21:7ff is related to the overall co-textual flow of Rev 4-22. From both the top-down direction and bottom-up direction, the interrelatedness between the units will be examined by identifying the following cohesive ties: (1) a high degree of lexical and semantic cohesion between the larger units – visionary blocks or sections: Threads of lexical items (e.g. repeated words, anaphora, and deixis), hook words or formula, and semantic threads; (2) transitional devices: e.g., μετὰ ταῦτα, interlocking, and encompassing between paragraphs or larger units; (3) parallels and *inclusio* that mark larger units.

As already stated, the first embedded visionary section of Rev 4:1-16:21 consists of five embedded visionary paragraphs. The first paragraph (Rev 4:1-11) depicts a Heavenly throne room scene with two liturgical praises being performed by the four living creatures and twenty-four elders. In this unit 'a throne' and 'one sitting on the throne' are prominent points since the term θρόνος is lavishly used throughout the unit (12 times)[39] and other participants are radiately arranged relative to the throne. Furthermore, the two praises are also rendered to the 'one sitting on the throne'. The second visionary paragraph (Rev 5:1) introduces a new element – 'the scroll written within and on the back, sealed with seven seals' – into the setting provided by the first paragraph. This link is clearly signaled by the hook phrase τοῦ καθημένου ἐπὶ τοῦ θρόνου in Rev 5:1 (cf. 4:2b, 9). The third visionary paragraph (Rev 5:2-5) highlights the conqueror – 'the Lion of the tribe Judah, the Root of David' – who is uniquely worthy to open the scroll, after depicting John's frustration in response to the proclamation of the strong angel (τίς ἄξιος
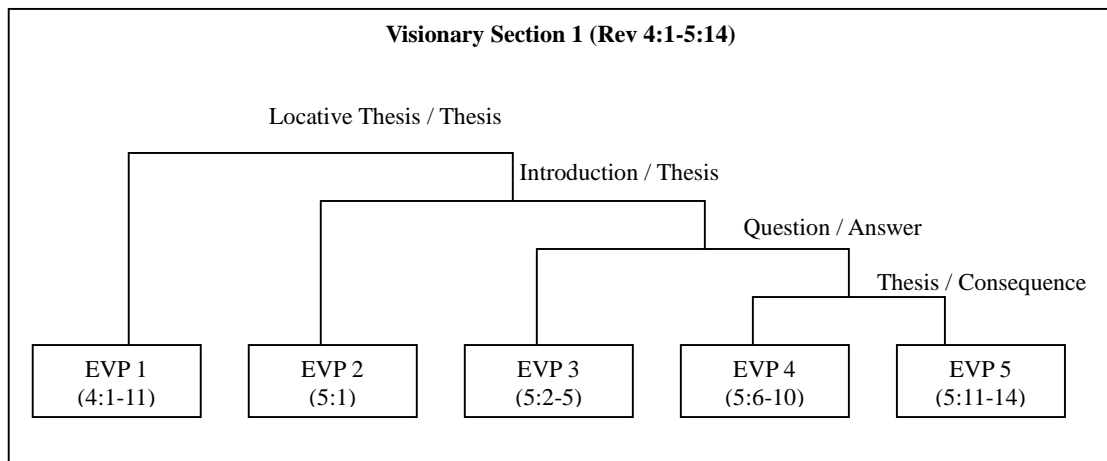
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[39] θρόνος: Rev 4:2a, 3, 4, 5 (2×), 6 (3×), 10 (2×); ἐπὶ τὸν θρόνον καθήμενος: Rev 4:2b, or τῷ καθημένῳ ἐπὶ τῷ θρόνῳ: Rev 4:9. The repeated use of the term within the same semantic field signals its sailence. See Reed, 1995, 83.

ἀνοῖξαι τὸ βιβλίον καὶ λῦσαι τὰς σφραγῖδας αὐτοῦ;). The lexical threads of the key items, the

scroll (5:1; cf. 5:2, 3, 4, 5) and seven seals (5:1; cf. 5:2, 5) featured between the second and third

visionary paragraphs, signal that they are continuing a storyline. The fourth visionary paragraph

(Rev 5:6-10) not only introduces a new aspect of the conqueror – the slain Lamb – into the same

background of the heavenly throne room, but also describes His taking the scroll and its

liturgical result (i.e., a praise ascribed to Christ by the four living creatures and twenty-four

elders). This unit seems to show its thematic prominence more than other paragraphs. This can

be further corroborated by recognizing that the unit interlaces maximally such key lexical items

deployed in the previous units as 'the throne' (Rev 5:6), 'the one sitting on the throne' (5:7), 'the

twenty-four elders' (5:6, 8), 'the four living creatures' (5:6, 8), 'the scroll' (5:8, 9), 'the seven

seals' (5:9), and 'the seven Spirits of God' (5:6; cf. 4:5).[40] Subsequently, the fifth visionary

paragraph (Rev 5:11-14) subsequently describes the two universal liturgical praises performed,

respectively, by myriads of angels and all creatures, including the four living creatures and

twenty-four elders. This unit also shares the key lexical items – 'the throne' (Rev 5:11; cf. 5:6),

'the Lamb' (5:12, 13; cf. 5:6, 8), 'the one sitting on the throne' (5:13; cf. 5:7), the twenty-four

elders (5:14; cf. 5:6,8), and the four living creatures (5:11, 14; cf. 5:6, 8) – with the previous

unit.

Thus, at the semantic level the fourth and fifth visionary paragraphs form a consequential

relationship between them: The Lamb's taking the scroll from the right hand of Him who sits on

the throne is followed by three liturgical praise (Rev 5:9-14). The vision of the third paragraph,

which recounts the strong angel's question concerning the scroll and an elder's answer, reaches

its climactic vision in the fourth paragraph, and then is further developed in the fourth

paragraph: How the conqueror has conquered and why His conquering is worthy to open the

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[40] Cf. Longacre, 1999, 143-44.

scroll are not explained yet in the former but in the latter. In this sense, the third and fourth visionary paragraphs form semantic relationship of 'question and answer'. The second paragraph (Rev 5:1) draws attention to the scroll against the background of the heavenly throne room. Its slot is functionally an introduction for the subsequent paragraphs on the same level of organization (5:2-14). Slot of the first paragraph functions to provide the heavenly throne room setting for the progressive visionary narratives of the rest of the paragraphs. These tagmemic semantic relationships between the paragraphs can be diagrammed as follows:

Visionary Section 1 (Rev 4:1-5:14)

Locative Thesis / Thesis

Introduction / Thesis

Question / Answer

Thesis / Consequence

| EVP 1 (4:1-11) | EVP 2 (5:1) | EVP 3 (5:2-5) | EVP 4 (5:6-10) | EVP 5 (5:11-14) |

Thus, the five embedded visionary paragraphs show their cohesive relationships signaled by their lexical and semantic threads within the larger unit. This cohesiveness is further corroborated by the parallel composition between the paragraph of the heavenly throne room setting (Rev 4:1-11) and the scroll-related paragraphs (5:1-14): The former is composed of a descriptive narrative followed by liturgical hymns; in parallel with the former, the latter also consists of a descriptive narrative followed by liturgical hymns.[41] This parallelism also has heightening aspects since the latter is developed from the former, as noted above. This

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[41] See Davis, 1992, 18; cf. Müller, 1994, 228-33.

heightening aspect is particularly prominent in the hymnic segments. In the first hymn (4:8-9) 'the one sitting on the throne' in particular is depicted as an efficacious and sovereign Being over history in terms of the threefold formula ὁ ἦν καὶ ὁ ὢν καὶ ὁ ἐρχόμενος.[42] This image of God is linked with the image of creator, by whose will all things existed and were created in the second hymn (Rev 4:10-11). This relationship is also found in the rest of the hymns in greater detail. The third and fourth hymns (Rev 5:9-12) proclaim that God's people have already been created as royal priests and His kingdom through the Lamb's sacrificial redemptive work – conquering action but that their kingship still remains in the future. In response to this salvific historical activity, the last hymn (5:13-14) describes that the one sitting on the throne and the Lamb are cosmically worshipped by all creatures in heaven, on earth, under the earth, and in the sea. Thus, Rev 4-5 forms a single cohesive visionary section, which has a forward-moving aspect. In particular, the fourth visionary paragraph with its appendix-paragraph (5:6-14) is *climatic* in this visionary section.

The first embedded visionary section (Rev 4-5) is explicitly linked to the second embedded visionary section organized by seven numbering features (6:1-8:1, 3-5). The latter begins with the expression ὅτε ἤνοιξεν τὸ ἀρνίον μίαν ἐκ τῶν ἑπτὰ σφραγίδων and subsequently describes the Lamb opening the rest of the seals of the scroll. More significantly, the first embedded visionary section is connected with the rest of the embedded visionary sections (Rev 6:1-16:21) by the following linguistic joining markers – climatic parallelism:

> ἀστραπαὶ καὶ φωναὶ καὶ βρονταί (Rev 4:5a)
>
> βρονταὶ καὶ φωναὶ καὶ ἀστραπαὶ καὶ σεισμός (Rev 8:5b)
>
> ἀστραπαὶ καὶ φωναὶ καὶ βρονταὶ καὶ σεισμὸς καὶ χάλαζα μεγάλη (Rev 11:19b)

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[42] The present participle ἐρχόμενος does not refer to merely the future existence of God, but to His intervention in the world, as noted earlier. For further discussion, see section '3.5.2. The Thematic Flow of the Second Paragraph' in this thesis; see also Bauckham, 1997, 29; Beasley-Murray, 1974, 54; Murphy, 1998, 68; Beale, 1999, 188.

ἀστραπαὶ καὶ φωναὶ καὶ βρονταὶ καὶ σεισμὸς … μέγας … καὶ χάλαζα μεγάλη (Rev 16:18-21)

The formulaic phrase ἀστραπαὶ καὶ φωναὶ καὶ βρονταί in Rev 4:5, which stems from the Sinai theophany in Ex 19:16 (cf. Ezek 1:13; Jub 2:2; LAB 11:4),[43] depicts the theophany in heaven. This phrase escalates progressively by the addition of an earthquake (Rev 8:5b), an earthquake and hail (11:19b), and an earthquake and hail with a brief explanation (16:18-21). These references to an earthquake and hail are explained as God's eschatological judgment on earth in Rev 16:18-21 (cf. Rev 6:12; 8:7; 11:13)[44] so that the theophany in heaven becomes a new Sinai theophany that not only denotes the judgmental aspect, but also brings in the salvific aspect.[45] The expanded formulaic phrases being used for the final judgment of each series summarize respectively the whole course of the judgments of each series.[46] They are united by the technique of encompassing that denotes the progressive intensity of God's judgment. In detail, the judgment of the seventh seal (Rev 8:1, 3-5), which proceeds from the heavenly throne room, encompasses the intensified judgment of the seventh trumpet (11: 15-19) – i.e., the climax of the judgments of the seven trumpets. This means that the judgment of the seventh seal encompasses the whole course of the judgments of the seven trumpets. In a similar way, the judgment of the seventh trumpet denoted by the above formula in Rev 11: 19b also encompasses the most intensified judgment of the seventh bowl (16:17-21) – i.e., the climax of the judgments of the seven bowls. This means that the judgment of the seventh trumpet also encompasses the whole

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[43] MT Ex 19:16b: וַיְהִי קֹלֹת וּבְרָקִים וְעָנָן כָּבֵד עַל־הָהָר וְקֹל שֹׁפָר חָזָק מְאֹד (LXX: ἐγίνοντο φωναὶ καὶ ἀστραπαὶ καὶ νεφέλη γνοφώδης ἐπ' ὄρους Σινα φωνὴ τῆς σάλπιγγος ἤχει μέγα), see also Bauckham, 1993, 8, 202; Mounce, 1998, 122.

[44] For further discussion of "the eschatological earthquake" in Revelation, see Bauckham, 1993, 199-209.

[45] The judgmental aspect underlying the new Sinai theophany does not diminish its salvific aspect. In Rev 11:15-19 the new Sinai theophany is described as what that will bring about its binary results – reward for God's people and destruction of those who destroy the earth (esp. v18). In a broad co-text the transition from fallen Babylon to the New Jerusalem is occurred as a result of the new Sinai theophany described in Rev 16:18-21 (the fallen Bablyon: Rev 17:1-19:10; the transition from Babylon to the New Jerusalem: Rev 19:11-21:8; the New Jerusalem: Rev 21:9-22:5).

[46] Bauckham, 1993, 8, 203.

course of the seven bowls, just as the judgment of the seventh seal does.[47] The three judgment series, therefore, ultimately reach the same end: The great final judgment of the seventh bowl depicted by the formula results in the downfall of Babylon in an earthquake of unprecedented proportions (Rev 16:17-21). This intensity accords well with the increasing severity of each series of seven judgments as shown in their fractional expressions: i.e., 'a quarter of the earth' (seven seals), 'a third' (seven trumpets), and an unlimited measurement (seven bowls). The 4 + 3 structures of the three series of seven judgments also support the intensity of God's eschatological judgment: The first four judgments of each series that form a distinct group (as noted above) intensify the last three judgments of each series which denote God's ultimate judgment upon the beast, his followers, and his kingdom.[48]

Furthermore, the three series of seven judgments – three visionary sections – are closely connected to each other by the technique of "interlocking"[49] or interweaving. The description of the seven angels with their trumpets (Rev 8:2) is introduced in the process of opening the seventh seal (8:1, 3-5). The seventh trumpet is also connected to the introductory description of the seven angels with their bowls (Rev 15:6-7) by the following parallel expressions between them:

καὶ ἠνοίγη ὁ ναὸς τοῦ θεοῦ ὁ ἐν τῷ οὐρανῷ καὶ ὤφθη ἡ κιβωτὸς τῆς διαθήκης αὐτοῦ ἐν τῷ ναῷ αὐτου (11:19a)

καὶ ἠνοίγη ὁ ναὸς τῆς σκηνῆς τοῦ μαρτυρίου ἐν τῷ οὐρανῷ (15:5b)

Despite the long intervention of Rev 12-14, the image of the open temple and the new Sinai

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[47] Bauckham, 1993, 8; cf. Lambrecht, 1980, 87-88.

[48] Bauckham, 1993, 11, 14-15.

[49] Yarbro Collins, 1976, 16-20. Yarbro Collins rightly observes that the series of seven "unnumbered visions" not only has a thematic relationship with the trumpet series by revealing the beast (Rev 11:7 and 13:1-18), but also a connection to the bowl series by the technique of interlocking between the 7th vision (Rev 15:2-5) and the bowl series (Rev 15:1, 15:6-16:21). However, she does not notice that the trumpet series is connected to the bowl series by the overlapping of the temple imagery (Rev 11:19a; 15:5). Cf. Bauckham, 1993, 8-9.

theophany as described in the seventh trumpet is reoccurs in the bowl series by means of expansion. By forming a successive scene in the introduction to the bowl series wherein the seven angels with the seven plagues come out of the heavenly temple (Rev 15:6a: καὶ ἐξῆλθον οἱ ἑπτὰ ἄγγελοι [οἱ] ἔχοντες τὰς ἑπτὰ πληγὰς ἐκ τοῦ ναοῦ), the bowl series reaches its climatic judgment depicted by the new Sinai theophany (Rev 16:17-21). This framework seems to be encapsulated in Rev 11:19. The whole sequence of the seven bowls is the continuous and developed judgment of the seventh trumpet. Thus, the semantic relationship between the three series of the seven judgments (the visionary sections 2, 3, 5) and within each of the seven series (the visionary paragraphs) is 'thesis 1 + progressive thesis 2 (…) progressive thesis 3'.

At this juncture, one question is raised: How can the two intercalations (Rev 7:1-17; 10:1-11:14) and the intervening visionary section (12:1-14:20) be connected to their immediate literary units? The first intercalation (Rev 7:1-17) which consists of three embedded visionary paragraphs is connected to the sixth seal by the transitional devices μετὰ τοῦτο (v.1) and μετὰ ταῦτα (v.9). The deictic phrase μετὰ τοῦτο, being used with the literary marker εἶδον at the beginning of the first visionary paragraph (Rev 7:1), serves a dual literary function: It not only anaphorically indicates the previous unit – the sixth seal – but also initiates its own single visionary paragraph. Furthermore, the phrase μετὰ ταῦτα at the beginning of the third visionary paragraph similarly functions as a referent to the previous two visionary paragraphs (Rev 7:1; 7:2-8) when introducing its own paragraph (7:9-17). The embedded visionary paragraphs of the intercalation, therefore, are interconnected. In a holistic view, the whole intercalation is connected to the previous unit – the sixth seal – by means of those transitional devices. This interconnection can be diagrammed in this way:
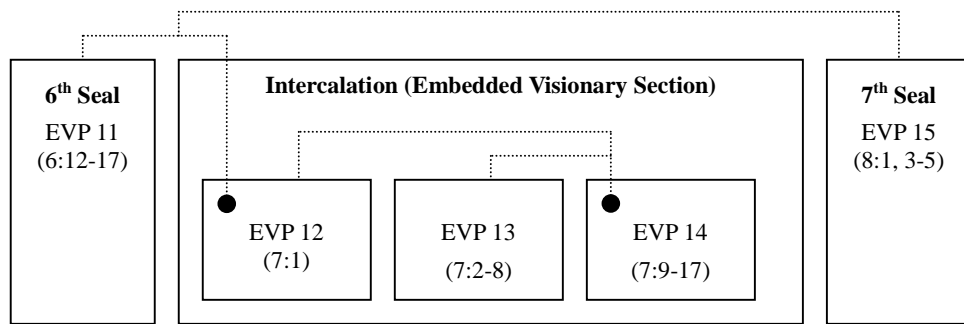
Moreover, the sixth seal and the intercalation can be interrelated in terms of a *question-answer* relationship.[50] The sixth seal ends with the negative exclamatory question 'for the great day of their wrath has come; and who is able to *stand* (σταθῆναι)?'(Rev 6:17). This question is answered by the intercalation that follows immediately: The first and second visionary paragraphs describe that God's servants 144,000 sealed are protected from the catastrophic activities of the four angels on the earth; and the third visionary paragraph, set against the background of the heavenly throne room, depicts the numberless multitude rendering praise to the one who sitting on the throne and the Lamb *standing* (ἑστῶτες) before them (esp. Rev 7:9).[51] In this sense, the sixth Seal (VP 11) and the intercalation form a semantic relation of 'question and answer'.[52] Thus, the intercalation is more closely connected to the sixth seal than to the seventh seal.

The second intercalation (Rev 10:1-11:14), consisting of a single visionary paragraph, begins by introducing 'another strong angel' (ἄλλον ἄγγελον ἰσχυρὸν). Considering that all the previous numbered visionary units – the six trumpets – are each initiated by a numbered angel, the introduction of an angel with an indefinite adjective at the beginning of the intercalation

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[50] Similar question-answer compositions are frequently used in Revelation: Rev 5:2-5; 6:10-11; 7:13-17; 13:4ff; 17:7ff; 18:18ff.

[51] For the discussion of the relationship between the two entities in Rev 7, see section '5.4.1. The Conquering-Related Theme in Rev 4:1-16:21' in this thesis.

[52] The semantic relationship between the embedded visionary paragraphs 12, 13, and 14 is as follows: Thesis (EVP 12) / Contrastive thesis (EVP 13-14); Thesis (EVP13) / Alternative Thesis (EVP 14).

seems to be John's literary technique for keeping up with the previous pattern. More importantly, the expression ἡ οὐαὶ ἡ δευτέρα ἀπῆλθεν· ἰδοὺ ἡ οὐαὶ ἡ τρίτη ἔρχεται ταχύ in Rev 11:14 signals the end of the sixth trumpet – the second woe – and the coming of the third woe (cf. Rev 9:12). The transitional marker, which is placed after the intercalation, serves not only to bracket it with the sixth trumpet,[53] but also to signal the rapid coming of the third woe – the seventh trumpet. This implies that the whole intercalation should be understood primarily in relation to the sixth trumpet, especially Rev 9:20-21 that it immediately follows. The sixth trumpet ends with the failure to evoke repentance (Rev 9:20-21); in contrast, the intercalation ends with the repentance of 'the rest' as a result of the events that took place (11:13).[54] Furthermore, by the key lexical items and semantic cohesion, the intercalation is related to the unit that immediately follows – the seventh trumpet. This can be demonstrated in this parallel comparison:

Rev 10:7	Rev 11:15-18
ἀλλ’ ἐν ταῖς ἡμέραις τῆς φωνῆς τοῦ ἑβδόμου ἀγγέλου, ὅταν μέλλῃ σαλπίζειν, καὶ ἐτελέσθη τὸ μυστήριον τοῦ θεοῦ, ὡς εὐηγγέλισεν τοὺς ἑαυτοῦ δούλους τοὺς προφήτας.	καὶ ὁ ἕβδομος ἄγγελος ἐσάλπισεν· καὶ ἐγένοντο φωναὶ μεγάλαι ἐν τῷ οὐρανῷ λέγοντες· ἐγένετο ἡ βασιλεία τοῦ κόσμου τοῦ κυρίου ἡμῶν καὶ τοῦ χριστοῦ αὐτοῦ, καὶ βασιλεύσει εἰς τοὺς αἰῶνας τῶν αἰώνων…καὶ ὁ καιρὸς τῶν νεκρῶν κριθῆναι καὶ δοῦναι τὸν μισθὸν τοῖς δούλοις σου τοῖς προφήταις καὶ τοῖς ἁγίοις καὶ τοῖς φοβουμένοις τὸ ὄνομά σου, τοὺς μικροὺς καὶ τοὺς μεγάλους, καὶ διαφθεῖραι τοὺς διαφθείροντας τὴν γῆν…

As the above comparison clearly shows, both units are connected by the hook words or phrases – the seventh angel, the days (the time), a voice, sounds, and the servant prophets. To put it another way, the intercalation encapsulates the key words and idea of the seventh trumpet. In a semantic sense, the intercalation anticipates the result of blowing the seventh trumpet, describing it in a preliminary way: The mystery of God is fulfilled by the establishment of Christ's kingdom in the days of the voice of the seventh angel.

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[53] Bauckham, 1993, 258.
[54] Bauckham, 1993, 12.

Lastly, the intervening visionary section in which the seven visionary paragraphs are embedded shows antithetical imagery between the first three units (Rev 12:1-17; 13:1-10, 11-18) and the last three units (14:1-5, 6-13, 14-20). The first visionary paragraph begins with the conflict between the woman and the dragon, and ends with the portrayal of the dragon who stands on the sand of the seashore to wage war against those who keep God' commandments and hold to the testimony of Jesus (12:17-18). The second visionary paragraph introduces the dragon's first major ally – 'the beast from the sea' who makes war against the saints and rules the nations (13:1-7) – and their worshippers (v.8). This unit ends with a paraenesis that calls for participation of the saints' perseverance and faith (13:9-10).[55] The third visionary paragraph introduces the second major ally of the dragon – 'the beast from the earth' who threatens those who do not worship the image of the first beast nor receive his mark (13:15-17). In contrast, the subsequent three visionary paragraphs are antithetically described in contrast to the previous three units. The fourth visionary paragraph depicts the Lamb who stands[56] on Mount Zion with the 144,000 who have the mark of the Lamb's name and His Father's name on their foreheads (14:1). The fifth paragraph introduces the Lamb's first three allies – the three angels who proclaim the gospel to all nations, the downfall of Babylon, and the warning against the beast's worshippers (14:6-11).[57] As does the second paragraph, this paragraph also ends with a similar paraenesis calling for participation of the saints and their perseverance in the faith (v.12). The sixth visionary paragraph introduces 'one like a son of man' and his three allies[58] – three angels

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[55] Against the background of the conflict of the first visionary paragraph (Rev 12:1-17), the conquering way of the Dragon through the beasts is implied in the second and third visionary paragraphs (13:1-10, 11-18). In this sense, the first visionary paragraph and the following two visionary paragraphs form the semantic relationship of 'thesis and characterization'.

[56] Cf., Hoffmann differentiates the standing image of the Lamb in Rev 5 from that in Rev 14: The Lamb's standing image in Rev 14:1-5 is related to shepherd image, while Rev 5:6 is related to Christ's resurrection (cf., Rev 11:11). Hoffmann, 2005, 141, 145-48.

[57] The semantic relationship of 'thesis and comment' between Rev 14:1-5 and 6-13 is followed by the judgmental consequences described in 14:14-20.

[58] Few scholars see the Son of Man in Rev 14:14 as an angel since the other six participants in Rev 14:6-20 are described as "angels": E.g., Kiddle, 1947, 276-77; Müller, 1972, 195-97; Morris, 1987, 178-79. John differentiates between the Son of Man of Rev 14:14 and an angel in the subsequent co-text (esp. Rev 14:15) by

who participate in the final salvific work implied in harvest imagery and in the final judgment implied in vintage imagery (14:14-20).[59] Thus, this antithetical composition shows the conflict between 'the dragon and his allies' and 'the Lamb and His allies'. The result of this conflict is described in the seventh visionary paragraph in which the victors are those who had conquered 'the beast and his image and over the number of his name' (15:2). Thus, the whole section is unified in the semantic relationship of 'thesis and consequential thesis'.

Yarbro Collins insists that there is no clear link between the seventh trumpet and 'the series of unnumbered seven visions'.[60] However, there is a linguistic connection between them on the surface structural level. The verb ὤφθη with the local reference ἐν τῷ οὐρανω is used to introduce the ark of the covenant in God's temple in Rev 11:19 and reused in the immediate passages in order to introduce the woman and the dragon (Rev 12:1, 3).[61] Furthermore, on the deep structural level, God's universal kingship or kingdom brought by the seventh trumpet is recapitulated in the conclusion of the series of unnumbered seven visions: As a result of the conflict between 'the dragon and his allies' and 'the Lamb with His allies', God's universal kingship – ὁ βασιλεὺς τῶν ἐθνῶν – is clearly manifested in the praise of the conquerors in Rev 15:3-4. On the other hand, the last visionary paragraph (15:2-4) explicitly shows John's interlocking technique between the series of unnumbered seven visionary paragraphs and the series of seven bowl visionary paragraphs (15:1, 5-16:21).[62] The seven-bowl angels are introduced by the expression καὶ εἶδον ἄλλο σημεῖον ἐν τῷ οὐρανῷ μέγα καὶ θαυμαστόν in

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keeping the allusive expression 'the one who sat on the cloud' (cf., Dan 7:13). Furthermore, by using the emphatic expression καὶ ἰδοὺ to introduce the Son of Man, he draws special attention to the figure. This figure recalls the angelomorphic description of Christ as the Son of Man in Rev 1:12-20 (cf. Rev 1:7). See also Beale, 1999, 770-71; Slater, 1999, 153-55; cf. Yarbro Collins, 1976, 37.

[59] For further detailed discussion regarding harvest and vintage imagery, see section '5.4.1. Conquering-Related Themes in Rev 4:1-16:21' in this thesis.

[60] Yarbro Collins, 1976, 18.

[61] As Yarbro Collins also recognized, the beast from the sea (13:1-7) alludes to the beast from the abyss in Rev 11:7. This allusion, however, does not show a link with the seventh trumpet, but with the sixth trumpet since the intercalation functions as an appendix to the latter, as noted above. Cf. Yarbro Collins, 1976, 18.

[62] Cf. Yarbro Collins, 1976, 18-19.

Rev 15:1, variations of which are used to introduce the woman and the dragon in Rev 12:1, 3. This implies that the series of seven bowls is a continuation of the narrative begun in Rev 12.[63] The above semantic interrelatedness of the unnumbered visionary series can be delineated in this diagram:

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11:19

12:1-17        ─────────┐   thesis
                         │                thesis

13:1-10        ──────┐ thesis
                     │          characterization
13:11-18       ──────┘ equiv. thesis
                                                  thesis

14:1-5         ──────┐ thesis
                     │   thesis
14:6-13        ──────┘ comment        antithesis

14:14-20       ─────────  consequence

15:1

                              (Interlocking)

15:2-4         ◄──────────────  consequence

15:5
-16:18
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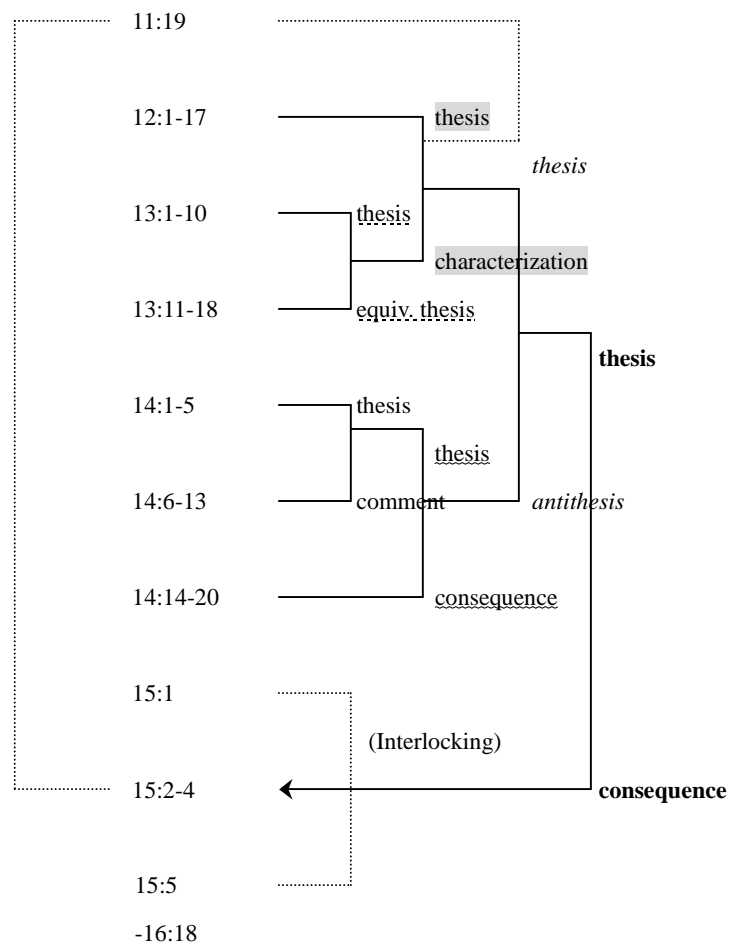
Viewed as a whole, the three series of seven judgments are syntagmatically united by the techniques of interweaving, overlapping, and encompassing: The interweaving and overlapping show the continuity in the three series of seven judgments. In addition, the encompassing shows

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[63] Bauckham, 1993, 16.

the progressive intensity of God's eschatological judgment proceeding from the Heavenly Temple. This means that the first visionary block, as marked by ἐν πνεύματι, forms a single literary vision that has heightening and forward-moving aspects.

We will now examine how the second visionary block is connected with other units and how its embedded units are co-textually interrelated with each other (Rev 17:1-19:10). To begin with, the interrelatedness between the three embedded visionary paragraphs (Rev 17:1-5; 6-18; 18:1-19:10) in the discourse can be supported by lexical threads. For example, the lexical key item 'Babylon' (Rev 17:5; 18:2, 10, 21) and its related expressions are used repeatedly between the embedded visionary paragraphs: 'harlot' (Rev 17:1, 15, 16), 'woman' (Rev 17:3, 4, 6, 7, 9, 18), 'the great city' (Rev 17:18; 18:10, 16, 18, 19, 21), '[her] immorality' (Rev 17:2, 4, 18:3, 9; 19:2), and '[her] judgment' (Rev 17:1; 18:10, 20). In particular, the pronominal references αὐτὴ, αὐτῇ, αὐτῆς or αὐτήν are frequently used throughout the whole visionary block (Rev 17:2, 4, 5, 6, 7, 16, 18:3, 4, 5, 6, 7, 8, 9, 10, 11, 15, 18, 19, 20, 24, 19:2). This repeated use of lexical items between the units on the same level of the embedded discourse signals their cohesiveness.

More significantly, the portrayal of Babylon depicted in the first visionary paragraph (Rev 17:1-5) is explained in the second visionary paragraph by means of the angel's *question-answer* framework: διὰ τί ἐθαύμασας; ἐγὼ ἐρῶ σοι <u>τὸ μυστήριον</u> <u>τῆς γυναικὸς</u> καὶ <u>τοῦ θηρίου</u> τοῦ βαστάζοντος αὐτὴν…(esp. Rev 17:7). This link is confirmed by the repetition of the key words 'the woman' (cf. Rev 17:3, 4), 'the beast' (cf. Rev 17:3), and their 'mystery' (cf. Rev 17:5). In this sense, the first two units form the semantic relationship of 'thesis and clarification'. The following two visionary paragraphs (Rev 18:1-24; 19:1-10) are connected to their previous units by means of the transitional device μετὰ ταῦτα (18:1; 19:1). In particular, considering that the events in the two previous visionary paragraphs are led by the same angel – one of the seven-bowl angels – the phrase μετὰ ταῦτα in Rev 18:1 with the introduction of a new participant

ἄλλον ἄγγελον indicates a vision shift from the two previous visions. The last two visionary paragraphs describe two opposite images in relation to the downfall of Babylon, i.e., the lamenting of earthly people and the rejoicing of the inhabitants of heaven. Each image ends with an angel's contrasting proclamation: The former ends with the proclamation of judgment on Babylon (18:21-23); in contrast, the latter ends with the announcement of the Lamb's marriage to His bride (19:7-9). Therefore the co-textual flow of the first and second visionary paragraphs reaches dual climatic imagery – the third and fourth visionary paragraphs (Rev 18:1-24; 19:1-10).

The second visionary block, 'the vision of Babylon the harlot' (Rev 17:1-19:10), and the fourth visionary block, 'the vision of New Jerusalem the Bride' (21:9-22:9) – which, as discussed earlier, are linguistically and antithetically, parallel blocks – are connected to the previous judgment of the seven bowls by their introductory expression καὶ ἦλθεν εἷς ἐκ τῶν ἑπτὰ ἀγγέλων τῶν ἐχόντων τὰς ἑπτὰ φιάλας (Rev 17:1a; 21:9a). While the second visionary block is co-textually connected to the previous unit – the seven bowls – by its introductory expression, the fourth visionary block is remotely related to the judgment of the seven bowls, recalling the connection of its parallel block. In this sense, the parallel introductory expressions function as joining markers, which connect both parallel visions to the previous judgment of the seven bowls. This means that the entire sequence of judgments depicted in the first visionary block reaches its climax first (i.e., the destruction of Babylon) and then its ultimate purpose (i.e., the establishment of the New Jerusalem). This logical flow is confirmed by divine exclamations – 'It is done!' (γέγονεν) and 'They are done!' (γέγοναν) – which are used a few verses before the beginning of each vision (Rev 16:17b; 21:6a).[64] The first exclamation (γέγονεν) refers to the destruction of Babylon, corresponding to the introduction of the bowl septet – God's wrath is
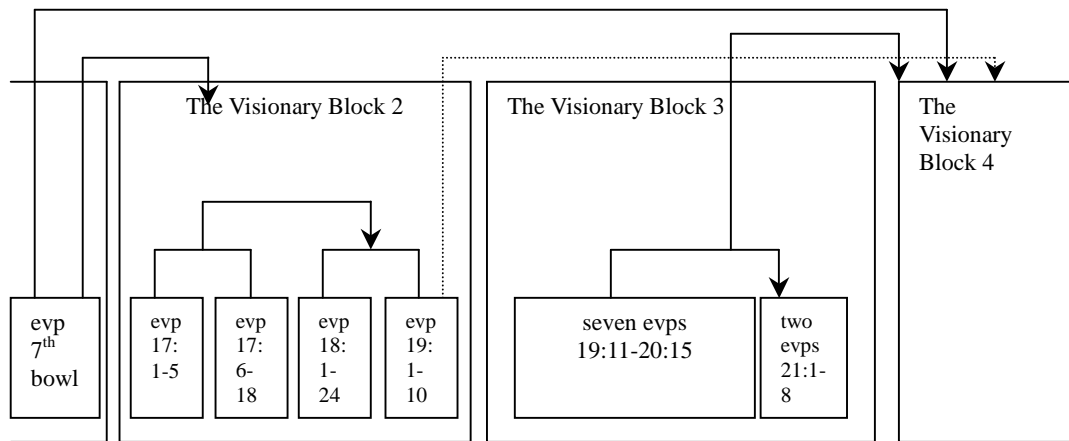
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[64] Cf. Bauckham, 1993, 7.

consummated by seven-bowl angels with seven plagues (Rev 15:1 ὅτι ἐν αὐταῖς ἐτελέσθη ὁ θυμὸς τοῦ θεοῦ). While the second exclamation (γέγοναν) refers primarily to new creation and the descent of the New Jerusalem (Rev 21:1ff), it also encompasses the cosmic demolitions of evil depicted in Rev 19:11-20:15.[65] Thus, γέγοναν of Rev 21:6a proleptically encapsulates the fourth visionary block, referring back to the complete destruction of evil. In a similar way, the divine exclamation γέγονεν of Rev 16:17b proleptically encapsulates the second visionary block, confirming the completion of God's judgment. To put it another way, the image of fallen Babylon, which is depicted compactly in the seventh bowl (16:17-21), is developed in Rev 17:1-19:10 in greater detail. Parallel to this, the brief description of the descent of the New Jerusalem in Rev 21:1-5 is depicted in Rev 21:9-22:9 far more gloriously. From this perspective, therefore, it may be said that the visions of Babylon and the New Jerusalem constitute the binary conclusion of the previous judgment of the three septets.[66] The vision of the New Jerusalem, however, is the final conclusion of prophecy of the entire book. The reasons for this are two-fold. First, John concludes the vision of Babylon with the nuptial imagery of the Lamb (Rev 19:1-10, esp. vv. 7-9)[67] that anticipates the New Jerusalem the bride (esp. Rev 21:2, 9; 22:17). Second, the faithful and true words of God that the angel authenticates at the end of the vision of the New Jerusalem (Rev 22:6-9) refer back to the prophecy of the whole book, echoing Rev 1:2-3 (as has been noted above in passing). Overall syntagmatic progress above can be diagrammed in this way:

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[65] Cf. Bauckham, 1993, 7.
[66] Bauckham, 1993, 7.
[67] The vision of Babylon (Rev 17:1-19:10) can be divided into three thematic parts: (1) the description of Babylon (Rev 17:1-18); (2) the downfall of Babylon (18:1-24); (3) the victory shout with the nuptial imagery of the Lamb (19:1-10). For further detailed discussion, see section entitled '5.4.2. Conquering-Related Themes in Rev 17:1-19:10' in this thesis.

The Visionary Block 2 | The Visionary Block 3 | The Visionary Block 4

evp 7th bowl | evp 17:1-5 | evp 17:6-18 | evp 18:1-24 | evp 19:1-10 | seven evps 19:11-20:15 | two evps 21:1-8

Corresponding to the above macrostructural progress that flows into the vision of the New Jerusalem, Rev 19:11-21:8 shows the transitional vision from Babylon to the New Jerusalem. This block consists of the nine visionary paragraphs noted earlier. The first three visionary paragraphs are interrelated by lexical threads and semantic cohesiveness: The third visionary paragraph concludes the narrative of the messianic war, which is begun at the first visionary paragraph and developed in the second visionary paragraph, by reusing the previous lexical and pronominal references:

VP 1 (19:11-16)	VP 2 (19:17-18)	VP 3 (19:19-21)
ἵππος...ὁ **καθήμενος** ἐπ' αὐτὸν (v. 11)		τοῦ καθημένου ἐπὶ τοῦ ἵππου (v. 19a)
τὰ στρατεύματα ἐν τῷ οὐρανῳ (v. 14)		στρατεύματος **αὐτου** (v. 19b)
ἐκ τοῦ στόματος **αὐτοῦ** (v. 15) ἐκπορεύεται ῥομφαία		ἐν τῇ ῥομφαίᾳ τοῦ καθημένου (v. 21a) ἐπὶ τοῦ ἵππου τῇ ἐξελθούσῃ ἐκ τοῦ στόματος **αὐτοῦ**
	πᾶσιν τοῖς ὀρνέοις (v. 17)	πάντα τὰ ὄρνεα (v. 21b)
	σάρκας βασιλέων (v. 18) καὶ σάρκας χιλιάρχων καὶ σάρκας ἰσχυρῶν καὶ σάρκας ἵππων καὶ τῶν καθημένων ἐπ' αὐτῶν καὶ σάρκας πάντων ἐλευθέρων τε καὶ δούλων καὶ μικρῶν καὶ μεγάλων.	τῶν σαρκῶν αὐτῶν (v. 21c)

As was hinted above, the semantic relationship betwen the three embedded visionary paragraphs can be identified in this way: The *thesis* paragraph (Rev 19:11-16) followed by the *comment* paragraph (19:17-18) leads to the *result* paragraph (19:19-21).

The fourth and fifth visionary paragraphs (Rev 20:1-3; 20:4-10) also show the continuity of content regarding the millennial reign of Christ and the destruction of Satan. The repeated use of the key terms Σατανᾶς (vv. 2, 7), λυθῆναι (λυθήσεται, vv. 3, 7), χίλια ἔτη (vv. 2, 3, 4, 5, 6, 7) in both units indicates their lexical cohesiveness. Since the binding of Satan for the millennial reign and his release in the fourth visionary paragraph is specifically described in the fifth visionary paragraph, they are tied together by the semantic relationship of 'thesis and specific thesis'. The seventh visionary paragraph (Rev 20:12-15) shows grammatically its co-textual continuity with the sixth visionary paragraph (20:11) by using the definite article before the key word θρόνον – τοῦ θρόνου – in the immediate passage. This word, therefore, functions as a hook word. Furthermore, the judgmental nuance of the white throne imagery in the sixth visionary paragraph is further specified by the seventh visionary paragraph. They thereby also form a semantic relationship of 'thesis and specific thesis'. The eighth and ninth visionary paragraphs (Rev 21:1; 21:2-8) not only share some key lexical items, but also form semantic threads. The key words and the phrase καινήν, πρῶτος, ἀπῆλθαν, οὐκ ἔστιν ἔτι in the eighth visionary paragraph play key roles in the ninth visionary paragraph. A brief statement in the eighth visionary paragraph about new creation and the clearance of first things – including the sea as the symbol of the origin of evil things (cf. Rev 13:1; 20:13) – are described again in detail in the ninth visionary paragraph (esp. 21:4-5). In this sense, they are tied together by the semantic relationship of 'thesis and specific thesis'. Hence, the nine embedded visionary paragraphs in the third visionary block constitute four larger units – the four visionary sections: (1) the destruction of the beast and false prophet by the divine warrior and His army (Rev 19:11-

21); (2) the millennial reign of Christ and the destruction of Satan (Rev 20:1-10);[68] (3) the judgment of the dead (Rev 20:11-15); (4) the descent of the New Jerusalem (Rev 21:1-8). The boundaries of these larger units are further substantiated by each of the units concluding with the cosmic demolition of evil in the lake of fire burning with sulfur. The expression 'into (or in) the lake of fire burning (with sulfur)' is repeatedly used at the end of each of the units: εἰς τὴν λίμνην τοῦ πυρὸς τῆς καιομένης ἐν θείῳ (Rev 19:20); εἰς τὴν λίμνην τοῦ πυρὸς καὶ θείου (20:10); εἰς τὴν λίμνην τοῦ πυρός (20:15); and ἐν τῇ λίμνῃ τῇ καιομένῃ πυρὶ καὶ θείῳ (21:8).

On the other hand, these similar expressions function to join the four visionary sections in the semantic sense of transition from the destruction of evil to the descent of the New Jerusalem, signaling the semantic relationship of 'thesis 1 + progressive thesis 2 + progressive thesis 3'. The first three visionary sections (Rev 19:11-20:15) describe the complete destruction of God's enemies – the beast, the false prophet, Satan, death and Hades. These three visionary sections echo previous images of judgment: (1) the judicial theophany of the divine warrior in Rev 19:11-21 echoes the Lamb's theophany in 'the great day of their wrath' in Rev 6:17 (cf. Rev 16:14);[69] (2) the disappearance of the earth and heaven in Rev 20:11 echoes Rev 6:14 and 16:20; (3) the judgment of evil and the rewarding of God's people in 19:11-20:15 are compactly described in the seventh trumpet (Rev 11:18).[70] Thus, the previous key eschatological imagery or references – the theophany of divine warrior, the destruction of the corrupted universe, and judgment and salvation – culminate in Rev 19:11-20:15, where the destruction of God's enemies

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[68] Rev 20:1-10 is mainly concerned with the destruction and judgment of Satan by means of the messianic war (20:9-10). For detailed discussion of this passage, see section entitled '5.4.3. Conquering-Related Themes in Rev 19:11-21:8' in this chapter.

[69] For a discussion of the judicial motif in Rev 19:11-21, see section of this chapter '5.4.3. Conquering-Related Themes in Rev 19:11-21:8'. Hoffmann distinguishes between John's application of Lamb Christology and an angelomorphic Christology. The Lamb Christological image is perceived as a salvific figure for believers. However, the angelomorphic Christological image with violence and destruction signals "an angelomorphic judicial figure" to nonbelievers. Hoffmann, 2005, 249-51. According to Stuckenbruck, John rhetorically presents Christ in terms of traditional angelomorphic language which is well known to his audiences. This warns them not to worship Him as a *primus inter pare angelorum* but as the Lamb, i.e., as the saviour. Stuckenbruck, 1995, 270-72.

[70] See Bauckham, 1993, 19-21, 209.

and the corrupted universe is highlighted. In contrast, the visionary section that immediately follows, Rev 21:1-8, introduces the vision of a descending New Jerusalem. This semantic interrelatedness can be delineated in the following diagram:
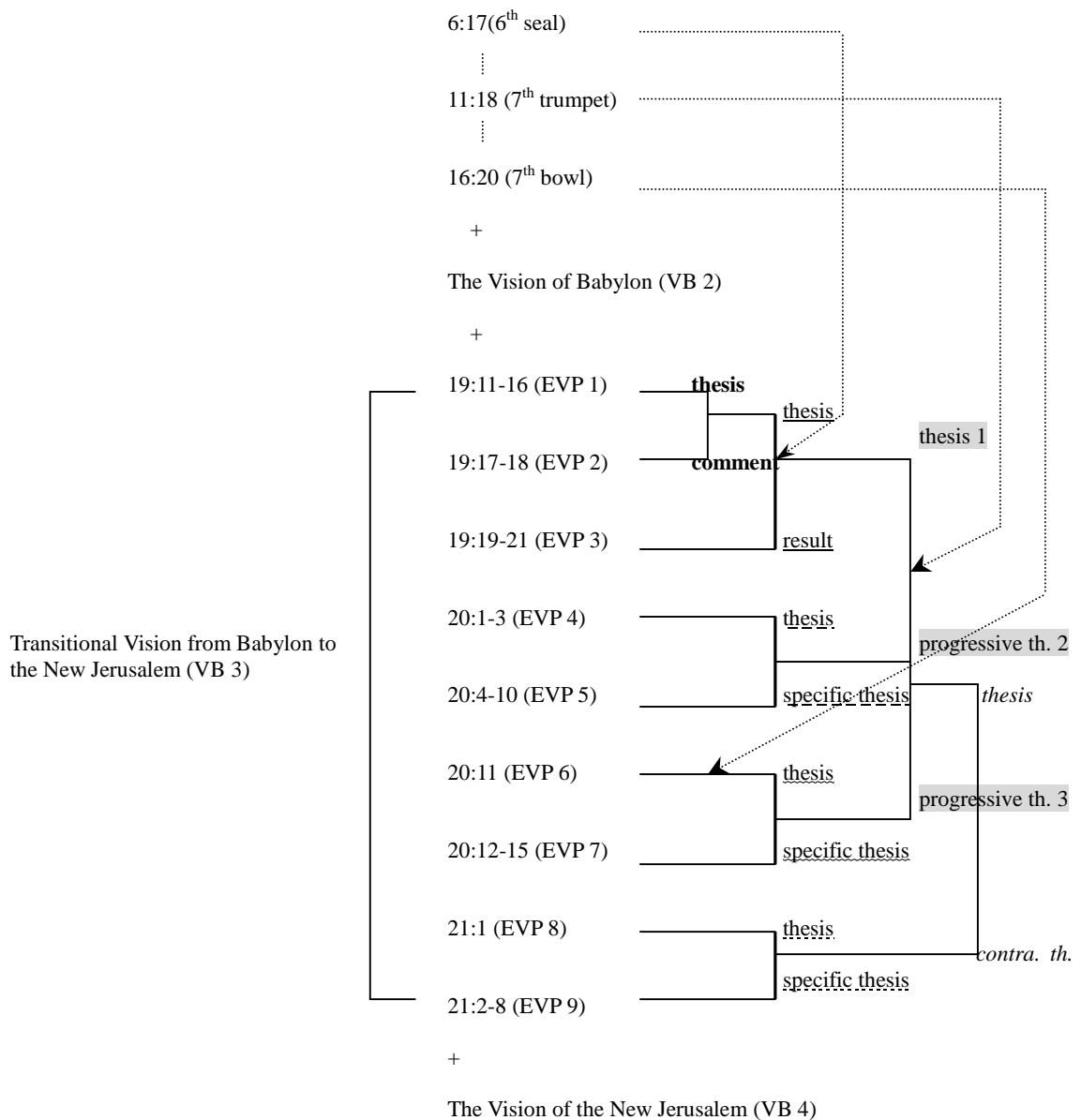
At this point, it is necessary to deal with the fourth visionary section (Rev 21:1-8) in detail since the reference to conquering (21:7ff), our main concern, is found therein. Rev 21:1-5a

linguistically and thematically forms a chiastic structure and *inclusio* as follows:[71]

a	1a	the new heaven and the new earth (οὐρανὸν καινὸν καὶ γῆν καινήν).
b	1b	the first heaven and the first earth (ὁ...πρῶτος οὐρανὸς καὶ ἡ πρώτη γῆ ἀπῆλθαν).
c	1b	the sea exists no longer (ἡ θάλασσα οὐκ ἔστιν ἔτι).
d	2	the descent of the New Jerusalem from God (Ἰερουσαλὴμ καινὴν...καταβαίνουσαν...τοῦ θεοῦ).
d′	3-4a	the tabernacle of God is among man (ἡ σκηνὴ τοῦ θεοῦ μετὰ τῶν ἀνθρώπων).
c′	4b	death exists no longer (ὁ θάνατος οὐκ ἔσται ἔτι).[72]
b′	4b	the first things have passed away (τὰ πρῶτα ἀπῆλθαν).
a′	5a	God creates all things new (καινὰ ποιῶ πάντα).

This chiastic structure emphasizes the central verses (vv. 2-4a), which describe the descent of the New Jerusalem and its meaning.[73] By contrasting new creation (a, a′) and the universal clearance of old creation (b, c, c′, b′) that refers back to Rev 20:11-15 (esp. v. 11b, vv. 13-14), John highlights the descent of the New Jerusalem (d, d′) unto the earth in the new creation. In this way, he clearly shows a transition from first things to new things, from the unholy city to the holy city in Rev 21:1-5a. The complete transition is confirmed by God's exclamation, 'it is done' (γέγοναν) in Rev 21:6.[74]

In fact, γέγοναν is a third-person plural perfect form; therefore, it literally means 'they are done'.[75] This implies that the expression γέγοναν refers to all the new things in Rev 21:1-5a, i.e.,

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[71] Cf. Aune, 1998b, 1113-1114; Lee, 2001, 267.

[72] The sea is also parallel to 'death and Hades' in Rev 20:13. In Rev 13:1 John's use of the sea reflects the image of "the primeval chaos from which opposition to God derives", see Bauckham, 1993, 69; cf. Longman and Reid, 1995, 187.

[73] The descent of the New Jerusalem is explained as God's perpetual dwelling place in terms of the tabernacle motif (ἡ σκηνὴ τοῦ θεοῦ). God's eternal dwelling among mortals (μετὰ τῶν ἀνθρώπων) is further explained in terms of the covenantal formula, 'they shall be His people [λαοὶ αὐτοῦ] and God Himself shall be among them', which stems from Ezek 37:27 (cf. Jer 30:22; 31:33b; Ezek 36:28; 37:23; Zech 8:8b, etc). Bauckham observes that John combines two sources in Rev 21:3, i.e., Ezek 37:27-28 and Zech 2:10-11, thus showing "the most universalistic form of the hope of the Old Testament". By combing the two OT sources, John denotes that Israel and the church as a one nation will find their eschatological fulfillment in "the full inclusion of all the nations" in their covenantal privileges and inheritance, see Bauckham, 1993, 311-13; cf. Gundry, 1987, 254-64; Walker, 1996, 238-40. In 21:4 John describes further the meaning of the descent of the New Jerusalem as a perfect restoration echoing "a reversal of covenantal curses" in Isa 65:20-25, see Lee, 2001, 272-74.

[74] Most English bible versions, except for the ASV and the NAB, translate γέγοναν in a singular sense as "it is done".

[75] Charles also translates it in plural sense: "they have become (new)", see Charles, 1920b, 204; see also

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'the new heaven and the new earth' and all the eschatological blessings completed in the descent of the New Jerusalem.[76] After the divine exclamation of γέγοναν, the invitation to conquer (v. 7a), which is attributed to God, is presented with the promise of 'the water of life' (v. 6c) and a warning (v. 8). The promise of 'the water of life' (ὕδατος τῆς ζωῆς) which is given to the thirsty (ἐγὼ τῷ διψῶντι δώσω) symbolizes the 'eternal life' of the new creation that comes from God and the Lamb in the New Jerusalem (Rev 22:1-2, 17b; cf. Isa 55:1).[77] The promise, therefore, functions as God's invitation to the New Jerusalem, intended to call forth in believers an active longing for the eschatological blessings therein. This paraenetic aspect is enhanced and encompassed by the invitation to conquer (Rev 20:7a: ὁ νικῶν κληρονομήσει ταῦτα) that immediately follows the promise of the water of life. The neuter plural demonstrative pronoun ταῦτα does not merely indicate water of life, but all new things and eschatological blessings of the New Jerusalem in Rev 21:1-6. They are completed in the divine exclamation of γέγοναν (cf. Rev 4:1 δείξω σοι α. δεῖ <u>γενέσθαι</u> μετὰ ταῦτα)[78] The invitation to conquer is immediately followed by a contrasting image that warns evildoers of the eight-typed list (21:8; cf. 22:15) that they will receive the judgment of the second death as their punishment.[79] This warning functions to call the hearers' attention to the consequences of failing to conquer (cf. Rev 2:14-16; 20-23).

Thus, the above co-textual analysis shows that the macrostructural and co-textual flow of Rev 4-22 converges in the reference to conquering linked to the vision of the New Jerusalem through the divine exclamation of γέγοναν. John presents the reference to conquering not only as the invitation to inherit all the blessings of the New Jerusalem but also as an absolute

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Beckwith, 1919, 752; Caird, 1966, 266; Morris, 1999, 239.

[76] Cf. Mealy, 1992, 225.

[77] Aune, 1998b, 1139; Bauckham, 1993, 168.

[78] See Aune, 1998b, 1129; cf. Giblin, 1998, 506, 512.

[79] The conjunction δὲ in Rev 21:8 denotes a constrastive sense. The image of 'the lake that burns with fire and sulfur' is also an antithetic parallel to 'the water of life'.

condition to enter the New Jerusalem.

5.4. The Reference to Conquering of Rev 21:7ff in the Thematic Flow of Rev 4-22

In relation to the above convergence of the macrostructural and co-textual flow in Rev 4-22, one question that should be raised is this: How does the reference to conquering in Rev 21:7ff relate thematically to the first three visionary blocks (Rev 4:1-21:6)? To answer this question, we shall examine how the key themes or thematic flow of each visionary block relate to the concept of conquering. Then, the function or characteristics of the motif of conquering in Rev 21:7ff will be elucidated within that overall thematic flow.

5.4.1. Conquering-Related Themes in Rev 4:1-16:21

As we have shown in the previous section, the three series of seven judgments that function as major literary devices for the logical development of the first visionary block (Rev 4-16) indicate God's progressively intensified judgment. This judgment theme is closely connected with the conquering idea. Christ, who executes the judgment of God by opening the seven seals (Rev 5:7; 6:1) is depicted as the conqueror (Rev 5:5-6). John juxtaposes the two images of 'Lion' and 'Lamb', contrasting what he hears (λέγει μοι· μὴ κλαῖε, ἰδοὺ ἐνίκησεν ὁ λέων ὁ ἐκ τῆς φυλῆς Ἰούδα, ἡ ῥίζα Δαυίδ) with what he sees (εἶδον ... ἀρνίον ἑστηκὸς ὡς ἐσφαγμένον). In the audition, two Jewish messianic designations are used for Christ – ὁ λέων ὁ ἐκ τῆς φυλῆς Ἰούδα that stems from Gen 49:9 (גּוּר אַרְיֵה יְהוּדָה) and ἡ ῥίζα Δαυίδ that is drawn from Isa 11:1, 10 (cf. 4 Ezra 12:31-32).[80] This combined use of the OT allusions signifies a "militaristic and

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[80] In John's time, the two images were used as messianic titles: 'Root of David' (Isa 11:1-5 and Gen 49:8-10 in 4Q PBless; 1QSb 5:20-29; 4QFlor 1:11-12; 4Qplsaᵃ 3:15-22; Test. *Jud.* 24:4-6; Sir 47:22), the 'Lion of the tribe of Judah' (1QSb 5:29; 4 Ezra 11:58; cf. 4 Ezra 11:36-46; Justin Dial 52.2.). See also Bauckham, 1998, 181; Johnson, 1981, 468; Aune, 1997, 350-51; Hoffmann, 2005, 115 n. 53.

nationalistic image" of the Davidic Messiah as the conqueror of the nations.[81] This imagery is deliberately contrasted with the slain Lamb in order to effect "a radical transformation of apocalyptic messianic expectations."[82] To put it another way, by juxtaposing the contrasting images, John reinterprets the nationalistic militarism of the Davidic Messiah (v. 5) by the image of the slain Lamb (v. 6). As a result, new symbolic imagery of conquering through sacrificial death is introduced (cf. Rev 5:9)[83] so that Jewish hopes of the messianic conqueror are fulfilled in Christ's decisive sacrifice. However, this does not mean that the militaristic image of the Davidic messiah is disregarded. By potentially maintaining the militaristic nuance – His violent militaristic action is ultimately reserved for the end-time Christophany (cf. 19:11ff) – the symbolic juxtaposition emphatically signals the way of Christ's conquest through His sacrificial death (cf. Rev 5:12). This ironic notion of conquest through sacrificial death is well encapsulated in the symbol of the slain Lamb who has 'seven horns' and 'seven eyes' (Rev 5:6). The symbol of the seven horns in relation to the reference to conquering in Rev 5:5 signifies the universal power of His conquest (cf. Deut 33:17; Ps 89:17; Dan 7:7, 20; 8:5).[84] As noted earlier, the symbol of the seven eyes which stems from Zech 4:10 represents the seven Spirits who are sent out into all the earth to make Christ's conquest effective throughout the world (Rev 5:6b). This symbolic imagery implicitly shows that the Lamb is still contesting His final victory with the universal power, although the initial decisive conquest has already been achieved by His sacrifice.

This ongoing aspect of messianic conquest is also found in Rev 5:8-10, where liturgical

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[81] Bauckham, 1997, 74; cf. Caird, 1966, 74; Rogers, 1994, 83-84.

[82] Fekkes, 1994, 157; cf. Swete incorrectly suggests that 'the contrast of the Lamb with the Lion is sufficiently striking in any case, directing attention to the unique combination of majesty and meekness which characterized the life of Jesus Christ,' see Swete, 1906, 76-77.

[83] Bauckham, 1997, 74; Bauckham, 1993, 118; cf. Caird, 1966, 75; Guthrie, 1987, 48; Thompson, 1990, 48; Wall, 1991, 102; Fekkes, 1994, 157-58; Aune, 1997, 352; Beale, 1999, 351-54; Johns, 2003, 164-68, 203.

[84] The image of the horned Lamb is also found in 1 En 90:9, 30 (cf. *T. Jos.* 19:8f). However, the Enochic symbols of a powerful leader lacks of the concept of the sacrificial lamb.

praise[85] is given to the Lamb in relation to His taking the scroll and breaking its seals. The Lion-Lamb's authority for opening the scroll is based on His redemptive act, which is interpreted as His conquest by one of the twenty-four elders (Rev 5:5). The ransomed people who have been purchased by the blood of the Lamb are designated as 'a kingdom and priests'. Therefore, both Christ and His people are coloured by Exodus motifs. This combined use of OT allusions clearly recalls the theme of Israel's past liberation from Egyptian bondage through the blood of the Paschal lamb.[86] This thematic allusion enables the audience to perceive Christ's past and present redemptive acts as continuing a history that began with Israel's founding moment. This ongoing Exodus idea is heightened by universalizing the redeemed people as a renewed Israel from *all races* – ἐκ πάσης φυλῆς καὶ γλώσσης καὶ λαοῦ καὶ ἔθνους. This phrase, along with their ultimate future kingship (5:10b; cf. Rev 22:5),[87] recalls the theme of the universal saints' kingdom of the latter days in Daniel 7 (esp. vv. 14, 18, 22). By interlacing the two thematic OT allusions, John widens the historical framework from Israel's founding moment to her glorious restoration and transformation at the end-times. Thus, the ongoing

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[85] The 'new song' in Rev 5:9a which refers to the account of vv. 9b-10 has a war nuance since it is often used for praising God's victory over His enemies in the OT (e.g., Ps 33:3-10; 40:3-12; 144:9-10; 149:1, 6-7; Isa 42:10-13).

[86] John's slain Lamb is modeled primarily on paschal lamb imagery, although it also recalls the Servant-lamb image of Isa 53:7 ff. There are several hints that John depends heavily on paschal lamb imagery. First, the explicit reference to Ex 19:6 is used in Rev 5:10. Second, the concept of 'liberation' or 'ransom' through the agency of the blood of the Lamb in Rev 5:9 is understood as a prominent Exodus motif in the OT (Deut 7:8; 13:5; Jub. 49:1-17). Third, John employs the Red Sea motif – the victors who stand beside 'the sea of glass'– to depict the followers of the Lamb in Rev 15:2-3. Fourth, the Servant-lamb image in Isa 53:7 ff most probably relies on the paschal lamb as well, considering that the vicarious suffering and sacrificial death of the Servant of Yahweh is understood as the new Exodus motif in Isa 53. If this is so, John's symbol of the Lamb may be understood as the new Exodus imagery of Isa 53. Therefore, the juxtaposition of two contrasting images – 'Lion' and 'Lamb' – combines the Exodus motif with the Davidic motif. This combination implies that John may understand his present history is in continuity with the past salvific history, which is particularly framed by the segment from the Exodus to the establishment of the Davidic kingdom. For further discussion on Christ as the paschal Lamb with special reference to Exodus motif, see Hoffmann, 2005, 117-34, esp., 117-19.

[87] Regarding the manuscript evidence of Rev 5:10b, the major manuscripts are divided between the two variant readings βασιλεύσουσι and βασιλεύουσι. The future tense is supported by Codex Sinaiticus, some 10th-14th century minuscules (1, 94, 1828, 1854, 2042, 2053, 2073, 2081, 2344), a part of the Majority text tradition, and part of the Latin and the Coptic. On the other hand, the present tense is supported by Codex Alexandrinus, some 10th-15th century uncials and minuscules (046, 1006, 1611, 1859, 2020, 2065, 2081), and part of the Majority text tradition. The Nestle-Aland and UBSGNT text adopt the future reading since the Codex Alexandrinus is more likely to be wrong in 5:10, just as it mistakenly reads the present tense for the future tense in Rev 20:6, see Metzger, 1971, 738. Although the present tense form βασιλεύουσι is read, the verb probably refers to the future, thus "imparting a tone of assurance", see Mounce, 1998, 136 n. 36; see also Charles, 1920a, 148; Johnson, 1981, 469; contra. Bandstra, 1992, 18-19; Beale, 1999, 194-95.

salvific historical framework underlies Christ's conquering act – His redemptive work. This historical framework supports the idea that Christ's conquering continues until the establishment of the saints' kingship/kingdom. Furthermore, this relationship implies that Christ's authority for receiving the scroll is based on His sovereignty over the whole of salvific history.

The ongoing conquering aspect is also found in the composition of the seven seal series. Rev 6:2 denotes that the Lamb's first seal-opening results in the powerful militant conquering action by a white horseman. This conquering action is clearly indicated by the emphatic expression νικῶν καὶ ἵνα νικήσῃ. The identity of the white horseman is ambiguous. Some regard the first horseman as Christ, based mainly on the similarity of the white horseman with the description of the divine warrior in Rev 19:11-16 and the Son of Man in Rev 14:14.[88] Others, however, see the horseman as a satanic force since the other three horsemen are depicted as evil agents.[89] Nevertheless, neither view diminishes Christ's conquering action through the seal-opening, not only because the seal-openings are ultimately under the hand of Christ, but because their catastrophic results are identified as His actions – particularly, the expression πέσετε ἐφ᾽ ἡμᾶς καὶ κρύψατε ἡμᾶς … ἀπὸ τῆς ὀργῆς τοῦ ἀρνίου in Rev 6:16 indicates that the intensely culminated judgment of the sixth seal has proceeded from the Lamb.[90]

Furthermore, the sixth seal also signifies the eschatological messianic war against earthly

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[88] In Rev 19:11-16, the divine warrior who has diadems on his head and rides on a white horse is similar to the white horseman who has a crown in Rev 6:2. In Rev 14:14, the Son of Man who sits on a white cloud and wears a golden crown on his head is similar to the depiction of the white horseman in Rev 6:2. Furthermore, the white horseman may allude to Ps 45:3-5 where the [messianic] king is depicted as a victorious rider with his sharp arrows (cf. Ps 45:6; Heb 1:8).

[89] This thesis prefers to adopt the latter view. The reasons for this are two-fold: (1) the first four horsemen are to be understood as a set in the 4 + 3 structure of the septet. (2) the first and fourth horsemen play a summarizing role: the description of war introduced by the first horseman is explained in detail by the description of the three horsemen; the fourth horseman summarizes the previous two horsemen's threats in the expression, 'to kill with sword and with famine and with pestilence and the wild beasts of the earth'. The image of the white horseman in Rev 6:2 can be understood as a parody of Christ's conquering image in Rev 19:11-16. For further discussion of the identity of the first horseman, see Beale, 1999, 375-78; Sweet, 1979, 139.

[90] For a discussion of the sixth seal in relation to war, see below.

sinners. The sixth seal-opening results in cosmic catastrophes, i.e., the sun darkened, the moon as blood, the stars fallen to earth, and heaven rolled up as a scroll (Rev 6:12b-14a). The former two signs are allusions to Joel 3:4, and the latter two signs are allusions to Isa 34:4.[91] The co-texts of these original OT texts denote the eschatological war concept in relation to the Day of the Lord (Joel 3; Isa 34).[92] John co-textually employs the image of eschatological catastrophes from OT texts to depict the confrontation between earthly sinners and the Lamb in 'the great day of their wrath' (ἡ ἡμέρα ἡ μεγάλη τῆς ὀργῆς αὐτῶν). John's co-textual use of OT imagery is further supported by the same list of those who hide from the wrath of God and the Lamb that is found in the co-text of war imagery in Rev 16:15-17. Therefore, Christ's opening of the seven seals of the scroll can be identified with His ongoing conquering task, which has a dual aspect: The negative aspect of conquering – judgment – and its the positive aspect – prophesying through revealing the contents of the scroll (Rev 10:1-11:14).[93]

Recalling that the three series are interlinked and united by the techniques of interlocking and encompassing, it is logical to assume that Christ's conquering acts through the seven seal-openings may continue with the sequences of seven trumpets and seven bowls. This is substantiated by war imagery of the sixth seal that anticipates the war scene of the sixth trumpet (Rev 9:13-21) and is described in increasing detail.[94] In a similar way, the war of the sixth trumpet anticipates a climactic universal war, which is described in the sixth bowl (16:12-16; cf. 19:11-21).[95] These heightening war images in the seventh judgment of each of the three series function as preparatory imagery for the theophany of the divine conqueror conceived as the new Sinai theophany of the final three judgments of each series of seven. Being progressively

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[91] Fekkes, 1994, 78.
[92] Fekkes, 1994, 78, 165, see also Everson, 1974, 336; Yarbro Collins, 1976, 217; Giblin, 1991, 90.
[93] The commission to prophesy about nations, which is given through the unsealed scroll, is fundamentally related to the conquering concept through martyrdom. This will be discussed later.
[94] Cf. Giblin, 1991, 108.
[95] Yarbro Collins, 1976, 218.

intensified by the addition of an extra item as noted above, the theophany of the divine conqueror finally results in the downfall of Babylon. This view is supported by a Sinai theophany that is often used to depict eschatological theophany with a war nuance in apocalyptic writings (cf. Hab 3, esp. 3:6, 9; Isa 64, esp 64:12; Test. Mos. 10:1-7; En 1:3-9, esp. 4-5, 9).[96] Thus, the three series of seven judgments, which form the major structural flow of the first visionary block (Rev 4-16), thematically denote Christ's militant conquering in a proleptic and heightening way.

The purpose of Christ's conquering through the sequence of the three series is ultimately to establish His kingdom where His kingship will be universally acknowledged. This connection is clearly made by the seventh trumpet (Rev 11:15-19), which immediately follows the vision of the unsealed scroll[97] and the two witnesses (10:1-11:14). The seventh trumpet proleptically shows the achievement of the complete transition from 'the kingdom of the world' to 'the kingdom of our Lord and of His Christ' (Rev 11:15; cf. 10:7). This transition is fulfilled by Christ's conquest through the seventh bowl which finally brings about the fall of the kingdom of the world, i.e., Babylon (Rev 16:17-21). This fulfillment is declared by the divine exclamation γέγονεν (Rev 16:17b). Recalling that the visions of Babylon (Rev 17:1-19:10) and the New Jerusalem (21:9-22:9) function as the binary conclusion to Rev 4-16, it is logical to consider that the two visions are the results of Christ's conquering through the whole sequence of the three septets. In a holistic view, therefore, the patterned notion of 'the establishment of God's kingdom through conquering' is found in the first visionary block (Rev 4-16). Recalling that the

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[96] Yarbro Collins, 1976, 219; see also Bauckham, 1993, 199-201, cf. Ford rightly observes that "the heavenly ark of 11:19 is a fitting prelude to the Holy War against the fleshly beast", see Ford, 1975, 182.

[97] The identity of the two scrolls (5:7-8; 10:1-11) has been debated. The argument that the two scrolls cannot be the same is supported by the observation that the scroll in Rev 10:2 is designated by the diminutive form βιβλαρίδιον. However, this argument is not convincing since the identification of them is defended by three arguments. First, βιβλαρίδιον in Rev 10:2 is the same as βιβλίον in 5:1, since there is no special significance to the diminutive meaning in the Greek of this period. Second, βιβλαρίδιον is explicitly connected with βιβλίον by the same heavenly deliverer ἄγγελον ἰσχυρὸν (5:2; 10:1). Third, they are all contextual allusions to Ezekiel's commission, not haphazardly employed allusions (Ezek 2:8-3:3). For further discussions in this regard, see Sweet, 1979, 176; Bauckham, 1997, 80-1; Bauckham, 1993, 243-44; contra. Mounce, 1998, 202.

Lamb's sovereignty over the whole history is the basis for opening the scroll, this pattern conceives the forward-moving historical framework, which is in significant continuity with the past salvific history. This is supported further by the fact that the plagues of the three series of the seven judgments recall the imagery of the Exodus plagues. In particular, the trumpet series, except for the third and sixth trumpets, and the entire bowl series allude to individual details of the Exodus plague account. Although these two series do not follow exactly the order of the Exodus plagues,[98] their progressive sequence and similar types of plagues signal the influence of the Exodus plague imagery.[99] This is confirmed by the seventh judgments, which recall the Sinai theophany. Thus, the Exodus motifs which recall Israel's founding moment is applied to the eschatological theophany, which finally results in the transformation of the quality of history – the downfall of the Babylon and establishment of the New Jerusalem. John not only perceives the continuity of salvific history in his use of the Exodus motif, but also stretches its scope into the future hope of Israel's restoration in a heightening manner, just as similar usage is often found in the OT (e.g., Ps 78:12-66, 68-72; Isa 10:24-27; 11:11-16; 43:16-17; 51:10; Jer 16:14-15; 23:7-8). Thus, the pattern of the first visionary block − 'the establishment of God's kingdom through conquering'– significantly conceives the forward-moving aspect of salvific history in light of Israel's past salvific history. In addition, this forward-moving historical

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[98] A clearer comparison between the plagues of the trumpet and bowl series and the Exodus plagues can be delineated as follows:

Revelation		Shared Elements	Exodus
8:7	(1st trumpet)	hail and fire on the plants of the earth	9:22-25
8:8-9	(2nd trumpet)	the sea turned to blood and sea creatures die	7:20-21
8:10-11	(3rd trumpet)		
8:12	(4th trumpet)	darkness	10:21-29
9:1-3	(5th trumpet)	(demonic) locusts	10:12-15
9:13-19	(6th trumpet)		
11:15-19	(7th trumpet)	lightning, thunder, and hail	9:23
16:2	(1st bowl)	boils breaking out with sores on men	9:10
16:3-4	(2nd,3rd bowl)	water turned to blood and sea creatures die	7:19-21
16:8	(4th bowl)	fire	9:23-24
16:10	(5th bowl)	darkness over the kingdom	10:22
16:12-14	(6th bowl)	(demonic) frogs	8:6
16:21	(7th bowl)	huge hailstones fallen upon men	9:24-25

[99] Aune finds a tendency to reduce the ten Egyptian plagues to "a seven-plague schema" in the OT and in some Jewish writings: Ps 78:43-51, 105:27-36; Amos 4:6-11; Wis 11:1-19:9; *T.* Benj. 7:1-4, see Aune, 1998, 506.

framework in John's use of the Exodus motifs is fundamentally framed by the inaugurated latter-day history, since the Danielic reference – δείξω σοι ἃ δεῖ γενέσθαι μετὰ ταῦτα – at the beginning of the visionary block (Rev 4:1) signals that the whole visionary block, even the rest of the book, is about inaugurated latter-day history, as we have already discussed earlier. Here again, we may find the ever-forward-moving aspect of salvific history from the Exodus to the establishment of the saints' universal kingdom. In this historical framework, therefore, the Lamb's opening of the scroll as His ongoing conquering action must be regarded as part of the process of the establishment of God's kingdom.

At this juncture, one question we raise is this: How can the two intercalations and Rev 12:1-15:4 relate thematically to Christ's conquest as conceived in the three septets? To answer this question, we will first examine the intercalation between the sixth and seventh seals. The first intercalation (Rev 7:1-17) has two major images: the 144,000 (Rev 7:2-8) and the numberless multitude (7:9-17). Regarding the relationship between the two entities, various views have been proposed. However, it is now widely acknowledged that the two images essentially denote the Christian church from different perspectives.[100] John juxtaposes the two ecclesiological images by contrasting what he hears (v. 4, ἤκουσα τὸν ἀριθμὸν τῶν ἐσφραγισμένων, ἑκατὸν τεσσεράκοντα τέσσαρες χιλιάδες) with what he sees (v. 9, εἶδον, καὶ ἰδοὺ ὄχλος πολύς) just as in Rev 5:5-6. These contrasting images are parallel to the two preceding images of Christ in terms of their shared key lexical items:[101]

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[100] For further detailed discussion, see Aune, 1998a, 447; contra. Draper, 1983, 133-47; Yarbro Collins ,1987, 85. Yarbro Collins does not identify the great multitude in Rev. 7:9-17 with the 144,000 because one is "innumerable" and the other is "numbered". She regards the 144,000 as "a particular group" within the faithful who are called to die for their loyalty to the word of God and Christ. However, her argument seems inconsistent. She states that the number 144,000 is clearly "symbolic" and must not be taken as "a precise, literal enumeration". However, her distinction between the two images in light of the "numbered and innumerable" seems to turn over her symbolic view. Cf. 4 Ezra 2:42-48 with Rev 14:1-5: Those who stand on Mount Zion and praise the Lord with songs are described as an innumerable multitude rather than the 144,000 in 4 Ezra 2:42-48.

[101] Cf. Bauckham, 1993, 215-16.

5:5	7:4-8
The Lion	The 144,000, headed by those
of the tribe of Judah	of the tribe of Judah
(ἐκ τῆς φυλῆς Ἰούδα)	(ἐκ φυλῆς Ἰούδα)

5:6, 9	7:9
The Lamb who ransomed people	The numberless multitude
from every tribe, tongue, people, and nation	from all nations, tribes, peoples, and tongues
(ἐκ πάσης φυλῆς καὶ γλώσσης καὶ λαοῦ καὶ ἔθνους)	(ἐκ παντὸς ἔθνους καὶ φυλῶν καὶ λαῶν καὶ γλωσσῶν)

As the above comparison shows, the two contrasting images of the people of God in Rev 7 are designed in the same way as the two contrasting images of Christ in Rev 5:5-6. From this similarity we can surmise that the 144,000 symbolizes the renewed Israelite army of the Davidic Messiah and that the numberless multitude symbolizes the followers of the slain Lamb.[102] This military imagery can be substantiated by the following: (1) the enumeration of the twelve tribes is reminiscent of "a *census* of the tribe of Israel" that was executed for measuring Israel's military capability (e.g., Num 1; 1 Chr 27; 2 Sam 24);[103] (2) the twelve tribes of Israel which comprise the military army of the Davidic Messiah is frequently depicted in traditional eschatological hope that the reunited Israel would defeat her enemies under the leadership of the Lion of Judah (Isa 11:11-16; Ezek 37:21-25; cf. Isa 27:12-13; Jer 31:8-9; Sir 36:11-16; 4 Ezra 13:5-13);[104] (3) the image of white robes in Rev 7:9 signifies the festive garments of the triumphal celebration (Rev 3:4; 19:8, 14; cf. 2 Macc 11:8) with the palm branches, which also indicates symbolically the joy of triumph in war (cf. 1 Macc 13:51; 2 Macc 14:1-4).[105] Based on these facts, the two ecclesiological images in Rev 7 not only have a strong military nuance but also proleptically show the vision of Israel's glorious restoration.

More significantly, the identity of the numberless multitude is explicitly explained as that of martyrs in Rev 7:13-14. Their victory, symbolized by the white robe, is gained by their death

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[102] Bauckham, 1997, 76-77.
[103] Bauckham, 1993, 217; see also Longman and Reid, 1995, 185 n. 9.
[104] Bauckham, 1993, 219-20; Bauckham, 1997, 77; cf. Fiorenza, 1993, 67.
[105] Bauckham, 1993, 225; Beasley-Murray, 1974, 145-46; cf. Sweet, 1979, 152.

in the great tribulation and is similar to that of Christ (cf. Rev 6:10-11). Again, John reinterprets

the nationalistic military image of Israel by using the image of martyrdom. As a result, a new

symbol of *conquest through martyrdom* is introduced. By executing this paradoxical conquering

in the earthly realm, the renewed Israelite army of the Davidic Messiah finally reaches the New

Jerusalem that is proleptically depicted in Rev 7:15-17.[106] Thus, corresponding to the

conquering theme of the three septets,[107] the first intercalation emphasizes the identity of the

Christian church as the messianic army, her conquering strategy (i.e., conquest through

martyrdom) and her reward (i.e., the New Jerusalem). For the earthly church, martyrdom is

understood as conquering, and crucial for entering the New Jerusalem. John's depiction of

God's people as the renewed Israelite army of the Davidic Messiah corresponds to the

exclamation at the end of the sixth seal 'for the great day of their wrath has come; and who is

able to *stand*?' (Rev 6:17). It is only the Lamb's army that can *stand* before God and the Lamb

and also against the enemies of God. In this sense, the function of the first intercalation is not

only to comfort the audience by depicting their identity from the heavenly perspective, but also

to exhort them to participate in the messianic war by signifying its ironic strategy with the

eschatological reward. This paraenetic effect is enhanced by John's combination of the Exodus

theme with the Davidic kingdom theme. The numberless multitude is also viewed with Exodus

imagery: (1) the priesthood theme is applied to its role in God's temple (Rev 7:15a; cf. Ex 19:6);

(2) its victory celebration image is coloured by the tabernacle feast, which celebrates its

liberation from Egypt (Rev 7:9; cf. Lev 23:34; Zech 14:16-19); (3) the image of spreading the

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[106] The imagery of the people of God in Rev 7:15-17 anticipates the vision of the New Jerusalem in Rev 21-22, as the following parallels indicate:

7:15ab	priesthood/ the one who sits on the throne	22:3
7:15c	God's tabernacle among men	21:3bc
7:16-17a	no thirst/ the water of life	21:6; 22:1a
7:17c	God's wiping every tear from their eyes	21:4

[107] That Rev 7 is placed between war imagery of the sixth and seventh seals enhances the connection with the theme of conquering.

divine tabernacle over the new Exodus people (Rev 7:15b; cf. Ezek 37:26-28). The victorious Davidic army thereby can be viewed as the fulfillment of a prophecy regarding the new Exodus expectation. By juxtaposing the image of the new Davidic army and the image of the new Exodus people, John again signifies the historical continuity and consummation of the past historical segment between Israel's founding and establishing moments. This historical framework makes the paraenetic function of the first intercalation more efficacious by assuring the audience of the inauguration of its fulfillment in this present time and of the climax in the future time, just as Israel's past salvific history has shown.

We shall now see how the second intercalation (Rev 10:1-11:13) relates thematically to the conquering theme of the three septets. The reference to the seventh angel blowing trumpet is found not only before the three figurative images[108] (Rev 10:7), but also after them (11:15). The first reference indicates that the result of blowing the trumpet is the completion of the 'mystery of God'. In parallel, the second reference denotes the transformation of the worldly kingdom to Christ's kingdom as the result of the blowing trumpet. Recalling that the Danielic term 'mystery' concerns the establishment of God's kingdom in the latter-day historical framework (cf. Dan 2:18, 19, 27, 30, 47),[109] the three figurative images which are embraced by the reference to the seventh angel may be related to the inaugurated latter-day history. This can be supported by two observations: (1) the people to whom John and the two witnesses prophesy recalls the Danielic terms for all races (Dan 3:4; 4:1; 6:25)[110] – λαοῖς καὶ ἔθνεσιν καὶ γλώσσαις καὶ βασιλεῦσιν πολλοῖς (Rev 10:11) and τῶν λαῶν καὶ φυλῶν καὶ γλωσσῶν καὶ ἐθνῶν (11:9); (2) the time terminology of 'forty-two months' and 'twelve hundred and sixty days' figuratively

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[108] The second intercalation is composed of three images: (1) the commission to prophesy (Rev 10:8-11); (2) the commission to measure the temple (11:1-2); (3) the two witnesses (11:3-13).

[109] For a discussion of 'mystery', see section '4.4.1. Spatial and Temporal Aspects in Rev 2-3' in this thesis.

[110] Gk. ἔθνη καὶ χῶραι λαοὶ καὶ γλῶσσαι (Dan 3:4b LXX); πᾶν ἔθνος καὶ πᾶσαι φυλαὶ καὶ πᾶσαι γλῶσσαι (Dan 3:96 LXX); πᾶσι τοῖς ἔθνεσι καὶ πάσαις ταῖς χῶραις καὶ πᾶσι τοῖς οἰκοῦσιν (Dan 4:1 Theod.); πᾶσι τοῖς ἔθνεσι καὶ χῶραις καὶ γλώσσαις τοῖς οἰκοῦσιν ἐν πάσῃ τῇ γῇ (Dan 6:26 LXX).

signifies the intermediary time of tribulation which is repeatedly indicated in Daniel (Dan 7:25; 9:27; 12:7, 11-12).[111] Therefore, the three figurative images should be understood in relation to God's mysterious decree upon the witnessing church in the intermediary time.

In the first figurative image, John is commanded to swallow the unsealed scroll so that its contents could be revealed through his prophesying (Rev 10:9-11; cf. Ezek 3). The contents of the scroll reveal the way in which God's mysterious decree would be completed − by his prophesying causing the world to repent (Rev 10:11).[112] This prophetic role is not given to John only, but to the church. The notion of 'the repentance of the world' through witness is figuratively summarized in subsequent symbolic images – the measuring of the temple of God and the two witnesses – that are concerned with the church's suffering and prophetic role. John is symbolically commanded to execute his prophetic role by measuring the temple of God (11:1-2; cf. Ezek 4). The measuring of the temple, its altars, and those who worship in it symbolizes God's preservation of His people from persecution by the nations (cf. Zech 2:1-2; 1 En 61:1-5). However, he is commanded not to measure the court outside the temple because it will be trampled on by the nations for forty-two months. This symbolizes that God's people will be persecuted for an intermediary time of anti-God activity (cf. Dan 8:25; 12:7).[113] By distinguishing the inward and outward experience of the church, John symbolically assures God's people of their invulnerability under His providence, although they will suffer temporarily in this age.

John's prophetic role and 'the inward and outward experience of the church' are developed

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[111] For a discussion of various time terminology in Revelation, see Rissi, 1966, 22-33.

[112] Bauckham, 1997, 83. cf. Sweet, 1979, 176; Aune, 1997, 344-45. The expression ἐπὶ λαοῖς καὶ ἔθνεσιν καὶ γλώσσαις καὶ βασιλεῦσιν πολλοῖς (Rev 10:11b) and its variations (Rev 5:9; 7:9; 11:9; 13:7; 14:6) are used in relation to God's salvation, apart from the reference of Rev 17:15, which connotes the world under the influence of Babylon the harlot.

[113] Giblin, 1991, 112.

further by the story of the two witnesses, which dramatizes the nature of the church's witness[114] and its result – the way of the church's conquest (11:3-13). Reversing the image of the faithful seven thousand in 1Kings 19:14-18,[115] John depicts the martyrdom of the two witnesses who bring about the repentance of the people except for seven thousand (cf. Rev 9:21).[116] In this dramatized storyline, the theme of the church's prophetic witness through her suffering is seen as vitally important. At first sight, this dominant theme seems to be unrelated to the conquering theme. Rev 11:7, however, provides an explicit connection between the theme of witness through martyrdom and the theme of conquering. This verse describes the two witnesses (the church) as involved in a war. In response to their testimony (καὶ ὅταν τελέσωσιν τὴν μαρτυρίαν αὐτῶν) the beast wages a war against the two witnesses (τὸ θηρίον … ποιήσει μετ' αὐτῶν πόλεμον) and conquers them and kills them (νικήσει αὐτοὺς καὶ ἀποκτενεῖ αὐτούς). At this point, John ironically depicts the earthly church's conquest. In the earthly dimension, the satanic forces triumph over the church; however, the paradox that the repentance of a great of number of people is finally brought about as a result of the church's prophetic witness through martyrdom signifies that she will have the ultimate victory in the end. Thus, the theme of witness through martyrdom in the second intercalation is encompassed by the theme of conquering. The intercalation shows the way in which God's mystery is fulfilled in a militaristic overtone – gathering God's people through ironic conquest. Here again, the inaugurated salvation-historical framework is used for a paraenetic purpose.

Rev 12:1-15:4 shows prominently the vision of God's people in conflict with evil. The

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[114] It is generally acknowledged that the two witnesses symbolize the church (cf. the two lampstands in Rev 11:4 and the seven lampstands in 1:12, 20; 2:1). The number 'two' alludes to the reliability of testimony, which was familiar to Israel in Deut.19: 15. Thus, the 'two witnesses' means that the church is called to be faithful to the witness of Jesus Christ. For more about this, see Strand, 1981, 130; Steinmann, 1992, 75.
[115] Rev 11:6 alludes thematically to the ministries of Elijah and Moses. The two witnesses which represent the church are modeled on the two historical figures. Therefore, the number seven thousand recalls the ministry of Elijah against the background of Israel's extreme apostasy.
[116] Bauckham, 1997, 87; see also Beasley-Murray, 1974, 187; Caird, 1966, 140.

visionary account of the conflict between the woman/Christ/the 144,000 and the dragon/the

beasts/their followers in Rev 12:1-14:20 reaches a climax in the vision of the victors in Rev

15:2-4. This forward-moving aspect is also found in Rev 12:1-14:20, where messianic war is

chronologically depicted from Christ's incarnation (12:5) to His parousia (14:14-20). Recalling

the enmity between the woman and the serpent in Gen 3:15, John depicts the conflict between

the woman/her children and the dragon in Rev 12:1-17 (esp. v. 17). God' people are depicted as

the mother of the messianic warrior (Rev 12:2-5; cf. Isa 26:17-27; 66:7-9)[117] and as the rest of

the woman's children (12:17); Satan[118] is portrayed as dragon – Leviathan (Rev 12:9; cf. Isa

21:1) and the serpent of Gen 3 (Rev 12:17; cf. Isa 27:1).[119] The visionary account of the

conflict between the dragon and the woman leads to the visionary account of the contemporary

conflict between the beast along with his allies in Rev 13:1-18 and the Lamb with His allies in

Rev 14:1-20.[120] The conflict between them results in the downfall of Babylon (Rev 14:8),

followed by the vision of Christ's parousia (Rev 14:14). This conflict finally ends with the

victory of the Lamb and His followers in Rev 15:2-4. Thus, epitomizing the whole conflict of

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[117] The background of the imagery of the woman with the child in Rev 12 has been strongly debated along the following lines. Fiorenza links the woman and the child in Rev 12 to the goddess with divine child internationally known at the time of the writing of the book, see Fiorenza, 1993, 30. Yarbro Collins also supports this view by explaining that the origin of the imagery of the woman with the child in Rev 12 was derived from a Greek combat myth, which involves the Python-Leto-Apollo myth. It was allegedly well-known in western Anatolia prior to the end of the first century A.D.. Yarbro Collins, 1976, 245-61; cf. Giblin, 1991, 127. Bousset also finds similarity between the Egyptian Isis-Osiris-Horus-Typhon myth and Rev 12, see Bousset, 1906, 353-55. In contrast, differences between Rev 12 and the combat myth have been proposed by Aune: '(1) Rev 12 does not end with the defeat of the dragon… (2) The woman does not flee to an island but to the wilderness… (3) In Rev 12, the woman gives birth before she flees, not after. (4) In the Apollo-Leto-Python myth, the motivation for Python to pursue Leto is to prevent the birth of her twins.' For other differences between them, see Aune, 1998a, 671-72. Aune also points out the chief difficulty in Bousset's proposal is that 'there is no evidence that this mythical episode was in circulation during the first century A.D.', see Aune, 1998a, 674. Mounce and Kiddle suggest Isa 26:17-18 (cf. 66:7; Mic 4:10) as the OT background of Rev 12. They underscore that 'the OT frequently pictured Israel as a woman in travail'. Mounce, 1998, 232; Kiddle, 1947, 220. Fekkes, who has significantly contributed to the discussion of the use of Isaiah in Rev, emphasizes that most of the imagery and story line in Rev 12 can be explained on the basis of "OT allusion and Christian tradition". He suggests that Rev 12:1-6 is a clear allusion to Isa 26:17-27 and 66:7-8. Fekkes, 1994, 177-84, cf. 280.

[118] The satanic trinity is depicted in Rev 12-13, i.e., the dragon (Satan: "the primeval, supernatural source of all opposition to God"), the sea-beast ("the imperial power of Rome"), and the earth-beast (the false prophet: "the propaganda machine of the imperial cult"). Bauckham, 1997, 89.

[119] For a detailed argument about John's exegetical technique of identifying Leviathan with the serpent of Gen 3, see Bauckham, 1993, 193-98.

[120] Bauckham, 1993, 16. John's juxtaposition of the two anti-images in Rev 13 and 14:1-5 is widely noted by many commentators: e.g., Mounce, 1998, 264; Beasley-Murray, 1974, 218; Sweet, 1979, 222; Ford, 1975,241; Roloff, 1993, 170.

the preceding co-text, the narrative of Rev 12:1-14:20 climaxes in the victorious vision of Rev 15:2-4.

Notably, the opposite destinies of the two different visions are found between the proclamation of the downfall of Babylon (Rev 14:8) and the vision of the victors (15:2-4). Rev 14:9-13 contrasts the beast's worshippers who are tormented eternally with the fire and brimstone (vv. 9-11) with the martyrs who have eternal rest (vv. 13). These contrasted visions are followed by the expositional paraenetic aside (v. 12): ὧδε ἡ ὑπομονὴ τῶν ἁγίων ἐστίν, οἱ τηροῦντες τὰς ἐντολὰς τοῦ θεοῦ καὶ τὴν πίστιν Ἰησοῦ.[121] This vision-comment composition reveals the value of the audience's suffering from the heavenly perspective upon the eschatological consummation. The two opposite destinies are further depicted by the image of the harvest that immediately follows in Rev 14:14-20, where the gathering of the repentant into the messianic kingdom (Rev 14:14-16) is contrasted with the throwing of the unrepentant into the great winepress of God's wrath (vv. 17-20).[122] Ultimately, these paraenetic images anticipate the invitation to conquer with the contrasting two destinies in Rev 21:7-8.

Moreover, the theme of witness through martyrdom is explicitly depicted in Rev 12:11; 13:7-10; 14:1-4, 12-13. By using the term νικάω (Rev 12:11; 13:7), John connects the theme with the conquering concept from two spatial perspectives. From the heavenly perspective, the church conquers her enemies by her witness through martyrdom (NB, ἐνίκησαν in Rev 12:11). From the earthly perspective, the beast conquers the church (NB, αὐτῷ ποιῆσαι πόλεμον μετὰ τῶν ἁγίων καὶ νικῆσαι αὐτούς in Rev 13:7) by his military power and has authority over the world. Denoting this binary aspect of the conquering concept, John exhorts the church to endure

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[121] The description of the martyrs in Rev 14:12b – οἱ τηροῦντες τὰς ἐντολὰς τοῦ θεοῦ καὶ τὴν πίστιν Ἰησοῦ – refers back to the rest of woman's children – τῶν τηρούντων τὰς ἐντολὰς τοῦ θεοῦ καὶ ἐχόντων τὴν μαρτυρίαν Ἰησοῦ – who are in the conflict with the dragon in Rev 12:17.This implies that the church's witness to the commandments of God and Jesus through martyrdom should be understood as her conquering action. This is substantiated by John's identification of ὁ νικῶν with ὁ τηρῶν in Rev 2:26. In this sense, the paraenetic expositional aside denotes fundamentally the same idea of the call to conquer as in Rev 2-3.
[122] Bauckham, 1997, 94-95.

and to persevere even to the point of death (Rev 13:9-10; 14:12-13; 16:15).[123] In the conclusion

to the whole narrative of the conflict (Rev 15:2-4) John not only confirms the church's witness

through martyrdom as a true conquest, but also indicates the way to be victors (τοὺς νικῶντας).

Specifically, the way to be victors is concisely and referentially explained by the expression τοὺς

νικῶντας ἐκ τοῦ θηρίου καὶ ἐκ τῆς εἰκόνος αὐτοῦ καὶ ἐκ τοῦ ἀριθμοῦ τοῦ ὀνόματος αὐτοῦ in

Rev 15:2. Each phrase is a flashback to the preceding war imagery: (1) the expression ἐκ τοῦ

θηρίου concisely recalls the description of the beast and his threat in Rev 13; (2) the expression

ἐκ τῆς εἰκόνος αὐτοῦ refers back to Rev 13:14-15 which denotes oppressive idolatry; (3) the

expression ἐκ τοῦ ἀριθμοῦ τοῦ ὀνόματος αὐτου also refers to Rev 13:16-17. By depicting a

flashback to the beast's threats in Rev 13, John effectively demonstrates the way of the church's

victory against the enemies of God – their witness through martyrdom. In this sense, it may be

said that the notion of witness through martyrdom is encapsulated in John's conquering concept

as the strategy of the church's conquest. Furthermore, recalling the fact that Rev 12:1-15:4 is

interlocked with the series of seven bowls[124] and that the expression καὶ εἶδον ἄλλο σημεῖον ἐν

τῷ οὐρανῷ μέγα καὶ θαυμαστόν in Rev 15:1 echoes the phrase καὶ σημεῖον μέγα ὤφθη ἐν τῷ

οὐρανῷ in 12:1, the conquering concept of the whole vision of Rev 12:1-15:4 converges in

Christ's conquering actions depicted by the seven bowls, just as does the overall structural and

thematic progress of the seal and trumpet septets.

To sum up, the main thematic flow of the first visionary block (Rev 4-16) is dominantly

controlled by the conquering theme, which not only encompasses the theme of witness through

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[123] The narrative aside in Rev 13:9-10 is paraenetically used for exhorting the audience's conquering action with a hearing formula. The expositional aside of Rev 14 which is followed by the marcarism also denotes the conquering idea paraenetically, as noted earlier. The parenthetical exhortation of Rev 16:15 which is located in the co-text of the final war account metaphorically calls the audience to conquering action. In this sense, all these paraeneses signify the conquering idea in a pragmatic way.

[124] Those who sing the song of Moses and the Lamb (Rev 15:3-4) are introduced as the people who had been victorious over the beast, his image, and the number of his name (15:2b). This indicates that the vision of Rev 15:2-4 is a continuation of the previous six visions in Rev 12:1-14:20.

martyrdom, but also paints the judgmental aspects with the conquering overtone. The sequence of the three septets mainly signals Christ's ongoing conquering action, conceiving an inaugurated salvation-historical framework. On the other hand, the two intercalations and Rev 12:1-15:4 depict the conquering concept in relation to the people of God: (1) the first intercalation indicates her identity, conquering strategy, and reward in light of the Exodus-Davidic kingdom scheme; (2) the second intercalation highlights the way of conquering for the paraenetic purpose, implying God's mysterious decree upon the witnessing church in the intermediary time; (3) Rev 12:1-15:4 which may be regard as the grand intercalation shows forward-moving aspect of the conflict towards the eschatological victory of the saints. These conquering-related ecclesiological images convey their paraenetic functions to the audience who is faced with God-opposite power in the intermediary time. The overall thematic flow of the first visionary block conceives the pattern of 'the establishment of God's kingdom through conquering' in light of the ever-forward-moving aspect of salvific history.

5.4.2. Conquering-Related Themes in Rev 17:1-19:10

We shall now examine how the thematic flow within the vision of Babylon (Rev 17:1-19:10) relates to the concept of conquering. Recalling that Rev 17:1-19:10 is the first conclusion of Rev 4-16,[125] it is logical to assume that the vision of Babylon must be understood as a result of Christ's conquering acts through the whole sequence of the three septets. The vision of Babylon, as noted earlier, is composed of four visionary paragraphs: (1) the description of Babylon as the great harlot (Rev 17:1-5); (2) the disclosure of the mystery of Babylon and the beasts (17:6-18); (3) the downfall of Babylon (18:1-24); (4) heavenly praise (19:1-10). All the embedded visionary paragraphs are significantly concerned with the theme of the downfall of Babylon. At

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[125] For further details of the binary conclusion of Rev 4-16, see section entitled, '5.3. The Reference to Conquering of Rev 21:7ff in the Wave Aspect of Rev 4-22', in this chapter.

the beginning of the first visionary paragraph, one of seven bowl angels clearly introduces the contents of the vision as the judgment of Babylon (Rev 17:1). The second visionary paragraph ends with the image of the overthrown Babylon by the beast (Rev 17:16-18). The third visionary paragraph prominently depicts her downfall in greater detail (Rev 18). The fourth visionary paragraph presents the downfall of Babylon as the main cause of heavenly praise (19:2). This downfall of Babylon is justified as God's vengeance upon her threat and for the persecution of the saints throughout the visionary block (Rev 17:6; 18:20, 24; 19:2; cf. Rev 6:10). In this sense, the downfall of Babylon can be regarded as the result of divine conquering action.

Rev 17:6 portrays Babylon's persecution of the people of God, depicting the harlot as drunk with the blood of the saints and the witnesses of Jesus (cf. Rev 18:24; 19:2). This persecution should be understood as a threat of war,[126] just as the reversed expression of Rev 12:11 denotes (αὐτοὶ ἐνίκησαν αὐτὸν διὰ τὸ αἷμα τοῦ ἀρνίου καὶ διὰ τὸν λόγον τῆς μαρτυρίας αὐτῶν).[127] To put it another way, the martyrs are victims of Babylon's conquest. John again connects the theme of the witness through martyrdom in Rev 17:6 with the concept of the messianic war. This connection becomes clear in the description of war in Rev 17:7-14,[128] where the beast assembles the ten kings as his allies in preparation for war against the Lamb and His followers. In this war, however, Christ's conquest is assured by the expression τὸ ἀρνίον νικήσει αὐτούς, ὅτι κύριος κυρίων ἐστὶν καὶ βασιλεὺς βασιλέων. By highlighting Christ's supreme kingship over against His enemies' kingship, John connects Christ's kingship with His conquest. This implies that Christ's kingship will be manifested universally through His conquering the beast and his allies. Significantly, this assurance is also applied to the people of

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[126] Yarbro Collins, 1976, 221.

[127] Gk. καὶ αὐτοὶ ἐνίκησαν αὐτὸν διὰ τὸ αἷμα τοῦ ἀρνίου καὶ διὰ τὸν λόγον τῆς μαρτυρίας αὐτῶν καὶ οὐκ ἠγάπησαν τὴν ψυχὴν αὐτῶν ἄχρι θανάτου (Rev 12:11).

[128] Yarbro Collins, 1976, 221. For discussion of the form of the Nero legend echoed in 17:7-18, see Bauckham, 1993, 429-30; cf. Yarbro Collins, 1976, 176-90.

God. Rev 17:14b connects the people of God with Christ's conquering and kingship: 'those who are with Him, are the called, chosen, and faithful' (καὶ οἱ μετ᾿ αὐτοῦ κλητοὶ καὶ ἐκλεκτοὶ καὶ πιστοί). The phrase οἱ μετ᾿ αὐτου implies that the saints will share Christ's conquest and even His kingship.[129] This is supported by the fact that the phrase μετ᾿ αὐτοῦ echoes the expression μετ᾿ αὐτοῦ in Rev 20:6, where the saints' kingship is explicitly noted (cf. Rev 3:21: ὁ νικῶν δώσω αὐτῷ καθίσαι μετ᾿ ἐμοῦ ἐν τῷ θρόνῳ μου). By depicting the unity between Christ and the people of God, John assures the church that her conquest and victory will result in kingship (cf. Rev 3:21), even though the faithful are killed due to witness and withdrawal under the threat of Babylon.

In relation to the downfall of Babylon depicted in the third visionary paragraph (Rev 18:1-24), the most explicitly paraenetic reference to the church's withdrawal is found in Rev 18:4b (cf. Jer 51:45): ἐξέλθατε ὁ λαός μου ἐξ αὐτῆς ἵνα μὴ συγκοινωνήσητε ταῖς ἁμαρτίαις αὐτῆς, καὶ ἐκ τῶν πληγῶν αὐτῆς ἵνα μὴ λάβητε. The expression 'come out of her my people' does not mean geographical separation, rather it means the church's dissociation from Babylon's evil.[130] 'The call to withdraw' and 'the call to witness through martyrdom' are like two sides of a coin. The call to withdraw is intended fundamentally to give the witness to the nations through martyrdom (cf. Rev 18:23b-24). Conversely, the witness of the faithful through martyrdom brings about the withdrawal of compromisers, as we have seen in Rev 11:13. Considering the fact that the saints' martyrdom is depicted as significant in relation to the conquering idea in the second visionary paragraph, 'the call to withdraw' in the co-text of the downfall of Babylon can be understood as another way of expressing call to conquer, just as 'the call to repent' is used in parallel with 'the call to conquer' in Rev 2-3.

The fourth visionary paragraph (Rev 19:1-10) indicates two reasons for the heavenly

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[129] Cf. Sweet, 1979, 261.
[130] Bauckham, 1993, 377-78; Bauckham, 1997, 161.

praise – the downfall of Babylon and the establishment of God's reign (19:2, 6). These two reasons summarize the preceding conflict between God and the opposite power: Sovereign existence of Babylon on the world's people and kings[131] is transferred to the Lord Almighty. This victory celebration of the transfer of sovereignty reaches its climatic vision of the marriage of the Lamb. John depicts the church as the bride of the Lamb, which refers to the New Jerusalem in the later part of the book (esp. 19: 7-8; cf. 21:9). The bride is clothed in the bright and clean robe (βύσσινον λαμπρὸν καθαρόν), which signifies her ultimate victory celebration, as noted above (19:8; cf. 6:11; 7:9; 19:14). The festive garment of victory is further explained by John as the righteous acts of the saints (τὰ δικαιώματα τῶν ἁγίων). The expression τὰ δικαιώματα must be understood as a conquering-related activity or a victorious activity[132] since the same expression ὅτι τὰ δικαιώματά σου ἐφανερώθησαν in Rev 15:4 is used for praising God's victorious acts, which are accomplished by Christ's conquest. Therefore, the expression τὰ δικαιώματα τῶν ἁγίων connotes the bride's conquering activity, i.e., witness and withdrawal through martyrdom (19:8).[133] This, therefore, implicitly denotes that the New Jerusalem – the bride – is composed of conquerors.

More significantly, the vision of Rev 17:6-18, in which the image of threat of the beast and his allies alludes to Dan 7:21 in an inverted manner,[134] is introduced as 'the mystery of the woman and of the beast' (τὸ μυστήριον τῆς γυναικὸς καὶ τοῦ θηρίου, cf., v. 5). Here, the Danielic term 'the mystery of God' conceiving the latter-day historical framework is applied to Babylon. This Danielic favor implies that the sovereign existence of Babylon and her threat to

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[131] The sovereignty of Babylon on the world's people and kings is signified by the images of 'the great harlot who sits on many waters' (17:1, 15) and 'the great city which reigns over the kings of the earth' (17:18).

[132] Cf. Mounce, 1998, 287.

[133] Ford also supports the association of the marriage theme with war by utilizing two texts, i.e., Ps 45 and Wisd of Sol 18, see Ford, 1975, 318.

[134] Rev 7:14a alludes to Dan 7:21, where the horn makes war on the saints and overpowers them. Intriguingly, the Danielic expression in Dan 7:21b 'he [horn] overpowered them [the saints]' is reversed for the conquering of the saints. This is an inverted allusion to Dan 7:21.

the saints in the present time should be understood in light of divinely decreed history. In other words, the saints' suffering and persecution by Babylon and the beast throughout history is ultimately within the framework of divinely decreed history – i.e., latter-day history. This idea is supported by the reference to Rev 17:17: ὁ γὰρ θεὸς <u>ἔδωκεν</u> εἰς τὰς καρδίας αὐτῶν ποιῆσαι … καὶ <u>δοῦναι</u> τὴν βασιλείαν αὐτῶν τῷ θηρίῳ ἄχρι τελεσθήσονται οἱ λόγοι τοῦ θεοῦ. This reference implies that the real cause for the downfall of Babylon is not the result of the beast's plan but the result of a divinely decreed plan. In this sense, the inaugurated latter-day historical framework implicitly serves to elucidate the reality behind the threat of Babylon and the beast in intermediary time. A similar notion is found in the beast's threefold or fourfold titular expression in Rev 17:8, 11: 'the beast that you saw was, and is not, and is about to come up out of the abyss and go to destruction' (v. 8); 'the beast which was and is not, and he goes to destruction' (v. 11). Since these titular expressions are a parody of the divine threefold title,[135] it is logical to assume that they also connote historical perspective, just as the divine title does. The parody, therefore, signifies God-directed history that is focused on the destructive destiny of the evil force. In other words, the parody implies forward-moving salvation-historical framework in light of the destruction of evil. Considering that the mystery of Babylon and the beast is given to John as a response to his 'wondering' (ἐθαύμασα) about her threatening power upon the saints (17:6), the historical perspective underlying the mystery of Babylon and the beast is intended for the paraenetic purpose of exhorting the audience to conquer through their suffering in the intermediary time.

To sum up, the visionary block develops in greater detail the theme of the downfall of Babylon that is resulted from the seventh bowl. This theme is interlaced significantly with the conflict theme. God's conquering action is depicted as the main cause of the downfall of

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[135] For a detailed discussion of the divine threefold title, see section '3.5.2. The Thematic Flow of the Second Paragraph' in this thesis.

Babylon. The sovereignty of Babylon/the beast and their threat to the saints in the intermediary time is revealed as a false victory from the God-decreed historical perspective. The church's witness and withdrawal through martyrdom is described as a way of conquering in the intermediary time in order to achieve her future kingship. The transfer of sovereignty over the kingdom of the world from God-opposite power to God is manifested by the hynmic accounts. This victory celebration reaches its telic nuptial celebration that anticipates the establishment of the New Jerusalem. Here again, in this visionary block, is found the patterned notion of 'establishment of God's kingdom through conquering' as conceived by the God-decreed historical perspective.

5.4.3. Conquering-Related Themes in Rev 19:11-21:8

As co-textual analysis has elucidated, the third visionary block (Rev 19:11-21:8) indicates the transitional vision from Babylon to the New Jerusalem. This transitional vision significantly depicts the eschatological messianic war and its results. The enemies of God – the beast, the false prophet, Satan, death and Hades – are completely conquered by Christ (Rev 19:11-20:10), and all of corrupted creation is completely destroyed (20:11-15).[136] After this universal clearance, the perfect restoration – the descent of the New Jerusalem – is introduced in Rev 21:1-8.

The first visionary section of the visionary block (Rev 19:11-21) depicts the phase of a messianic war which begins with Christ's Parousia. This war picks up the previous warfare imagery in the book. First, it recalls the war depicted in the sixth seal (Rev 6:12-17, esp. vv. 15-17), including the list of those who hide from the wrath of God and the Lamb (Rev 6:15) in Rev

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[136] For a discussion of the vexing question of whether Rev 21:1-5 denotes God's creative work *ex nihilo* or the restoration of old things, see Lee, 2001, 267-69.

19:18.[137] Second, the image of the divine warrior with a rod of iron (Rev 19:15) recalls the male child who is to rule over all the nations with a rod of iron (Rev 12:5). The child who was caught up to God and His throne now returns as the divine warrior from heaven (Rev 19:11).[138] Third, the messianic war in Rev 19:11-21 echoes the image of war depicted in the sixth bowl (Rev 16:14-16), since both images depict the kings of the earth gathered to wage eschatological war by the satanic forces (Rev 16:14,16; cf. 19:19). Fourth, the messianic war in Rev 19:11-21 recalls the war described in Rev 17:14 not only because the divine warrior's name, βασιλεὺς βασιλέων καὶ κύριος κυρίων (Rev 19:16) recalls the expression of the Lamb's identity κύριος κυρίων ἐστὶν καὶ βασιλεὺς βασιλέων (Rev 17:14), but also because the kings of the earth are depicted as the enemies of God in both places (Rev 17:12-14; cf. 19:19). With multiple allusions to the previous war imagery, John thus emphasizes that all the previous images of war culminates in the image of the messianic war begun at the Parousia: Christ not only conquers the beast and the false prophet, but also destroys them completely in the climatic war account.

A clear reference to the theme of witness and withdrawal through martyrdom is found in the description of the millennium in Rev 20:4-10. John describes the martyrs, who had been beheaded (τῶν πεπελεκισμένων) due to the testimony of Jesus and the word of God (διὰ τὴν μαρτυρίαν Ἰησοῦ καὶ διὰ τὸν λόγον τοῦ θεοῦ), and who had dissociated themselves from the worshippers of the beast by rejecting his mark (Rev 20:4; cf. 15:2-4). John demonstrates that the martyrs' true status is the reverse of their earthly status: They come to life in the first resurrection (Rev 20:5); the second death has no power over them (20:6); they serve God and Christ as royal priests (20:6); they reign with Christ in His millennial kingdom (20:4,6). Thus, the image of the martyrs' earthly defeat is reversed by the image of their heavenly victory. Furthermore, their glorious status is no longer confined to the heavenly realm, but manifested in

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[137] Bauckham, 1993, 19.
[138] Bauckham, 1993, 19.

the earthly realm, i.e., the millennial kingdom.[139] The overall co-text of Rev 20:1-10 highlights

John's two-sided description of the martyrs in the verses 4-6:

a	vv. 1-2:	The Binding of Satan for a Thousand Years
b	v. 3:	The Prolepsis of Satan's Deception
c	vv. 4-6:	The Martyrs' Millennial Reign with Christ
a′	v. 7:	The Loosing of Satan after a Thousand Years
b′	v. 8:	Satan's Deception for the War

This parallel concentric composition highlights vv. 4-6 by placing it into the midst of the

process of Satan's destruction (ab // a′b′). The process of the destruction of Satan is predicted:

He is bound, but will be released from his prison and make war against the people of God after

their millennial reign. Despite Satan's enormous threat to the people of God (Rev 20:9a), their

glorious and victorious status, once achieved through martyrdom, is never reversed (20:9b).[140]

Rather, Satan is destroyed eternally by a war he begins (Rev 20:10). John thus highlights the

victory of the martyrs by putting their victorious status by martyrdom in context of the

destruction of Satan.

However, the overall image of the demolition of the enemies of God in the first two

visionary sections (19:11-21; 20:1-10) ends with judicial imagery of the third visionary section

(20:11-15). In the first two visionary sections John depicts the destruction of evil by mingling

the imagery of military conquest and judicial imagery. More specifically, the imagery of the

divine warrior in Rev 19:11-16 is mingled with judicial imagery:[141] Christ not only judges

God's enemies, but also wages war against them (Rev 19:11b: κρίνει καὶ πολεμεῖ); His eyes,

depicted as a flame of fire in Rev 19:12, allude to the image of the divine judge in Rev 2:18, 23;

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[139] For the various views of the millennium see Clouse, 1977, Bauckham, 1988, 428-30; Mealy, 1992, esp. 15-58; Giblin, 1999, 553-70.

[140] Bauckham, 1997, 107.

[141] See also Sweet, 1979, 282; Bauckham, 1997, 105; Fiorenza, 1993, 106.

the image of His sword which comes from His mouth combines judicial and military imagery (19:15). The third visionary section also combines the imagery. However, the judicial imagery is dominant: All the dead are judged before the great white throne, which symbolizes the "source of royal and judicial power".[142] Anyone whose name is not found written in the book of life, even death and Hades, is sentenced and punished by being thrown into the lake of fire, i.e., the second death (ὁ θάνατος ὁ δεύτερος). Thus, the overall conquering imagery of Rev 19:11-20:15 is interwoven with judicial imagery. However, this never diminishes the conquering aspect; rather it enhances or confirms the finality of Christ's conquest by showing judicial punishment, i.e., the complete demolition of evil.[143] More significantly, for paraenetic purposes John contrasts the conquering motif with the judicial motif in Rev 21:7-8, i.e., the inheritance of the conquerors (v. 7) and the death sentence of the sinners (v. 8; cf. Rev 20:15). By juxtaposing the two contrasting destinies, John emphasizes the invitation to conquer.

Thus, overall conflict imagery in the third visionary block shows progressively the destruction of evil forces: (1) the destruction of the beast/his followers through the messianic war; (2) the capture of Satan for a millennium; (3) the complete destruction of Satan; (4) the destruction of unbelievers, death and Hades. In a holistic view, the preceding divine conquering that began in throne room vision culminates in this intensive final destruction, as our co-textual analysis has shown earlier. This final destruction is followed by the vision of the establishment of the holy city, the New Jerusalem. Here again the pattern characterized by 'establishment of the kingdom of God through conquering' underlies the progressive theme of destruction in the third visionary block. Against the background of this scheme, our key paraenesis, 'the call to conquer' is presented to the audience. This call to conquer can be regarded as another version of

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[142] Sweet, 1979, 209.
[143] Fiorenza rightly observes that 'John employs the traditional language and imagery of eschatological warfare for forensic rhetorical purposes', see Fiorenza, 1993, 106.

the marcarism of Rev 20:6 (or *vice versa*), which also connotes the conquering idea in a pragmatic way. Two arguments can be made with regard to this. First, its preceding co-text (Rev 20:4) indicates that 'those who share in the first resurrection' (20:6a) are the martyrs who have been beheaded due to the testimony of Jesus and the word of God. These martyrs are identified with the conquerors elsewhere in Revelation, as we have examined. Second, their blessing is the same reward as the conquerors – kingship in the messianic kingdom. In this sense, the call to conquer which encompasses the paraenetic notion of the marcarism is the key paraenesis at least in the third visionary block. As considering the overall co-textual and thematic flow of Rev 4-21:6, the call to conquer must be regarded as the key summarizing paraenetic imperative in the whole book.[144]

This key paraenetic imperative is motivated by the immediately subsequent expression, καὶ ἔσομαι αὐτῷ θεὸς καὶ αὐτὸς ἔσται μοι υἱός, which stems from the promise of the establishment of the royal house (i.e. kingdom) through the son of David in 2 Sam 7:12-14 (esp. v. 14; cf. Ps 2:8). John reinterprets the promise of 2 Sam 7:14 and applies it to all Christians by the technique of expansion, while maintaining its original meaning in the OT co-text. By doing this, John connects the concept of conquering with the inheritance of the new royal house (kingdom) of David, i.e., the New Jerusalem, which is established by God (γέγοναν). The identification of the New Jerusalem with the new Davidic kingdom is further substantiated by the fact that Christ as the addresser of the entire epistle introduces himself as 'the root and the offspring of David' (ἡ ῥίζα καὶ τὸ γένος Δαυίδ) in Rev 22:16 (cf. Rev 3:7; 5:5; 11:15; 12:10). Thus, John's ongoing historical framework moves towards the establishment of God's kingdom is modeled on the Jewish hope of Israel's glorious restoration at the end-times. This ever-forward-moving aspect of salvific history is used to reinforce the paraenetic aspect of the call to

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[144] The overarching significance of the conquering motif in relation to the discourse dynamics of the whole book will be evaluated in the conclusion of this thesis.

conquer by assuring the audience of the inauguration of its fulfillment in this present time.

In brief, the transition from Babylon to the New Jerusalem is completed by the conquest of Christ. Moreover, by mingling the judicial imagery and military imagery in Rev 19:11-20:15, John confirms Christ's conquest and victory. This is condensed in the divine proclamation of the completing His plan – 'they are done' (γέγοναν) – in Rev 21:6. All the new things and the blessings of the New Jerusalem which are achieved by Christ's conquest are now paraenetically presented as the rewards of the conqueror. John calls the church's attention to the invitation to conquer, by presenting the eternal choice – inheriting the New Jerusalem or receiving the death sentence – from the ever-forward-moving historical framework. John emphasizes that being a conqueror is the absolute condition for inheriting the new Davidic kingdom by presenting the two destinies of humankind. Ultimate victory is achieved not by the moral effect of the church's suffering, but by Christ's military conquest.[145]

5.5. Summary and Evaluation

We have examined how the reference to conquering linked with the vision of the New Jerusalem in Rev 21:7ff functions in Rev 4-22, taking the following three procedures. First, we have analysed Rev 4-22 by linguistic dividing markers in order to see its structural divisions. As a result, five major visionary blocks at the highest level of discourse embedding and fifty embedded visionary paragraphs as basic units were delineated. From this particle aspect, the location of our key reference is identified at the end of a transitional vision from Babylon to the New Jerusalem (i.e., the third embedded visionary block).

Second, by utilizing literary joining markers, we have examined how the reference to conquering linked with the vision of the New Jerusalem (21:7ff) relates to the overall co-textual

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[145] See also Sweet, 1981, 101, 103.

flow of the rest of the book (Rev 4-22). The following three observations have been made. (1) the main co-textual flow of the first visionary block (Rev 4-16) is controlled by a series of the seven judgments, which are systematically united by the techniques of interweaving, overlapping, and encompassing. The overall co-textual flow of the first visionary block shows heightening and forward-moving aspects towards the downfall of Babylon and the establishment of the New Jerusalem. (2) the second visionary block (Rev 17:1-19:10) and the fourth visionary block (Rev 21:9-22:9) function as the binary conclusion of the first visionary block, forming parallel visionary blocks linguistically and antithetically. (3) the complete transition from the downfall of Babylon and the destruction of evil to the descent of the New Jerusalem is encapsulated in the divine proclamation, γέγοναν (Rev 21:6). The immediately subsequent reference to conquering with ταῦτα in Rev 21:7 paraenetically encompasses all the eschatological blessings of the New Jerusalem as rewards for the conqueror. In a holistic sense, therefore, it may be concluded that the overall co-textual flow converges in the reference to conquering linked with the vision of the New Jerusalem (Rev 21:7ff).

Third, we have examined how the reference to conquering linked with the vision of the New Jerusalem in Rev 21:7ff relates thematically to the first three visionary blocks. In the first visionary block, the three series of seven judgments denote Christ's conquering in a heightening manner, while the two intercalations and Rev 12:1-15:4 mainly show the people of God as combatants in the messianic war. The first intercalation shows the identity of the Christian church as the messianic army with her conquering strategy – i.e., martyrdom – in a veiled manner, and the rewards of her conquering – i.e., the New Jerusalem – in light of the Exodus-Davidic kingdom scheme. The second intercalation explicitly discloses the strategy of the church's conquering – i.e., the prophetic witness and withdrawal through martyrdom – in the intermediary time. Rev 12:1-15:4 exposes finally and fully the enemies of God as well as their

threat, showing forward-moving aspect of the conflict on the way to eschatological victory. The main thematic flow of the first visionary block is controlled dominantly by the conquering theme that encompasses the theme of witness and withdrawal through martyrdom. All the conquering imagery in the first visionary block unanimously and repeatedly displays that pattern, i.e., *the establishment of the messianic kingdom through conquering* in a proleptic way. The overall progress of the conquering-related theme in this block also shows a forward-moving aspect toward the binary result of conquering – the downfall of Babylon and the establishment of the messianic kingdom – in relation to the past salvific historical framework. Within the second visionary block itself not only is Christ's conquering described as a main cause of the downfall of Babylon (Rev 17:14), but also the conflict of the entire book is epitomized in this pattern: *Conquering in the messianic war–the downfall of Babylon–the establishment of the messianic kingdom*. This pattern conveys the heavenly perspective on the God-decreed history, which enables the audience to perceive the reality of their enemies, their own identity, and the way of conquering in the intermediary time. The historical framework implicitly, but significantly, serves its paraenetic purpose in the second visionary block. The third visionary block shows the complete transition from Babylon to the New Jerusalem by the conquering of Christ and His followers. By mingling the military conquering motif with the judicial motif, John confirms Christ's conquest and destruction of the enemies of God. This completion is condensed in the divine proclamation, γέγοναν. John paraenetically applies this completion to the invitation to conquer with the vision of the New Jerusalem, presenting the eternal choice between two destinies – i.e., inheritors of the New Jerusalem or sinners under God's judgment – from the ever-forward-moving historical framework.

In a holistic perspective, for John the messianic kingdom must be established by Christ's military conquering and His followers' *paradoxical* conquering. This is *paraenetically*

summarized in the reference to conquering linked with the vision of the New Jerusalem in Rev 21:7ff. Therefore, it may be said that the reference to conquering linked with the vision of the New Jerusalem (Rev 21:7ff) functions not only to alert the people of God to the warring significance of their witness and withdrawal through martyrdom, but also as a summarizing device for the whole paraenesis of exhorting them to participate in the messianic war. The paraenetic function of the key summarizing term is, therefore, reinforced by signaling the ever-forward-moving salvific historical framework with the conquering pattern – i.e., *the establishment of God's kingdom through conquering*.

Conclusion

This study has attempted to elucidate the overarching significance of the conquering motif in relation to the discourse dynamics of the entire book of Revelation and the significance of salvific history for its syntagmatic understanding. As a preliminary consideration chapter 1 has shown that our hermeneutical concern lies in the language-in-use between the model author and the model audience. In this communicational schema, reading through the lens of the model audience has been proposed as an ideal way to grasp the model author's linguistic message. This heuristic reading strategy has been supported by the observation that the model audience's dual intrinsic character – openness and closedness – signals a universal invitation to all possible audiences to read the discourse in light of the model audience's paradigmatic contexts. This reading standpoint has underpinned our integrative method by providing the notion of language-in-use as a whole, the communicational schema, and a hermeneutical basis for utilizing some textual constraints – e.g., the hearing-reading contact, multiple literary conventions, the repertoire of allusions.

In the chapter 2, we have proposed an integrative method, which eclectically utilizes SVU analysis and sign-intertextual analysis by means of sampling analysis. Working on the presupposition that a universal invariant of hierarchical arrangement underlies all language-in-use, SVU analysis has been significantly utilized for demonstrating how the syntagmatic significance of the conquering motif is systematically read in the overall discourse dynamics of the ancient text. Its three sub-analyses – structural analysis, co-textual analysis, and thematic analysis – have been utilized throughout the thesis to show particle, wave, and thematic aspects in verifiable ways. The sign-intertextual analysis has been implemented within the thematic analysis due to the field characteristics of sign-allusions. These two major methods have been

applied to the discourse by means of sampling analysis, based on the part-whole relation of discourse dynamics.

In the chapter 3, the significance of an interwoven network between the syntagmatic and associative relations in the prologue has been investigated by utilizing the integrative method in order to draw an analogical conceptual framework for reading a key paraenetic motif or theme in the rest of book. The validity of the prologue as the representative sample to the rest of the book has been met by the identification of its unit boundary (i.e., a self-contained whole), its literary function (i.e., microcosmic slot to the rest of the discourse), and its key paraenetic-imperative (i.e., macarism as another version of the call to conquer). The structural division of the prologue, which has been delineated by the template-driven investigation and colon analysis, has identified two paragraphs at the highest level of embeddings (1:1-2, 3-8) and five embedded micro-paragraphs as basic thematic units (1:1-2, 3, 4-5a, 5b-7, 8). Based on the structural division, our co-textual analysis has elucidated that the macarism as a co-textual focus encapsulates the semantic relationship of 'paraenetic thesis-reason thesis' in which the major paragraphs are tied. Utilizing these particle and wave aspects, the thematic analysis has shown the forward-moving historical conceptual framework towards its goal in terms of the paradigmatic pattern, 'the Exodus–the destruction of the evil powers–the establishment of the Davidic kingdom'. This historical conceptual framework is intended as an incentive for reading the paraenetic imperative (i.e., macarism). Based on the microcosmic significance of the prologue, we have concluded that its interwoven network programmatically provides the paradigmatic reading strategy for understanding a key paraenetic motif in the rest of the book against the background of salvific history.

In chapter 4, we examined the way in which the conquering motif is used in a literary interwoven network of Rev 2-3 as a sample text for the rest of the book. Its validity as a

representative sample text has been met by the identification of the particle aspect of Rev 2-3 (i.e., a cohesively stereotyped unified unit as a self-contained whole), its literary function to the rest of the book (i.e., microcosmic or epitomic slot), and its key paraenetic-imperative (i.e., conquering motif with promise). Structural analysis at the level of colon has detected seven stereotyped visionary paragraphs at the highest level of discourse embedding and five micro-paragraphs as basic units that are mostly composed of a single colon, except for the οἶδα micro-paragraphs and some νικάω micro-paragraphs. By utilizing co-textual analysis of Rev 2-3, we have elucidated that each of the seven visionary paragraphs has a logical movement of thought running towards its νικάω micro-paragraphs. The thematic analysis has shown that all visionary paragraphs share the same conceptual pattern of 'the establishment of God's kingdom through the conquering' within the inaugurated salvation-historical framework. The heavenly perspective upon the ongoing salvific history is implicitly underlying the sytagmatic relations of the three foreground materials – the references to Christophany, present issues, and conquering with promise – in each of the visionary paragraphs, but significantly functions as a paraenetic basis for exhorting the model audience to engage in the messianic war within their specific situations. By summarizing the churches' earthly prophetic roles – withdrawal and witness through martyrdom – in terms of conquering, the model author alerts his audience to the eternal military significance of their ordinary acts or choices in their paradigmatic contexts. We have also found that the conquering idea is left open in a proleptic way in relation to the reality of the churches' enemies.

In chapter 5 we examined the syntagmatic and associative significance of the conquering motif with the vision of the New Jerusalem in a larger discourse of Rev 4-22, utilizing SVU analysis at the visionary paragraph level. Using linguistic dividing markers, the hierarchical discourse particles were delineated – five major visionary blocks at the highest level of

embedding and fifty embedded visionary paragraphs as basic units are detected. Based on this structural division, the co-textual analysis has shown that the heightening and forward-moving aspects of the co-textual flow of the first visionary block towards the second visionary block (i.e., the downfall of Babylon) and the fourth visionary block (i.e., the establishment of the New Jerusalem) through the transitional third visionary block. More significantly, we have found that the logical movement of thought running towards the establishment of the New Jerusalem is not only encapsulated in the divine proclamation of γέγοναν (Rev 21:6), but is also paraenetically recaptured by the immediately following reference to conquering with the deictic word ταῦτα in Rev 21:7. Several observations that have been made by the thematic analysis are noteworthy in the following summarized manner: (1) the thematic flow of the first visionary block is dominantly controlled by the conquering idea, which encompasses the major themes of judgment, withdrawal, and witness through martyrdom; (2) all conquering-related imagery in the first visionary block repeatedly reflect the 'establishment of the messianic kingdom through the conquering' pattern in relation to the past salvific historical framework in a proleptic manner; (3) the second visionary block implies the pattern, 'conquering–downfall of Babylon– establishment of the messianic kingdom', which conveys God-decreed history; (4) the historical framework in the second visionary block enables the audience to grasp the reality of their own enemies, their own identity, and the way of conquering in the intermediary time; (5) the complete transition from the downfall of Babylon to the establishment of the New Jerusalem is depicted by Christ's military and judicial imagery in the third visionary block; (6) the complete transition is paraenetically applied to the conquerors as their eschatological blessing, implying the ever-forward-moving historical framework; (7) the conquering motif with the vision of the New Jerusalem function to summarize the whole paraenesis of exhorting the audience to participate in the messianic war, assuring the fulfillment of inaugurated salvific history.

Thus our reading scope of discourse dynamics has been expanded from the microscopic view to the macroscopic in order to comprehend the overarching significance of the conquering motif. Based on part-whole discourse dynamics, sampling analysis analogically and dynamically elucidates the syntagmatic and associative significance of the conquering motif in Rev 2-3 and 4-22.

In a holistic view, the overall co-textual and thematic flow of Rev 2-3 and of Rev 4-22 converges in the New Jerusalem, and is dominantly controlled by the conquering idea. By paraenetically encapsulating this overall convergence in the references to conquering linked with the promise (or the New Jerusalem) in Rev 2-3 and Rev 21:7ff, the model author calls the churches' attention to the invitation to conquer. The hypothesis proposed earlier in the introduction of this thesis is now supported in a rational and verifiable basis. The overarching significance of the references to conquering linked with the promise (or the New Jerusalem) can be evaluated in a fivefold manner: (1) throughout the discourse, the model author uses the references to conquering as the summarizing device for the whole paraeneses of exhorting the churches to participate in the messianic war; (2) the overarching structure of the references to conquering requires that ecclesiological and Christological imagery in the central part of book must be understood in relation to the concept of conquering; (3) the overarching structure implicitly denotes that John's main concern is not merely the messianic war but the churches' conquering action; (4) as the prologue preliminarily guides, the ever-forward-moving historical framework serves as an incentive device for the paraenetic-imperative in Rev 2-3 and 4-22; (5) throughout the discourse, conquering pattern of the 'establishment of the messianic kingdom through conquering' is repeatedly found.

In addition, the veiled meaning of the concept of conquering in Rev 2-3 is heightened in the rest of the book: (1) the identity of the people of God is more clearly depicted as the

messiac army; (2) the rewards of the conqueror in the rest of the book are depicted far more gloriously than in the seven visionary paragraphs; (3) the reality of the enemies of God that lies behind the concrete world and their threats are finally revealed in the rest of the book; (4) the victory of Christ and His followers in Rev 2-3 is assured in the rest of the book by the description of the complete transition from the cosmic demolitions of the enemies of God to the New Jerusalem.

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