

**THE PHENOMENON
OF RESIDUAL ORALITY IN THE ORGANIZATION OF
MACROSTRUCTURE OF THE BOOK OF REVELATION**

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ABSTRACT

This dissertation analyses how the phenomenon of residual orality has influenced the author of the apocalyptic book of Revelation to organize his textual discourse. I aimed to analyse how the interdependence of residual orality (context of situation) and Christian apocalyptic discourse within the first century (context of culture) contributed to the formation of the macrostructure of the book of Revelation.

To achieve my objective, I have used the method of discourse analysis to discover how choice implied meaning in the organization of the macrostructure of Revelation. This discovery was possible because I focused the analysis around the four tenets of the methodology of analysis: production and interpretation of discourse; analysis beyond the sentence; analysis of the social function of the language; and analysis of cohesiveness.

As a result, the thesis of this dissertation is that the author intended that the 'visions' should be understood to be intercalated and recapitulative. Furthermore, the author organized his discourse in Revelation around a prelude, three major divisions of the text, and an epilogue. Moreover, the result of the thesis is that there are seven major divisions within the three major divisions of Revelation. It is through the textual development of theological themes, allusions, and old shared traditions in Revelation that the thesis concludes that the discourse in Revelation achieves its climax with the eschaton of new heaven and earth.

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INTRODUCTION

In his detailed work about the microstructural analysis of the book of Revelation, Ekkehardt Müller argues that structural problems play a significant role in the scholarly debate about the book of Revelation.¹ In the last 60 years, several studies about the macrostructure² of the book of Revelation have been done, which helped us to achieve a better understanding of the message of the book. However, these proposals overlooked the phenomenon of residual orality as a key aspect of the structure of life and thought of early Christianity and how it influenced the construction of the macrostructure of Revelation.

The phenomenon of residual orality was introduced by Walter Ong³ and helped us to understand how ‘the advent of literacy has radically transformed the societies that have adopted it.’⁴ Moreover, Ong assisted the realm of literary and theological studies to understand how oral-scribal-memorial-performative paradigm influenced authors that relied on manuscripts to communicate with their oral/aural audience. For Ong, ‘manuscripts, with their glosses or marginal comments (which often got worked into the text in subsequent copies) were in dialogue with the world outside their own borders.’⁵ In this way, differently from

¹ Ekkehardt Müller, *Microstructural Analysis of Revelation 4-11* (Berrien Springs, MI: Andrews University Press, 1996), 9.

² According to Müller, *Microstructural Analysis of Revelation 4-11*, 2, ‘Macrostructure deals with the organization and arrangement of the different broad parts of a book. Therefore, it functions on the level of broad text sequences.’ This view is going to be adopted to make the aim of the dissertation clearer.

³ Walter J. Ong, *Orality and Literacy: the technologizing of the word* (Cornwall, UK: Routledge, 1982).

⁴ Tommaso Venturini, in Media Labs, Science Po, “n.d”. According to Venturini, the ‘notion of secondary orality was introduced by Walter Ong to describe the communitarian effects that electronic media can induce.’

⁵ Ong, *Orality and Literacy*, 132.

a printed text, ancient books such as the book of Revelation was a manuscript elaborated by an author as a form of a dialogue between him and his audience. Therefore, a new approach that takes into consideration the dynamic phenomena of residual orality and seeks to understand how this phenomenon naturally influenced the author to organize his manuscript as a dynamic dialogue with his oral/aural audience is necessary.

Taxonomy of Residual Orality

The world created by printed culture brought to life many of the advances in the Biblical Theology and studies of the book of Revelation. However, the same culture can hold further analytical developments captive because many of the studies assume the original audience of Revelation had the same form of communication as them, when in fact, the audience of Revelation belonged to a context in which ‘literacy was extremely limited,’⁶ and was part of an oral/aural culture where even under the exposition of writing, they had not fully interiorized it.

According to Aune, throughout centuries ancient societies lived in a mode of moderation between orality and literacy thus forming a residual orality character in their form of communication.⁷ Marshall McLuhan, furthering the concept of orality by Ong, observed that in ancient societies, the oral residue as part of their reality when interacting with printed writing.⁸ Thus, residual orality

⁶ Richard A. Horsley, *Text and tradition in performance and writing* (Eugene, OR: Cascade Books, 2013), 1.

⁷ Ong, *Orality and Literacy*, 91-94.

⁸ For specific information, see Marshall McLuhan, *The Gutenberg Galaxy: the making of typographic man* (Toronto: University of Toronto Press, 1962).

was a natural and unconscious phenomenon that influenced and shaped ancient writers as much as the rules of writing poetry can shape the writing of poets in our time.⁹

Consequently, when critically analysing how residual orality influenced the author to write the macrostructure of Revelation, my analysis is focused on studying the integration of issues such as speech and the oral matrix of chirographic life, media interfaces, and the human sensorium that influenced the author in the building his book. Additionally, I aim to examine the main points in which way chirographic texts paralleled residual orality and how the interdependence of residual orality (context of situation) and Christian apocalyptic discourse within the first century (context of culture) contributed to the formation of the macrostructure of the book of Revelation. The result should be a thesis of the organization of the discourse of Revelation 1-22 that reflects, as much as possible and within limits, a proposal for the macrostructure of the book.

The organization of the research

Moreover, to achieve this proposal, my aim in this dissertation is also to articulate a method that will try to limit the subjectivity of the Exegesis of Revelation. Therefore, before presenting an Exegetical Analysis of the Greek text of Revelation, I will present two chapters that furnish and can reproduce a methodological approach that will enable me to propose a view of how the phenomena of residual orality influenced the author to organize his discourse.

⁹ McLuhan, *The Gutenberg Galaxy*, 99, affirms that "writing" to a medieval student was not only profoundly oral but inseparable from what is now called oratory and what was then called pronuntiatio, which was and remained the fifth major division of standard rhetorical study. Just why delivery or pronuntiatio was taken so seriously in the ancient and medieval worlds.'

This methodological approach will be presented as an advance proposal to shortcomings observed in different scholars that represent different approaches to the book of Revelation. Each one of these scholars contributed to the study of the macrostructure of Revelation.

In Chapter 1, I intend to present the method of Discourse Analysis, inasmuch as my main objective is to make a synchronic and structural exegetical study. This chapter is divided into two parts: theory and practical analysis. In this first part of Discourse Analysis, my focus will be on the four theoretical tenets of the methodology: analysis of the production and interpretation of discourse; analysis beyond the sentence; analysis of the social function of the language; and analysis of cohesiveness. In each of these tenets, I aim to seek evidence of characteristics of residual orality from the book of Revelation and give an example of how these hermeneutical tenets will guide the practical and exegetical analysis. Moreover, I will present a clarification of the characteristics of residual orality, how they can be found and serve of a limited principle as part of the hermeneutics of an adapted and advanced discourse analysis.

In the second part of the Discourse Analysis, my focus will be on the four pragmatics of the methodology. These four pragmatics will guide me to present an analysis of the text and help me to clarify how residual oral characteristics can help me to define the macrostructure of Revelation. In the first pragmatic, the description of the levels of discourse will be analysed. Secondly, I will present the analysis of semantics. Thirdly, the analysis of how the interpersonal dimension of the discourse will be analysed. Finally, the description of how the cohesiveness of the text will be analysed. After analysing the hermeneutic tenets and exemplify how they will guide the analysis of the

organization of the macrostructure of Revelation, the analysis of the exegesis will describe the process of the analysis.

In Chapter 2 of this dissertation, I aim to present a Literature Review through the selection of a group of scholars that have contributed to a better understanding of the macrostructure of the book of Revelation. I will present an analysis of the presupposition guiding the approach of contemporary authors and how this influenced the pragmatics that led them to propose their view about the macrostructure of Revelation. Furthermore, I will analyse how the pragmatics of each author led them to present a type of narrative regarding the reading of the text of Revelation. These authors used two types of narratives, linear and/or recapitulative.

These two types of narratives are present in analytical studies of Revelation due to literary features, such as textual repetition through the number seven, and is through these narratives that these different scholars have embedded or not in a limited way the phenomena of residual orality in their proposals. Because most of these studies overlooked the influence of residual orality in the macrostructure of the book, there were shortcomings in their conclusions about the macrostructure of Revelation. My objective then is to show how these shortcomings are manifest in their studies and present a proposal that advances the vision of their analysis and the need for a new adapted approach.

Furthermore, because discourse analysis has an interdisciplinary character, this method accommodates the elements of residual orality. As a result, the inclusion of residual orality within the method of discourse analysis will assist me to focus on my objectives and further the analysis of the literary

and thematic form of the book. Thus, the method will assist me to demonstrate how the author carefully organized the syntagmatic introduction in Revelation 1.1-8.

In the third chapter, I will apply the pragmatics of discourse analysis. This chapter is going to be divided based on the findings related to the macrostructure of the Greek text of Revelation. The Greek text will be displayed, analysed and organized following the suggested textual organization identified. Additionally, structural patterns of the Greek text will be presented in displays that will assist me to complete and present the different levels of discourse; the analysis of the semantics of different parts of the macrostructures; the interpersonal dimensions of the text that the author uses to relate his message to his audience; and the analysis of how the author used different techniques to build the coherence of his apocalyptic discourse.

In the fourth chapter, I firstly will present my thesis on how the phenomenon of residual orality led to the organization of the macrostructure of the book taking into consideration the textual evidence written by the author. This thesis will take into consideration the text of the book. In the second part of chapter 4, I will present my thesis for the narrative of the text of Revelation. In this part, I aim to define how the elements of the oral-scribal-memorial-performative paradigm influenced that influence the author and that can be classified as part of the phenomenon of residual orality to assist me to defend a linear or/and recapitulative reading of the text in Revelation.

This dissertation, however, has several limitations. Firstly, I present, elaborate, and adapt the method of Discourse Analysis to analyse how residual orality influenced the organization of the text of Revelation. However, I do not

make a study of the method, and as far as this limitation does not involve the problematics of finding the characteristics of residual orality in the text of Revelation.

Secondly, the focus of the dissertation is to use the method of discourse analysis and residual orality as a way to present a thesis for the textual organization of Revelation. Though I will present the dialogue that can be found between Revelation with other written manuscripts and old shared stories, the dissertation will not present a source criticism of the text.

Thirdly, although an exegetical analysis of the full text of Revelation, is presented in chapter three, it only focuses on one element of a complete exegesis. For a complete interpretation and commentary of the text of Revelation, many other steps must be taken (ex: textual criticism, Sitz im Leben, historical criticism, entire genre and literary analysis, and others).

Fourthly, on many occasions in this dissertation, I will analyse how microstructural arrangements were used by the author to guide the imagination of the audience. However, I will not present a full-fledged microstructural analysis of different small units of the text.

In summary, in this dissertation, I will present an adapted form of the method of discourse analysis. This will help me to advance the contribution of modern scholars to defend a thesis about how the phenomenon of residual orality influenced as much as possible and within limits, of the organization of the macrostructure of Revelation.

CHAPTER 1: FRAMING RESIDUAL ORALITY WITHIN A METHODOLOGY OF DISCOURSE ANALYSIS

According to Jeffrey T. Reed, discourse analysis ‘is a sub-discipline of modern linguistics that seeks to understand the relationships between language, discourse, and situational context in human communication.’¹⁰ Though Reed affirms that discourse analysis should not be reduced to a simplistic definition due to its interdisciplinary approach,¹¹ I would delineate it as an analysis of how language is used by an author to create meaning and move the collective imagination of his audience.

The interdisciplinary character of the discourse analysis allows the study of the characteristics of residual orality within the book, allowing these phenomena to be perceived as a socio-cultural and historical constraint that influences the author in the shaping of the macrostructure of the book of Revelation. Thus, in the current research, I aim to propose a methodology and intend to show how the elements of residual orality can further the method of discourse analysis.¹² Additionally, my main objective is to make a synchronic and structural exegetical study.¹³

On the other hand, the discourse analysis in this study is limited by the exegetical study. In this way, I am focused on the structural analysis that ‘deals with the literary structure of Revelation, investigates units and subunits,

¹⁰ Reed, “Discourse Analysis.”

¹¹ Reed, “Discourse Analysis.”

¹² Jeffrey T. Reed, “Discourse Analysis,” in *Handbook to Exegesis*, ed. by Stanley Porter (Leiden, Netherlands: Brill, 1997), 241-268, 189-207.

¹³ Reed, “Discourse Analysis,” 189.

and determines the dynamic relationships both within and between units.’¹⁴

Additionally, differently from a structuralist or post-structuralist approach,¹⁵ the structural analysis within the discourse analysis in this study is focused on literary forms rather than the interpretation of content. This focus assisted me in limiting the degree of subjectivity of the analysis.¹⁶ According to Jean-Pierre Charlier to

‘detect the plan of writing with obvious Semitic features, the only reliable method, in my view, is to examine the arrangement of words, images and formulas are the only safe way of establishing the logic of a literary composition.’¹⁷

Furthermore, it is important to note that the method of discourse analysis used to critically analyse the macrostructure of a text, including the disclosure of tables of the organized Greek text, is by nature a product of contemporary scholarship and does not naturally belong to the historical context of residual orality. However, the method can illuminate how patterns of speech, oral/aural media interfaces, and the human sensorium can help us to identify the

¹⁴ Müller, *Microstructural Analysis of Revelation 4-11*, 46.

¹⁵ See for example Pearson, ‘New Testament Literary Criticism,’ 241-268; (1988), 7-8, 12-13; Edgar V. McKnight, *The Bible and the Reader: An Introduction to Literary Criticism* (Philadelphia: Fortress Press, 1985), 8-9; Edith M. Humphrey, *And I Turned to See the Voice: The Rhetoric of Vision in the New Testament* (Grand Rapids, MI: Baker Academic, 2007), 154, who affirms that ‘Since the genre apocalypse is strongly marked as a "literary" form, our rhetorical analysis must be at every step accompanied by appreciation of aesthetic, dramatic, and structural devices.’

¹⁶ Müller, *Microstructural Analysis of Revelation 4-11*, 48. According to Müller a ‘literary approach which pays attention to grammatical and syntactical constructions, to semantic patterns, and to compositional patterns is normally more objective than a pure content analysis in which is easier to express themes in a way that makes them to fit with other themes.

¹⁷ Jean-Pierre Charlier, *The Apocalypse of John: Last Times Scripture of Last Scripture*, Lumen Vitae 40 (1985), 185. Also, Elizabeth Schüssler Fiorenza, *Invitation to the Book of Revelation* (Garden City, NY: Image Books, 1982), 417, points out that ‘One has to show the proposed architectonic or compositional structuration is not derived from the tradition, that it is also found in smaller units of Revelation, and finally, that it is present in the literature of the time. The greatly differing proposals for the structuration of Revelation indicates that the formulation of such internal and external controls is necessary if the structure analysis of the book are not to degenerate further into a purely subjectivist enterprise.

elements of the macrostructure of the text.

Finally, chapter one will be divided into two parts. In part one named the hermeneutical theory of discourse analysis, I seek to expose the presuppositions that will guide the study. In part two, in the exegesis of discourse analysis, I seek to show how the study will be objectively developed, using the analysis of Revelation 1.1-8 (the introduction of the book) as an example.

1.1 – HERMENEUTICS OF DISCOURSE ANALYSIS

In this first part of Discourse Analysis, my focus will be on the four tenets of the theory: analysis of the production and interpretation of discourse; analysis beyond the sentence; analysis of the social function of the language; and analysis of cohesiveness. In each of these tenets, I aim to seek evidence from Revelation and give an example of how these hermeneutical tenets will guide the analysis. As a result, these tenets should assist me in supplying answers to the shortcomings and further the advances presented in the review of the literature.

1.1.1– Analysis of the production and interpretation of discourse

The first tenet of discourse analysis proposed by Reed involves the principle that ‘investigates the role of the author, the audience, and the text (and its language) in the production and consumption of communicative acts.’¹⁸ Though Aune proposes an approach that opens the doors for several theories regarding the authorship of Revelation, in this first part of the research my aim is not to search for the identity of the author, who identifies himself as being called John but to investigate how the author organized his texts as a medium of communication

¹⁸ Reed, “Discourse Analysis,” 190.

to an oral/aural audience within the context of residual orality.

1.1.1a – The author: his choice for Apocalypticism

Assuming the composition unity of the book, it is noticeable from the onset that the author named his writing ‘Apocalypse of Jesus’ (Revelation 1.1).

Furthermore, the author juxtaposes the word ‘Apocalypse’ that opens the discourse of the book with the expression ‘words of prophecy’ (Revelation 1.3).

The choice of words ‘Apocalypse’ and ‘prophecy’ between Revelation 1.1 and 3 involves the author’s description that God gave the discourse of the book to Jesus, and Jesus sent an angel to reveal the message to him. The juxtaposition of these two expressions encapsulates the introduction of the discourse. Thus, for Lynton, it is reasonable to conclude that the author uses the term Apocalypse as a category of *propheteia*.¹⁹ This view is supported by Barr, who placed his focus on the characterization of Revelation before the modern scholarship conventions:

Earlier interpreters seem to have simply equated it with prophetic works, whether they saw it pretending actual events to occur in (or at the end of) history or whether they saw it speaking symbolically of spiritual things.²⁰

However, current discussions suggest the Apocalypse as also more than the classical category of prophecy.²¹ Lohse looked at Revelation as part of a Jewish trend that ‘saw itself as standing in the succession of OT prophecy, in that

¹⁹ Lynton, ‘Reading the Apocalypse as Apocalypse,’ 27. See also Jan Fekkes III, *Isaiah and Prophetic Traditions in the Book of Revelation: Visionary antecedents and their Development* (Sheffield: JSOT Press, 1994), 106, who argues that the ‘intentional addition of a formal title before the epistolary introduction and the structural similarities between this title and OT superscriptions makes it likely that John is here influenced by OT models.’

²⁰ Barr, ‘Beyond Genre,’ in *The Reality of Apocalypse: Rhetoric and Politics in the Book of Revelation*, ed. David L. Barr (Atlanta, GA: Society of Biblical Literature, 2006), 9 [9-42]74.

²¹ Frederick David Mazzaferri, *The Genre of the Book of Revelation from a Source-Critical perspective* (Berlin: Walter de Gruyter, 1989), 258. Mazzaferri even argues against any form of classification of Revelation as a ‘genuine apocalypse.’

it sought to express the prophetic message with a new idiom.’²² Moreover, David Frankfurter furthers this view based on an understanding of a twin concept,²³ which would forge old shared prophecies with a new idiomatic form such as Apocalypticism. Therefore, it seems reasonable to point that the choice of framing of the text by the author follows a categorization that echoes a twin concept related to the ‘meaning’ of apocalyptic prophecy within Judaism and Christian literature around the Mediterranean. For Frankfurter this means

a model of revelatory authority that implied validity to ‘new’ revelations such as prophecy and that drew upon a broader Mediterranean conception of a secret (yet available) ‘gnosis’, and a model of literary authority that grounded a community’s ongoing compositional activities in the tradition of a culture hero.²⁴

This twin concept, which sees Apocalypticism as a form of literary continuum and exchange between old shared classical prophecies, the Jewish apocalypses, and the text of Revelation has its merits. The use of the expression Apocalypse at the beginning of the discourse closely linked to the meaning of prophetic revelation was a direct indication that the author or final editor communicated that his composition was apocalyptic.

Furthermore, in verse 2, the author used the expressions ‘word of God’ (τὸν λόγον τοῦ θεοῦ) to provoke the claim of prophecy for his discourse. Additionally, it ‘reminders of the way Old Testament prophets referred to their revelations. Verse 3 contains a beatitude, which was a linguistic form used by the prophets of Israel (Isa. 19.25; 30.18; 56.2; Jer. 17.7)’.²⁵

²² Eduard Lohse, *Formation of the New Testament*, trans. M. Eugene Boring (Nashville: Abingdon Press, 1981), 220.

²³ David Frankfurter, ‘The Legacy of Jewish Apocalypses in Early Christianity: Regional Trajectories,’ in *The Jewish Apocalyptic Heritage in Early Christianity*, ed. J.C. VanderKam and W. Adler (Minneapolis, MN: Fortress Press, 1996), 129.

²⁴ Frankfurter, ‘The Legacy of Jewish Apocalypses in Early Christianity.’

²⁵ Lynton, “Reading the Apocalypse as Apocalypse,” 28.

Moreover, the expression ‘words of prophecy’ is repeated five times throughout the book (Revelation 19.10; 22.7, 10, 18, 19). Additionally, this identification pattern echoes the norm and verb forms for Ἀποκάλυψις in Christian literature as a synonym for prophecy, such as in Hermas - the Shepard, Galatians 1.12, and 1 Corinthians 14.²⁶ This identification pattern is also found in cultural cultic settings around the Roman Empire, such as described by Cicero:

¹Vetus opinio est iam usque ab heroicis ducta temporibus, eaque et populi Romani et omnium gentium firmata consensus, versari quendam inter homines divinationem, quam Graeci μαντική appellant, id est praesensionem et scientiam rerum futurarum. Magnifica quaedam res et salutaris, si modo est ulla, quaque proxime ad deorum vim natura mortalis posit accedere. Itaque ut alia nos melius multa quam Graeci, sic huic praestatissimae rei omen nostri a divis, Graeci, ut Plato interpretatur, a furore duxerunt. ²Gentem quidem nullam video neque tam humanam atque doctam neque tam inmanem tamque barbaram, quae non significari futura et a quibusdam intellegi praedicique posse censeat.²⁷²⁸

In this way, it seems reasonable to assume that the author chose to write a textual Apocalypticism as an apocalyptic prophecy that was structured and intended to be loudly read (Rev 1.3), probably in a cultic setting.

Additionally, it revealed that the author intended to claim divine

²⁶ Some of the author s that support the view of Apocalypse as a prophetic book are M. Eugene Boring, ‘The Apocalypse as Christian Prophecy: A Discussion of the Issues Raised by the Book of Revelation for the Study of Early Christian Prophecy,’ in *Society of Biblical Literature Seminar Papers* (1974). Ed. G. W. MacRae, Missoula, MT: Society of Biblical Literature, 47; Schüssler Fiorenza, *Invitation to the Book of Revelation*, 32; and Frederick David Mazzeferri, *The Genre of the Book of Revelation from a Source Critical Perspective* (Berlin: Walter de Gruyter, 1989), 276.

²⁷ Cicero (Divinatione, 1.1.1-2), ed. Pease (1963).

²⁸ Also see David L. Barr, “Beyond Genre: The Expectations of Apocalypse,” in *The Reality of Apocalypse: Rhetoric and Politics in the Book of Revelation*, ed. David L. Barr (Atlanta, GA: Society of Biblical Literature, 2006), who also convincingly demonstrates that the search for divine revelation and oracles guidance was a widespread cultural habit in the Roman Empire. For more information, also see D. Dwardle, *Cicero on Divination: De Divinatione, Book 1* (Oxford: Clarendon, 2006), 1, who argues that prophecy, or divination was common within the different ethnic religions of the Roman Empire: ‘Divination is a phenomenon common to all human societies, to be defined in its broadest sense as methods by which knowledge is obtained of the future or of anything whose significance cannot be determined by ordinary perception, a means of extending the realm of rationality. In ancient Mediterranean world divination took many forms, some specific or particularly significant to individual peoples.’

authority²⁹ to his prophetic discourse as part of a more than a definite modern genre, as expressed by Roman Mach:

the close observed link between OT prophecy and the idiom of Jewish apocalypses and Revelation is telling in several ways. First, the generic inclusiveness of the Apocalypse is further supported and specified by this generic kinship. Secondly, it is legitimate to recognise also the aspect of early Christian prophecy in the text, whether related for specific components of its content and function or to its most probable setting. Third, both OT prophecy and Jewish apocalypticism together with the Apocalypse of John are best viewed as distinct representatives of a literary continuum. If we return to our modern generic terms and concepts that formally differentiate between the two literary idioms to be *apocalyptic with qualifications* and, at the same time, *classical-prophetic in terms of another major genre present and further developed in the text*.³⁰

Additionally, apart from seeing Revelation as apocalyptic writings within a literary Apocalypticism continuum,³¹ ‘one of the key presuppositions of discourse grammar is that *choice implies meaning*.’³² Thus, it seems that the

²⁹ David Aune, *Apocalypticism, Prophecy, and Magic in Early Christianity* (Grand Rapids, MI: Baker Academic, 2006), 65. Additionally, David Hellholm, *The Problem of Apocalyptic Genre*, Semeia 36 (1986), 27, believes that comprised in the function of the apocalyptic was ‘intended for a group in crisis with the purpose of exhortation and/or consolation by means of divine authority.’

³⁰ Roman Mach, *The Elusive Macrostructure of the Apocalypse of John: the complex literary arrangement of an open text* (Peter Lang GmbH, Internationaler Verlag der Wissenschaften, 2015), 104. *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/nottingham/detail.action?docID=4322780>.

³¹ John J. Collins, ‘Introduction: Towards the Morphology of a Genre,’ in *Apocalypse: The Morphology of a Genre*, SBL n° 14 (1979), 1: ‘By “literary genre” we mean a group of written texts marked by distinctive recurring characteristics which constitute a recognizable and coherent type of writing.’ However, as a safe guard I agree with Leon Morris, *Apocalyptic* (London: Intervarsity Press, 1973), 20-21, who affirms: ‘We should make it clear that “apocalyptic” is our term. It is not one which the ancient used, at least in this way. It is not even certain that they regarded the books we speak of as apocalyptic as constituting a definite class.’ The known documented use of the term ‘apocalyptic’ to describe a group of works similar to the Apocalypse apparently did not occur until the patristic writers of the second century and later began using in this way. Also, see Morton Smith, “On the History of APOKALPUPTW and APOKALUYIS,” in *Apocalypticism in the Mediterranean World and the Near East*, ed. David Hellholm (Tübingen: Mohr Sebeck, 1983), 14; and Robert H. Mounce, ‘The Book of Revelation,’ *The New International Commentary on the New Testament* (Grand Rapids, MI: Eerdmans, 1977), 19.

³² Steven E. Runce, *Discourse Grammar of the Greek New Testament: A Practical Introduction for Teaching and Exegesis* (Bellingham, WA: Hendrickson Publishers, 2010), 5. Runce says: ‘all of us make choices as we communicate: what to include, how to prioritize and order events, how to represent what we want to say. The choices we make are directed by the goals and objectives of our communication. The implication is that if a choice is made, that there is meaning associated with the choice.’

author claimed to be part of a tradition of apocalyptic writers³³ with divine authority, who could expand the realm of rationality of his audience, and that this realm of rationality unveiled a spiritual dimension in touch with their current situation.³⁴

Additionally, the clear indication to his oral/aural audience that his discourse is an apocalyptic prophecy supports the view defended by Prigent, who also argued that is necessary for any study to consider Revelation written within a residual oral setting.³⁵ Thus, in this residual oral setting, Revelation comes to be also a prophetic letter that seeks to stabilize the emerging apocalypticism in the Christian tradition.³⁶ As Jean-Pierre Ruiz affirms, ‘as a prophetic letter, the Apocalypse represents a reconfiguration of congregational prophecy in early Christianity in the direction of textualization.’³⁷

In the text of the Apocalypse, the congregational prophecy came to be an

³³ Gregory L. Lynton, ‘Reading the Apocalypse as Apocalypse: The Limits of Genre,’ in *The Reality of Apocalypse: Rhetoric and Politics in the Book of Revelation*, ed. David L. Barr (Atlanta, GA: Society of Biblical Literature, 2006), 9 [9-42]. According to Linton, ‘Identifying a text’s genre is crucial for determining its meaning, yet the Apocalypse resists classification in one pure genre.’

³⁴ Lynton, ‘Reading the Apocalypse as Apocalypse,’ 26. Lynton affirms that Just as Mark’s self-description εὐαγγελίου became the generic title for works similar to it, John’s self-description Ἀποκάλυψις became the generic name for similar works. This word was probably adopted as a generic label for two reasons: (1) The Apocalypse was the most influential and popular of the Christian examples of these writings; and (2) “apocalypse” provides a helpful description of these works since they claimed to be unveiling of the spiritual dimension, God’s will, the future, and so on.

³⁵ Pierre Prigent, *Commentary on the Apocalypse of St. John* (Tubingen, Germany: Mohr Siebeck, 2004), 92- 96. For more details, see 2.2, where I argue that ‘Prigent believes that in order to present a structure that was clearly intended by the author , one should primarily observe that the author wrote Revelation to be read aloud in public (Revelation 1.3). Therefore, for Prigent the Book of Revelation is a narrative. Secondly, Prigent classifies Revelation as literary prophecy; and, consequently for Prigent, the author presupposes a well-informed audience where cryptographic deciphering is not needed.’

³⁶ William Adler, ‘Introduction: Jewish Apocalypses in Christian settings,’ in *The Jewish Apocalyptic Heritage in Early Christianity*, ed. By J. C. VanderKam and W. Adler (

³⁷ Jean-Pierre Ruiz, “Betwixt and Between on the Lord’s Day: Liturgy and the Apocalypse,” in *The Reality of Apocalypse: Rhetoric and Politics in the Book of Revelation*, ed. David L. Barr (Atlanta, GA: Society of Biblical Literature, 2006), 241.

explicitly literary activity. The authority of the sender over the text's addresses was established mainly as a matter of control over the production of a text for recitation in a ritual setting: the voice of the prophet was heard across the distance which the text simultaneously created and mediated.³⁸

In an oral/aural setting this reference from the author that his discourse is part of an ongoing tradition of apocalyptic writings,³⁹ and again, an indication that the author seems to claim that his text had divine origin and authority.⁴⁰ Furthermore, in his apocalyptic writing, the message will be intermediated by a divine figure, such as in Rev 1.2 (4 Ezra, 2 Baruch, and some sections of 1 Enoch are examples of this apocalypticism tradition),⁴¹ that expands the realms of reality of the text and tell the story of the collapse of humane type of government (1 Enoch, Rev 17-19) that will bring a new aeon upon an intervention of a dramatic cosmic power (Rev 22).⁴²

1.1.1b – The text: Apocalypticism, discourse, and a storyline with different styles

The many stories in Revelation are part of a fundamental characteristic of societies and one of the essential modes of human life.⁴³ Humans do not perform random acts excluded from any historical context to try to make sense of them. On the contrary, they act within a storyline they believe to be true. Alister

³⁸ Jean-Pierre Ruiz, 'Betwixt and Between on the Lord's Day,' 241.

³⁹ In this way, I am in agreement with Roman Mach, who sees Revelation as part of a open genre as a process of literary continuum but share deep similarities to Jewish and other Christian apocalypses.

⁴⁰ John J. Collins, 'Apocalyptic Literature,' in *Encyclopedia of Christian Theology*, ed. JeanYves Lacoste, vol 1 (NewYorok: NY: Routledge, 2005), 64.

⁴¹ John J. Collins, 'Apocalypse,' in *Encyclopedia of Religion*, ed. Lindsay Jones (Hills, MI: Thomson Gale, 2005), 409 [409-414].

⁴² Klaus Koch, 'Apocalypticism,' in *The Encyclopedia od Christianity*, eds. Erwin Fahlbusch and others (Grand Rapids, MI: Eerdmans, 1999), 91.

⁴³ Nicholas T. Wright, *Paul: Fresh Perspectives* (London: SPKC, 2005), 38.

MacIntyre pointed out that human dialogue and actions are enacted narratives:

Just as a history is not a sequence of actions, but the concept of an action is that of a moment in an actual or possible history abstracted for some purpose from that history, so the characters in a history are not a collection of persons, but the concept of a person is that of a character abstracted from history.⁴⁴

Revelation is a discourse narrative construction within a contextual storyline expressed by its author in his apocalypticism. Like many other Jewish apocalyptical writers,⁴⁵ the author believes that the context in which he lived pointed forward for a better age after a situation of apparent oppression.⁴⁶

According to the author, he found himself under apparent persecution⁴⁷ just as many of his audience (Revelation 1.9) and the struggle and message of deliverance in favour of God's people are spread throughout the book (Revelation 1.4; 2.7, 11, 17, 26-27; 3.4, 11; 12.15-16; 14.1-2). Additionally, the author 'directly names his opponents in his prophetic letter to the churches in Ephesus (2.1-7), Pergamum (2.12-17) and Thyatira (2.18-29),'⁴⁸ and that God would change the world order they lived (Revelation 21.5-8).⁴⁹

⁴⁴ Alister MacIntyre, *After Virtue: A Study in Moral Theory*, 2nd ed. (Notre Dame, IN: Notre Dame University Press, 1985), 217.

⁴⁵ Martha Himmelfarb, 'Apocalypse,' in *The Oxford dictionary of the Jewish Religion*, eds. R. J. Zwi Werblowsky and G. Wigoder (Oxford: Oxford University Press, 1997), 54.

⁴⁶ E. P. Sanders, *Judaism: Practice and Belief, 63 BCE-66 CE* (London: SMC, 1989), 298. According to Sanders: 'Many Jews looked forward to a new and better age... The hope that God would fundamentally change things was perfectly reasonable hope for people who read the Bible and who believed that God had created the world and had sometimes intervened dramatically'

⁴⁷ Candida Moss, *The Myth of Persecution: how early Christians invented a story of martyrdom* (New York, NY: Harper Collins, 2013), 75, disagrees about the perception of persecution and argues for a discourse construction of Christian martyrdom.

⁴⁸ Schüssler Fiorenza, *The Book of Revelation: Justice and Judgment* (Augsburg Fortress, MN: Fortress Press, 1998), 115.

⁴⁹ Collins, in 'Introduction: Towards the Morphology of a Genre,' in *Apocalypse: The Morphology of a Genre*, SBL n° 14 (1979), 26, affirms rightly so that 'while a complete study of a genre must consider function and social setting, neither of these factors can determine the definition. At least in the case of ancient literature our knowledge of function and setting is often extremely hypothetical and cannot provide a firm basis for generic classification.'

Within his discourse, the author comprised different literary styles to achieve his objective of identifying himself as part of ‘an oppressed minority that clearly distinguished the righteous from the wicked.’⁵⁰ Additionally, the inclusion of different literary styles has also added complexity and a degree of uncertainty to a fixed and modern definition around literary Apocalypticism.⁵¹ However, the analysis of the characteristics of the organization of these different styles is necessary for our comprehension of how the author thought his text to impress his audience within the context of residual orality, and how he seeks to stabilize his apocalyptic storyline recurring to old shared stories using also a format of prophetic letters.

Current circumstances naturally influence how memories of previous events are reconstructed [...] Likewise, the input of others often forms part of the data set used to reconstruct the memory of events.⁵²

In this way, the blending of old shared stories is a form of art and, at the same time, an insight into how the author would recur to old shared collective memories to construct his prophetic interpretation. Additionally, it is noteworthy here how this context of residual orality allowed the author the freedom to create and stabilize his apocalyptic discourse, which adds fluidity and concept of terms where boundaries of literary apocalypticism are not clear cut.⁵³ This can be observed after the introduction in Rev 1.1-3, where the author changed the written format to communicate his message but does so in a developed and

⁵⁰ Aune, “Revelation 1-5,” lxxxix.

⁵¹ Lynton, “Reading the Apocalypse as Apocalypse,” 29. Also, Mach, *The Elusive Macrostructure of the Apocalypse of John*, 105. Mach rightly affirms that ‘While the apocalyptic idiom grows from the prophetic genre thereby sharing and developing of its qualities, the letter genre differs from both especially in its communication.’

⁵² MacIntyre, *After Virtue: A Study in Moral Theory*, 21.

⁵³ Mach, *The Elusive Macrostructure of the Apocalypse of John*, 105.

structured way.

Verses 1-8 are an example of syntagmatic foregrounding. The work begins by paradigmatically foregrounding conventions many readers will associate, but then epistolary conventions enter the syntagmatic progression of the narrative.⁵⁴

An example of a change in style that comprises the syntagmatic characteristic of the introduction of Revelation is shown below:

The Prophetical Apocalyptic Introduction
<p>¹Ἀποκάλυψις Ἰησοῦ Χριστοῦ, ἣν ἔδωκεν αὐτῷ ὁ θεός, δείξαι τοῖς δούλοις αὐτοῦ ἃ δεῖ γενέσθαι ἐν τάχει, καὶ ἐσήμανεν ἀποστείλας διὰ τοῦ ἀγγέλου αὐτοῦ τῷ δούλῳ αὐτοῦ Ἰωάννῃ,</p> <p>²ὃς ἐμαρτύρησεν τὸν λόγον τοῦ θεοῦ καὶ τὴν μαρτυρίαν Ἰησοῦ Χριστοῦ, ὅσα εἶδεν.</p> <p>³μακάριος ὁ ἀναγινώσκων καὶ οἱ ἀκούοντες τοὺς λόγους τῆς προφητείας καὶ τηροῦντες τὰ ἐν αὐτῇ γεγραμμένα, ὁ γὰρ καιρὸς ἐγγύς.</p>
The Epistolary Convention
<p>⁴Ἰωάννης ταῖς ἐπτὰ ἐκκλησίαις ταῖς ἐν τῇ Ἀσίᾳ: χάρις ὑμῖν καὶ εἰρήνη ἀπὸ οὔτων καὶ οὔτων καὶ οὔτων ἐρχόμενος, καὶ ἀπὸ τῶν πᾶν πνευμάτων ἃ ἐνώπιον τοῦ θρόνου αὐτοῦ, ⁵καὶ ἀπὸ Ἰησοῦ Χριστοῦ, ὁ μάρτυς ὁ πιστός, ὁ πρωτότοκος τῶν νεκρῶν καὶ ὁ ἄρχων τῶν βασιλείων τῆς γῆς. Τῷ ἀγαπῶντι ἡμᾶς καὶ λύσαντι ἡμᾶς ἐκ τῶν ἁμαρτιῶν ἡμῶν ἐν τῷ αἵματι αὐτοῦ</p> <p>⁶καὶ ἐποίησεν ἡμᾶς βασιλείαν, ἱερεῖς τῷ θεῷ καὶ πατρὶ αὐτοῦ αὐτῷ ἡ δόξα καὶ τὸ κράτος εἰς τοὺς αἰῶνας [τῶν αἰώνων]: ἀμήν.</p>
The Old shared stories Prophetic Quotation
<p>⁷Ἰδοὺ ἔρχεται μετὰ τῶν νεφελῶν, καὶ ὄψεται ὁ πᾶς ὀφθαλμὸς</p>

⁵⁴ Lynton, “Reading the Apocalypse as Apocalypse,” 29. Lynton notes that verse 4-6 ‘contains the typical references to the sender and recipients and Paul’s peculiar form of greeting, which includes the blessings of grace and peace. Verses 5 and 6 contain a doxology similar to the one found in the epistolary prescript of Gal[atians] 1.1-5. This element might raise expectations of a liturgical identity of the book. Verses 7 and 8, however, contain two prophetic utterances unrelated to the epistolary opening. The language is based on Dan[iel] 7 and Zech[ariahs] 12. The title “the Alpha and the Omega” may reflect a divine name used in magical papyri.’

καὶ οἵτινες αὐτὸν ἐξεκέντησαν,
καὶ κόψονται ἐπ' αὐτὸν πᾶσαι αἱ φυλαὶ τῆς γῆς. ναί, ἀμήν.
⁸Εγὼ εἰμι τὸ Ἄλφα καὶ τὸ ὦ,
λέγει κύριος ὁ θεός,
ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος,
ὁ παντοκράτωρ.

In this enlarged introduction, the author intertwined different styles, and one of the key markers to show micro-units within this extended introduction is the use of the connective conjunction καὶ. The function of the connective conjunction is to connect phrases adding elements to a discussion or idea to the train of thought.⁵⁵ There is a high repetitive occurrence of καὶ in Revelation (103 instances per 1000 words), which demonstrates the discursive character of Revelation,⁵⁶ and this reoccurrence of καὶ as conjunction goes beyond adding elements because it reveals the fluidity of how the author is moving the imagination of his oral/aural audience.

Firstly, it serves the purpose of linking items of equal status because the ‘use of καὶ constraints the connecting element to be closely associated with what comes before, regardless of whether there is semantic continuity or not.’⁵⁷ The implication is that the process of transmission of information of the content of Revelation expressed in verse 1-2 joined by καὶ are of equal status, whether the semantic elements belonging to the joined different sentences are not from

⁵⁵ Daniel B. Wallace, *Greek Grammar: Beyond the Basics* (Grand Rapids, MI: Zondervan, 1996), 671. The Greek text is presented here because many of the connective conjunctions are not shown in English translations. However, their exposition here can be important for us to understand the dynamics and the organization of the discourse in Revelation.

⁵⁶ Aune, “Revelation 1-5,” in *World Biblical Commentary Series*, ed. Bruce Metzger et al, 52 vols (Nashville, TN: Thomas Nelson, 1997), 52a: cxcī, a ‘larger percentage of clauses and sentences in Revelation are introduced with καὶ. than is the case with any other early Christian composition. Following the punctuation in Nestle-Aland (which is not without problems), there are 337 sentences in Revelation. Of these, 245 sentences (73.79 percent) begin with καὶ.’

⁵⁷ Runce, *Discourse Grammar of the Greek New Testament*, 26.

the same root. In the first part of the syntagmatic of the extended introduction, the prophetic apocalyptic introduction (Revelation 1.1-3), the author uses καὶ three times. The author connects verses 1 and 2 using the sequence of καὶ, indicating that he claims divine origin and authority for his discourse.

Another important residual orality feature within the situational context of his audience is shown in verse 3.⁵⁸ Between verses 2 and 3, the asyndeton⁵⁹ links the introduction, origin, and form of revelation of the message (verses 1-2). The same beatitude to the reader and the listener of the message becomes evident by καὶ. Thus, it shows that the author considers in an equal situation the reader and the listener. As a result, the author indicates an equalitarian position between the written and oral traditions. Additionally, it reinforces the idea of the Apocalypticism adopted by the author through the form of transmission of the discourse.

Moreover, the author used the epistolary convention in the second part of this extended introduction. This process of blending styles marks the high density of intertextual arrangement through Revelation.⁶⁰ The inclusion of an epistolary framework also opens the door for the message to the seven churches in chapters 2 and 3 and shows that the liturgical character of the context of the

⁵⁸ Richard Bauckham, *The Climax of Prophecy* (Edinburgh: T&T Clark, 1993), 3.

⁵⁹ According to Runce, *Discourse Grammar of the Greek New Testament*, 20, asyndeton ‘refers to the linking of clauses components without the use of conjunction.’ The recourses of rhetorical discourses in an secondary orality setting represented in these three first verses of Revelation is not perceived in an *Sitz em Lebem* approach as explicit shown in Aune, who affirms that ‘the literary relationship between these two units is problematic, for they are linked by some features but exhibit a degree of tension with respect to others,’ 8. This happens because Aune ignores the influence of secondary orality in Revelation and misses much of these features because he seeks to explain the textual units of the Book through form tradition in correlation elsewhere in Ancient writings.

⁶⁰ Lynton, “Reading the Apocalypse as Apocalypse,” 29. Lynton says that this ‘example of syntagmatic foregrounding – and no doubt there are many more in the Apocalypse – introduces designed uncertainty into the narrative, which deautomatizes it and allows the reader the option of choosing which conventions to continue to follow.’

situation of the audience. Apart from the use of καὶ nine times, the author uses asyndeton to mark a shift to the prophetic quotation. An important characteristic of this syntagmatic arrangement is that it indicates that the author intended to create an intertextuality line between prophetic and apocalyptic convention carefully for an oral/aural audience within a liturgical background. It is evident by a well-defined chiasmic structure marked by the repetition of the phrase ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος (who is, who was and who is to come) in Revelation 1.4 and 8.⁶¹

Thirdly, in the final part of this syntagmatic structure, the author freely and directly quotes Daniel 7.13 in the first part of verse 7.⁶² This use of freely quoting old shared texts is another feature of residual orality within the text of Revelation. It shows that an important aspect for the author is to use the collective memory of the audience and shape the text to nurture it.⁶³ In his

⁶¹ As it has been shown before (see 1.4.1.b), Schüssler Fiorenza identifies a strong liturgical character in the form and terminology of these verses that closely link them to the verses in the epilogue of the letter. Thus, for her the prologue corresponds to the epilogue: 1.1 - 22.2; 1.2b - 2.8; 1.3 - 22.7; 1.3b - 22.10b; 1.8 - 22.13. In these verses, there is also a process of reaffirmation and reliability of the author's prophetic role. Also see Mach, *The Elusive Macrostructure of the Apocalypse of John*, 237.

⁶² Aune, "Revelation 1-5," 54, affirms that this 'phrase is a clear allusion to Dan[iel] 7.13 (elsewhere alluded to in Revelation only in 1.13; 14.14), where it is similarly phrased as a third-person statement, though within the context of a narrative, not a speech,' in 'Revelation.' Also, see Laszlo Gallusz, *The Throne Motif in the Book of Revelation* (London: T&T Clark, 2014), 253, who argues that there is a link between Revelation 1.4 and chapter 14, and the Daniel 7: 'The appearance of the Son of man on the cloud in ch. 14 reflects numerous sources, of which Dan[niel] 7.13 is the most strongly alluded to. The two contexts share the cloud motif, the appearance of the Son of man, the theme of judgment and the notion of sovereignty.'

⁶³ Gregory K. Beale, 'The Book of Revelation,' in *The New International Greek Testament Commentary* (Grand Rapids, MI: Eerdmans Publishing, 1999), 97. For Beale, 'the place of the OT in the formation of thought in the Apocalypse is that both a servant and a guide: for John the Christ-event is the key to understanding the OT, and yet reflection on the OT context leads the way to further comprehension of this event and provides the redemptive-historical background against which the apocalyptic visions are better understood.' The idea of use of allusion in Revelation is also discussed by Alan S. Bandy, "The Layers of the Apocalypse: An Integrative Approach to Revelation's Macrostructure," *Journal for the Study of the New Testament*, vol. 31, no. 4, 2009, 469, doi:10.1177/0142064x09104961. Bandy affirms that 'Allusion, then, occurs when an author incorporates the language, imagery and themes of another text without direct citation. Allusions are distinct from formal citations in that there is no introductory formula. Rather, the phrases are woven into the text and are often less precise in wording,' 482.

quotation, the author writes in verse 7 Ἴδου ἔρχεται μετὰ τῶν νεφελῶν. He introduces the quotation with Ἴδου and uses this demonstrative particle another twenty-six times in Revelation.⁶⁴ As a form of speech technique, the author used this particle to mark the strong validation of his argument and call the attention of the audience to what is going to be said in a form of a covenantal lawsuit.⁶⁵

Moreover, in the second part of verse 7, the author amplifies καὶ ὄψεται ὑτὸν πᾶς ὀφθαλμὸς καὶ οἵτινες αὐτὸν ἐξεκέντησαν when he quotes Zechariah 12.10-14.⁶⁶ In this part, he changed the ‘and they will see’ to καὶ ὄψεται ὑτὸν πᾶς ὀφθαλμὸς (and every eye will see). This change does not follow the gospel quotations of Zechariah.⁶⁷ Additionally, to fit the variant verse, the author reversed the order of the sentences as they appear in the gospels. The author finishes the sentence with ναί, ἀμήν adding to the evidence that the book was following the characteristics of early Christian prophetic speech.⁶⁸

The author uses καὶ three times in verse 7 to mark the unit of these two diverse oracles. On the other hand, the author made use of asyndeton to mark the shift of verses 7 and 8. The use of these two prophetic oracles in verse 7, with no intrinsic connection between Daniel and Zechariah, is evidence that the author had a prophetic activity. There is a repetition of this junction of

⁶⁴ Aune, “Revelation 1-5,” 52a: 53.

⁶⁵ Alan S. Bandy, “The Layers of the Apocalypse,” 486.

⁶⁶ Marko Jauhiainen, *The Use of Zechariah in Revelation* (Tübingen: Mohr Siebeck, 2005), 37. See also Simon J. Kistemaker, ‘Exposition of the Book of Revelation.’ *New Testament Commentary*. (Grand Rapids, MI: Baker Academic, 2001), 86.

⁶⁷ When this verse of Zechariah is quoted in Matthew 24.30 and John 19.37, the author of the Gospels use the same verb that appears in Zechariah. Additionally, Aune, “Revelation 1-5,” 55, believes that ‘it is quite possible that Dan[iel] 7.13 and Zech[ariah] 12.10 are also conflated in Mark 13.26 and Luke 21.27.’

⁶⁸ Aune, “Revelation 1-5,” 52a: 52.

distinctive prophetic oracles through the book (Revelation 13.9; 14.13; 16.15; 19.9; 21.5-8; 22.12-15; 18-20). Thus, it is not a surprise to observe that the author closed this extended introduction reorganizing ancient prophetic oracles, and also used the recourse of collective memory to introduce his letter to his oral/aural audience. For Aune, the

similarities between Matt 24.30 and Revelation 1.7 make it highly probable that there is some kind of traditional link between the two, while the differences indicate that neither text is directly dependent upon the other.⁶⁹

The author's blending of old collective memories and the diversity of styles mixed to form a discourse reveals some evidence of how authors working in a residual orality milieu ordered their texts. Furthermore, it also shows how collective memories expressed in old written stories could be reinterpreted to bring dynamism to their situation. This freedom to reinterpret old shared stories is also strengthened by DiTommaso's observation that

There is a developing consensus that apocalypticism provided a conceptual structure by which hitherto discrete traditions of ancient Israel were re-interpreted in light of Second Temple realities. The ability of the ideology to accommodate various realms of enquiry within a fundamentally transcendental outlook also permitted its wide social and literary applications.⁷⁰

However, their mode of reinterpretation blended in the apocalyptic style is not mere didactic instruction, but a sign of the stabilization of a prophetic tradition.⁷¹ As Schüssler Fiorenza says:

Early Christian prophecy, then, must be distinguished from early Christian homily and exegesis. Whereas early Christian homily focuses on the

⁶⁹ Aune, "Revelation 1-5."

⁷⁰ Lorenzo DiTommaso, 'Apocalypses and Apocalypticism in Antiquity: Part II, in *Currents in Biblical Research*. 2007; 5 (3), 407.

⁷¹ D. Patte, *Early Jewish in Palestine* (SBLDS 22) (Missoula, MT: Scholars Press, 1975), 172, says: 'This "anthological" style is not focused on Scripture itself. Once again Scripture is only a language. And indeed in any given part of the broad framework, the apocalyptic teaching cloaked in this "anthological" style is structured by events of the contemporary history of the author.'

interpretation and exposition of Scripture, early Christian prophecy announces judgement and salvation. While the homily is the interpretation of the divine word in the Scripture, prophecy claims to be the revelation and authority of the *Kyrios* (Lord). John's use of the OT, therefore, characterizes Rev[elation] not as an exposition of classical prophecy but as a genuine early Christian prophetic-apocalyptic writing. As the "words of prophecy," Rev[elation] does not aim at didactic instruction but at prophetic proclamation and uses, among other literary sources, the classical prophets. The allusion of Rev[elation] to the OT area is an indication that Rev[elation] shares in the style and conviction of apocalyptic literature.⁷²

Identifying the syntagmatic characteristic within the introduction of Revelation assists us to clarify two points argued by Schüssler Fiorenza. Firstly, the analysis of Schüssler Fiorenza studies will show⁷³ that the apocalyptical discourse being developed within a liturgical setting is carefully structured to fit in the constrain of an oral/aural audience and match the introduction with the conclusion of the discourse.⁷⁴

Secondly, Schüssler Fiorenza argues that the author reworked old shared stories⁷⁵ to fit them within the central theme and structure of the discourse in Revelation. The fact that the character of free quotation of old shared stories in Revelation is an element of residual orality shows that the inclusion of this element into the book's analysis allows us to identify and analyse how and why the author quoted old shared stories the way he did.

1.1.1c – The audience: the recipients of the Apocalyptic discourse

Fernando Segovia presented a strong argument about one of the general

⁷² Schüssler Fiorenza, *The Book of Revelation: Justice and Judgment*, 137.

⁷³ For more see 2.4.1.b and 2.4.4.b.

⁷⁴ See Schüssler Fiorenza, *The Book of Revelation: Justice and Judgment*, 56, where she concludes that the introduction, or the prologue corresponds to the epilogue: 1.1 - 22.2; 1.2b - 2.8; 1.3 - 22.7; 1.3b - 22.10b; 1.8 - 22.13. Additionally, see 1.4.1.b.

⁷⁵ See 1.4.4.b – The Shortcoming in the Theory of Reinterpretation.

characteristics of Apocalypticism is that the use of an otherworldly reality being revealed to a human recipient, who would review the true realities of the world to his oral/aural audience.⁷⁶ His view is supported by Collins, who affirms that the

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.⁷⁷

Furthermore, Collins strengthens her argument by pointing out the fact that as an “unveiling,” Revelation serves the author’s goal of opening the eyes of the Christians to the spiritual dimension of the world that surrounded them and the significance of their choices and allegiances within that world.⁷⁸ This spiritual dimension of the discourse was blended with the apparent situational reality of the audience:

The role of prophet or seer existed essentially because such information concerning the sky and its inhabitants was considered crucial for human wellbeing. Ancients envisioned no split or division between the cosmos and human affairs, between some supposedly “supernatural” sphere and the natural.⁷⁹

⁷⁶ F. Fernando Segovia, “Cultural Studies and Contemporary Biblical Criticism: Ideological Criticism as Mode of Discourse,” in *Reading from this Place. II. Social Location and Biblical Interpretation in Global Perspective* (Minneapolis, MN: Fortress Press, 1995), 8, affirms that ‘meaning is the encounter or interchange between text and reader.’ See also Marvin Suber Williams, “Early Christian Formation as a Paradigm of Liberation: Studying the Role of Dou/loj in Revelation 21.1-22.5.” In *Text and Community: Essays in Memory of Bruce M. Metzger*, ed. J. Harold Ellens (Sheffield, UK: Sheffield, 2007), 269, who says that ‘without such an encounter the text remains an artifact of the past, void and detached from the social and historical world of the real reader.’

⁷⁷ Yarbrow Collins, ‘Early Christian Apocalypses,’ in *The Problem of Apocalyptic Genre*, Semeia 36 (1986), 62. See also Bart D. Ehrman, *Lost Scriptures: Books that did not make it into the New Testament* (Oxford, UK: Oxford University Press, 2003), 251, who argues that the second century apocalyptic book of Hermas, *The Shepherd*, ‘take its name from an angelic mediator who appears to Hermas in the form of a shepherd.’

⁷⁸ Yarbrow Collins, ‘Early Christian Apocalypses.’

⁷⁹ Bruce J. Malina, *On the Genre and Message of Revelation: Star Visions and Sky Journeys* (Peabody, MA: Hendrickson, 1995), 21. See also Benson Saler, “Supernatural as a Western Concept.” *Ethos* 5 (1977), 31-53.

In terms of the audience's reaction to the revelation in the book's discourse, Rodrigo A. de Silva claims that, above all symbols, the author's choice of apocalypticism provided the conceptual resources needed to persuade his readers of 'a sense – an interpretation – of the "true" nature of the realities they encounter each day.'⁸⁰ And, as a reference to the norm for the transmission of the message in his days, what is important in residual orality, is that the author intended these other realities to be read aloud as it is expressed in Revelation 1.3. Besides the apocalypse of the Hermas (Hermas *Vis.* 2.2-3),⁸¹ this acknowledgement is a unique feature of Revelation within apocalyptic literature.⁸²

In this way, elements of residual orality, such as first-person description narrative, were certainly used as a dynamic means to move the audience's imagination. The author utilizes the homodiegetic narrative as an

⁸⁰ Rodrigo A. de Silva, *Seeing things John's way: the Rhetoric of the Book of Revelation* (Louisville: Westminster John Knox Press, 2009), 70.

⁸¹ Carolyn Osiek, *Shepherd of Hermas: A Commentary on the Shepherd of Hermas – Hermeneia*. (Minneapolis, MN: Augsburg Fortress, 1999), 53. The Shepherd of Hermas 2.2-3: 'Your offspring, Hermas, have renounced God, blasphemed against the Lord, and betrayed their parents by their great wickedness, and are known as betrayers of parents. Though their betrayal has not been to their benefit, but they have still added to their sins deeds of licentiousness and accumulated wickedness, so that their lawlessness has gone as far it can go. But communicate this message to all your children and to your wife who from now will be a sister to you. She does not hold her tongue, with which she does evil. But when she hears this, she will hold back and receive mercy.' Additionally, according to Lage Pernveden, *The Concept of Church in the Shepherd of Hermas* (Lund: Berlingska Boktryckeriet, 1966), 155-156, 157, 'Hermas sees the function of preaching and teaching as that of creating belief. This holds good whether we understand the message as missionary preaching directed towards non-believers or as teaching within the Church. The latter is admittedly not stated explicitly but is indirectly evident from the fact that both the commandments and the parables are given, in order that the believers shall follow them and thus reach what God has promised. [...] Hearing which leads to faith, is not only hearing in the narrow, technical sense of the word, but a kind of hearing that implies a definite and positive effect on the man who hears.' See also Fekkes III, *Isaiah and Prophetic Traditions in the Book of Revelation*, 42.

⁸² Aune, *Apocalypticism, Prophecy, and Magic in Early Christianity* (Grand Rapids, MI: Baker Academic, 2006), 51.

‘appropriate vehicle for re-enacting the original speech experience within the framework of a public performance.’⁸³ The use of the first-person, or homodiegetic narrative, to move the audience and their mind when describing his contact with otherworldly beings and other worlds, is one of the elements of residual orality used by the author to organize the book.⁸⁴

Using the first-person narrative, the author can nurture the sense of the reality of his contact with the ‘other’ world reality that he describes. The use of this dynamic mnemonic element allows the author to move the attention of his audience and shape their view according to his ‘divine’ revelation of their supposed situation of oppression. Consequently, through the homodiegetic narrative of the message of Revelation, the author locks the social function of Revelation through the experience of a first-person view within the apocalyptic discourse and as a ‘function to transform the audience by their experience of the other reality of the apocalypse.’⁸⁵

1.1.2 – Analysis beyond sentence

The aim of the second tenet of the discourse analysis is to ‘*examine language at a level beyond the sentence.*’⁸⁶ In this tenet, I seek to establish the principle that looks at the text to discover how the author uses an apocalyptic discourse to

⁸³ Aune, *Apocalypticism, Prophecy, and Magic in Early Christianity*, 51.

⁸⁴ G. Brown and G. Yule, *Discourse Analysis* (Cambridge: Cambridge University Press, 1983), 24, affirms that ‘how a recipient might come to comprehend the producer’s intended message on a particular occasion, and how the requirements of the particular recipient(s), indefinable circumstances, influence the organization of the producer’s discourse. This is clearly an approach which takes the communicative function of language as its primary area of investigation and consequently seeks to describe linguistic form, not as a static object, but as a dynamic means of expressing intended meaning.’

⁸⁵ Barr, “Beyond Genre: The Expectations of Apocalypse,” 71-90.

⁸⁶ Michael Stubbs, *Discourse Analysis* (Chicago, IL: University of Chicago Press, 1983), 6-7.

shift the audience's social value system and how he has chosen grammatically to move their collective memory.

1.1.2a – Language beyond the sentence: how the choices of the author imply meaning

The author's choice of the of literary apocalypticism demonstrates that he believed his oral/aural audience would clearly understand his choice for his discourse. Through his extended introduction in Revelation 1.1-8, the author uses a careful structure⁸⁷ to claim divine authority for his apocalyptic discourse.

This implies that

Language is not simply used to produce word-meaning or clause-meaning, it is used to produce text-meaning, and texts, by co-patterning many word-choices and clause formations, can make meanings that words and clauses cannot. That is why we make texts. Text-meaning realizes social functions... and among the most important social functions of texts is the maintenance and modification of social value systems.⁸⁸

In Revelation 1.9-20, the author describes his first vision of the book. According to the author, he was in prison on the island of Patmos when he had the vision of his discourse (1.9-10). Additionally, he gives the reason he was in prison: 'I, John, your brother and companion in the tribulation and kingdom and endurance in Jesus, was on the island called Patmos because of the word of God and my witness to Jesus.'

⁸⁷ Jamies L. Resseguie, *The Revelation of John: A narrative commentary* (Grand Rapids, MI: Baker Academic, 2009), 49. Resseguie affirms that '[s]tyle is the manner of linguistic expression, or *how* the narrator says what he says.'

⁸⁸ Jay L. Lemke, 'Semantic and Social Values,' *Systems, structures, and discourse*, Word 40 (1989), 48. According to David C. Parker, David C, *An Introduction to the New Testament Manuscripts and their Texts* (Cambridge, UK: Cambridge University Press, 2008), 242-3, some circumstances of the audience could have led some of them even to change some texts in order to accommodate their context, such as the number of the beast in Revelation 13.18.

After introducing his name as being John, the author chooses to use a ‘language of social equality, a rhetorical device intended to foster compliance’⁸⁹ and acceptance of his message. The author seeks to nurture the identification of his audience with him, who shares suffering and persecution, and the prophetic message that came before and after Revelation 1.9. Additionally, the author introduces here three intertwined techniques that link the previous topic analysed. The analysis of these three techniques is necessary for the macrostructure analysis: the spreading use of the homodiegetic narrative through the book, the repetition of themes, and the anticipation and development of themes between different parts of Revelation.

Homodiegetic Narrative and the nurture of the audience

Firstly, the author makes a highly dense use of the homodiegetic narrative in Revelation. In addition to the homodiegetic narrative, the author uses καὶ as an introductory marker to several sentences altogether.⁹⁰ As Aune has shown,⁹¹ the author uses the paratactic phrase, ‘and I saw’ nearly 40 times. It starts in Revelation 1.10 (I heard) and 1.17 (I saw), and it spreads throughout the book. In this way, the author moves the audience through the visions he describes, the sound he listens to, and all the passive parts that he takes in the discourse. This is an important feature of the discourse because it brings to life in a first-person experience the discourse of the book. Through this technique, in which the

⁸⁹ Aune, “Revelation 1-5,” 52a: 75. Also, see Resseguie, *The Revelation of John*, 62, who argues that ‘the opening of a book is an announcement of what is important.’

⁹⁰ Aune, “Revelation 1-5,” 52a: xcii. For Aune the Book of Revelation has ‘a distinctive paratactic style that makes exceptionally frequent use of kai. as a discourse marker to begin new sentences, similar to the Greek style that characterizes the LXX.’

⁹¹ Aune, “Revelation 1-5,” 52a: xciii.

author 'is present as a character in the story but only in a residual role,'⁹² he assists his oral/aural audience of the book to a quick transition of new scenes. Additionally, it allows them to identify these transitions rather easily. This facilitation creates a personal identification of the audience with the experience the author seeks to nurture to convince them to change their attitudes.

The repetitive pattern and the nurture of the audience

The author also recurs to a technique of repetitive pattern⁹³ through the book to gain their compliance with him.⁹⁴ The way he seeks to nurture their thoughts is through the repetition of the theme of 'tribulation and kingship and endurance in Jesus' (Revelation 1.9).

Primarily, the author emphasizes that he is suffering just like his fellows. Then, the substantives θλῖψις and ὑπομονή (tribulation and endurance) are repeated in Revelation. ὑπομονή occurs other six times in Revelation (Apart from 1.9; see 2.2, 3, 19; 3.10; 13.10; 14.12). Thus, the imagery of conflict, persecution, and suffering is always presented in the Apocalyptic discourse.⁹⁵

In the first occurrences of the substantive ὑπομονή in Revelation (1.9; 2.2, 3, 19; 3.10), the author talks about his own and his audience's endurance.

⁹² Aune, "Revelation 1-5."

⁹³ There are several examples of repetitive patterns. However, they will be shown latter in the exegetical analysis how they point to the macrostructure formation of Revelation.

⁹⁴ For Edmondo F. Lupieri, *A Commentary on the Apocalypse of John*, trans. Maria Poggi Johnson and Adam Kamesar (Grand Rapids, MI: Eerdmans, 1999), 100, the author 's 'strategy of repeating similar expressions many times in different contexts for the purpose of creating internal consistency within the text probably induced him also to expand the range of meaning of each word, or rather to give each word a variety of nuances.'

⁹⁵ For Wilfrid J. Harrington, 'Revelation.' *Sacra Pagina Series*. Volume 16, ed. Daniel J. Harrington (Collegeville, MN: The Liturgical Press, 1993), 47, the endurance of Jesus is also an example and hope for the audience of Revelation.

The second occurrence in Revelation 13.10 and 14.12, refers to the demise of the enemies of God because they caused his people to go through endurance.

Another kind of repetition to nurture the attention of the audience is connected to the theme of judgement presented by Richard Bauckham.⁹⁶ According to Bauckham, the author spreads this kind of repetition throughout the book. For him, the author connects the thematic and structural links of judgement to exactly answer the endurance under which the people of God suffer. Besides, the author links his ‘experience’ with the pattern of endurance and freedom of the people of God, which he describes in vivid images by his technique of *homodiegetic narrative*.⁹⁷

Moreover, within the apocalyptic discourse, the author uses these techniques that seeks to nurture the audience putting himself into the same position as his audience, talking about their condition in connection to his, and using the first-person narrative to change their vision of the world order:

‘Although it is to some extent true that “Revelation provides the vision of an alternative world to motivate the audience,” Revelation at the same time opens up an alternative vision of *the* world, the *same* world that the hearers inhabit day by day, illuminating “the true character of the challenges the readers have to face” as well as the true character of the institution and forces among which the believers live. Revelation’s power lies in its ability to interpret “what is” in such a way that radical witness, faithfulness to the One God, and abstinence from idolatry now constitute the course of action much to be preferred as advantageous and honourable.’⁹⁸

The alteration within patterns of the apocalyptic discourse revealed

⁹⁶ See 2.3.2.b (structural links and the development of the theology in Revelation), where Bauckham shows the repetitive pattern around ‘theophany appearances’ to bring judgment to those who oppress the people of God.

⁹⁷ As it will be shown 2.1.2, Aune affirms that the author uses the paratactic phrase ‘and then, I saw’ nearly 40 times. One of the fierce examples of the ‘visions’ (also hearings – then, I heard) of the author blending supernatural intervention and endurance of the people of God is the vision in Revelation 11.19 – 12.17.

⁹⁸ Silva, *Seeing things John’s way*, 102.

by the repetition technique is the other side of the equation involving recurring patterns throughout the book that has and will be examined. Daniel B. Wallace says that the practices of discourse within a function-based approach to language are

another way of making something stand out and exploit patterns and expectations. Humans are wired to recognize patterns. When patterns are broken, or expectations are unmet, the standard response is to associate some kind of meaning with the change.⁹⁹

As we have seen, the author used a repetitive pattern to nurture the attention of his oral/aural audience.¹⁰⁰ Within the nurturing of the audience in a context embedded within a residual orality culture, the author used the change of the pattern of the discourse narrative through repetitive links of the text to mark the macrostructure of the book.

Richard Bauckham points out that the repetition of the expression ‘in spirit’ marks three major transitions within the apocalyptic discourse between prologue (Revelation 1.1-8) and the vision of the son of man and letters to the churches (1.9 -3.22); between the vision of the heaven (4-5) and the sequence of judgements (16); and the final destiny for both Jerusalem and Babylon on earth again (17.1; 21.10). Thus, for Bauckham, the author uses the mix of repetition and broken patterns as a way of nurturing the attention of the oral/aural audience, and to show major transitions in the discourse of the book.

These major repetitive transitions have as characteristic the *homodiegetic* mode of narrative because the author affirms that his first-person experience. At the same time, his first-person ‘vision experience’ change the locations, from earth to heaven, and then, from heaven to earth. Consequently,

⁹⁹ Runce, *Discourse Grammar of the Greek New Testament*, 16.

¹⁰⁰ This part will be explored with more details in part 3 of the research.

these major transitions introduce the message to the seven churches (1.9 – 3), the vision of the heaven and sequence of judgement in favour of the people of God (4 – 16), and the final consummation for the people of God and the end of its enemies (17 -22).

The technique of anticipation and the nurture of the audience mindset

The technique of anticipation is another residual orality element that the author uses to nurture the mind of his audience. The author introduces this anticipation in the description of his *homodiegetic* vision of the son of son in Revelation 1.9-19 and spreads parts of his description in the letters to the seven churches (Revelation 2-3).

This technique of anticipation reclaims images from the old shared prophecy in its first part, which is between Revelation 1.9-20. The author starts this part of the discourse by quoting the image of the Ancient of Days in Daniel (Daniel 7.9-10) ¹⁰¹ and identifying the same divine figure with the son of man. According to Aune, the anarthrous form of the phrase υιος ἀνθρώπου (son of man) reinforces this quotation.¹⁰² Additionally, the author uses two different marks of inclusion between Revelation 1.8 and 3.22. Firstly, he marks the beginning of this passage with the major marker ‘in spirit,’ and uses of inclusion, the seven golden lampstands in verses 1.8 and 1.20.

¹⁰¹ For Gallusz, *The Throne Motif in the Book of Revelation*, 253, confirms that the image of the son of man is used in order to develop his message through Revelation: ‘The appearance of the Son of man on the cloud in ch. 14 reflects numerous sources, of which Dan[niel] 7.13 is the most strongly alluded to. The two contexts share the cloud motif, the appearance of the Son of man, the theme of judgment and the notion of sovereignty.’

¹⁰² Aune, “Revelation 1-5,” 52a: 93.

The second form of inclusion introduces the technique of anticipation because it brings up the description of the son of man, and reveals his orders for the author to write the seven letters to the seven churches (Revelation 1.11). This inclusion appears through the grammatical use of the imperative expressions ‘ὀβλέπεις γράψον’ (write what you see) in Revelation 1.11 and ‘γράψον οὖν ἃ εἶδες’ (therefore, write what you saw) in Revelation 1.19. As a result, both the vision of the lampstands and the commands are a form of inclusion, and there is a clear link between the recovery of the image of the son of man from the book of Daniel and the message addressed to the seven churches.

This connection is demonstrable by the fact that the author quotes the sender as having the same characteristics of the son of man described in the second part of the pericope in Revelation 1.12 – 18.¹⁰³ In the first letter is ‘the one holding the seven stars in his right hand, who walks among the golden lampstands’ (2.1), in connection with the son of man in 1.12-13b. In the letter to Smyrna, he is ‘the first and the last, who was dead and came to life’ (2.8, conf. 1.17b-18b); in the letter to Pergamum he is the one ‘who has the sharp two-edged sword’ (2.12, conf. 1. 16a); in the letter to Thyatira he is ‘the son of God, who has eyes like a flame of fire, and whose feet are like burnished bronze’ (2.18, conf. 1.14); in the letter to Sardis he is ‘who has the seven spirits of God and the seven stars’ (3.1, conf. 1.16a); in the letter to Philadelphia he is ‘the holy one, the true one, who has the key of David, who opens and no one will shut, who shuts and no one opens’ (3.7).

¹⁰³ Colin J. Hemer, *The Letters to the Seven Churches of Asia in their Local Setting* (Grand Rapids, MI: Eerdmans, 2001), 16, who argues that ‘there is in fact a very close relationship between the letters and other parts of the book. The clearest correspondence is that between the initial description by which Christ introduces himself to each church and the attributes ascribed to him in the Patmos vision (Rev. 1.12-20).’ See also Humphrey, *And I Turned to See the Voice: The Rhetoric of Vision in the New Testament* (Grand Rapids, MI: Baker Academic, 2007), 175, who claims that ‘the most obvious indication that the seven messages are integrated within the whole is found in the person and description of the Son of man in 1.12-20. The opening epiphany exerts its influence over the next two chapters, and, indeed, over the entire Apocalypse.’

In Laodicea, he is the ‘words of the Amen, the faithful and true witness, the origin of God’s creation’ (1.14).

This technique of anticipation prepares the audience for what is to come next and at the same time nurtures their memory referring to old shared stories. Consequently, the author uses an old shared story in a repetitive mode to deliver his message to the churches using an introductory scene to connect their situation to the apocalyptic image of the son of man.¹⁰⁴ Consequently, the author intertwined the imagery common to apocalyptic literature to the technique of repetition to develop his message and to nurture the members of the seven churches.¹⁰⁵

1.1.2b – Top-Down analysis of the text

To specify the limitations of the analysis of the apocalyptic text in this part of the Discourse Analysis (analysis beyond the sentence), the study by its nature will be concentrated in the field of the macrostructure. I aim to look at how the influence of residual orality affects the macrostructure of Revelation.

Additionally, the goal of this research is to make a synchronic and structural exegetical study. According to Edith M. Humphrey

¹⁰⁴ This contradicts the affirmation of Kevin W. Larsen, “Neglected considerations in understanding the structure of the book of revelation,” *Restoration Quarterly*, vol. 59, no. 4, 2017, pp. 229., doi:https://www.academia.edu/38200755/NEGLECTED_CONSIDERATIONS_IN_UNDERSTANDING_THE_STRUCTURE_OF_THE_BOOK_OF_REVELATION. Larsen does not include the phenomena of residual orality in his analysis, and as a consequence, does not perceive that the author is using the text to create a mnemonic scene to nurture his oral/aural audience.

¹⁰⁵ According to Fekkes III, *Isaiah and Prophetic Traditions in the Book of Revelation*, 106, the author uses a structure blended with OT prophetic interpretation, and epistolary formula confirms, his prophetic claim following OT models.

Since the genre apocalypse is strongly marked as a "literary" form, our rhetorical analysis must be at every step accompanied by an appreciation of aesthetic, dramatic, and structural devices.¹⁰⁶

Through the interdisciplinary character of the discourse analysis, this research takes into consideration the extra-linguistic factor of communication, such as residual orality, in the context of culture. However, when regarding residual orality as an extra-linguistic factor of communication, I mean our historical distance to the phenomena of residual orality due to our literacy cultural background. Thus, here I mean that the phenomenon of residual orality is a phenomenon that transcends the text of Revelation because it is presented in it (see Revelation 1.3), but distant from our present literacy historical reality.

1.1.3 – Analysis of social function on language use

The third tenet of Discourse Analysis presupposes that ‘discourse should be analysed for its social functions and, thus, in its social context.’¹⁰⁷ According to Reed, the result of this tenet approach to the text includes ‘a strong marriage between discourse analysis and sociolinguistics and pragmatics.’¹⁰⁸

1.1.3a – The pragmatics of discourse

All discourses are created within a cultural, historical context. At the beginning of Revelation, the author claims that his writing is an apocalyptic discourse. Additionally, due to constraints of his oral/aural audience, his book was written

¹⁰⁶ Humphrey, *And I Turned to See the Voice*, 154.

¹⁰⁷ John Joseph Gumperz, *Discourse Strategies: Studies in Interactional Sociolinguistics* (Cambridge: Cambridge University Press, 1982), 1.

¹⁰⁸ Reed, “The Cohesiveness of Discourse: Towards a Model of Linguistic play Criteria for Analysing New Testament Discourse,” in *Discourse Analysis and the New Testament: Approaches and Results*, eds. Stanley E. Porter and Jeffrey T. Reed (Sheffield: Sheffield Academic Press, 1999), 192.

within a form that would allow the book to be read aloud in public (Revelation 1.1-3). For this natural feature of first-century literature, we created the title of ‘residual orality’, which implies that the choices that the author makes within his discourse have in themselves meanings connected to his audience’s historical reality, meaning that ‘discourse is a mode of action, one form in which people may act upon the world and especially upon each other.’¹⁰⁹ As Silva says

These theoretical models invite us to explore Revelation’s primary rhetorical strategy in a manner that is particularly appropriate to its self-presentation as an “apocalypse,” as a symbolic religious communication that engages directly in the construction and maintenance of one worldview over against competing world-views and the “moods and motivations” that those worldviews arouse and sustain. To what does Revelation draws attention, both within and beyond “lived” experience, as it unfolds its map of, and its metastory for, the cosmos? What mental/imaginative map of the cosmos, its inhabitants, their interrelationships, their relative authority, and so forth, does John create through the many discrete moments of “attention” he demands/invites? How does Revelation’s map interact selectively and interpretatively with other symbolic maps available to people, for example, in downtown Ephesus?¹¹⁰

In this way, the analysis of paragraphs, semantics, and syntax within the apocalyptic discourse of Revelation does not consist of a set of propositions to study logical, literal, conceptual and cognitive isolated forms separated from the objective of the discourse, which is a view also supported by Bandy¹¹¹ in contrast to Aune and the *Sitz em Lembem* approach.

To better grasp the book’s macrostructure, the technique requires splitting the discourse into separate segments. As a result, the approach’s limitation forces the analysis to break the discourse into fragments to fully analyse it. The pragmatics of discourse analysis, on the other hand, allows us to

¹⁰⁹ Norman Fairclough, *Discourse and Social Change* (Cambridge: Polity Press, 1992), 63.

¹¹⁰ Silva, *Seeing things John’s way*, 96.

¹¹¹ Bandy, “The Layers of the Apocalypse,” 472.

move away from language's abstract formalism. Pragmatics allows us to understand the realm of the interpersonal elements of the text as functional roles of language.

One of the techniques of discourse that the author would use to nurture his audience would be the 1st person narrative, the *homodiegetic* narrative mode. Within the pragmatics of a discourse, the narrative in the first-person mode allows the author to create a live feeling of the delivery of the message,¹¹² and additionally, to transmit authority delivering his message through other social agents within the discourse:

The *titulus* summarizes the contents to follow as “whatsoever things he saw” (ὅσα εἶδεν, 1.2). The focus throughout Revelation remains on John’s “seeing” and “hearing,” not “creating.” John’s voice recedes beneath the voices of otherworldly beings, intruding chiefly to remind the hearers that he is not the inventor of this discourse by calling repeated attention to his own “seeing” and “hearing.” The knowledge that John purports to convey holds great value since it is otherwise inaccessible.¹¹³

Consequently, the author uses the technique of *homodiegetic* narrative to create an interpersonal relationship between his discourse and the audience. This mode of the narrative assists the flow of the narrative and creates a social relation between the discourse and the audience. Thus, the apocalyptic discourse works as a mediator of the social relation between the author and his audience.

The *homodiegetic* mode of narrative allows the author to recede behind the voice of the social characters within the discourse. Additionally, it creates the impression that the discourse is being ‘revealed’ at present of the performance creating a pragmatic relation between author and audience. The

¹¹² For more information, see below in 2.1.5.a – Linguistic and narrative mode shortcomings.

¹¹³ Silva, *Seeing things John’s way*, 120.

relation is based on the idea that the book has a supernatural revelation, and the techniques of discourse used in Revelation by the author, emphasizes this idea.

Furthermore, the techniques within the residual orality context create an asymmetric and influential between author and audience. As a result, through the pragmatics of the residual oral discourse, the author can re-contextualize old shared stories and symbols to interpret the present time of the audience within the oral/aural to constrain the reality of his audience.

1.1.3b – Syntax, semantics, and repetition

The author, through the recontextualization and claim of divine origin for his discourse, is ready to use several symbols, semantic expressions, and old shared stories that were part of the cultural identity of his audience to compose his discourse. Therefore, it is of vital importance for the study of syntax and semantics in Revelation to take into consideration the oral/aural context in which the author embedded them ‘throughout the framework of Revelation’s structure.’¹¹⁴ It is within the described context in the book that the author re-contextualized these semantic expressions. As Maurice Halbwachs emphasizes:

social beliefs, whatever their origin, have a double character. They are collective traditions or recollections, but they are also ideas or conventions that result from a knowledge of the present... From this, it follows that social thought is essentially a memory and that its entire content consists only of collective recollections or remembrances. But it also follows that, among them, only those recollections subsist that in every period of society, working within its present-day frameworks, can reconstruct.¹¹⁵

¹¹⁴ Bandy, “The Layers of the Apocalypse,” 482.

¹¹⁵ Maurice Halbwachs, *On Collective Memory* (Chicago, IL: The University of Chicago Press, 1992), 88-9.

Within his discourse, the author uses a residual oral technique to pause and recall the attention of his audience to emphasize the apocalyptic content of his message. An example of the use of ἰδοὺ in Revelation 1.7 shows that the author feels free to reorganize prophetic oracles from Zechariah¹¹⁶ and to finish the quotation of the verses using a Christian prophetic speech mark. It is using the collective memory of his audience that syntactically the author re-contextualized this oracle. As a result, the author develops a pragmatic and asymmetrical relation between Christ's divine power and those who resist him and his 'revealed' message. Additionally, the author reclaims the divine authority of his apocalyptic discourse by blending his voice with that of Jesus in ancient traditions.

The author seeks to reinforce this form of an asymmetric relation using the figure of the son of man. The figure of the son of man was a social figure that assisted communities linked to Jewish traditions in the first century as a way to retell their stories and interpret their present.¹¹⁷

Examples of the semantic use of the image of the son of man in the first century are found in the books of Similitudes of 1 Enoch and 2 Ezra. Both

¹¹⁶ See more in 2.1.1.b. See also Jon Paulien, *Decoding Revelation's Trumpets: Literary Allusions and the Interpretation of Revelation 8.7-12* (Berrien Springs, MI: Andrews University Press, 1987), 53, who affirms that the author 'does not quote mechanically or use the Old Testament material in a wooden fashion; rather, he employs the Old Testament with a great deal of creativity.' According to Paulien, the author presuppose 'first-century Christians saw the Old Testament as a comprehensive witness to Christ,' p. 59.

¹¹⁷ Sabino Chiala, "The Son of Man: The Evolution of an Expression," in *Enoch and the Messiah Son of Man: revisiting the Book of Parables*, ed. Gabriele Boccaccini (Cambridge: Eerdmans, 2007), 171, says that 'in the book of Revelation the expression "Son of man" appears only twice, and is used in the same way as in the book of Daniel. The images that appear alongside the expression are also recognisably Daniel's, and are taken from both chaps. 7 and 10. In addition, the author gives his "one like a Son of man" those traits that the author of Daniel attributed to the Ancient of Days.'

books have as their primary source the book of Daniel 7.¹¹⁸ Although there have been different suggestions of the interpretation of some of the Jewish apocalyptic views in the first century,¹¹⁹ both books interpret the son of man in sovereignty and a messianic way. The book of 1 Enoch introduces the figure of the Son of the man in chapter 46.2-3:

And I asked the angel of peace, who went with me and showed me all the hidden things, about the Son of man - who he was and whence he was (and) why he went with the Head of Days. And he answered and said to me: this is the Son of man who has righteousness, and righteousness dwells with him, and all the treasures of what which are hidden he will reveal; for the Lord of Spirits has chosen him, and his lot has prevailed through truth in the presence of the Lord of Spirits forever.¹²⁰

In other texts, the idea of sovereignty, pre-existence, and dominion over the whole reality is emphasized over the present reality of the writer.¹²¹ The author of 1 Enoch considers the son of man as being righteous and chosen by God. In the book of 2 Ezra 13, the author says that the son of man defeats the hostile cosmic powers and can free his people from captivity ‘through a series of actions which precede the confirmation of his reign.’¹²² Information about the sovereignty and existential situation of the son of man in 2 Ezra has linguistic and conceptual affinities with the description of the son of man in Daniel 7.13-14 and the Similitude of 1 Enoch.

¹¹⁸ John J. Collins, *The Apocalyptic Imagination: An Introduction to Jewish Apocalyptic Literature*, 2nd ed. (Grand Rapids, MI: Eerdmans, 1998), 263.

¹¹⁹ J. J. Collins, *The Apocalyptic Imagination*, 262.

¹²⁰ George W. E. Nickelsburg and James C. VanderKam, “1 Enoch 2: a commentary on the Book of 1 Enoch, chapters 37-82,” in *Hermeneia – A Critical and Historical Commentary on the Bible*, ed. Klaus Baltzer (Minneapolis, MN: Fortress Press, 2012), 153.

¹²¹ James Julius Scott Jr, *Jewish Background of the New Testament* (Grand Rapids, MI: Baker books, 1995), 312-3.

¹²² Scott Jr, *Jewish Background of the New Testament*, 311.

The image of the son of man was also part of the Christian written tradition. At certain parts of the Gospels, the memory about Jesus' apocalyptic sayings links his self-proclaimed title of son of man, such as Matthew 24.30, Mark 13.26, 14.62, and John 19.37. However, the memories of Jesus' words are used in different forms. It shows that within the residual orality culture, there was enough flexibility for authors to organize word quotations.¹²³

These free quotations of the vision of the son of man indicate that the author had a purpose when he used this image to describe Jesus. The author does it to create a link between Jesus and the messages in a singular, but familiarized way to the Christian community. According to Sabino Chiala, into mixing the tradition of the son of man within Apocalypticism, the author explicitly ties the Jewish imagery of hope for a new Christian age that is coming to be declared in his discourse by merging the Son of a Man tradition with Apocalypticism.¹²⁴

The relation of the semantic expression, the syntax, and the phenomenon of repetition in Revelation 1.9 – 3.22 is revealing for our analysis.

¹²³ James D. G. Dunn, *Jesus Remembered* (Grand Rapids, MI: Eerdmans, 2003), 738. According to Dunn, there are two features within the Gospel tradition regarding the theme of the son of man. 'First, 'the Son of man' hardly appears in early Christology as a feature independent of the Gospel usage. Second, the phrase is thoroughly integrated into the Jesus tradition. It is very hard to credit, therefore, that the phrase might have originated outside the Jesus tradition and been introduced to the Jesus tradition only after Easter. To hypothesize that a way of thinking about Jesus was *so significant* that it could be intruded thoroughly into the Jesus tradition, and yet have been *so insignificant* as to leave virtually no other trace is to push against the manifest weight of the evidence. Much the most obvious deduction is that the usage within the Jesus tradition originated there. Moreover, the tradition remembers the usage as peculiar to Jesus, 'the Son of man' as a characteristic Jesus usage. Here again the deduction is obvious: *it was remembered as a speech usage distinctive of Jesus because that is precisely what it was.*'

¹²⁴ For Sabino Chiala, "The Son of Man: The Evolution of an Expression," in *Enoch and the Messiah Son of Man: revisiting the Book of Parables*, ed. Gabriele Boccaccini. Cambridge: Eerdmans, 2007), 171, the author even has shifted the semantic meaning of the son of man from Daniel, reinforcing the use of the expression by Christians for the person of Jesus: 'In Revelation, then, the "Son of man" character is no longer explicitly evoked, and we can say that in this respect there is a "recession" toward Daniel, from both a semantic and a conceptual point of view. Yet there is a difference: the one "like a Son of man" is no longer a symbol of the holy people of the Most High, as he was for Daniel, but a symbol of Jesus of Nazareth.'

The mnemonic recurrence to social figures that are part of the cultural worldview of the audience is mixed with a repetitive structural syntax in Revelation 1.9 – 3.22.

As it has been shown above (1.1.2.a), the author uses the description of the son of man to introduce the message to the seven churches. The nurturing of the audience using an apocalyptic character and the asymmetric relation is created by the repetitive syntax form in the letters of Revelation.

Moreover, apart from the description of the son of man, there is the clear introductory phrase as introduction marker for each of the seven letters, *Τῷ ἀγγέλῳ τῆς ἐν [church] ἐκκλησίας γράψον*. These phrases introduce the imagery of the son of man to each different church. Additionally, the author follows in the letters a repetitive pattern similar to those of Imperial Roman authorities of its time.¹²⁵ Furthermore, most of the verbal voices of the son of man addressing the seven churches are declined as imperative declension case, including at the opening phrase using *γράφος*.

Text	Verb	Declension case
Revelation 2.5 (Ephesus)	μνημόνευε, μετανόησον μετανοήσης	Imperative
Revelation 2.10 (Smirna)	ἰδοὺ, ἀκουσάτω	Imperative
Revelation 2.16 (Pergamum)	μετανόησον, ἀκουσάτω	Imperative
Revelation 2.22 (Thyatira)	ἰδοὺ, ἀκουσάτω	Imperative
Revelation 3.3 (Sardis)	μνημόνευε, ἰδοὺ, ἀκουσάτω	Imperative
Revelation 3.9 (Philadelphia)	ἰδοὺ (2x), ἀκουσάτω	Imperative
Revelation 3.19 (Laodicea)	μετανόησον, ἰδοὺ ἀκουσάτω	Imperative

¹²⁵ Aune, “Revelation 1-5,” 52a: 129, ‘The author ’s use of the royal/imperial edict form is part of his strategy to polarize God/Jesus and the Roman emperor, who is but a pale and diabolical imitation of God. In his role as the eternal sovereign and king of kings, Jesus is presented as issuing solemn and authoritative edicts befitting his status.’ This vision is supported for Brian K. Blount, ‘Revelation: a commentary,’ *The New Testament Library* (Louisville, KY: Westminster John Knox, 2009), 47.

In this way, the author organizes the message of the churches in a straight connection to the apocalyptic imagery of the son of man positioning himself behind the voice of the Son of the Man. Through residual oral mnemonic techniques, the author seeks to create an asymmetric relation¹²⁶ between his discourse and his audience.¹²⁷

1.1.4 – Analysis of Cohesiveness

The analysis of Cohesiveness of the discourse seeks to understand how the author organized the relationship between the different parts of the book. The focus of my analysis of cohesiveness is to understand ‘the structural cohesiveness of texts should be viewed as a continuum.’¹²⁸ Additionally, I seek to comprehend how the natural constraints of residual orality influenced the author in utilizing coherent, thematic and semantic content to create a cohesive discourse.¹²⁹

¹²⁶ Concern for moving the ethic behavior of the audience is a common feature shared between Revelation and the book of Hermas, The Shepherd. According to Ehrman, *Lost Scriptures*, 251, ‘the entire book [of Hermas] is driven by an ethical concern: what can Christians do if they have fallen into sin after being baptized?’; also Aune, ‘Revelation 6-16’, *World Biblical Commentary Series*, ed. Bruce Metzger and others, 52 vols. (Nashville, TN: Thomas Nelson, 1998), 52b:712; and Aune, ‘Revelation 17-22’, *World Biblical Commentary Series*, ed. Bruce Metzger and others, 52 vols. (Nashville, TN: Thomas Nelson, 1998), 52c:1122.

¹²⁷ Blount, ‘Revelation: a commentary,’ 47, says: As the prophets did when they delivered their word from Yahweh, he initiated his Christ message with an author itative “Thus says...” formula (see, e.g., Gen 45.9; Exod 4.22; 5.1; 7.17; Josh 24.2; Isa 1.24; 3.16; Jer 2.5; Ezekiel 2.4; 3.11; Amos 1.6, 9, 11; Mic 2.3; 3.5; Zechariah 1.3, 4, 14, 16, 17).’

¹²⁸ Reed, “The Cohesiveness of Discourse,” 193.

¹²⁹ In regard to the discussion about coherence and cohesion within a discourse, I tend to agree with Petra Martinková (Means of Coherence and Cohesion in Spoken and Written Discourse), 168, who affirms that ‘it is necessary to research cohesion and coherence together because they signal how the text is connected together and how it conveys its message.’ And that ‘coherence is a feature of the underlying structure of a text. I use the term coherence for the content, thematic and semantic fields of a text (based on cause and effect relations, temporal frames, sequencing of events etc). I use the term cohesion for explicit expression of content-based connection. Cohesion is one of the articulations of isotopic relations. [...] In my opinion, it is necessary to research cohesion and coherence together because they signal how the text is connected together and how it conveys its message.’

1.1.4a – How language is used to create a cohesive and coherent communication

Pierre Prigent and Richard Bauckham rightly affirmed that the text of the book of Revelation is the result of intentional work given the organization of the textual discourse. For Prigent and Bauckham, if the author possibly did not write the text from scratch, the author organized his discourse coherently and cohesively.¹³⁰

Regarding the discourse analysis, on the analysis of cohesiveness of discourse, I seek to understand if

there is a relationship formally, semantically, and pragmatically between the various parts of a given text and [if] there is some thematic element which flows through it, in part allows a listener/reader to recognize it as a *cohesive* piece of communication rather than a jumble of unrelated words and sentences.¹³¹

I also seek to know how the author rationally ordered his words within the setting of residual orality limits because of historical constraints. As a result, ‘the fundamental problem of discourse analysis is to show how one utterance follows another in a rational, rule-governed manner.’¹³² Within the methodology of discourse analysis, we must understand then that the author develops the coherence of discourse of the book around the theme of an apocalyptic worldview of conflict.

These theoretical models invite us to explore Revelation’s primary rhetorical strategy in a manner that is particularly appropriate to its self-presentation as an “apocalypse,” as a symbolic religious communication that engages directly in the construction and maintenance of one worldview over against competing world-views and the “moods and motivations” that those worldviews arouse and sustain.¹³³

¹³⁰ See below part 2.2.2.c for more details.

¹³¹ Reed, “Discourse Analysis,” 193.

¹³² William Labov, *Sociolinguistic Patterns* (Philadelphia, PN: University of Pennsylvania Press, 1972), 252.

¹³³ Silva, *Seeing things John’s way*, 96.

Looking at the Apocalyptic worldview in Revelation, as indicated by the author can assist me ‘to identify how a given language is used to create cohesive communication.’¹³⁴ The author uses a *repetitive pattern to nurture his audience* (1.1.2.a) through the use of the language of equality. The author puts himself in the same position to foster compliance with his audience, which he emphasizes on making constant repetitions of imagery for showcasing conflict, persecution and suffering through the use of substantives θλίψις and ὑπομονή.¹³⁵

On the other hand, the use of the imagery of the son of man in Revelation also introduces the theophany manifestation in favour of the persecuted people of God. Apart from using the theophany image of the son of man as a form of relationship foundation, the author spreads the theophany appearances and interventions of the divine Jesus, who is considered as the Son of God, throughout the book. Furthermore, these theophany scenes are a form of mnemonic reoccurrence used by the author. As G. K. Beale stated:

John’s apparent self-identification with the line of Old Testament visionaries implies that he would be conscious of developing the ideas of earlier prophets and, therefore, that the clearer Old Testament references in his work are the result of an intentional activity (cf. 1.1-3, 10; 4.1-2; 17.3; 21.10).¹³⁶

Furthermore, according to Beale, there is a strong relationship between the theophany imagery in Revelation and the description of the son of man in Daniel 7.9-13. For Beale, the ‘common denominator of a theophany-judgement theme is enhanced when one also notes the dominant influence of

¹³⁴ Reed, “The Cohesiveness of Discourse,” 28.

¹³⁵ See 1.1.2.a, *The repetitive pattern and the nurture of the audience*.

¹³⁶ Gregory K. Beale, *John’s Use of the Old Testament in Revelation* (Sheffield: Sheffield Academic Press, 1998), 67.

Dan[iel] 7.9-13 throughout Revelation 4-5.¹³⁷ Thus, the author makes use of theophanic scenes that have strong characters as leads to move the discourse forward. Holly E. Hearon affirms this view in other discourses and states:

Ovid sets out to tell the stories of classical mythology and in many instances uses personal narrative as the literary device for the telling of particular stories. A similar technique is employed in *Leucippe and Clitophon* and *Daphnis and Chloe*, where the characters relate stories of their personal adventures as a means of moving the plot forward.¹³⁸

In the end, there is a clear discourse of conflict that travels through Revelation. As indicated, the author nurtures his audience affirming he shares the fate of their experience of suffering. At the same time, he emphasized that their suffering is bound to finish due to the intervention of God in favour of his people. Through the use of old shared stories and characters linked to Jewish apocalyptic identity tradition, the author creates a cohesive discourse of great controversy throughout the book.

1.1.4b - The cumulative and paratactic character of residual oral discourse

The cumulative and paratactic character of the book is another important element for the creation of a cohesive discourse in Revelation. Understanding how the influence of orality overwritten texts is of great importance for our comprehension of the macrostructure of Revelation. Thus, the emphasis on the analysis of repetitive characteristics comes from the fact that the development of the discourse in Revelation is cumulative and paratactic, rather than being programmatic and analytical. This real characteristic of the text is a result of the

¹³⁷ Beale, *John's Use of the Old Testament in Revelation*, 65. Also Chiala, "The Son of Man," 167.

¹³⁸ Holly E. Hearon, "Storytelling in Oral and Written Media Contexts of the Ancient Mediterranean World," in *Jesus, the Voice, and the Text: Beyond the Oral and the Written Gospel*, ed. Tom Thatcher (Waco, TX: Baylor University Press, 2008), 94.

residual orality constraints over the natural form used by writers at the time

Revelation was written. As Werner H. Kelber affirms:

In a culture dependent on speaking, repetition is neither a stylistic quirk nor a flaw, but a dire necessity. Without recourse to texts, knowledge must repeat many times over. How else are words to be retained and transmitted? If a text is to appeal to hearers; it must likewise employ the strategy of repetition. In reading a text, the eye can roam the pages, return to a passage, dwell on it, and compare it with other passages. But the auditor is entitled to only one hearing. He or she cannot revert to spoken words and reflect on them. The reflective procedure is not given much of a chance in orality. The ear has to be attuned to live speech and must grasp it momentarily. In those circumstances, repetition is the oral substitute for the eye's privilege to revisit words. The reiteration of words, clauses, and themes allows the hearer to return to and link up what was said before.¹³⁹

The author used the technique of repetitive patterns (see 2.1.2.a) to nurture his audience by cumulative knowledge formation. This might challenge the view of linear progression to the reading of Revelation¹⁴⁰ because whereas the use of repetitive patterns assists the creation of a cohesive structure through the book, the design of the cumulative knowledge transmission of the discourse in Revelation occurs mainly within the macrostructure division and between different divisions.

The Cumulative and Repetitive Pattern within the Macrostructures

The author organized the structural link between the descriptive imagery of the son of man in Revelation 1.4-8, 9 – 20, and the seven letters (Revelation 2 – 3) using the technique of anticipation (see 2.1.2.a). As part of this organization, the

¹³⁹ Werner H. Kelber, *The Oral and Written Gospel: The hermeneutics of speaking and writing in synoptic tradition, Mark, Paul and Q* (Indianapolis, IN: Indiana University Press, 1997), 67.

¹⁴⁰ The repetition as a form of cumulative knowledge might present a challenge because the repetition in the use of openings might not be a sign of progressive reading, but a use of repetitive pattern for a cumulative knowledge transmission and discursive cohesion throughout the book. This contrasts with the view defended by Larsen, "Neglected considerations in understanding the structure of the book of revelation," 225-233.

author developed the cumulative and repetitive pattern of the literary structure within the discourse of the seven letters to the seven churches.

The seven letters have a cumulative knowledge formation effect on the reader, through the transmission of the message of the seven letters that follow a clear repetitive pattern:

Introduction	Τῷ ἀγγέλῳ τῆς ἐν [...] ἐκκλησίας γράψον: Τάδε λέγει
Recognition	Οἶδα
Advertence	ἀλλὰ
Offer	μνημόνευε, μετανόησον
Conclusion	ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις

This structural pattern is spread through the seven letters of Revelation, though there are variations in the place of organization of the phrases.¹⁴¹ The cumulative knowledge formation and the message of the letters to the audience are linked to the structure of the letters. The author uses this same structure to nurture the oral/ and audience expectations and facilitates the easy transmission of information. This form of textual organization facilitates the identification of the internal cohesion within macrostructures of the apocalyptic discourse of Revelation by an oral/aural audience.¹⁴²

The cumulative and repetitive pattern between the macrostructures

Another cumulative pattern that contributes to the cohesion of the apocalyptic discourse in Revelation is the technique of anticipation seen in the interpolations

¹⁴¹ The structure of the letters are formed as 3+4 because the author changes the order of the promises directed to the last 4 churches and the structural conclusion phrases ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις

¹⁴² The repetitive character of the message, blended with the image of the son of man, common to the audience of Revelation was a way to facilitate the transmission of the discourse. According to Gordon D. Fee, 'Revelation,' *New Covenant Commentary Series*, vol. 18 (Eugene, OR: Cascade books, 2011), 18, 'to visualize this portrayal of Christ, for John's readers it would most likely have been readily available to their imaginations.'

within the series of seven (see more in 1.2.1.a). According to Pierre Prigent, the author has used this method to assist the audience in foreseeing the development of the content within the apocalyptic discourse.¹⁴³ Additionally, for Prigent this repetitive pattern is also a clear residual orality characteristic of the text and contributed to the flow of the discourse.

Both Prigent and Bauckham pointed to the careful internal textual links arranged by the author to develop his discourse and indicate for his audience the connections between different parts of the macrostructure of the text. It is within these interpolations that the cumulative knowledge formation is made in Revelation. Prigent described how the author organized this cumulative pattern through the use of the illustration of the beasts that first appeared in Revelation 11.7 and are later fully developed in chapter 13. Another form of cumulative pattern occurs through the link of temporal units (see more 1.2.1.c) between chapters 11, 12 and 13.¹⁴⁴

PART 1.2 – EXEGESIS OF DISCOURSE ANALYSIS

In the second part of the Discourse Analysis, my focus will be on the four pragmatics of the methodology: Description of the levels of discourse that will be analysed; Description of how semantics will be analysed; Description of how the interpersonal dimension of the discourse will be analysed; and the Description of how the cohesiveness of the text will be analysed. Thus, the analysis of the exegesis will describe the process of the analysis.

¹⁴³ Pierre Prigent, *Commentary on the Apocalypse of St. John* (Tubingen, Germany: Mohr Siebeck, 2004), 92.

¹⁴⁴ The cumulative and repetitive patterns use information already introduced to the oral/aural audience to develop it further latter, and it is feature of residual orality that Larsen misses in “Neglected considerations in understanding the structure of the book of revelation,” 231.

1.2.1 – Description of the levels of the discourse

Within the description of the levels of the discourse, the first step in discourse is to identify the text to be investigated. ‘In addition, it is necessary to clarify what aspect of the discourse is going to be analysed. This question involves what is termed here the *levels of discourse* or boundaries of discourse.’¹⁴⁵ Reed shows in a graphic what are the main levels of discourse to be analysed in the exegetical pragmatics of the analysis:

Discourse analysis often tries to account for the various linguistic and contextual factors which constrain the production and especially the interpretation of texts. These constraints range from the smallest meaningful unit – the morpheme – to the broadest meaningful unit – the speaker’s culture. A discourse, then, pertains to these two communicative levels and all of those in between. These levels of discourse may be categorized under two headings: co-text and context. *Co-text* refers to linguist units that are part of a discourse and, more specifically, linguistic units that surround a particular point in the discourse. *Context* refers to extra-linguistic factors that influence discourse production and interpretation, and it may be broadly categorized in terms of the *context of situation*, that is, the immediate historical situation in which a discourse occurs, and the *context of culture*, that is, the ‘world view(s)’ in which discourse occurs.¹⁴⁶

Standard Language/Code Variety of Language/Dialect Idiolect	<i>Context of Culture</i>
Genre/Register	<i>Context of Situation</i>
Discourse (Paragraph) Sentence (Clause) Phrase/Group/ Word	<i>Co-Text</i>

1.2.1a - Context of Culture

Within the different levels of discourse, it is necessary to clarify what aspects of the discourse will be studied, involving what is termed as the levels of the

¹⁴⁵ Reed, “Discourse Analysis,” 192.

¹⁴⁶ Reed, “Discourse Analysis,” 195.

discourse to be analysed. In this way, my quest is to clarify what levels of discourse this research will be focused on due to constraints of its purpose, and how the different parts of the analysis are integrated. In respect to language code under the influence of the context of culture, in the text of Revelation, there are several indications of the immersion of the Jewish culture beyond the discourse of the book, such as the recall of the ‘son of man’ within his syntagmatic blending of styles in Revelation 1.8-20.

Moreover, the analysis of the broad introduction of Revelation also shows that the author used written style characteristics common to his time, such as the introduction of inclusion,¹⁴⁷ the adoption of chiasms,¹⁴⁸ the uses of a varied number of allusions to Jewish images and figure of speech,¹⁴⁹ and similarities to some Jewish apocalyptic style.¹⁵⁰

Another important factor of the context of culture is a clear indication

¹⁴⁷ The phrase ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος that appears in Revelation 1.4 and 8 is an example of a simple inclusion used by the author .

¹⁴⁸ For more about structural chiasm and tendencies of arrangement of Revelation. see William H. Shea, “*The Parallel Literary Structure of Revelation 12 and 20*,” AUSS 23 (1985), 46, who commenting of the message of conflict in Revelation 12 and 20 affirms that ‘the position of the martyrs, and of the church more generally, in these two narratives brings up the subject of more broadly based thematic relations between them. While God and Christ stand supreme and are ultimately sovereign over all the events described in these two narratives, the focus in particular is upon two main protagonists - the devil and the church.’ Also, see Shea, “*Chiasm in Theme and by Form in Revelation 18*,” AUSS 22 (1982), 249-56.

¹⁴⁹ The ‘vision’ of the 144.000 and their salvation by the Lamb of God in Revelation 14.1-5 is full of blended Christian and Jewish images and figures of speech, being the 144.000 representing the people of God, and the Lamb representing Jesus. For more see Stephen Pattemore, *The People of God in the Apocalypse: discourse, structure, and Exegesis* (Cambridge: Cambridge University Press, 2004), 117.

¹⁵⁰ As it will be shown in 2.5.1.c, there are similarities between Revelation and other Jewish apocalyptic writings: Revelation 4.8: And the four living creatures, each of them with six wings, are full of eyes all around and inside. Day and night without ceasing they sing, ‘Holy, holy, holy, the Lord God the Almighty,’ and 2 Enoch 2.21: ‘And the cherubim and seraphim standing in front of the face of the Lord, and carrying out his will cherubim and seraphim standing all around his throne, six-winged and many eyed; and they cover his entire throne, singing with gentle voice in front of the face of the Lord: ‘Holy, Holy, Holy, Lord Sabaoth, Heaven and earth are full of his glory.’

by the author to his audience that his book was an apocalyptic discourse.

Within the apocalypticism at the end of the first century, there were ‘actors’¹⁵¹

that were common between different books within the apocalypticism. The

inclusion of some characteristic actors is one of the main marks of the

apocalyptic literature, according to the classical view of John J. Collins:

Apocalypse may be defined as 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.¹⁵²

In addition to the apocalyptic ‘actors’ from Jewish traditions, the author uses social and spatial transitions to organize his discourse. Much of the discourse of the Book of Revelation involves the description of a conflict between heaven and earth, the church of God, and the enemies of God, a spiritual good and evil, coming from a different set of locations.¹⁵³ Conversely, as Stuckenbruck seems to affirm, this frame of an otherworldly and transcendental

¹⁵¹ Actors are the best indicators of how author s organize the actions of discourses. They indicate agency. According to Theon Van Leeuwen, *Discourse and Practice: New Tools for Critical Discourse Analysis* (Oxford: Oxford University Press, 2008), 23, agency, ‘for instance, as a sociological concept, is of major and classic importance in critical discourse analysis.’

¹⁵² Collins, ‘The Jewish Apocalypses,’ in *Apocalypse: The Morphology of a Genre*. SBL n° 14 (1979), 22 [21-60].

¹⁵³ The author describes physical and spiritual conflict involving the seven churches (2.1-3; 2.9-10; 2.13-14; 2.19-22; 3.2-3; 3.8-10; 3.15-17); the proclamation of the book and the seals in heaven (4-5) and the opening of the seals (6 – 8.1); the vision of angels before God in heaven (8.1-2), that are send by God to blow the trumpets (8.6 – 11.18); the opening of the sanctuary in heaven and the theophany manifestation (11.19-12), the war on heaven (12.7-12), and the persecution of the woman (12.5-6) and her descendents (12.17-18); the persecution of the two beasts over the people of God (13 – 14); the vision of the son of man in heaven (14.14-15) and the angels coming from heaven to swung the seven plagues on earth (14.17 – 16.21); the fall of Babylon and the coming of the new Jerusalem (17 -21). For more about the marks of conflict and resistance in Revelation, see Greg Carey, “Symptoms of Resistance in the Books of Revelation,” in *The Reality of Apocalypse: Rhetoric and Politics in the Book of Revelation*, ed. David L. Barr (Atlanta, GA: Society of Biblical Literature, 2006), [169-180], who says that ‘Revelation’s moral ambiguities in large part emerge from its identity as a subversive vision; thus, some of the more foremost objections against the book involve the “symptoms of resistance” it manifests. Also, see Paul B. Duff, “The Synagogue of Satan”: Crisis Mongering and the Apocalypse of John,” in *The Reality of Apocalypse: Rhetoric and Politics in the Book of Revelation*, ed. David L. Barr. (Atlanta, GA: Society of Biblical Literature, 2006), 147-168.

reality is part of a function of epistemology, on which he wrote:

‘the author adopts a communicative strategy that assumes operative interactivity on the part of the audience by providing a heavy dose of symbols that can be perceived through visionary, auditory, emotional, and cognitive experience and imagination.’¹⁵⁴

This view is also confirmed by Stefanovic’s analysis,¹⁵⁵ which also affirms that the inclusion of places and symbolic locations in Revelation is used because it is familiar to people in each time and place, and therefore is part of the experience and imagination of the audience. Therefore, many of the elements of the visionary that involves symbolological mythology of interrelation between worlds where ‘historical referentiality is not necessarily lost,’¹⁵⁶ but rather used as a literary resource to create and move the discourse as a part of the context of culture of the oral/aural audience of the text.

1.2.1b - Context of Situation

The fact that the author calls his Book the Apocalypse demonstrates that he had a clear idea about the objective of the apocalypticism contours of his discourse.

The choice of the author for the Jewish apocalypticism indicates that the author will recur to old shared collective memories. His objective is to construct a prophetic view of the future expectations, by using ancient known symbols of his audience (See more on 1.1.1 and 1.1.2). Thus, the context of persecution and

¹⁵⁴ Loren T. Stuckenbruck, ‘The Book of Revelation as a Disclosure of Wisdom,’ in *The Jewish Apocalyptic Tradition and the Shaping of the New Testament Thought*, eds. Benjamin E. Reynolds and Loren T. Stuckenbruck (Minneapolis, MN: Fortress Press, 2017), 349.

¹⁵⁵ See point 2.5.1.

¹⁵⁶ As Mach says in *The Elusive Macrostructure of Apocalypse of John*, ‘Given the creativity of John’s work with multiple genres, an adequate view of his communication can hardly be inferred solely from myth-related generalisations. John’s resultant language (including the issue of its imaginative and referential communication) has to be observed in this light as well as in the context of its further generic dimensions,’ 125.

redemption of the people of God (context of situation) guides the author through his discourse in Revelation.

Within the book, the author affirms that he and his audience were under persecution. Although there are many disputes about the historical reality of these affirmations regarding persecution,¹⁵⁷ the fact that the organization of the society was highly stoic¹⁵⁸ could cause stressful situations for Christians of the Asia Minor churches. The fabric and structure of society could bring problems to the everyday life of these churches. As Simon R. F. Price clarified:

Many societies have the problem of making sense of an otherwise incomprehensible intrusion of authority in their world. The Greeks were faced with the rule first of Hellenistic kings and then of Roman emperors which was not completely alien, but which did not relate to the traditions of the self-governing cities. They attempted to evoke an answer by focusing on the problem in the ritual. Using their traditional symbolic system, they represented the emperor to themselves in the familiar terms of divine power. The imperial cult, like the cults of the traditional gods, created a relationship of power between subject and ruler. It also enhanced the dominance of local elites over the populace, of cities over cities, and of the Greeks over indigenous cultures. That is, the cult was a major part of the web of power that formed the fabric of society.

The imperial cult stabilized the religious order over the world. The system of ritual was carefully structured; the symbolism evoked a picture of the relationship between the emperor and the gods. The ritual was also structuring; it imposed a definition of the world. The imperial cult, along with politics and diplomacy, constructed the reality of the Roman Empire.¹⁵⁹

Whereas my objective in this dissertation is not to argue neither for the historical veracity of persecution of Christianity as described by Revelation,

¹⁵⁷ Aune, "Revelation 1-5," 52a: 76-80.

¹⁵⁸ Wright, *Paul: Fresh Perspectives* (London: SPKC, 2005), 3.

¹⁵⁹ Simon R. F. Price, *Rituals and Power: The Roman Imperial Cult in Asia Minor* (Cambridge: Cambridge Press, 1984), 247-8. Also, Steven J. Friesen, *Imperial Cults and the Apocalypse of John: Reading Revelation in the Ruins* (Oxford: Oxford University Press, 2001), 183, affirms that 'the evidence for imperial cults in Asia from the Domitianic period also fit within the mainstream of imperial cult practice. There is no sign of exaggerated claims alleged for this period.' Additionally, Nickelsburg, "1 Enoch 1: a commentary on the Book of 1 Enoch, chapters 1-36, 5, who argues that 'religious persecution and social oppression are the matrices for much of the apocalyptic speculation in 1 Enoch and its sister apocalypses.'

my aim in this research is to look at how the Apocalyptic discourse of Revelation would influence its audience in the circumstances such as described by its author. However, the persecution of the churches in this hostile historical location such as Roman Asia Minor may be completely within historical boundaries of experiences of suffering among Christians.¹⁶⁰ Thus, this analysis will consider the discourse of persecution in Revelation as an important rhetorical strategy.

1.2.1c - Co-Text

The limitations of this dissertation are linked to the analysis of the co-text levels of the discourse. The focus of this research is on the analysis of the influence of residual orality over the macrostructure organization of the book. Therefore, in this research, the main focus is to understand the more extensive discourse functions and the relationship between these functions used by the author to organize the book. As Jeffrey T. Reed explains

To read from the top-down is, to begin with, an understanding of larger discourse functions (e.g. register/genre) and then to interpret the meaning of smaller units in terms of those functions. Bottom-up analysis may be likened to inductive reasoning, in which the analyst arrives at a theory (e.g. appraisal of a text's theme) based on separate, individual facts (e.g. microstructures). Top-down analysis, on the other hand, is comparable to deductive reasoning, in which a person reasons from a known principle (e.g. the function of a certain genre) to an unknown (e.g. the meaning of a particular use of a word) – from a premise to a logical conclusion.¹⁶¹

Within the study of the context, I followed the clear indication of the author regarding the of literary apocalypticism style of his book. Additionally, the author points that he developed his writing style under the constraints of

¹⁶⁰ Paul Middleton, *The Violence of the Lamb: martyrs as agents of divine judgment in the Book of Revelation* (London: T&T Clark, 2018), 21. The reality or perception of persecution in Christianity is dismissed by Candida Moss, *The Myth of Persecution: how early Christians invented a story of martyrdom*.

¹⁶¹ Reed, "Discourse Analysis," 196-7.

residual orality form (Revelation 1.1-3). These two tenets are my way of ‘deductive reasoning.’ Therefore, the methodological analysis in this research, as it has been shown so far in points 1.1 and 1.2, will be limited in the co-text on the exegesis of paragraphs and clauses of the discourse.

Conversely, the study of words or thematic expressions, such as the ‘on the spirit’ (Revelation 1.9; 4.1; 17.3) and ‘καὶ’ (see point 1.1), will be done when contributing to clarify the functionality of residual orality element used by the author to organize his discourse in Revelation. The analysis of the macrostructure of Revelation will be focused on the occurrence of the residual orality influence over textual links within sentences and paragraphs. Additionally, I will focus on the importance of the transitional flow of the connections within and at the edge of macrostructures; as well as on the flow of repetitive patterns used by the author to develop a narrative.

In respect to the descriptive and graphic organization of the analysis, I aim to observe how the author of the Revelation organized the social actors and actions within each macrostructure of Revelation. With the help of this study on actors and their activities, I seek to understand how the author argued for legitimising his discourse and the ideational purpose behind key arguments. Additionally, the discourse analysis of the text of Revelation will investigate the organization of time and space described by the author of the Book. It should assist us in the analysis of the flow of the discourse will include the repetitive patterns and textual connections within the text.

1.2.2 – Description of the semantics

In the second part of the exegesis of discourse analysis, I will seek to analyse

how the author has used semantics to organize the book. Within the analysis of semantics within the context of residual orality, the study aims to explore the meaning of semantics alluding to the text and the technique of allusion.

1.2.2a – The study of semantics and the ideational meaning of the text

In this first part of the analysis of the semantics of the text, I seek to analyse how the dynamics of the influence of residual orality can assist us in understanding how the author used his text as a relational mediator between him and his audience. According to Reed

Ideational meanings have to do with what is ‘going on’ in the text in relation to what is going on outside of the text, that is, the use of language to represent ‘doings, happenings, feeling, beings’ in the real or imagined world. This is what people usually have in mind when they talk about what a word or sentence ‘means’ – the ‘semantic content’ of language. This function of language enables humans to build a mental portrait of a discourse.¹⁶²

The starting point of the analysis of the ideational meaning of semantics in Revelation is to look at how the author has organized the ‘actors’ of his discourse. Additionally, I aim to analyse how the author seeks to nurture a relationship between him and his audience, including the ways of organizing the relationship between the main and some secondary actors of his discourse.

Moreover, the verbal declension of the text here called verbal relations will assist us to understand the social actions that ground the relational base of the discourse. The organization of the text will be exemplified into the building part by part of the exegetical analysis of chapters 1.1-8.¹⁶³ The focus of

¹⁶² Reed, “Discourse Analysis,” 199.

¹⁶³ A complete analysis will start with the text (as seen in 1.1.1.b), the description of the relational verbs (as in 1.1.4b), and then, the description of the main actors as in the example below. Actors appear in blue, verbs/actions in red. The title of the Book, which defines the genre of the discourse in green.

the analysis is the influence of the residual elements (context of situation) over the formation of sentences and paragraphs (co-text) of the apocalyptic discourse (context of culture) of Revelation.

¹ Ἀποκάλυψις Ἰησοῦ Χριστοῦ,
 ἣν ἔδωκεν αὐτῷ ὁ θεός,
 δεῖξαι τοῖς δούλοις αὐτοῦ ἃ δεῖ γενέσθαι ἐν τάχει,
 καὶ ἐσήμανεν ἀποστείλας διὰ τοῦ ἀγγέλου αὐτοῦ τῷ δούλῳ αὐτοῦ
 Ἰωάννῃ,

² ὃς ἐμαρτύρησεν τὸν λόγον τοῦ θεοῦ
 καὶ τὴν μαρτυρίαν Ἰησοῦ Χριστοῦ, ὅσα εἶδεν.

³ μακάριος ὁ ἀναγινώσκων
 καὶ οἱ ἀκούοντες τοὺς λόγους τῆς προφητείας
 καὶ τηροῦντες τὰ ἐν αὐτῇ γεγραμμένα,
 ὁ γὰρ καιρὸς ἐγγύς.

⁴ Ἰωάννης ταῖς ἑπτὰ ἐκκλησίαις ταῖς ἐν τῇ Ἀσίᾳ:
 χάρις ὑμῖν καὶ εἰρήνη ἀπὸ
 ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος,
 καὶ ἀπὸ τῶν πτὰ πνευμάτων ἃ ἐνώπιον τοῦ θρόνου αὐτοῦ,
⁵ καὶ ἀπὸ Ἰησοῦ Χριστοῦ,
 ὁ μάρτυς ὁ πιστός, ὁ πρωτότοκος τῶν νεκρῶν
 καὶ ὁ ἄρχων τῶν βασιλέων τῆς γῆς.
 Τῷ ἀγαπῶντι ἡμᾶς καὶ λύσαντι ἡμᾶς ἐκ τῶν ἁμαρτιῶν ἡμῶν
 ἐν
 τῷ αἵματι αὐτοῦ
⁶ καὶ ἐποίησεν ἡμᾶς βασιλείαν,
 ἱερεῖς τῷ θεῷ καὶ πατρὶ αὐτοῦ
 αὐτῷ ἡ δόξα καὶ τὸ κράτος
 εἰς τοὺς αἰῶνας [τῶν αἰώνων]: ἀμήν.

⁷ Ἴδού
 ἔρχεται μετὰ τῶν νεφελῶν,
 καὶ ὄψεται αὐτὸν πᾶς ὀφθαλμὸς
 καὶ οἵτινες αὐτὸν ἐξεκέντησαν,
 καὶ κόπονται ἐπ' αὐτὸν πᾶσαι αἱ φυλαὶ τῆς γῆς. ναί, ἀμήν.
⁸ Ἐγὼ εἰμι τὸ Ἄλφα καὶ τὸ ὦ,
 λέγει κύριος ὁ θεός,
 ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος,
 ὁ παντοκράτωρ.

Social Actors of Revelation 1.1-8				
	Divine Actor	Messenger Actor	Writer Actor	Receptive Actors

Act 1	God and Jesus Revelation 1.1-3	Angel Revelation 1.1	John Revelation 1.2	Revelation 1.3
	Jesus Revelation 1.4-8	John Revelation 1.4		7 Churches Revelation 1.4

Act 1 comprises of the enlarged syntagmatic introduction¹⁶⁴

(Revelation 1.1-8), and its first part is divided by verses 1-2 and 3, and the second between 1-4-8. The main actors have been shown in the graphic above. The author has pointed main actors by the actions which he used to describe them. According to the author, the Divine actors - God and Jesus - are the source of his discourse. An angel is a messenger, and John was commissioned to write what is revealed to him. These actors and their relation appear in verses 1-2.

In this first two verses, all verbs that describe the action of these actors are aorist and active in voice (δίδωμι, δεῖξαι, δεῖ, σημαίνω, μαρτυρέω, ὁράω), apart from the aorist participle of ἀποστέλλω. Thus, for the author, the actions of the actors were consumed in the past in relation to the presentation of the message and the acts from the divine actors to the messengers, in an equal manner.¹⁶⁵

Additionally, the discourse creates a sensation that the transmission of information ‘presents an occurrence, in summary, viewed as a whole from the outside, without regard for the internal make-up of the occurrence’¹⁶⁶ for the audience. Thus, the declension of the verbs into the past indicates that there was equality in actions performed by the actors. This emphasis on equality in the

¹⁶⁴ See point 1.1.1.b for the Greek text.

¹⁶⁵ The equality of the acts of the form of transmission of the message is evidenced by the use of the conjunction καί. (for more information see 2.1.1.b).

¹⁶⁶ Buist M. Fanning, *Verbal Aspect in New Testament Greek* (Oxford: Clarendon, 1990), 97 [255-90].

process of transmission of information represents the ideational meaning, where the author works on the imaginative process of transmission of his apocalyptic discourse.¹⁶⁷

On pragmatics, however, it can be implied that the importance was the nurturing of an impartial sense of the transmission of the discourse of the book.¹⁶⁸ This impartial sense of transmission is reinforced because both the actions of the actors are described in verses 1-2, and a call for the reception of the message in verse 3, is formulated in the third person.¹⁶⁹ The rest of the enlarged introduction follows the same formula, which is another sign of distinction from Revelation 1.9 – 22.21.¹⁷⁰

In this first part of Revelation, the author claims the divine origin of his discourse in verses 1 and 2. The divine actors, God and Jesus, are the source of the message, which is given to John through the angel, while John has been commissioned into writing the message. This first part of the relation between the divine actors, the angel, and John is centred on the idea of the discourse of Apocalypse. The author has used two linguistic tools to emphasize this structural point.

¹⁶⁷ Beale, *John's Use of the Old Testament in Revelation*, 428. According to Beale, the author's 'purpose in doing so, as suggested above, would be to create a 'biblical' effect upon the reader and so to show the solidarity of his work with that of God's revelation in the Old Testament.'

¹⁶⁸ According to Andrew David Naselli, 'A Brief Introduction to Verbal Aspect in New Testament Greek,' *DBSJ* 12 (2007), 18 [17-28], 'Verbal aspect theory distinguishes between a tense-form's semantics and pragmatics. Semantics refers to the a-contextual meaning, that is, a tense-form's meaning apart from a specific context. Pragmatics refers to contextual meaning, that is, its meaning in a specific context.'

¹⁶⁹ Ian Boxall, 'The Revelation of Saint John', *Black's New Testament Commentaries*, ed. Morna D. Hooker (London: A & C Black, 2006), 25. For Boxall, 'The rhetoric of this passage actually has the effect of exalting John's status as a privileged communicator of heavenly secrets to whom his Christian hearers should attend.'

¹⁷⁰ According to Aune, "Revelation 1-5," 52a: c, 'The entire literary unit is written in the third person, distinguishing it from the narrative that follows, which is formulated as a first-person account.'

Firstly, the author uses a small chiasmic structure within verses 1 and 2. He starts affirming that his message is an apocalypse from God and Jesus, the divine actors, and finishes affirming that whatever he wrote in his discourse is like a testimony of the divine actors. The other linguist tool used is the conjunction καὶ, which is used to indicate a close connection between the sentences in verses 1-2. In verse 2, the author links the origin of his testimony to the people of God with verse 3, though the emphasis is given to the trustworthy process of the message. However, at this stage, the receptive actors still remain in a passive position.

In verse three, the author changes the tense of the verbs, which are declined as participles (γινώσκω, ἀκούω, τηρέω). The present time of the action brings to life the action of the recipients of the discourse of Revelation. The author calls them to listen and act according to the blessings presented for the speaker and the hearers. This strategy of discourse was common in the context of residual orality, as Werner H. Kelber explains that it was characterized as an activist syntax:

What reinforces the action-packed narrative is the oral principle of the interchangeability of actions and words. Actions manifest a didactic vitality of happenings, which makes them indistinguishable from actions. Dialogues and controversies take on the power of events and blend in with pure action scenes. Words carry the force of action, and actions speak as loud as words. It is this reciprocal relationship of deed and word, the word-character of actions and the action-character of words.¹⁷¹

The interesting point in this verse is that the blessings are directly linked to the action of the recipient actors. The blessed are those involved in a direct action, which in turn qualify them. At the same time, in verse 3, the author

¹⁷¹ Kelber, *The Oral and Written Gospel*, 65.

links the required answer from the audience to the second part of his enlarged introduction, which starts in verse 4.

1.2.3 – The interpersonal dimension of the discourse

In the third part of the exegesis of discourse analysis, I aim to analyse how the author nurtured the interpersonal dimension of the discourse in Revelation.

According to Reed

Interpersonal meaning, sometimes referred to as *interactional meanings*, concern the use of language to establish and maintain social relations. Whereas ideational meanings may be likened to ‘language as reflection’, interpersonal meanings may be likened to ‘language and social action’. Through them, the speaker expresses his or her own comments, attitudes, and evaluations of the surrounding environment.¹⁷²

Now, we shall turn to the analysis of the interpersonal dimension of the discourse of Revelation.

1.2.3a – The interpersonal devices within Revelation 1.1-8

In the first part of the syntagmatic introduction of Revelation (1.1-3), the author seeks to nurture the feeling of a natural form of transmission of his discourse (see above in 2.2.2a).

In verse 3, the action of the recipient actors has been blended with their identity, thus linking their attitude towards the ‘signified’ discourse of Revelation to their identity. For the author, the discourse has its origin from ‘divine actors,’ and thus, their identity and fate are linked to their reception of the discourse.

Furthermore, within the syntagmatic introduction of Revelation, the

¹⁷² Reed, “Discourse Analysis,” 202-3.

author shifts his style from the Prophetical Apocalyptic introduction. In the second part of the introduction, the author uses Revelation 1.4-6 an epistolary style, followed by prophetic quotation as a form of an allusion in verse 7. The fact that the author has chosen to use an epistolary style is revealing. It is important because the inclusion of an epistolary style could assist the interpersonal dimension of the discourse within an oral/aural culture. Werner H. Kelber comments on the interpersonal importance that an epistolary style within an oral/aural culture when chosen by a writer:

The letter form allows him to keep in as close touch with the recipients of his message as is possible for a writer, and to address them almost as if he were present in person. The apostle's preference for writing letters, therefore, may point to a fundamentally oral disposition towards language.¹⁷³

The shift from the beatitude in verse 4, in which the author blends the oral principle of the interchangeability of actions and the character of the audience, to an epistolary style format, stresses the interpersonal dimension of the discourse of Revelation. It also reveals how natural is the fluidity of the relationships of the actors in this context.

Moreover, the use of epistolary style format allows the author to 'become present' within a residually oral culture through the loudly reading of the text. This allows him to claim divine authority for his discourse and just as he seeks to show the 'reality' of the circumstances surrounding his audience.¹⁷⁴

After introducing himself to the audience in Revelation 1.4, the author introduces a chiasm using as a reference to the divine actor, God. This

¹⁷³ Kelber, *The Oral and Written Gospel*, 140.

¹⁷⁴ David A. de Silva, *New Testament: Contexts, Methods and Ministry Formation* (Downers Grove, IL: InterVarsity, 2004), 905-8. See also Stefanovic, *The backgrounds and Meaning of the Sealed Book of Revelation 5* (Berrien Springs, MI: Andrews University Press, 1996), 5.

chiasm closes the syntagmatic introduction in Revelation 1.8.¹⁷⁵ The format of this chiasm has as its core the bounds of the relation between Christ and the audience of the discourse.

The introduction of Jesus as a divine actor seeks to emphasize his identity, claiming that he is ‘the faithful witness, the first-born of the dead, and the ruler kings of the earth’ (Revelation 1.5). Conversely, the identity of the recipient actors is described in the passive mode, which becomes evident by the author’s use of the 1st person plural pronouns ἡμᾶς and ἡμῶν. Thus, the recipient actors are directly identified by their position in relation to the risen Christ.

Furthermore, the author positions the recipient actors in relation to the risen Christ firstly using substantival participles in the phrase Τῷ ἀγαπῶντι ἡμᾶς καὶ λύσαντι ἡμᾶς ἐκ τῶν ἁμαρτιῶν ἡμῶν ἐν τῷ αἵματι αὐτοῦ. The author does not describe the relationship between the risen Christ in an abstract position but tries to express a concrete image of Christ, who acted in favour of the audience.¹⁷⁶ According to Aune, Revelation 1.5-6 contains ‘a compound doxology consisting of the *two* phrases in the *dativus commodi*, a liturgical form.’¹⁷⁷

The claim of an asymmetric interpersonal relation between the risen Christ and the receptive actors is further clarified in Revelation 1.4-6. If the recipient actors are identified as blessed, then they hear and follow the discourse of Revelation in vs 1-3, in vs 4-6. Consequently, they have their identities linked

¹⁷⁵ The grammatical formula is ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος. Additionally, Beale (1997), 423, believes that the author changed this quotation from OT sources in order to move the audience imagination.

¹⁷⁶ Wallace, *Greek Grammar*, 620. Explaining the semantics of substantival participles, Wallace affirms that there is a concrete emphasis on nature character of the substantival participle.

¹⁷⁷ Aune, “Revelation 1-5,” 52a: 46.

to the concrete actions that Christ has done in their favour. Additionally, the author reinforces the interpersonal relationship between the divine actor and the recipient actors through the claim of their traditions using a liturgical form.

The liturgical form chosen by the author within the epistolary style is important because it stresses the dynamic form of transmission of Christian tradition within the context of residual orality. This factor is intensified in verse 7 of Revelation. Verses 4-6 demand social action of the audience, and the author also recalls the social memory of the audience in verse 7 to explain the main objective of his apocalyptic prophecy.

1.2.3b – The technique of Allusion in Revelation and use of Memory in Revelation 1.7

In verse 4, the author shifts the syntagmatic introduction using an epistolary convention. This shift allows the author to use an artefact of the technique of discourse, which is the technique of allusion. He does this by using the imagery of the coming of the son of man in Revelation 1.7, which was part of the Christian tradition concerning Jesus (2.1.3b). The technique of allusion in Revelation 1.7 is used as an artefact of discourse in two different forms in this enlarged introduction of the book. Firstly, the author uses this artefact as a mean of describing the actors presented more fully as:

The stories told in oral cultures are memorable. They are full of larger-than-life figures, stock characters, heroic deeds, and violent passions. They describe actions rather than motives, and ideas are illustrated by means of concrete examples rather than abstract notions.¹⁷⁸

¹⁷⁸ Robert K. Melver, *Memory, Jesus, and the Synoptic Gospels* (Atlanta, GA: Society of Biblical Literature, 2011), 92-3.

The allusion used by the author in Revelation 1.7 transmits the actions of the risen Christ, who is the centre of the doxology in Revelation 1.5-6. Additionally, with the allusion, the author hopes to link the collective memory¹⁷⁹ of the imagery of the son of man in Daniel 10.5-9 with the message of ‘what must soon take place’ in Revelation 1.1. Furthermore, the imagery of the son of man in Daniel was a form of remembering the risen Christ as expressed in the Gospels. This imagery of the son of man coming into the clouds is brought to the audience in Revelation 1.7. Within the syntagmatic introduction of Revelation 1.1-8, the author declines verbs in the future when he declares that the discourse is about what will soon happen (vs 2), and that ‘all eye will see’ Christ coming in the clouds.

Secondly, the author can, in effect, use the collective memory of the audience about the past as a key element to signify the future (Revelation 1.1 – ἐσήμεν). According to de Siva, ‘recalling historical precedents was especially effective, since the audience could, in effect, “see” in the past the outcome of the course they are contemplating for the future.’¹⁸⁰ Therefore, the technique of allusion used by the author is an important mnemonic technique to assist the audience to signify the text of the book. Looking at their tradition has been a way of remembering the message of the discourse, and interpreting their

¹⁷⁹ It is highly probable that the texts of Daniel 7 and 10 were part of the collective memory of the audience of Revelation. According to Giorgio Pasquali, “Arte allusive, in *Pagine stravaganti*,” quoted in *The Rhetoric of Imitation: Genre and Poetic Memory in Virgil and other Latin Poets*, ed. Gian Biagio Conte (Cornell: Cornell University Press, 1996), 2:275, ‘The poet may not be aware of reminiscences, and he may hope that his imitations escape his public’s notice; but the allusions do not produce the desired effect is the reader does not clearly remember the text to which they refer.’

¹⁸⁰ Silva, *Seeing things John’s way*, 23.

circumstances at the present and the future.¹⁸¹

The result of the connection between the memory and the process of liturgical reading tradition was a common feature of Christianity in the first century.¹⁸² Following the practice of other Christian writers, the author has used repetitive patterns and old Christian stories to develop his apocalyptic discourse. According to Thomas O'Loughlin, it was common to Christian writers, such as Luke in Acts, to use repetitive patterns blended with the claim of 'divine revelation' to influence their audience:

So why has Luke used so much repetition? This pattern of repetition allows his audience to hear the story at three levels. Most simply we have the account of the narrator, Luke coming directly to us as a series of connected details set in a temporal sequence over a matter of days that we are simply expected to appreciate as historical facts. Within this narrator's level, the repetitions are set merely as recollection, at specific points, of early events in the sequence.

Then, secondly, we have the direct testimony of the characters in their own voices as they declare the 'otherworldly' acts of which they are witnesses. This is their declaration of the works of God, and on the basis of their witness we, the audience, are expected to affirm the veracity of the details of the story. The third level is the act of repetition itself, which takes historical form in the recollection by Peter when he has returned to Jerusalem, and this is presented as being 'read into the record' of the whole church. Thus, the repetition, most significantly in Peter's 'orderly (*kathexés*) account' (11.4) as we find it in 11.5-17, is the formal ecclesial memory of an event of revelation. Once this 'orderly account' is received, it is accepted by the church as the will of God made manifest (11.18). Meanwhile, the audience hearing this is expected to realize that they too must acknowledge the story and hold it as part of their own memory as disciples.¹⁸³

¹⁸¹ Alan Johnson, 'Hebrews – Revelation,' *The Expositor's Bible Commentary*, ed. Frank E. Gaebelin, vol. 12 (Grand Rapids, MI: Zondervan, 1981), 401, says that 'apocalypses are pessimistic concerning the outcome of God's present activity in the world; and for hope they look wholly to the eschatological end, when God will once again intervene and defeat the evil in the world.'

¹⁸² Wilfrid J. Harrington, 'Revelation,' *Sacra Pagina Series*, ed. Daniel J. Harrington, vol. 16 (Collegeville, MN: Liturgical Press, 2008), 6. 'It is well to keep in mind that Revelation was meant to be *heard* [...] the scenes would have unfolded with theatrical effect.'

¹⁸³ Tomas O'Loughlin, 'The Ecumenical Meal of Mission: A Re-reading of Acts 10-11.18,' in *Japan Missionary Journal* (Summer 2013), 123-4.

Christian authors used these patterns of form repetition blended with the claim of divine revelation as a form of argument to further their discourses. The use of stories was well-organized to convince their audience to accept the ‘new revelation’ as a part of their mnemonic tradition. Thus, in this way, the text of Revelation worked, just like other Christian writings of the first century, as a form of mediator of the interpersonal relationships between its writer and his audience.

It is under the idea of a personal and passive relationship between the author and the audience that the interpersonal dimension of the discourse is developed. It is also an element of cohesion within the syntagmatic introduction of Revelation.

1.2.4 – Analysis of discourse cohesiveness

The author has chosen to blend different literary styles to transmit his Apocalyptic discourse to his audience. Within these different styles, in the syntagmatic, the author wrote a cohesive text as a medium of influence to nurture his audience. A pragmatic exegesis within discourse analysis seeks to understand how the author shaped cohesion within his syntagmatic introduction. According to Reed, this analysis of cohesion should study the interrelationship, both semantically and in the structural grammar organization of the text. This cohesion should then result in a thematic development that acts as a medium between the author and his audience.

1.2.4a – Cohesion and residual orality in Revelation 1.1-8

Another way the author organized his text in intending to communicate his idea

clearly to his audience is through the use of parallelism. Within the residual oral culture, ‘typically structural parallelism will be used to draw attention to thematic parallelism that is being highlighted in the discourse.’¹⁸⁴

The author uses two main forms of textual, structural organization within the syntagmatic introduction of the book. The first structural form is the micro division within Act 1. As has been shown above,¹⁸⁵ the author used the conjunction καὶ and the asyndeton to mark the unit and division of sentences between the units within the syntagmatic introduction. The author in this way assists his oral\aural audience to identify the micro textual divisions of the text within the syntagmatic introduction. As a result, the author created a reference for structural parallelism that was a rhetorical device of his time.¹⁸⁶

Within these units in the syntagmatic introduction, indicated by the conjunction καὶ, the author used verbal declensions to organize his sentences. In doing it, the author created a structure of repetitive parallelism and established the interpersonal dimension of the discourse.

The author uses structural parallelism in the two micro divisions of the syntagmatic introduction of the book. In the first part, the author juxtaposes the action of the divine and messenger actors and the audience in a clear manner. As it has been said above, all verbs that describe the action of the divine actors are aorist and active in voice (δίδωμι, δεῖξαι, δεῖ, σημαίνω, μαρτυρέω, ὁράω), apart from the aorist participle ἀποστέλλω.

¹⁸⁴ William J. Dominik, *Roman Eloquence: Rhetoric in Society and Literature* (London; Routledge, 1997), 19.

¹⁸⁵ See more in 1.1.1.b, ‘The text: apocalyptic discourse within a storyline with different styles.’

¹⁸⁶ Dominik, *Roman Eloquence*, 18.

The claim for the of literary apocalypticism, divine origin, and supernatural transmission of the book work in a full circle. In verse 3, the author changes the tense of the verbs, which are declined as participles (γινώσκω, ἀκούω, τηρέω). Thus, the call for the audience response in the present mode is distinct from the past time of the revelation of the apocalyptic discourse, which is linked to the concept of prophecy.¹⁸⁷ Additionally, the use of participles assisted the author to directly blend the action with the character he desires his audience to have.

After the call for the audience response, the author uses an epistolary style and a liturgical form. The mark of the parallelism repetition is used again. The author chooses to emphasize the divine actor's identity using 'his' greetings to the church through a doxology formula (ὁ μάρτυς ὁ πιστός, ὁ πρωτότοκος τῶν νεκρῶν καὶ ὁ ἄρχων τῶν βασιλέων τῆς γῆς). The interpersonal relationship between the divine actor and the recipient is fully established when the author uses the structure of substantival participles in the phrase (ὃ ἀγαπῶντι ἡμᾶς καὶ λύσαντι ἡμᾶς ἐκ τῶν ἁμαρτιῶν ἡμῶν ἐν τῷ αἵματι αὐτοῦ). The author uses the repetitive structure of the text to emphasize each position and their actions. The qualities of the actors are blended with their actions, and the character of the recipient actors, now including the author, is fully dependent on their relation to the divine actors.

In verse 7, the author also appeals directly appeal to the collective memory of his audience. He intertwines the structural doxology of verses 4-6 to

¹⁸⁷ The concept of apocalyptic discourse with a prophetic inclination is the main thematic piece of cohesion within the syntagmatic introduction of Revelation. According to Reed, "The Cohesiveness of Discourse," 30, within a discourse 'certain elements must distinguish themselves as thematic (or prominent), that is, each discourse should be about something in particular, not everything in general.' This thematic element of the syntagmatic introduction is going to be explored under the next topic, 1.2.4.b - Cohesion and flow of the discourse in Revelation 1.1-8.

the prophetic allusion of verse 7. Additionally, the verbs are declined into the future tense. Thus, the author uses the structural pattern to nurture at present of the presentation of the discourse, using the claim of a revelation that happened in the past and will affect the future of the audience. To complete the structural links between the different styles, the author uses the inclusion ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος which turns the prophecy's announcement in a full circle around the actors: God – Jesus – Us – Jesus – God.

This structural and repetitive format allows the author to transmit his message in a clear way to the audience. Even if the author used different styles when he composed the introduction of the book, the timing of the verbal declensions in each part of the units would complete each other.¹⁸⁸ Thus, there is a grammatical symmetry within the development of the reading of the text.

Furthermore, the timing of the verbal units within each of the microstructures is specific, repetitive, and blend the action of the actors to their identity, creating an interpersonal relationship within the discourse as the timing of each action unfolds.¹⁸⁹ Additionally, the differences in style and verbal timing within each part of the syntagmatic introduction show how the author organized the flow of the text and created a paradox of discourse.

¹⁸⁸ For Boxall, 'The Revelation of Saint John,' 22, there is a link between the apocalyptic title of Revelation, the prophetic character of Revelation, the vision of the son of man in Revelation 1.1-20: 'this title declares that it is primarily revelatory and prophetic in character. Indeed, many have been struck by the way in which these opening verses (in fact the role section, 1.1-20) echo the prologue of Old Testament books.'

¹⁸⁹ Reed, "The Cohesiveness of Discourse," 30. According to Reed, textual cohesion can be subdivided 'into two parts: (1) semantic and grammatical symmetry within a text and (2) thematic structure. These two aspects of *textual* meaning, it is argued, make a text a 'text.' That there is a relationship both semantically and grammatically between the various parts of a given text, and that there is some thematic (prominent) element which flows through it, allow an audience to recognize it as a cohesive text rather than as a jumble of unrelated words and sentences.'

1.2.4b – Cohesion and flow of the discourse in the Book of Revelation 1.1-8

The author organized the flow of the discourse through the structural parallelism within the syntagmatic introduction of the book. The flow of the discourse occurs through its cohesion ‘where the *interpretation* of some element in the discourse is dependent on that of another. The one *presupposes* the other, in the sense that it cannot be effectively decoded except by recourse to it.’¹⁹⁰ The author gives a clear picture of the cohesive ties within the syntagmatic introduction of the book, in which he indicates that his book is an apocalyptic prophecy (linking Revelation 1.1, 3, 7). Thus, the first indication of cohesion within the text of Revelation occurs through a thematic development of the book.

Secondly, the author has also used a thematic development of the discourse to organize its macrostructure and the position of the actors within the transition of macrostructures. Though the author recurs to different introductory styles, the theme of the apocalyptic prophecy of the book is a clear indication of the apocalypticism of his discourse. The clear indication of the apocalyptic prophecy theme, structurally organized within the grammatical time units of the syntagmatic introduction, indicates that the author uses cohesive ties to form relations between linguistic items of the various levels of the discourse.¹⁹¹

¹⁹⁰ M. A. K. Halliday and Ruqaiya Hasan, *Cohesion in English* (London: Longman, 1976), 4.

¹⁹¹ According to Reed, ‘Discourse Analysis,’ 205, the ‘notion of cohesive ties has been one linguistic approach to such questions. *Cohesive ties* refer to a language’s system ability to form relations between linguistic items of the various levels of discourse.’ See also Colin J. Hemer, *The Letters to the Seven Churches of Asia in their Local Setting* (Grand Rapids, MI: Eerdmans, 2001), 16, who affirms that ‘there is in fact a very close relationship between the letters and other parts of the book. The clearest correspondence is that between the initial description by which Christ introduces himself to each church and the attributes ascribed to him in the Patmos vision (Rev. 1.12-20).’ Also, ‘further relationship exists between the letters and the vision of the heavenly Jerusalem in Rev. 21-22. That city is set in implicit contrast with the imperfections of the seven actual earthly cities.’

To perform the transition between the macrostructures of Revelation 1.1-8 and 1.9 – 3.22, the author uses these linguistic items of the various levels of discourse and creates the rhetoric device of paradox.¹⁹² The information of privilege provides access to revealed apocalyptical prophecy has been emphasized in Revelation 1.3. In verse 4, the author utilizes the epistolary style to create a direct form of relationship with his audience. In verses 5 and 6, the author deepens the asymmetric relationship between the risen Christ and the audience. However, the author now affirms that he is in receptive actor within this relationship with Christ. The development of the discourse, which starts in the past, is presented at the live time of the reading of the message and recurs to the collective memory of the audience to deliver the future promise of the apocalyptical prophecy regarding the return of the risen Christ.¹⁹³

Additionally, the use of this mnemonic technique assists the audience with the transition of the discourse regarding the position of the actors of the discourse. This technique links the syntagmatic introduction to the next macrostructure of the book, which starts in Revelation 1.9. The author talks about the process of Revelation in Revelation 1.1-2, and the author emphasizes the divine origin of the discourse.

In the second part of the syntagmatic introduction, the author points to the hearers of the discourse. The people who receive the message are blessed,

¹⁹² Dominik, *Roman Eloquence*, 28. According to Dominik, ‘Paradox (the word comes from the Greek *para doxan*, contrary to expectation’) is useful rhetorically because its expression implies that the audience is privileged to learn something that, because of its counterintuitive nature, they might not otherwise discover.’

¹⁹³ See Humphrey, *And I Turned to See the Voice*, 175, who affirms that ‘the most obvious indication that the seven messages are integrated within the whole is found in the person and description of the son of man in 1.12-20. The opening epiphany exerts its influence over the next two chapters, and, indeed, over the entire Apocalypse.’

and then the author creates a direct link to the relation between the risen Christ and his audience, which allows the shift for epistolary style. The author then makes a direct link to the relationship between the risen Christ and the audience¹⁹⁴ and between actors. The action of the recipient actors is blended with their identity,¹⁹⁵ allowing the author to position himself behind the voice of the risen Christ and use the 1st person narrative from Revelation 1.9 onwards. In verse 7-8, the flow and transition of the discourse to the next macrostructure is then ready.

Conclusively, the analysis supports the argument of Schüssler Fiorenza regarding the double intercalation technique used in Revelation.¹⁹⁶ The shift between the syntagmatic introduction of Revelation (1.1-8) and the first ‘vision’ of the author in the book (1.9 -3.22) is presented by using a quotation from the old shared stories (1.7-8). This quotation serves to link to the vision of the son of man (1.9-20) and the message to the seven churches (2-3). Additionally, the textual and structural shift provide support to the reposition of the author concerning the risen Christ. In this way, the study of residual orality allows us to understand the notion of the textual relationships in a better way and reveals how the author used structural intercalations to assist his audience and move the actors in his discourse.

¹⁹⁴ Stephen S. Smalley, *The Revelation to John: A Commentary on the Greek Text of the Apocalypse* (London: SPCK, 2005), 37. Smalley says that the author’s ‘vision of Christ’s parousia is future, but it embraces the past and the present. The faithful witness who died is risen and alive (verse 5). The one who shares the problems and persecutions of the seer and those gathered around him (verse 9) is also to come with the clouds (cf. verse 8).

¹⁹⁵ According to Fee, ‘Revelation,’ 14, the author seeks to create a link between the endurance of Christ and the audience of his apocalyptic discourse.

¹⁹⁶ According to Schüssler Fiorenza, *The Book of Revelation*, the author made intercalation between macro units of the book in order to assist the audience in shifting the units. One of her interests regarding these intercalations is the use and reorganization of old shared stories by the author in the transition of these units. For more, see 2.4.2.c.

1.3 – CONCLUSION

My objective in Chapter 1 of this research was to develop an approach that accommodates the element of residual orality. I achieved my aim using the method of discourse analysis as the approach has an interdisciplinary character and has allowed me to successfully accommodate the elements of residual orality. Additionally, my focus in discourse analysis was over the literary forms and structures within the Book of Revelation, intending to limit the degree of subjectivity of the analysis. Therefore, I divided Chapter 1 into two parts: the hermeneutic of discourse analysis and exegesis of discourse analysis.

In the examination of the hermeneutics of discourse analysis, the focus was centred on the four tenets that assisted me in clarifying the presuppositions that guided the research methodology. In the analysis of the production and interpretation of discourse, I looked into the role of the author, the audience, and the text in the creation and consumption of the communicative acts of the discourse of Revelation. Looking at the role of the author, I pointed out how, within an oral/aural context, the choice for the title of the Book implied meaning. Thus, the choice for a form of apocalypticism literature, just as the direct arrangement and indication of the author for an apocalyptic prophecy in oral/aural setting, indicates the claim for divine authority on the part of the author for his discourse.

The in-depth analysis of the text of the enlarged introduction of Revelation revealed that the author merged different styles to communicate his message. The author starts with a prophetic apocalyptic introduction, moves to the epistolary convention, then finishes the syntagmatic introduction with the quotation of oracles from the old shared stories. In this first part of the analysis, I

observed how the author organized divisions and the flow of the text utilizing the conjunction καὶ, the asyndeton, and the homodiegetic narrative, which are clear elements of residual orality reflected in the text. These elements are clear signs for an audience within the historical context of Revelation. Moreover, in the analysis beyond the sentence, I showed how the author used other elements of residual orality, such as repetitive patterns and techniques of anticipation, to nurture the audience, moving beyond the evaluation of the sentences.

The process of the analysis of the syntax, semantics, and repetitions of the text assisted me to understand how the author used free quotations of familiarized images from old Jewish and Christian traditions to transmit hope into a new age to come to his audience. The results of the analysis demonstrated how the mix of vision of the son of man and repetitive patterns create an atmosphere of asymmetric relation between author and audience. Repetitive patterns are spread throughout the book in a cumulative and paratactic character, and they also establish the relationships within and between the macrostructures of Revelation. These patterns confirmed and furthered some of the affirmations by Prigent, Schüssler Fiorenza, and Bauckham. These elements of residual orality showed how the author carefully organized the text of the Book to transmit the content of his apocalyptic prophetic discourse. Additionally, these hermeneutical tenets formed a solid presupposition ground based on the study of the text of Revelation.

In the second part of Chapter 1, I focused on the exegesis of discourse analysis. After showing how elements of residual orality arise within the hermeneutical tenets of discourse analysis of the text of Revelation, I demonstrated how the pragmatics of these hermeneutic tenets can guide the

exegesis. Within the pragmatic description of the levels of the discourse, I showed in practice, the limitations of the study. Through the hermeneutic principles, I included the information within the context of culture, situation, and co-text to comprehend the position of the actors, the action of the actors and the space location described in the text.

The next step was to describe how the author used his text as a relational mediator between him and his audience. Through pragmatics of the semantics and ideational meaning of the text, I understood how the author seemed to intend to nurture an impartial sense of transmission of information of the discourse to his audience. In this way, the claim for divine origin through a careful organization of discourse emerged through two literary and structural forms of the text of Revelation. This is illustrated in the use of a circular chiasmic formula (God, Jesus, angel, author, angel, Jesus, God) and the conjunction καί. These literary and structural forms reveal the timing space of the transmission that also contributes to creating a sense of importance for the transmission of the discourse, just as the asymmetric relationship between the actors described in Revelation. This shift in styles shows how the development of the prophetic claim and theme of the Book occurs, and the cohesion of the discourse is enhanced.

The author shifts the prophetic apocalyptic style when he claims divine origin for his discourse to the epistolary convention to further the interpersonal relationship between him and his audience through his discourse. It allows him to transmit a personal and live touch to his audience through the discourse of Revelation. These interpersonal devices performed within a liturgical context, reinforce the asymmetric relation between divine actors, the

author, and the passive and receptive actors of the syntagmatic introduction. Furthermore, a more dynamic form of transmission of the Christian tradition within the context of residual orality is unfolded.

The analysis of cohesion unveils how the author organizes the time-space of the narrative of the discourse to transmit his message. The move from the past transmission to the present reality of the performance of the message assists the author to nurture the hope of his audience, just as to give the reason for why the audience should listen to the discourse through the device of paradox.

As a result, the inclusion of residual orality within the method of discourse analysis assisted me to focus on my objectives and further the analysis of the literary and thematic form of the Book. It demonstrated how the author carefully organized the syntagmatic introduction in Revelation 1.1-8. In Chapter 2, my focus is to show that the method can advance some of the modern contributions and proposals to the macrostructure of Revelation.

CHAPTER 2 – LITERATURE REVIEW

MODERN CONTRIBUTIONS TO THE STUDY OF THE

MACROSTRUCTURE IN REVELATION

In the last half of the twenty Century, we have witnessed a broader interest in biblical studies concerning the influence of residual orality on the texts that make up the New Testament. At the same time, there have been several contributions to the studies of the macrostructure of Revelation. However, because most of these studies overlooked the influence of residual orality, shortcomings in their conclusions about the macrostructure can be identified. Therefore, my aim in Chapter 2 is to select a group of scholars that have contributed to a better understanding of the macrostructure of Revelation and show an in-depth investigation about how these shortcomings are manifest in their studies.

I selected several contemporary scholars¹⁹⁷ from the last 40 years. In this later period, the awareness of the relationship between orality and literacy

¹⁹⁷ Firstly, by modern scholarship I mean analysis made in the last 30 years. Secondly, I mean scholarship that does not tries to eliminate, *a priori*, theological, metaphorical presuppositions from the text. As Wright says in *The New Testament and The People of God* (London: SPKC, 1992), 6, that texts ‘must be read so as to be understood, read within appropriate contexts, within an acoustic which will allow its full overtones to be heard. It must be read with as little distortion as possible, and with as much sensitivity as possible to its different levels of meaning. It must be read so that the stories, and the Story, which it tells can be heard *as* stories, not as rambling ways of declaring unstoried [sic] ‘ideas’. It must be read without the assumption that we already know what it is going to say, and without the arrogance that assumes that ‘we’ – whichever group that might be – already have ancestral rights over this or that passage, book, writer. And, for full appropriateness, it must be read in such way as to set in motion the drama it suggests.’ And yet about biblical and metaphorical language of the texts that make up the New Testament, of which Revelation is replete, Fritz Guy, *Thinking Theologically: Adventist Christianity and the Interpretation of Faith* (Berrien Springs, MI: Andrews University Press, 1999), 186, affirms that ‘Metaphorical language is deliberately non-literal language that functions not only rhetorically, in the interest of vividness and memorability [sic], but also substantively, in order to convey connotative meaning beyond the capacity of more ordinary, literal language [...] Metaphors usually come from the cultural context of the speaker or writer, and so may lose their communicative effectiveness in contexts that are very different; metaphors that are powerful in one time and place may be close to meaningless in another. It is therefore part of the task of the biblical scholars to recover as far as possible the meaning and power of the particular metaphors that occur in scripture.’

and its influence on the macrostructure of Revelation have influenced these scholars' studies of these scholars in different degrees. Consequently, their analyses of the macrostructure of Revelation move from an analysis based on literacy to an analysis progressively grounded on an oral/aural culture. This occurs when their approach includes the residual orality into their analysis of the book. Thus, I seek in great detail to comprehend to which degree these scholars limited their studies by overlooking certain elements of residual orality, and suggest how they can overcome these limitations.¹⁹⁸

Another construct to consider when studying the macrostructure of Revelation is the debate whether the author presents the narrative in the form of recapitulating or linear narrative. This debate occurs due to the need to describe the nature of the relationship between the different parts of the book. I present the results of these scholars in the table below, which also shows their conclusions about the book's arrangement. Additionally, I present their presuppositions and the role of oral/aural tradition in their findings:

AUTHOR	APPROACH	NARRATIVE	RESIDUAL ORALITY
David Aune	Sitz im Leben	Linear	None – literacy implied
Pierre Prigent	Prophetic Narrative	Mixed: Linear/recapitulative	Yes – limited analysis
Richard Bauckham	Hybrid Function	Recapitulative	Yes – limited literary links
Elisabeth Schüssler Fiorenza	Literary and Thematic Analysis	Recapitulative	Yes – especially through imagination
Ranko Stefanovic	Literary and Symbolic Analysis	Recapitulative	Not intrinsically demonstrated
Ekkhardt Müller	Literary Analysis	Mixed: Linear/recapitulative	Not intrinsically demonstrated

¹⁹⁸ My limitation in the number of authors being analysed is due to the choice to analyse in depth how their presupposition influenced their model of the macrostructure of Revelation. Furthermore, I will present an evaluation of how their progress and contribution to the analysis was limited by the exclusion of residual orality of their analysis and models.

2.1 – THE SITZ IM LEBEN APPROACH USED BY DAVID AUNE

David Aune's analyses consist of three comprehensive volumes that comment on the book of Revelation. Aune gives great importance to the study of Sitz im Leben and rules out the recapitulating narrative. Nonetheless, he states nothing about the role of residual orality in his commentary. In his formulation of the structure of Revelation, Aune believes that an author /editor carelessly sewed old Jewish shared stories and earlier apocalyptic texts to form the text of the book. According to Aune, the author/editor aimed to Christianize these old shared stories to fit them in his newly arranged macrostructure. Thus, for Aune, the careless process of sewing the text caused two main difficulties for contemporary scholars to identify the macrostructure of the book.

Firstly, for him, the organization of the text can be made in a variety of ways, even though 'there are a number of linguistic features that might point to aspects of the structure of the text.'¹⁹⁹ Secondly, Aune says that there are 'tightly organized sections of material' that are juxtaposed in 'loosely construct sections of text that are usually regarded as digressions.'²⁰⁰ Further, Aune links pieces of the text to different historical contextual situations of 1st Century Christianity because he believes the author/editor cemented different apocalyptic shared stories, organizing his argument in two major steps.

2.1.1 - Sitz im Leben and linear narrative structure

Aune makes his first argument when he affirms that 'in deciding whether recapitulation is an appropriate category for analysing the structure of

¹⁹⁹ Aune, "Revelation 1-5," 52a: xci.

²⁰⁰ Aune "Revelation 1-5."

Revelation, of central importance is the ‘relationship between *story* (the events narrated) and *narrative* (the narrative text itself).’²⁰¹ Based on this principle, Aune lays down his arguments in favour of a reading that ‘formally consists of a single extensive vision report, which begins at 1.9 and continues to 22.20’, and ‘consists of two major sections.’²⁰²

After defining that Revelation has two major sections, Aune examines other subdivisions of the book. Aune affirms that the text consists of different materials that the author/editor artificially put together. For him, this ‘artificial literary unity has been imposed on numerous discrete units that have been paratactically linked together in an apparent chronological order,’²⁰³ and that we can identify how that the author/editor used different expressions to organize the units into chronological order by observing the way these expressions are spread in Revelation.²⁰⁴

2.1.2 – Sitz im Leben: linguistic features and narrative mode

In the second argument, Aune starts setting on his task for the subdivisions that make up the macrostructure of Revelation. He presents these expressions as artificial textual links of the text and observes that:

²⁰¹ Aune, “Revelation 1-5.”

²⁰² Aune, “Revelation 1-5,” 52a: c. Aune believes that the two major sections are the (1) message of the letters (1.9 – 3.22)’ and (2) the ‘twelve units’ (4.1 – 22. 20), which is going to be exposed in latter in 1.1.3, item 2, note10. This view is supported by Lambrecht (1980), 79.

²⁰³ Aune, “Revelation 1-5,” 52a: xciii. Aune believes that this paratactic phenomenon (i.e.: absence of coordinating or subordinating conjunction in the juxtaposition of phrases) is an indicative of a careless process of putting diverse texts together through a long period of time.

²⁰⁴ Aune, “Revelation 1-5,”. Aune quotes different expressions such as the temporal phrase ‘after these things’ (4.1; 7.1, 9; 15.5; 18.1; 19.1); the paratactic phrase ‘and I saw’ (nearly forty times).

(1) - The author/editor occasionally uses the temporal phrase ‘after these things’ to link major segments of text together in artificial chronological sequence (4.1; 7.1,9; 15.5; 18.1; 19.1);

(2) – The author/editor uses nearly 40 times the paratactic phrase ‘and I saw’ (then, I saw).²⁰⁵ Using the *Sitz im Leben*, Aune indicates these links are evidence that this vision report starts with Revelation 4.1 and runs up to 22.9, and there are ‘twelve self-contained units in Rev 4.1 - 22.9 that were nearly all composed before their inclusion in this extensive compilation of vision reports and prophetic narratives, probably in the 50s and 60s of the first century A.D.’²⁰⁶

(3) - Moreover, for Aune, the presence of the author/editor in first-person in the text reinforces his arguments for the *homodiegetic* narrative²⁰⁷ throughout the book. The writer/editor’s choice for the first-person narrative assists the unfolding of the narrative because such a narrator reveals new information when it is given to him. Aune sees these elements as evidence that

the reason the author has cemented diverse materials and traditions together into a single formal vision is not simply because he wants to relate the visions in the order in which he saw them (as Hermas) or because he wants to develop the theme (4 Ezra) but primarily because he intends the

²⁰⁵ Aune, “Revelation 1-5,” 52a: xciii.

²⁰⁶ Aune, “Revelation 1-5,” 52a: cxxii. Aune lists the units as being: (1) 7.1-17 (the Sealing of the 144,000), (2) 10.1-11 (the Angel with the Little Scroll), (3) 11.1-13 (the Two Witnesses), (4) 12.1-17 (the Woman, the Child, and the Dragon), (5) 13.1-18 (the Beasts from the Sea and the Land), (6) 14.1-20 (a pastiche of several visions and audition: Lamb and the 144,000 [vv 1-5], three angelic revelations [vv 6-12], a parenetic audition [v 13], and the angelic harvest of the earth’s grain and vintage [vv 14-20]), (7) 17.1-18 (the Whore of the Babylon), (8) 18.1-24 (the Fall of Babylon), (9) 19.11-16 (the Rider on the White Horse), (10) 20.1-10 (the final defeat of Satan), (11) 20.11-15 (the judgment of the dead), (12) 21.9-22.5 (the vision of the New Jerusalem).

²⁰⁷ *Homodiegetic* narrative is a narrative where the author /editor of the text chooses to describe his own experience as a character in the story. This is a term that Aune borrows from narratologist Gerart Gennet. For Aune, Revelation is a weak homodiegetic narrative because ‘the narrator is present as a character in the story but only in a secondary role bystander, observer, and witness.’ ‘Revelation,’ xcii.

visions themselves to constitute *a single chronological narrative of the eschatological events that will soon begin to unfold*.²⁰⁸

Aune suggests that no theoretical form of a recapitulated reading of the text in the septets is valid. Nevertheless, for Aune, some of the traditions and visions present in the text could refer to the same event from a different point of view, even though he does not link them to the recapitulation. Thus, Aune rules out the presence of the phenomenon of recapitulation and argues in favour of an artificially cemented structure of the text.

2.1.3 – The cemented structural narrative of Revelation

Aune indicates three points of relevance in the cemented structure present in the text of Revelation. These involve the series of ‘seven items’, the ‘paired angelic revelations’, and the ‘heavenly throne-rooms scenes.’

2.1.3a – The three Series of ‘Seven Items’

The first point of relevance within the cemented structural narrative of the book is the three series of ‘seven items’, that were common to Apocalypticism writings. Aune believes that there is a special structural relationship between the three series of ‘seven items’: the seven seals (5.1-8.1), the seven trumpets (8.2-11.18.), and the seven bowls (15.1-16.21).²⁰⁹ Aune observes that there is an interlude (Rev. 7.1-17) between the sixth and the seventh seal, which contains within itself all the plagues of the seven trumpets. There is another interlude (Rev. 10.1-11.13) between the sixth and the seventh trumpet. The pattern is repeated because it contains within itself the seven bowls.

²⁰⁸ Aune, “Revelation 1-5,” 52a: xciii.

²⁰⁹ Aune, “Revelation 1-5,” 52a: xciv-xcv.

Using the *Sitz im Leben*, Aune affirms that the author/editor uses the three series of ‘seven items’ to insert in Revelation prophetic material that was originally Jewish. Aune appoints these texts within the interludes as being used as *homogenizing expansions* of the text. According to Aune, these inserted texts are spread throughout the book and not only within the three series of seven. Furthermore, as per Aune, the author/editor made later additions by linking ‘the various texts units that he chose to place into a larger framework.’²¹⁰ The text units were secondarily Christianized to constitute the framework into which they were inserted. Finally, Aune dismisses any attempt to classify other parts of the book as ‘seven unnumbered’ because ‘the author-editor is perfectly able to use the number seven explicitly when he wishes.’²¹¹

2.1.3b – The paired angelic revelation

The literary parallel within the paired angelic revelation is the second point of relevance within the cemented structural narrative of the book. For Aune, this last part of Revelation 17.1 – 22.9 was a later addition to the text of the book, and Aune presents the structure between Revelation 17.1 – 19.10 and 21.9-22 – 22.9 as paired angelic revelations since they bring strikingly parallels.

Moreover, Aune infers that these parallels prove that the author/editor introduced this part of the text later in time. He arrives at this conclusion because this structure is different from the previous elaboration using

²¹⁰ Aune, “Revelation 1-5,” 52a: cxxix-cxxxiv. In Aune’s opinion, the text of Revelation and its structure went through stages: (1) the formation of the self-contained textual units; (2) the composition of the first edition; and (3) the composition of the second edition. For Aune, several links present in this first edition of the text were created by the author /editor to harmonize the different texts.

²¹¹ Aune, “Revelation 1-5,” 52a: xciv.

the number seven.²¹² Aune explains through *Sitz im Leben* that the parallels of this textual structure are persuasive evidence that the beginning of these texts was ‘composed earlier (and independently) of those frameworks and that the author/editor used these framing structures to weld together originally discrete material.’²¹³

According to Aune, this structure of the *Paired Angelic* revelation is evidence that the author/editor of Revelation sewed diverse old shared stories together.²¹⁴ Aune believes that ‘Rev[elation] 21.9 – 22.9 was structured in imitation of 17:1 – 19.10 (rather than the reverse), but only *after* Rev[elation] 21.5 – 22.2 had been inserted between 21.3-4 and 22.3-5.’²¹⁵

2.1.3c – The heavenly throne-room scenes

Aune affirms that ‘Revelation often punctuates the visionary narrative with the scenes set in the heavenly court.’²¹⁶ For him, the heavenly throne-room scenes act as commentaries in a hymn format that assist the audience of Revelation. Thus, they are extremely important in any structural analysis of Revelation because they are widespread throughout key parts of the book (Rev 4.1-5.14; 7.9-17; 8.1-4; 11.15-18; 14.1-5; 15.2-8; 19.1-10).

²¹² Aune, “Revelation 1-5,” 52a: xcvi.

²¹³ Aune, “Revelation 1-5,” 52a: xcii.

²¹⁴ These materials are some of the different traditions from self-contained units pointed early by Aune, which was disclosed here at 1.1.3 and are numbered between 7-12: (7) 17.1-18 (the Whore of the Babylon), (8) 18.1-24 (the Fall of Babylon), (9) 19.11-16 (the Rider on the White Horse), (10) 20.1-10 (the final defeat of Satan), (11) 20.11-15 (the judgment of the dead), (12) 21.9-22.5 (the vision of the New Jerusalem).

²¹⁵ Aune, “Revelation 1-5,” 52a: xcvi.

²¹⁶ Aune, “Revelation 1-5,” 52a: xcii.

2.1.4 – Aune’s proposition for the Macrostructure of Revelation²¹⁷

The inscription

- I. Prologue (1.1-8)
- II. John’ vision and commission (1.9 – 3. 22)
 - A. Vision of “one like a Son of man’ (1.9-20)
 - B. Proclamations to the seven churches (2.1 – 3.22)
- III. The disclosure of God’s eschatological plan (4.1 – 22.9)
 - A. John’s heavenly ascent (4.1-2a)
 - B. The sovereignty of God, the investiture of the Lamb, and the first six seals (4.2b – 7.17)
 - 1. The first vision of the heavenly throne room (4.2b – 5.14)
 - 2. The Lamb breaks the first six seal (6.1-17)
 - 3. The protective sealing of the 144,000 (7.1-17)
 - a. The sealing of the 144,000 (7.1-8)
 - b. Second vision of a triumphant throne in the heavenly throne-room (7.9-17)
 - C. The seventh seal and the first six trumpets (8.1 – 11.14)
 - 1. The seventh seal (8.1)
 - 2. Vision of the first six trumpets (8.1 – 11.14)
 - a. Prologue: the third vision of the throne-room scene (8.2-6)
 - b. The first four trumpets (8.7-12)
 - c. The last three trumpets or the three woes (8.13 - .21)
 - 3. The angel and the little scroll (10.1-11)
 - 4. The temple and the two witnesses (11.1-14)
 - D. The seventh trumpet and the seven bowls (11.15 – 16.21)
 - 1. The seventh trumpet [and the fourth vision of the throne-room scene] (11.15-18)
 - 2. The woman, the Child, and the Dragon (11.19-12.17)
 - 3. The two Beasts (12.18 – 13.18)
 - 4. Visions of eschatological salvation, judgement [and the fifth vision of the throne-room scene] (14.1-20)
 - 5. The seven bowls (15.1 – 16.21)
 - a. [The sixth vision of the throne-room scene (15.2-8)]
 - E. Revelations of the judgement of Babylon (17.1-19.10)
 - 1. Introduction to the revelations (17.1-2)
 - 2. The allegorical vision of Babylon as the great Whore (17.3-18)
 - 3. The destruction of the Babylon (18.1-24)
 - 4. Seventh Heavenly throne-room scene (19.1-8)
 - 5. Concluding angelic revelation (19.9-10)
 - F. The final defeat of God’s remaining foes (19.11 – 21.8)

²¹⁷ Aune, “Revelation 1-5,” 52a: c-cv. Here, the presentation is shortened because my main interest is in the Macrostructure of the Revelation. However, some details of the structure proposed by Aune will be shown as they contain material he believes is important for his argument, such as the heavenly throne-rooms scenes.

1. The divine warrior and his conquests (19.11 – 21)
 2. The final defeat of Satan (20.1-10)
 3. Vision of the judgement of the dead (20.11-15)
 4. The transition to the new order (21.1-8)
- G. The vision of the New Jerusalem (21.9 – 22.9)
1. Introduction to the vision (21.9-10b)
 2. The seer visits the New Jerusalem (21.10c – 22.5)
 3. Transitional conclusion (22.6-9)

IV. Epilogue (22.10-21)

2.1.5 – Advances and shortcomings of Aune’s approach

The commentary written by David Aune is remarkable, and the three volumes of commentary of Revelation furnish an excellent working foundation based on the *Sitz im Leben* approach. As an outcome, Aune avows that the author/editor poorly sewed together the text of Revelation over time. Consequently, Aune sees the role of shared literary stories as an important aspect in the formation of the macrostructure sections of the book. However, because characteristics of residual orality are not present in his commentary, much of Aune’s analysis of the shared stories fundamentally presupposes a culture dependent on literacy.

Aune’s analysis focuses on the Christianization process of supposed literary stories. His conclusions about the macrostructure of Revelation mainly consist of literary assemblage and Christianization of supposed literary stories. For these reasons, I believe there are shortcomings related to the influence of residual orality in four areas in Aune’s conclusions concerning the macrostructure of Revelation, which are discussed below.

2.1.5a – Linguistic and narrative mode shortcomings

Aune’s *Sitz im Leben* limits his analysis of the influence of linguistic

features in the formation of the macrostructure of Revelation. When Aune conducts his task for the macrostructure of the book, he points out that the author/editor used the temporal phrase ‘after these things’ (4.1; 7.1,9; 15.5; 18.1; 19.1) and the paratactic expression ‘and I saw.’ Aune ignores that the author /editor could use both of this pseudo evidence as artifice primarily to cause a sensation of the present time to the presentation of oracles to his audience, which is very common in the context of an aural/oral culture.²¹⁸

Aune’s analysis revolves around the presupposition that an author/editor sewed together old shared stories. However, at the time of the composition of Revelation, ‘texts circulated and were utilized in an environment of prevalent orality, and the boundary between orality and writing was indistinct. Written works were calibrated for the ear.’²¹⁹ In an oral/aural culture, these linguistic features are important artifices to bring to the mind of the person the imaginary world of the apocalyptic language the author/editor envisages. Due to not analyzing these expressions based on an oral/aural culture context, Aune’s *Sitz im Leben* approach leads his analysis to a pre-determined conclusion.

Moreover, for Aune, the unity of linguistic features and style present in the text results from a poorly sewed process of written stories. Conversely, if

²¹⁸ Tom Thatcher, “Beyond Texts and Traditions”, in *Jesus, the Voice and the Text: behind oral and written gospel*, ed. Tom Thatcher (Waco, TX: Baylor University Press, 2008), 11. According to Tom Thatcher in an oral/aural culture preaching at the time of New Testament involved ‘invoking the past in service of present needs.’

²¹⁹ David C. Rubin, *Memory in Oral Tradition: The Cognitive Psychology of Epic, Ballads, and Counting-out Rhymes* (Oxford: Oxford University, 1997), 26. Also, according to Tom Thatcher ‘oral audiences rely on memory much more than do readers, and successful storytellers are sensitive to this fact. Readers can back and review; hearers can only move on to the next point. Therefore, the oral composer therefore “has no choice but to enter into a binding contract with a mnemonically structured language”, by Kelber, *Imprints, Voiceprints, & Footprints of Memory: collected essays of Werner H. Kelber* (Atlanta, GA: Society of Biblical Literature, 2013), 227. According to the terms of this memory covenant, storytellers must telegraph their intentions with familiar themes and formulaic clichés.

if it is supposed that Aune had considered the influence of residual orality, his analysis could have demonstrated that the author/editor used these linguistic features intentionally to bring textual descriptions to life in his audience's imagination.

The *homodiegetic* narrative mode of the text can be taken as additional evidence that reflects the author's intention to cause expectancy in his audience's imagination. Aune asserts that the author/editor's choice for a first-person narrative is to assist the unfolding of the narrative. Within the context of residual orality, the author/editor's choice for a *homodiegetic* narrative is more efficient to mnemonic help to the audience. The linguistic features complement the *homodiegetic narrative* very well within this contextual situation. They provide a quick transition to new scenes through repetition. In addition to this, the unfolding of the narrative in the first-person mode brings the visions of Revelation to the level of personal experience of the oral/aural audience.

2.1.5b – Aural/oral techniques and digressions

Aune upholds the narrative that the author/editor inserted texts within the interpolations of the three series of 'seven items'. This is because he believes that the author/editor used these inserted materials as *homogenizing expansions* of the text and that they are spread throughout the book. For Aune, these *homogenizing expansions* are 'comments that refer to events, persons, or things that occur *later* in the narrative, thereby functioning to link originally heterogeneous sections of Revelation.'²²⁰ Because many of these inserted texts have the presence of digression, Aune's approach limits him to conclude that the author/editor uses

²²⁰ Aune, "Revelation 1-5," 52a: cxxx.

this technique to artificially introduce consistency in the text of Revelation.

The exclusion of residual orality in his analysis limits Aune's conclusions in two possible ways. Firstly, he does not clarify whether the author/editor was not be using old shared stories traditions as an aural technique to help the readers to understand and interpret his message. Secondly, his analysis does not enable us to learn if the author/editor did use these digressions as part of an art style known as ring composition²²¹ used by writers in his time.

The fact that there are digressions within the series of 'seven items' is even more relevant because one of the characteristics of oral/aural culture is the redundancy within the text. After all, hearers' mind moves ahead slowly.²²² Thus, the intention of the author/editor could either be to assist the listeners to focus their attention back towards too much of what it has already dealt with or to advance information bringing the attention of the audience to the next personages of the narrative.²²³ However, Aune's *Sitz im Leben* approach cannot deal with these historical facts. Everything is predetermined by the need to break the text of Revelation to fit and speculate about its origins as part of old stories.

2.1.5c – Parallels and alliteration

Aune's *Sitz im Leben* approach limits him when he presents the structures of Revelation 17.1 – 19.10 and 21.9-22 – 22.9 and its striking parallels because he believes the author/editor sewed together this part of Revelation as a part of a

²²¹ John D. Harvey, *Listening to the Text: oral patterning in Paul's Letters* (Grand Rapids, MI: Baker Books, 1998), 65-66.

²²² Walter J. Ong, *Orality and Literacy: the technologizing of the word* (Cornwall, UK: Routledge, 1982), 40.

²²³ Ong, *Orality and Literacy*.

later edition of the work. Aune concludes that the author/editor introduced the text later in time because of the *Sitz im Leben* presupposition. Additionally, Aune does not talk about the phenomenon of alliteration when he discusses the linguistic features of these structures. The *Sitz im Leben* approach presupposes *a priori* the sewed of the text of Revelation. Thus, any kind of carefully planned organization of the text, such as the phenomena of alliteration, is prohibited.

The phenomenon of alliteration could be present in the text, nonetheless, Aune ignored it because his analysis does not take into consideration the sound elements of the words. Furthermore, Aune does not consider the use of formulary materials that revolves around the book.²²⁴ The author could have used these formulary materials and their alliteration format to facilitate the meditation and memorization of the text.²²⁵ The systematic repetition of words, clauses, and themes creating parallels through the text of Revelation, is a strong indication that alliteration could be an element to take into consideration in the macrostructure of Revelation.

The phenomenon of repetition is the main character in this parallel. In an oral/aural society, it indicates the climax of the narrative. Because of the parallels and the process of unfolding the narrative with the culmination of the third series of 'seven items,' the repetition marks exactly the climax of the final destiny of the people of God. The emphasis for those who hear the narrative is the clear separation and end of 'Babylon' and 'New Jerusalem.' The chiasm and

²²⁴ It been shown above, in Bauckham's analysis, that the parallels in chapters 17 – 22 go beyond this textual unit. In section 3.1.1, Bauckham argues that the second section comprised of Revelation 21.9 – 22.9 works as both the 'conclusion to the vision of the New Jerusalem and the beginning of the epilogue. Those parts of 22.6-9, which are not verbally parallel to 19.9b-10, are verbally parallel to 1.1-3.

²²⁵ Ong, *Orality and Literacy*, 9.

the parallels of Revelation 1.4-8 and 22.12; the time framing of the fulfilment of the prophecies marked in Revelation 1.3 - 22.12, 22.20; the direct address to the seven churches in Revelation 1.4, 20 – 22.16, claim for an answer that the *Sitz im Leben* presupposes to the text. Additionally, Aune does not analyse the repetitive pattern within the message to the seven churches.²²⁶ In the context of the connections between chapters 1-3, 17-22, the parallels within the messages of the seven churches through a repetitive pattern would have been better explained as a part of the artifices of residual orality for an oral/aural audience.

2.1.5d – The use of shared stories as a mnemonic technique

Because Aune offers a macrostructure analysis based on the *Sitz im Leben* approach, he analyses the book from a cultural standard grounded on literacy. Notwithstanding, observing that texts from the old shared stories tend to be recapitulating in their structure, Aune could not have ignored that the quotation of these texts could indicate the author/editor's intention when organizing the macrostructure of Revelation. The author/editor of Revelation could have used the quotations of shared stories to assist listeners to memorize and interpret his message because they were part of their identity. Therefore, the use of these traditions must be considered.

Aune applied the same rule for introducing the throne-room scene as literary contexts for hymnic commentary to these references to other quotations from the old shared stories.²²⁷ Aune limits his conclusions by the fact that he

²²⁶ Shea, "The Covenantal Form of the Letters to the Seven Churches," in *Andrews University Seminary Studies*, no. 21 (1983): 71-84.

²²⁷ As was explained in point 2.4.3 (The Heavenly Throne-room Scenes), Aune believes that the heavenly throne-room scenes assist the audience of Revelation as commentaries in a hymn format.

relies too much on the presuppositions of the *Sitz im Leben* approach. The textual forms that are part of the macrostructure of Revelation arise as much from the literary and rhetorical skills of its author/editor. Thus, these textual forms cannot so easily be tied up down to the *Sitz im Leben*. The skills of writers belonging to an oral/aural culture were more sophisticated than this approach presupposes. As Christopher Tuckett insists,

a greater appreciation of predominantly oral-based cultures and societies has led to the realization that oral forms and oral communication can be quite sophisticated and display a significant level of literary and rhetorical skill. In turn, this might raise doubts about the near correspondence drawn by the form critics between the form of a tradition and its alleged *Sitz im Leben*.²²⁸

2.1.6 - Partial Conclusion

David Aune's work made a great contribution to our understanding of the book of Revelation. The discussion about the formation of the book and its relation to the *Sitz im Leben* brought a careful analysis of the features of the text of Revelation. However, Aune's analysis is limited because it ignores residual orality characteristics over the text. Aune uses the *Sitz im Leben* to build his structure, and much of his detailed analysis and conclusions that base his proposition, lack the evidence that residual orality studies studies could provide.

2.2 - PIERRE PRIGENT – THE *PROPHETIC NARRATIVE THEORY*

Pierre Prigent introduces the theme of residual orality in the study of the

²²⁸ Christopher Tuckett, "Form Criticism," in *Jesus in Memory: traditions in oral and scribal perspectives*, eds. Werner H. Kelber and Samuel Byrsko (Waco, TX: Baylor University Press, 2009), 32. See also Kelber, *Imprints, Voiceprints, & Footprints of Memory*, 456, who says that 'form criticism, the basic method and subdiscipline of twenty-century biblical scholarships, is not likely to escape the challenge posed by orality-literary studies.'

macrostructure of Revelation. Additionally, Prigent presupposes a hypothesis ‘that the present text of Revelation is that which the author intended it to be, even if in composing it, he did not write every passage from scratch.’²²⁹ Consequently, Prigent does a comprehensive analysis of Aune’s work and disagrees with his approach. Following this, Prigent lays down his approach, observing other scholar’s proposals for the macrostructure of Revelation,²³⁰ and avers that a macrostructure shall be identified if it clearly appears in the text of Revelation.²³¹

Prigent believes that to present a macrostructure of the book, one should primarily observe that the author wrote Revelation to be read aloud in public (Revelation 1.3) and we should perceive its organization naturally. Secondly, Prigent classifies Revelation as literary prophecy and that the author presupposed a well-informed audience where cryptographic deciphering is not needed.²³² Then, Prigent organizes his argument for the structure of Revelation in two major steps.

2.2.1 – Prigent’s review of the approach used by David Aune

Prigent recognizes that the analysis arranged by Aune explains many of the difficulties of the text.²³³ However, Prigent argues that the *Sitz im Leben*

²²⁹ Prigent, *Commentary on the Apocalypse of St. John*, 92.

²³⁰ 93. Prigent observes the works that in his opinion have made important contributions for the understanding of the macrostructure of Revelation: E. Schüssler Fiorenza, U. Vanni, C. H. Giblin, A. Yarbro Collins, F. Hahn, J. Lambrecht, and, as already mentioned, David Aune.

²³¹ Prigent, *Commentary on the Apocalypse of St. John*, 96.

²³² Prigent, *Commentary on the Apocalypse of St. John*.

²³³ According to Prigent, David Aune’s main lines are: the author/editor organized the Revelation from a collection of independent Jewish prophecies; he Christianized these Jewish prophecies using textual expansions; maybe under Trajan (98 A.D. – 117 A.D), the author/editor produced the second edition of Revelation with the addition of a new conclusion (Revelation 22.6 - 21) and new details.

approach imposes an artificial edifice to the text of Revelation *a priori*. The *a priori result* imposed by this approach infers that the author/editor of Revelation disrupts the previous order of the text and presents a poor artificial homogeneity of the text. ‘Everything is based on the identification of glosses, additions or interpolations that are recognized as residual.’²³⁴

Conversely, Prigent points out that, within a different approach, the passages that Aune states are homogenized, might appear entirely different.²³⁵ Thus, to present his conclusions, Prigent decides *a priori* that even though Revelation might consist of different old shared stories, the author decided ‘he could make a whole that he found more satisfying.’²³⁶

2.2.1a – The technique of anticipation

Prigent starts contrasting Aune’s conclusions about the interpolations present in the ‘series of seven’ items. As I have shown above, Aune believes that the author/editor used these texts as *homogenizing expansions* of Revelation.²³⁷ Contrariwise, for Prigent these interpolations are a residual oral technique used by the author to assist the audience in an ‘effective manner to receive what it will soon be told, or to bring about a further echo of the undertones.’²³⁸ According to Prigent, this technique of anticipation is a reminder that the text was to be heard at public readings. The interpolations are part of the whole narrative and not a

²³⁴ Prigent, *Commentary on the Apocalypse of St. John*, 85.

²³⁵ Prigent, *Commentary on the Apocalypse of St. John*.

²³⁶ Prigent, *Commentary on the Apocalypse of St. John*.

⁴³ This was shown in 1.1.4.a. Prigent says that the introduction of the numeric codes in Revelation 11.3, and the figure of beast in 11.7 are good example of the technique of anticipation, common in texts within an oral/aural culture.

²³⁸ Prigent, *Commentary on the Apocalypse of St. John*, 96.

result of mythical tales sewed together.²³⁹

Moreover, for Prigent, the interpolations contribute to the flow of the narrative as a common technique used by the author. Thus, they must be observed because of the macrostructure of the text. As maintained by Prigent, the old stories and their characters within the interpolations encounter their true meaning when seen in their new context. Thereby, Prigent believes that this technique of anticipation of new characters of the narrative helps us to understand why and how the author organized the text. With the reinterpretation of old prophetic stories, the interpolations become a part of the macrostructure.

Prigent presents the interpolation in Revelation 10.1-11 as evidence of this technique. For him, the author extended this interpolation until Revelation 11.14, including this interpolation between the sixth and the seventh trumpet.

Therefore, Prigent states that

that is why v.7, far from being a residual addition intended to insert Rev 10 (by what clumsy artifice!) into the sevenfold cycle of the trumpets, is a natural development of vv. 5-6, which it prolongs in line with the major theological affirmations of the book of Revelation.²⁴⁰

The mention of the beast in Revelation 11.7 is yet another piece of evidence offered by Prigent. He claims that even though it is the first time there is a mention of the beast, the discourse about the beast is going to be developed after the seventh trumpet in Revelation 13.

2.2.1b – The *Prophetic Narrative* characteristic of Revelation

Prigent believes that the author intended the audience to understand his new interpretation of old shared stories belonging to a new *prophetic* narrative. This

²³⁹ Prigent, *Commentary on the Apocalypse of St. John*, 86.

²⁴⁰ Prigent, *Commentary on the Apocalypse of St. John*.

is because the author did not use the expression '*thus is written*' to quote old shared stories. Consequently, for Prigent, the author believed himself to be inspired by the Spirit just as the old prophets. Thus, nourished by prophecies, the author 'assimilates them by using their terms and images in a new, original formulation that organizes a new coherent' *prophetic narrative*.²⁴¹

The *prophetic narrative* approach leads Prigent to a different conclusion from Aune about the textual organization of the book. In Revelation 18 Aune divided the text into three parts (vs 1-3; 4-20; 21-4), isolated the three lamentations, and believed that there was no trace of Christianity other than in vs 20, 24. Prigent confirms that these

observations lead Aune to dissect the text by detecting in it an editorial introduction incorporating one (or two) pre-existing passage(s), revised beforehand to harmonize them with the Christian focus of the book.²⁴²

In contrast to Aune, Prigent notes that these three parts of Revelation (18.1-3; 4-20; 21-4) echo prophecies from different old shared stories (Isaiah 13 and 47, Jeremiah 50-51, Isaiah 23 and Ezekiel 27, Amos 5.1-2). As per Prigent, the grouping of these prophecies is not just modelled to mimic the prophetic voice of the traditions, but it 'is a deliberate usage of prophecies of the same type, reunited in a new formation which implies a renewed interpretation.'²⁴³

This view seems to reinforce Eva Mroczek's analysis regarding the openness and multiplicity of divine words available to the authors in a residual orality context

²⁴¹ Prigent, *Commentary on the Apocalypse of St. John*, 86. According to Prigent there is evidence in another Jewish communities following this rule: 'at Qumran, the author of the *Pesher* of Habakuk asserts with force that he alone unveils the true weight of the sacred text. But he does so as an inspired commentator and not as a prophet: he quotes and interprets'.

²⁴² Prigent, *Commentary on the Apocalypse of St. John*, 86-7.

²⁴³ Prigent, *Commentary on the Apocalypse of St. John*, 87

before the establishment of the biblical canon.²⁴⁴

Additionally, according to Prigent, the author seemed to intend to re-write the prophetic texts making sure the Christians of his time would understand the meaning of the texts when they *heard* it,²⁴⁵ and how the author used his sources naturally led to the formation of this textual arrangement. Moreover, Prigent infers that the author organized Revelation to make it easier for his audience to listen to it, and any ‘exegesis should seek to understand how he did so.’²⁴⁶

In this way, Prigent shows through the *prophetic narrative* reading of the text of the book, that Revelation 7.1-17 is divided into two parts (vs 1-8; vs 9-17), and how the second part (vs 9-17) is a commentary of the first part (vs 1-8). Prigent indicates that this structure made by the author follows the two methods described (2.2.1.a, 2.2.1.b) because the first part (vs 1-8) introduces the part that is yet to be presented, and the second part (vs 9-17) reinterprets the first part. In the first part (vs 1-8), the ‘list of the 12 tribes happens to serve very well John’s conviction that the true Israel is the Church.’²⁴⁷ In the second part (vs 9-17), the ‘theme of the people of God is taken up there and expanded to become a universalistic prophecy of an eschatological feast.’²⁴⁸

²⁴⁴ Eva Mroczek, *The literary imagination in Jewish antiquity* (Oxford, UK: Oxford University Press, 2016), 187. Mroczek affirms that ‘in the Second Temple period, we have neither a single central textual corpus, as in our dominant picture of later Judaism, nor a single ideal divinized figure, as in Christianity, that embodies the fullness of revelation. Rather, we have many texts that contain divine words, available or not, and several inspired heroes who had once heard and written them. Enoch, Jacob, and Ezra are all imbued with divine power. Each, in some way, has received and transmitted divine text, even if that text is contained in multiple locations, or only known in legend.’

²⁴⁵ Prigent, *Commentary on the Apocalypse of St. John*.

²⁴⁶ Prigent, *Commentary on the Apocalypse of St. John*.

²⁴⁷ Prigent, *Commentary on the Apocalypse of St. John*, 88.

²⁴⁸ Prigent, *Commentary on the Apocalypse of St. John*.

2.2.1c – The links of temporal units

Prigent believes that the author used the technique of anticipation when the author introduced the beast's figure in Revelation 11.7 (2.2.1.a). He further mentions that there is evidence of an additional and careful structure done in Revelation present again with the vision of the beasts. For him, the author linked the narrative of different chapters of the book (11, 12, 13) through the presentation of the temporal unity of the visions of Revelation 11, 12 and 13.

Prigent observes that the author introduced these temporal units first in Revelation 11.11. In Revelation 12, the format of the numerical symbol changes, but the numerical meaning is the same. While the author presented the numeric temporal unit as being 'three days and a half' in Revelation 11.11, in chapter 12, the author wrote 'one thousand two hundred sixty days.' In Revelation 13, the format of the numerical symbol changes again, for 42 months, representing a strong link between the chapters.

Consequently, there is a harsh contrast between what Aune had argued and what Prigent highlights about Revelation 12.1-17. While Aune claimed for a Christianization of a pagan myth, Prigent affirms that the symbolic images present in the text are rooted in the old shared stories and vs 10-12. For him, the verses are a sign of reinterpretation of the old prophetic stories by the author. Additionally, according to Prigent, the verses of Revelation 12.10-12, in connection with the numerical temporal links, work as evidence of the technique of anticipation and recapitulation of themes in Revelation.

2.2.1d – Hymns and poetry as a *Prophetic Narrative* signature

Prigent disagrees with Aune concerning the descriptions of Revelation 17.1 –

19.10 and 21.9-22 – 22.9 as being paired angelic revelations. His criticism about Aune's conclusions is resumed to his affirmation that 'the belief that we have in vs 1-18 the laws (quite problematic) of the literary genre of *ekphrasis*, seems to [...] require an unjustifiable measure of indulgence.'²⁴⁹ Furthermore, Prigent does not believe that the author wrote Revelation 19.1-10 as both an addition to form a unity with Revelation 17-18, and as an introduction for Revelation 21.9. Whereas Prigent sees the relationship between the texts, he argues the text is a hymn, and it functions as 'the personal touch that our prophet has added to older traditions.'²⁵⁰ For Prigent, the author did not poorly bind 19.11-16 but arranged it as 'fourfold prophetic' assistance for his audience to understand that Jesus is the warrior/eschatological judge of the new *prophetic narrative*. The hymn in the form of a 'fourfold prophecy' functions as a signature for the new *prophetic narrative* of the author, because the Rider on the white horse of Revelation 19.11-16 is Christ, who is then presented as being God.

2.2.1e - Connection between the beginning and end of Revelation

Another Prigent's disagreement with Aune is with respect to the character of the relationship between the parallel of Revelation 21.9 – 22.5 and 17.1 – 19.10. According to Prigent, the author used this parallel of Revelation 21.9 -22.5 and 17.1 – 19.10 to stress the different outcomes for the church, the mistress, and the beast:

One should note that, once we go beyond the introduction, the two visions no longer have anything at all in common. One might say that their

²⁴⁹ Prigent, *Commentary on the Apocalypse of St. John*, 88.

²⁵⁰ Prigent, *Commentary on the Apocalypse of St. John*. For Prigent 'the hymns always play this role: it is admittedly the personal touch that our prophet has added to older traditions, though they be the ones that have come to us already marked by Johannine features (language, parallel, references).'

purposes differ in everything. This is true. But, the author, who wishes to underline their parallelism, is not hard-pressed to find various aspects in each one, even though they are antithetical parallels.²⁵¹

Moreover, Prigent sees the expression of the beatitudes in 22.6-9 not just as a connection with Revelation 19.9-10. As per Prigent, the true parallel to the words ‘blessed is he who keeps the prophetic words of this book’ (Revelation 22.6-7) is to be found in the words of Revelation 1.3.²⁵²

Additionally, Prigent questions the relationship presented by Aune of the proclamation in Revelation 19.9, ‘these are the very words of God,’ with the words in 22.6, ‘these words are trustworthy and true.’ Prigent propounds that an even closer parallel to this proclamation in Revelation 19.9 is found in ‘John who bore witness to the word of God... that he saw’ (Revelation 1.2), and ‘God gave [this revelation] to show to his servants what must soon happen’ (Revelation 1.1). The evidence is strengthened by the continuation of the verse of Revelation 22.6, which says that ‘the God of the spirits of the prophets has sent his angel to show his servants what must soon take place’ (Revelation 22.6). Thus, as per Prigent, Revelation ‘22.6-9 is not the conclusion to the vision of the new Jerusalem, which corresponds to that of Babylon, but the conclusion to the book of Revelation, which corresponds to its introduction.’²⁵³

Prigent sees Aune’s findings as a result of an approach that admits ‘*a priori* that the book of Revelation is composed of pre-existing and ill-assorted elements.’²⁵⁴ In the opinion of Prigent, the textual inconsistencies presented by

²⁵¹ Prigent, *Commentary on the Apocalypse of St. John*, 91.

²⁵² Prigent, *Commentary on the Apocalypse of St. John*, 92.

²⁵³ Prigent, *Commentary on the Apocalypse of St. John*.

²⁵⁴ Prigent, *Commentary on the Apocalypse of St. John*.

Aune become rather significant when one assumes that the true intention of the author was to arrange the macrostructure of Revelation carefully.

2.2.2 – The Principle of linear and recapitulation progression

Prigent makes his second major step when he selects an important group of scholars. Prigent believes that these scholars have made an important contribution to the understanding of the macrostructure of Revelation. After assessing these studies, Prigent asserts that his approach is original because ‘it combines the principles of recapitulation and linear progression.’²⁵⁵

2.2.2a – Prigent’s analyses of Giancarlo Biguzzi’s proposition²⁵⁶

According to Prigent, Biguzzi believes the macrostructure of Revelation comprises 3 main divisions. As per Prigent, Biguzzi argues that the macrostructure unfolds in a linear progression. Prigent agrees with reservation about Biguzzi argument for the linear reading of the macrostructure of Revelation. Biguzzi observes that the series of ‘seven items’ opens through an interlude (Revelation 4 – 5), and this interlude introduces the series of seals (Revelation 6). As claimed by Biguzzi, there is an interlude (Revelation 7.1 – 8.5) before the series of trumpets (Revelation 8.6 – 9.20), and an interlude (Revelation 12 – 14) before the series of the bowls (Revelation 15 – 16).

Prigent observes that the interludes indicate that the reading of the structure of the book is not completely linear and that this rigid mould

²⁵⁵ Prigent, *Commentary on the Apocalypse of St. John*, 94.

²⁵⁶ Giancarlo Biguzzi, “I settenari nella struttura dell’ Apocalisse,” *Supplementi alla Rivista Biblica* 31 (Bologna, 1996).

‘constitutes the shortcoming of the otherwise remarkable study of Biguzzi.’²⁵⁷

For Biguzzi, the entire Revelation is comprised in its structure of three main parts after Revelation 1-3: the revelation of the Lamb through the book with the seven seals (Revelation 4 – 6); the announcement of God’s intervention through the seven trumpets and seven bowls (Revelation 7 – 16); and the final verdict of God and the New Jerusalem (Revelation 17 – 22).

According to Prigent, the weak part of this approach is that it fails to explain the textual cross-references, the anticipatory technique present in the interludes and other parallels, especially between Revelation 17 – 19 and 21 – 22, and Revelation 1.1-3 and 22. 5-6. It has been indicated in the result that Biguzzi’s proposal fails by not simply ‘analysing each of the elements that he distinguishes’²⁵⁸ within the interludes and the unfolding of the series of sevens.

2.2.2b – Prigent’s analyses of W. R. Kempson’s proposition²⁵⁹

According to Prigent, Kempson contests the idea that the sevenfold cycles play an influential role in the macrostructure of the book. Rather, Kempson has given an opinion that the ‘expression “in spirit” offers an indication that is particularly well adapted for pointing out the outline of an apocalypse.’²⁶⁰ Even though Prigent sees some consistency in the dissemination of the structure, he questions

²⁵⁷ Prigent, *Commentary on the Apocalypse of St. John*, 94.

²⁵⁸ Prigent, *Commentary on the Apocalypse of St. John*.

²⁵⁹ Unpublished, cf. the presentation by Mazzaferri (1989), 332-343.

²⁶⁰ Prigent, *Commentary on the Apocalypse of St. John*, 94-5. According to Prigent, Kempson believes that the phrase *ἐν πνεύματι* appears in the four ‘main parts for pointing out the outline of the book: in 1.10, introducing the 1st vision (1.9 – 3.22); in 4.2 at the beginning of the 2nd vision (4.1 – 16.21); in 17.3 immediately after the beginning of the 3rd vision (17.1 – 21.8); and finally in 21.10 accompanying the beginning of the 4th vision (21.9 – 22.5). The whole is framed by a prologue (1.1 – 8) and an epilogue (22.6 – 21).’

if the appearance of the words ‘in spirit’ placed four times in the twenty-two chapters of the book is enough to determine the structure of the book.²⁶¹

2.2.2c – Prigent’s analyses of Richard Bauckham’s proposition²⁶²

Prigent asserts that Bauckham pays attention to linguistic markers that should point to the macrostructure of the book. For Prigent, Bauckham subsequently tries to comprehend by these means the occurrence of the words ‘in spirit’ as a marker for the macrostructure of Revelation.²⁶³ However, Prigent disagrees with Bauckham because Prigent believes that the expression ‘in spirit’ is not an identifiable marker for an aural/oral audience.

Another factor that is significant for Prigent in Bauckham’s proposal is the observation made by Bauckham over the ‘countless clues that betray a hidden though constantly present intention, to the extent that it gives structure to even details of the visions.’²⁶⁴ For Bauckham, there are signs in the form of numbers, reappearance of words, and numerous repetitive patterns in the text of Revelation. For Bauckham, some scholars do not perceive these patterns because ‘they are looking for how John divided the text, whereas what he did was to unite

²⁶¹ Prigent, *Commentary on the Apocalypse of St. John*, 96. For Prigent ‘it is obvious that 4:1 recalls 1:10, especially if we admit that the author is repeating his initial statement after the secondary insertion of the Letters. The formula in 17:3 is hardly appropriate for suggesting to the listener that a 3rd part has just begun a little *before*. The same remark is even more obvious in 21:10.’

²⁶² Bauckham, *The Climax of Prophecy*, chapter 1: ‘Structure and Composition.’

²⁶³ Prigent, *Commentary on the Apocalypse of St. John*, 95. Again, Prigent says that Bauckham discovers four occurrences of the expression “in spirit”. ‘The verbal parallelism between 19:9-10 and 22:6-9 encourages us to detect a symmetrical presentation of Babylon, the great prostitute, and her punishment (17:1-19:10) on one hand, and of the new Jerusalem (21:9-22:9) on the other. 19:11-21:8 is a transition between the two. 22:6-9 is both the conclusion to 21:9-22:9 and the beginning of the epilogue, a fact which shows the double parallelism with 19:9-10 on one hand, and with 1:1-3 on the other.’

²⁶⁴ Prigent, *Commentary on the Apocalypse of St. John*, 95.

it!’²⁶⁵ Prigent agrees with Bauckham’s presupposition that the author united the text to organize his message.

Additionally, Prigent agrees with Bauckham regarding that some of the repetitive patterns of Revelation indicate that there is a recapitulative arrangement in certain parts of the book.²⁶⁶ However, Prigent disagrees with Bauckham regarding the method of composition the author used to write his book.²⁶⁷ As per Prigent, Bauckham presents a macrostructure of Revelation that relies on too many literary details that are not clear for those who heard the message of Revelation.

2.2.2d - Prigent’s approach for the macrostructure of Revelation²⁶⁸

Prigent has offered four principles for his proposition of the macrostructure of Revelation. The first principle is that the book should follow a simple and perceptible structure for an oral/aural audience. The second principle is that Prigent assumes the audience should be well informed about the content of the book, but not enough to assume that the content of the message should require cryptographic deciphering. The third is that Prigent believes there is a parallelism between Revelation 17.1 – 19.10 and 21.9 – 22.9, though he dismisses the retrospective allusions suggested by Kempson. Fourth, Prigent sees the unfolding

²⁶⁵ Prigent, *Commentary on the Apocalypse of St. John*.

²⁶⁶ The structure of the seven units and the organization of the interpolations are the best example.

²⁶⁷ Prigent, *Commentary on the Apocalypse of St. John*, 95-6. ‘For the cross references indicate an outline only if we admit *a priori* the possibility of a composition calculated word by word, taking minutely into account the occurrences variations and planning in advance the most subtle ones which will be brought to bear on the basic themes.’

²⁶⁸ Prigent affirms that this last part of his study ‘begins with a critical evaluation of the outlines proposed by A. Yarbro Collins, E. Schüssler Fiorenza and U Vanni,’ 93.

of the book of Revelation as the base of the method of interweaving as a sort of recapitulation. For him, it happens especially to form a union between chapters 10 to 13 using interpolations and the rhythm of the unfolding of the sevenfold cycles.²⁶⁹

2.2.3 – Prigent’s proposition for macrostructure of Revelation²⁷⁰

- I. Introduction (1.1-3)
- II. Address (1.4-8)
- III. First vision (1.9-20)
- IV. The letter to the seven Churches (2-3)
- V. Heavenly worship (4-5)
 - A. The vision of God’s throne (4.1-11)
 - B. The sealed book and the Lamb (5.1-14)
- VI. The first six seals (6.1-17)
- VII. The elect (7)
 - A. The 144,000 (7.1-8)
 - B. The countless multitude (7.9-17)
- VIII. The seventh seal (8.1-5)
- IX. The first six trumpets (8.6 – 9.21)
- X. The prophetic calling of the witnesses (10.1 – 11.14)
 - A. The little book (10.1-11)
 - B. The two witnesses (11.1-14)
- XI. The seventh trumpet (11.15-19)

²⁶⁹ Prigent, *Commentary on the Apocalypse of St. John*, 96. For Prigent ‘the ancients understood this well when they spoke recapitulation. It is all the more important (before distinguishing the supposed intercalation) to pay full attention to the entities that the author points out by means of obvious markers: for example the use of numbers (1260 days = 42 months = 3 and half years) to unite chapters 11 to 13. Or, still another example of the same type which unites chapters 10 (the prophetic calling) and 11 (the prophetic ministry). These factors discourage us categorically from separating the entity made up of these 4 chapters.

²⁷⁰ Prigent, *Commentary on the Apocalypse of St. John*, 98-101. As it happened with the presentation of Aune’s structure, Prigent’s presentation is shortened because my main interest is in the Macrostructure of the text.

- XII. The woman, her son and the dragon (12.1-18)
- XIII. The two beasts (13.1-18)
 - A. The first beast (13.1-10)
 - B. The second beast (13.11-18)
- XIV. The Lamb and the 144.000 (14.1-5)
- XV. The announcement of judgement (14.6-13)
- XVI. The grain harvest and the grape harvest (14.14-20)
- XVII. Judgement and grace (15-16)
 - A. The seven angels and the last plagues (15.1-8)
 - B. The seven bowls (16.1-21)
- XVIII. The judgement of Babylon (17.1-19.10)
 - A. The great prostitute (17.1-18)
 - B. The fall of Babylon (18.1-24)
 - C. Conclusion (19.1-10)
- XIX. The Messiah-judge (19.11-21)
- XX. Millennium and judgement (20.1-15)
 - A. The millennium (20.1-6)
 - B. The last judgement (20.7-15)
- XXI. The new era (21.1-22.5)
 - A. The new world (21.1-8)
 - B. The heavenly Jerusalem (21.9-27)
 - C. Paradise (22.1-5)
- XXII. Epilogue (22.6-21)
 - A. First conclusion (22.6-10)
 - B. Liturgical development (22.11-15)
 - C. Second conclusion (22.16-21)

2.2.4 – Advances and shortcomings of Prigents’s approach

Prigent’s analysis is significant because it distinguishes the reality of residual orality in proposing the macrostructure of Revelation. On the other hand, Prigent is shy to investigate several residual orality principles from the same historical context of the author. These principles could assist Prigent to validate how the macrostructure is organized. For him, the macrostructure marks of Revelation

‘should only be identified if it appears clearly.’²⁷¹ Thus, though Prigent makes an astonishing analysis beyond David Aune, his proposition lacks the same depth.

2.2.4a – Prigent’s advance beyond Aune’s proposition: the technique of anticipation

Prigent is right to point out that Aune’s *Sitz im Leben* approach imposes the likely proposition about the macrostructure of Revelation. As Aune presupposes it *a priori*, the applied result is a deconstruction of the text to discover its hidden layers. Because Prigent composes a detailed analysis and answer to Aune’s proposition, he shows the inadequacies of the deconstruction of Aune’s *Sitz im Leben* approach. For Prigent, a better proposition to the macrostructure of Revelation is possible if one tries to comprehend how the author organized the text in the act of interpreting older shared stories. This approach used by Prigent assists him to identify elements of residual orality in the series of seven items.

Prigent identifies that the interpolations present in the series of seven items are a recourse the author uses to assist his audience. Ancient authors used to employ this recourse to assist their oral/aural audiences to follow, memorize and interpret the unfolding of the narrative. Prigent’s analysis shows considerable progression here, because, he can demonstrate how the text is constructed in an overlapping, intertwined series. While Aune’s work shows details of the text, it lacks this enlightened advantage shown by Prigent’s mainly because the latter seeks to analyse how John organized the different traditions.

²⁷¹ Prigent, *Commentary on the Apocalypse of St. John*, 96.

2.2.4b – Prigent’s *prophetic narrative* theory shortcomings

Prigent’s approach provides a better explanation of how the author used the older shared stories than Aune’s *Sitz im Leben* approach.²⁷² Nevertheless, the author quotes the texts of the old shared stories freely; Prigent affirms that the author has this attitude because of his ‘supposed’ self-proclaimed authority.²⁷³

Prigent could have been analysed if the author did not use this mechanism of reinterpretation as a mnemonic recourse. This analysis could help us to understand better how chirographic texts paralleled orality and the process of transmission of the Christian tradition of the first century.²⁷⁴ Furthermore, the process of memorization of old shared stories by early Christian authors could better be comprehended. In the end, there is also the fact that the author claims in Revelation 1.1 that what he witnessed was direct from Jesus. Thus, this supposed authority used by the author could also be better understood from his claim of the origins of the message on the straight association with God.²⁷⁵

²⁷² Prigent’s *prophetic narrative* approach advance beyond Aune’s *Sitz em Lebem* approach has been described in 1.2.1.b.

²⁷³ Prigent, *Commentary on the Apocalypse of St. John*, 86-7.

²⁷⁴ Berger Gernardsson, *Memory and Manuscript: Oral tradition and written transmission in Rabbinic Judaism and Early Christianity with Tradition and Transmission in Early Christianity* (Grand Rapids, MI: Eerdmans, 1998), 22. It is important to note that even in conservative circles the role of reinterpretation as even a mean of memorization was not a ‘heresy’ as Gernardsson studies shows: ‘Tradition, for different groups both in Judaism and in Hellenistic world, was a concept, a deliberate concept, an important concept,’ 13, and ‘Consciousness of an oral tradition which interprets and complements the written law is “natural” in every legally governed society’, 21.

²⁷⁵ Bauckham, *Jesus and the Eyewitnesses* (Grand Rapids, MI: Eerdmans, 2006), 131. Bauckham calls to attention the importance given in the turn of the first century to the link of direct oral witnesses to Jesus and the messages present into Papias’s testimony. Thus, it is not surprising if Revelation 1.1 serves John’s intention to link his prophetic message in straight relation to Jesus and God. Regarding this subject Bauckham affirms: ‘We may note that Papias shows no interest at all in anonymous community traditions but only in traditions formulated and transmitted by individuals: the disciples of the elders (i.e., individuals who had listened to the elders teaching and then happened to pass through Hierapolis), the elders (individual teachers in the churches of the province of Asia, doubtless known by name to Papias), and the disciples of Jesus (members of the Twelve and at least a few others)’. This emphasis on direct witnesses could be the reason why John to claim the originality linked to the risen Christ of Christianity.

Prigent's *prophetic narrative* approach does not recur to any external historical evidence to support its confirmation. Direct witnesses' connection with the event or the character of the message was highly significant in Christianity at the turn of the first century. Prigent's approach does not assist us to answer if the self-proclamation of the authority of the author can be understood under this circumstance.

2.2.4c – Prigent's shortcoming concerning the cross-references in Revelation

In his comment about Revelation 14, Prigent is unclear and does not elucidate the content of the chapter and the relationship with the rest of the book. His only conclusion about the content of Revelation 14 is that 'the signs of unity with the context of the book... are truly numerous to be clarified as signs of a residual harmonization.'²⁷⁶

This superficial statement from Prigent is self-contradictory because he dismisses Bauckham's detailed cross-references analysis too easily. Prigent base argument is that 'the cross-references indicate an outline only if we admit *a priori* the possibility of a composition calculated word by word.'²⁷⁷ This is a strange fact because Prigent does not use any historical, literary reference to fundament his argument. Additionally, the recurrence of words could assist him to answer his question about the elements of the reunification of old shared stories that the author carefully organized.

Prigent highlights that any macrostructure of Revelation needs to have a simple structure and clear markers for an oral/aural audience to identify

²⁷⁶ Prigent, *Commentary on the Apocalypse of St. John*, 89.

²⁷⁷ Prigent, *Commentary on the Apocalypse of St. John*, 95.

it.²⁷⁸ Thus, repetitive patterns through a ‘calculated word by word composition’ would be an essential part of a carefully reorganized book. Because Prigent dismisses some of Bauckham’s arguments about his view over the careful production of the book for both listeners and readers audiences in the first century,²⁷⁹ Prigent does not touch the possibility of the presence of alliteration as part of the macrostructure of the book.

2.2.4d – Prigent’s *prophetic narrative* theory shortcomings

Prigent’s argument about the temporal units is restricted because he affirms that there ‘are indeed structured entities in the book of Revelation based on numbers or themes. We should note the obvious parallels they contain, draw a theological conclusion from them, and refrain from going any further.’²⁸⁰

This judgement is contradictory with his assertion of the book being a literary prophecy because the author claims authority through inspiration to reinterpret previous prophecies and traditions. If the recourse of literary prophecy used by the author is a true one as Prigent seems to believe, then numerical allusions from the old shared stories implies prophetic reinterpretation inferred by the author for his prophecies. Prigent should have based his argument on observation over numerical reinterpretation within Jewish writings of the first century to back his position. Prigent believes that the author used the temporal units as a vital technique to link the macrostructure of Revelation. However, if the theological meaning of the temporal units in the old shared stories leads just

²⁷⁸ See point 1.2.3 above.

²⁷⁹ Bauckham, *The Theology of the Book of Revelation* (New Testament Theology. Cambridge: Cambridge University Press, 1993), 2.

²⁸⁰ Prigent, *Commentary on the Apocalypse of St. John*, 97.

to a linear or recapitulating structure, then Prigent's conclusion could be different.

2.2.5 - Partial Conclusion

Prigent presumes that the author organized the macrostructure of the text as he intended it to be. Even though Prigent believes the text was not completely written at once, and neither that the author wrote the whole text from scratch, his 'prophetic narrative' approach marks different contrasts with Aune's approach. Prigent's analysis does not think of textuality as the principal form of recording Ancient shared stories. On the contrary, because it presents progress in presupposition in contrast to the *Sitz im Leben* of Revelation and its literary structure, his approach often thinks of writing as a critical reflection of speech, and also a transformation of it.²⁸¹

Consequently, Prigent's awareness of the reality of residual orality within the early Christian period promotes an advance beyond Aune's proposition. This progress becomes obvious when Prigent sees Revelation as a prophetic narrative, where the author reinterprets older prophecies taking into consideration the aural/oral reality of his audience. On the other hand, Prigent leaves out several oral/aural elements that could assist him to deliver a better analysis of the influence of residual orality over the macrostructure of Revelation. As a result, some of Prigent's conclusions about the details of the macrostructure are unclear and vaguely inconsistent.

²⁸¹ Kelber, *The Oral and Written Gospel*, xvi.

2.3 - RICHARD BAUCKHAM – THE *HYBRID COMPOSITION*

APPROACH

Richard Bauckham's book *The Climax of Prophecy* presents a structure of Revelation that presupposes that 'Revelation was evidently designed to convey its message to some significant degree on first hearing (Revelation 1:3), but also progressively to yield fuller meaning to closer acquaintance and assiduous study.'²⁸² Therefore, for Bauckham, the book constitutes a hybrid structure.

Bauckham assumes a second assumption confirming that Revelation was so carefully organized that one natural conclusion is to believe its compositional integrity:

Revelation has been composed with such meticulous attention to the detail of language and structure that scarcely a word can have been chosen without deliberate reflection on its relationship to the work as an integrated, interconnected whole. The source-critics of the nineteenth and early twentieth centuries, who divided Revelation into a number of disparate sources incompetently combined by an editor, could do so only by crass failure to appreciate the specific literary integrity of the work as it stands.²⁸³

Bauckham considers that there are four points to be considered when one analyses this integrated structure of the book. Firstly, the structure of the book went through a careful and detailed building process. Secondly, Bauckham reckons John uses an old tradition with remarkable creative imagination. Thirdly, for Bauckham, the author connects different chapters of the book using

²⁸² Bauckham, *The Climax of Prophecy*, 1. Additionally, see Edmondo F. Lupieri, *A Commentary on the Apocalypse of John*, trans. Maria Poggi Johnson and Adam Kamesar (Grand Rapids, MI: Eerdmans, 1999), 100, who affirms after commenting Revelation 1.3: 'The author anticipates that the text will be read publicly in a gathering of the faithful. He appears to imagine this event as being relatively structured, involving at least a "lector" distinct from the other participants. Although it is impossible today to reconstruct fully and credibly the Christian liturgy at the time of the Apocalypse's composition, it does seem clear that John expects the text to be put to some liturgical use. I have used the first blessing to argue that the author expected his text to receive detailed and profound study.'

²⁸³ Bauckham, *The Climax of Prophecy*, X.

numerical symbols. Bauckham believes the author organized these connections to maintain a structured political critique.

Fourthly, for Bauckham, the book's theology is also revealed through its structure. For this reason, it is necessary to note how John developed the theological themes as part 'of his work into a literary whole.'²⁸⁴ Then, Bauckham builds his arguments into three stages: identification of the major divisions of Revelation, detailed analysis of the structure of Revelation, and the progressive connections from the core to the edges of Revelation.

2.3.1 - The major markers of the macrostructure of Revelation

The first stage developed by Bauckham is to identify the major divisions through linguistic markers and literary similarities in the book. According to Bauckham, these major divisions should be 'of the kind that is necessary for hearers or readers to find their way through his vision.'²⁸⁵ Thus, the author organized clear markers perceptible by an oral/aural audience.

2.3.1a – Connection between the prologue and the epilogue

Bauckham believes that the first major division of Revelation is in the literary resemblances between the prologue (Revelation 1.1-8) and an epilogue (Revelation 22.6-21). These similarities in the literary choice mark both the beginning (Revelation 1.4-6) and the conclusion (Revelation 22.21) as having

²⁸⁴ Bauckham, *The Climax of Prophecy*, 2.

²⁸⁵ Bauckham, *The Climax of Prophecy*, 3. According to Bauckham, the author 'has taken considerable care to integrate the various parts of his work into a literary whole. But he has also indicated a clear structure of the kind that is necessary for hearers or readers to find their way through his vision. This structure is intimately connected with the meaning his work conveys, but we must expect it to be signalled by linguistic markers.'

epistolary Style,²⁸⁶ and that the whole narrative of Revelation is ‘recounted as a single visionary experience which took place on Patmos on the Lord’s day’²⁸⁷ amid the prologue and epilogue.

2.3.1b - The expression ‘in spirit’

For Bauckham, the second major marker in Revelation is the expression ‘in spirit’.²⁸⁸ After being introduced in Revelation 1.9, the expression recurs three times throughout the book (4.2; 17.3; 21.10). For Bauckham, this marker indicates three major transitions within the entire vision. While the expression appears ‘ἐγενόμην ἐν πνεύματι’ in 1.10 and 4.2, the phrase used in both 17.3 and 21.10 is ‘καὶ ἀπήνεγκέν με εἰς ἔρημον ἐν πνεύματι.’

Bauckham believes that these transitions are the main narrative lines marked by the expression ‘in spirit’ and form this outline:

(1) - After the prologue (Revelation 1.1-8), there is the introductory vision and the letters (Revelation 1.9 – 3).

(2) - The author is taken to heaven (Revelation 4-5), and from heaven, a whole sequence of judgements follows up to Revelation 16.

(3) - Then again in Revelation 17.1 and 21.10, the expression ‘in spirit’ marks the final judgement for both Jerusalem and Babylon on earth.

2.3.1c – The linguistic parallels between Revelation 17 - 22

Looking at the details within these main narrative lines, Bauckham started to

²⁸⁶ Bauckham, *The Climax of Prophecy*, 3.

²⁸⁷ Bauckham, *The Climax of Prophecy*.

²⁸⁸ Bauckham, *The Climax of Prophecy*.

unfold the structures in it. He perceives that there is a strong linguistic parallel that reflects the destiny of the two cities (Revelation 17-22) and goes beyond the introduction in these chapters. Bauckham shows how the conclusions follow the same linguistic parallels.²⁸⁹

According to Bauckham, within the parallels regarding both the destiny of Babylon (Revelation 17.1 – 19.10) and the New Jerusalem (Revelation 21.9 – 22.9), there is a transition section (Revelation 19.11 - 21.8) that intervenes between the fall of Babylon and descent of the New Jerusalem. Bauckham dismisses that the expression ‘then, I saw’ works as a structural marker within this transition.²⁹⁰ He argues that when the author ‘intends a *number* of sections to have a structural significance, he makes the enumeration explicit.’²⁹¹

2.3.2 – The Connection between macrostructure and theology in Revelation

As per Bauckham, the second section comprised of Revelation 21.9 – 22.9 works as both the ‘conclusion to the vision of the New Jerusalem and the beginning of the epilogue. Those parts of 22.6-9 which are not verbally parallel to 19.9b-10 are verbally parallel to 1.1-3.’²⁹² Bauckham believes this literary parallelism validates the main suggestion that the author used these methods²⁹³ (1.3.1a, b, c)

²⁸⁹ Bauckham, *The Climax of Prophecy*, 4. Bauckham comments that these ‘structural markers delimiting two parallel sections — 17:1-19:10 and 21:9-22:9 — are so clear that it is astonishing that so many attempts to discern the structure of Revelation have ignored them. Moreover, the two sections are thematic parallels: they deal respectively with the two cities that John portrays as women.’ An Greek version of Bauckham’s analysis in the Appendices, item 2.

²⁹⁰ Bauckham, *The Climax of Prophecy*, 17, dismisses Yarbrow Collins conclusion to divide the section in seven visions using ‘then, I saw’.

²⁹¹ Bauckham, *The Climax of Prophecy*, 6.

²⁹² Bauckham, *The Climax of Prophecy*.

²⁹³ Bauckham, *The Climax of Prophecy*, 5.

because the literary parallel leads one to conclude that the words of God are the words of prophecy to the whole book²⁹⁴ and that this careful organization of the book is linked to the development of the theological themes of Revelation.

2.3.2a – Structural links and the development of the theology in Revelation 1 - 6

Bauckham then turns to the smaller links within the major markers he has already presented through the expression ‘in spirit.’ According to Bauckham, some of these carefully organized links are present through chapters 1 – 6, and it is important to note how the theological theme of the celestial throne of Christ is developed:

In 4.1 the voice which summons him to heaven is said to be the same voice he had heard at the outset of his whole visionary experience in 1.10-11, marking 4.1 as a transition within the single visionary experience introduced in 1.9-11. Another link between 1.9 - 3:22 and the chapters which follow is made by 3.21: ‘To the one who conquers I will give a place with me on my throne, just as I myself conquered and sat down with my Father on his throne.’ This is the last of seven promises made by Christ to ‘the one who conquers’ (cf. 2:7,11,17,28; 3:5,12), but whereas the others are framed in terms appropriate to the church addressed, this last promise seems to be placed last, not because of any special appropriateness to the church at Laodicea, but rather because it anticipates chapter 5. Christ’s own ‘conquest’ and his consequent enthronement with his Father in heaven is what John sees announced and celebrated in chapter 5.²⁹⁵

2.3.2b – Structural links and the development of the theology in Revelation 6 -

16

The progress of the prophetic view follows with the sequence of judgements

²⁹⁴ Bauckham, *The Climax of Prophecy*. This parallel has importance for the whole book as Bauckham believes: ‘Into the repeated incident of John’s attempt to worship the angel John has woven allusions to the beginning of his whole work. The result is that, whereas in 19.9b-10 the true words of God to which he angel refers are the immediately preceding beatitude (19.9a), in 22.6-9 they are the words of the prophecy of the whole book of Revelation, as in 1.3, and the angel himself is revealed as the angel to whom 1.1 referred.’

²⁹⁵ Bauckham, *The Climax of Prophecy*, 6.

between Revelation 6 – 16. Bauckham creates an ostensible movement in seeing a pattern building in the structure progressively from the edges of the book to its core. Bauckham sees this development, from the vision of the seven seals up to the seven bowls, as being ‘the most structurally complex part of the Book.’²⁹⁶

The enumeration of the whole section works as the principal marker for the organization and distinction of the series. Additionally, several links within this structure develop the theological theme of theophany in

Revelation 4.5:²⁹⁷

4.5	ἀστραπαὶ καὶ φωναὶ καὶ βρονταί
8.5	βρονταὶ καὶ φωναὶ καὶ ἀστραπαὶ καὶ σεισμός.
11.19	ἀστραπαὶ καὶ φωναὶ καὶ βρονταὶ καὶ σεισμός καὶ χάλαζα μεγάλη
16.18-21	ἀστραπαὶ καὶ φωναὶ καὶ βρονταί, καὶ σεισμός μεγάλη ἐστὶν ἡ πληγὴ

Through these links, the author spreads the theme of theophany throughout Revelation. These links reveal God’s manifestation through judgements in several parts of the narrative. The conclusion of this formula within the structure of the sevens is for Bauckham a solid indication that ‘it is the same final judgement which is reached in the seventh of each of the three series.’²⁹⁸ The insertion of the formula shows an intensification of the judgements through the recapitulation of the theme of theophany.

²⁹⁶ Bauckham, *The Climax of Prophecy*, 7. Bauckham affirms that ‘the section chapters 6-16 is the most structurally complex part of the book, but precisely for that reason John has made his structural markers prominent and emphatic. It is therefore important to base our understanding of the structure on these emphatic markers.’

²⁹⁷ Bauckham, *The Climax of Prophecy*, 8. According to Bauckham the formula ‘is an allusion to the Sinai theophany (Exod 19.16; cf. Jub 2.2; LAB 11.4).’ This is another signal that the development of theological themes is developed through the building of the structure of Revelation. Other grammatical structures, with variations of the order of the words is explained by Gerard Mussies, ‘The Greek of the Book of Revelation,’ in *L’apocalypse johannique et l’apocalyptique dans le Nouveau Testament* (Leuven: University Press, 1980), 167-77.

²⁹⁸ Bauckham, *The Climax of Prophecy*.

This first conclusion about the series made by Bauckham showed that he prefers to see the text as consuming a recapitulating narrative.

Furthermore, he also sees the same method of interweaving links between the seven series of seven as another element that supports his conclusion.²⁹⁹

2.3.2c – Structural links and the development of the Series of Seven in

Revelation

The Series of the Churches

Bauckham distinguishes the series of seven following chapter 5 and the seven messages for the churches. He sustains his affirmation based on two arguments. Firstly, ‘the churches are not numbered in sequence, only named.’³⁰⁰ The second argument is the difference between the structural nature of the messages and the three series of seven. For Bauckham, whereas the series of seven judgements have 4 + 3 structures, the series of seven messages to the churches have 3 + 4 structures and these structural differences make a distinction between them.³⁰¹

The Series of the Seals

In the analysis Bauckham makes about the three series of seven, he points out a slight variance between the series of seals/trumpets and the bowls. Bauckham

²⁹⁹ Bauckham, *The Climax of Prophecy*, 8. This opinion is different from Aune’s macrostructure proposition, because his *Sitz im Leben* approach is the same used by nineteenth century studies: ‘The source-critics of the nineteenth and early twentieth centuries, who divided Revelation into a number of disparate sources incompetently combined by an editor, could do so only by crass failure to appreciate the specific literary integrity of the work as it stands.’ Bauckham also argues for textual unity of Revelation.

³⁰⁰ Bauckham, *The Climax of Prophecy*, 9.

³⁰¹ Bauckham, *The Climax of Prophecy*.

sees both series as having a 4 + 3 structure (4 + 2 + intercalation + 1) with intercalation between the sixth and the seventh parts of their structure, apart from the series of bowls, which do not have because it marks the climax of the announcement of judgements. Even though this conclusion is similar to that proposed by Prigent, Bauckham's approach allows him to identify particular structural markers that Prigent did not.

According to Bauckham, the author groups the first four seals employing alike wording that introduces 'each of the first four judgements, whose content is in each case a horse and its rider (6.1-8).'³⁰² The fifth, sixth and seventh seals are somewhat different in their form. The intercalation comes between the sixth and seventh seals. Bauckham sees an association that exists between the fifth and sixth seals and the interlude. For him, it is 'linked to the fifth seal-opening by the themes of the number of the elect (6.11; 7.4-9), their white robes (6.11; 7.9, 13-14) and their death (6.9, 11; 7.13).'³⁰³ The link between the interlude and the sixth seal is that the interlude answers the rhetorical question made at the end of Revelation 6.17.

The Series of the Trumpets

The structural organization of the trumpets is marked in a diverse way of the seals. In the series of trumpets, the emphasis is placed on the last three trumpets. For Bauckham, the author uses this method to invert the structural order because

³⁰² Bauckham, *The Climax of Prophecy*, 11. For Bauckham, the similarities are in the verses of Revelation 6.1-2, 3-4, 5, 7-8: '¹...and 'I heard one of the four living creatures call out, as with a voice of thunder, "Come!"' ²I looked, and there was a white horse!...³...I heard the second living creature call out, "Come!"' ⁴And out came another horse, bright red;...⁵...I heard the third living creature call out, "Come!"' I looked, and there was a black horse!... ⁷...I heard the voice of the fourth living creature call out, "Come!"' ⁸I looked and there was a pale green horse!

³⁰³ Bauckham, *The Climax of Prophecy*, 11, note 20.

of the annunciation of a threefold ‘woe’ in Revelation 8.13, which is proclaimed in Revelation 9.2, 11.14, and the proclamation of the seventh trumpet.³⁰⁴

Bauckham explains that the

‘formula signalling the sequence of woes in Revelation 11.14... indicates that the period in which there is opportunity [sic] for repentance is rapidly coming to an end as the third and last woe, the final judgement, approaches soon.’³⁰⁵

2.3.2d – The Series of the Seven and the reinterpretation of old shared stories

Bauckham presents a diverse explanation from both Aune and Prigent for the allocation of the intercalations between the sixth and seventh seals/trumpets (Revelation 7.1-17; 10.1-11.13). The key elucidation for Bauckham is that the author seemed to intend to inform his oral/aural audience of the delay of the judgement through clear structural perceptive markers.³⁰⁶

Bauckham concludes his analysis over the structural markers of the intercalations in the two series of seven showing the links between them and the theme of the victory of the Lamb opened in Revelation 5. Bauckham sees that ‘the vision of the victory of the Lamb's followers in 7:4-14 is constructed

³⁰⁴ Bauckham, *The Climax of Prophecy*, 11.

³⁰⁵ For Bauckham, the evidence is that ‘the words ἔρχεται ταχύ here clearly recall Christ's declaration of his imminent coming to judgment: ἔρχεται ταχύ (2:16; 3:11; 22:6,12, 20), which in 2:16 had been linked with the need for repentance before he comes,’ Bauckham, *The Climax of Prophecy*, 12.

³⁰⁶ Bauckham, *The Climax of Prophecy*, 13. Bauckham sees this repetitive invocation of delay as the way that John uses to generate expectation from the oral audience: ‘The fifth seal explicitly raises the issue of delay (6:10); the sixth seal, with its imagery of final judgment and its assertion that the great day of God's wrath has come (6:17), seems to bring us to the very brink of the final judgment; but the sequence is then interrupted by a passage which announces delay (7:3). In the trumpet series, the issue of delay is again explicitly raised within the intercalation (10:3-7). As well as symbolizing the delay of judgment, the two intercalations are distinguished from the series of judgments themselves in being concerned with the people of God. In the first intercalation (7:1-17), the delay is for the sake of protecting the people of God from the judgments, so that they may triumph in heaven, while in the second intercalation (10:1-11:13) the delay is for the sake of the prophetic witness of the people of God.’

deliberately in parallel to the vision of the victorious Lamb in 5:5-14.³⁰⁷

According to Bauckham, the author linked the second intercalation of Revelation 10.1 with 5.2 by using the expression καὶ εἶδον ἄγγελον ἰσχυρὸν. Additionally, Bauckham believes that the author here uses old shared stories to help the audience understanding his message.³⁰⁸ For him, the author connects the scroll narrative of Revelation 10.8-10 with Ezekiel 2.9-10, and 3.1-2, of which Ezekiel 2.9-10 ‘formed the Old Testament basis for the description of the scroll in 5:1.’³⁰⁹ As a result of his analysis, Bauckham concludes that the author ‘has very skilfully linked all parts of chapters 6-11 into the vision of heaven in chapters 4-5.’³¹⁰

The emphasis on the delay is upturned in the third series of seven because these series indicate the suddenness of the judgement that is about to be unleashed by God. According to Bauckham, this is the logical and natural explanation for the absence of the third intercalation. Thus, again Bauckham reinforces his view that the main function of the intercalation is the announcement of the judgement’s delay.³¹¹

Bauckham finishes his analysis of the series of seven arguing that the series of the bowls are different from the other two series because it has no

³⁰⁷ Bauckham, *The Climax of Prophecy*.

³⁰⁸ This method of allusion is an important method used by the author to assist his audience according to Bauckham: ‘Reference to and interpretation of these texts is an extremely important part of the meaning of the text of the Apocalypse. It is a book designed to be read in constant intertextual relationship with the Old Testament. Apocalypse conveys, and to build up, sometimes by a network of allusion to the same Old Testament passage in various parts of the Apocalypse, an interpretation of whole passages of Old Testament prophecy. The interpretation is highly disciplined, employing contemporary methods of Jewish exegesis, especially the technique of *gezera sawa*, by which passages sharing common words or phrases are interpreted in relation to each other.’ Bauckham, *The Climax of Prophecy*, x-xi.

³⁰⁹ Bauckham, *The Climax of Prophecy*, 13.

³¹⁰ Bauckham, *The Climax of Prophecy*, 14.

³¹¹ Bauckham, *The Climax of Prophecy*.

intercalation. However, for Bauckham, the biggest structural parallel with the other two series is its organization in 4+3 structure, and the final judgement over those who failed to repent because of the calls made within the other two series.

2.3.3 – The core within the macrostructure and theology in Revelation

The end part of Bauckham's analysis concerns the fitting of Revelation 12-14 into the macrostructure of the book, and it is part of his third step.

2.3.3a – Transition of Revelation 12 and the reinterpretation of the people of God

The exercise to analyse the book now moves to link the core progressively to the edges of the book. Bauckham sees Revelation 12 - 14 as being distinct at the first sign from the structure of seven. For him, 'the formula used in 12.1 and 12.3 (Καὶ σημεῖον μέγα ὤφθη ἐν τῷ οὐρανῷ, καὶ ὤφθη ἄλλο σημεῖον ἐν τῷ οὐρανῷ) is a quite fresh introductory formula, unlike any John has used before.'³¹² Unlike the other major transitions (4.1; 17.1; 21.9), the only conclusion proposed by Bauckham is that this abrupt transition made by the author was intentional.

Bauckham believes that the author reinterprets the identity of the people of God when the author recalls the older shared story between the enmity of the woman and the serpent in Genesis 3.15. For Bauckham, now they portray 'the people of God (Israel) as the mother of the Messiah.'³¹³ This reinterpretation has the original conflict between the woman and the serpent to illustrate the

³¹² Bauckham, *The Climax of Prophecy*, 15. Additionally, Bauckham sees the introduction of the woman and the dragon as a mysteriously as the formula in 12.1 and 3.

³¹³ Bauckham, *The Climax of Prophecy*. 16, For Bauckham, 'if John has not integrated this section into the rest of his book at the beginning of the section, he has done so at its end. He links it to the account of the seven bowls which follows by the same technique of overlapping or interweaving as he had used to link the series of seal and judgments to the series of trumpets.'

theological theme regarding the conflict between the church and the enemies of God,³¹⁴ and the end of this conflict is the connection with Revelation 15-16.

2.3.3b – The victory of the people of God and the seven bowls

As per Bauckham, the end of the pericope in Revelation 15.2-4 brings the triumphant people of God praising the Lamb for their victory over the beasts in chapter 13. The end of the conflict with the victory of the people of God is the key point for Bauckham. He affirms that it is the link with the series of bowls:

The vision of the people of God triumphant over the beast in heaven (15.2-4) is sandwiched between the introduction of the seven angels with the seven last plagues (15.1) and the account of their preparation for pouring out the bowls on the earth (15.5-8). Moreover, the seven angels are introduced by a variation of the formula which has previously been used only to introduce the dragon and the woman at the beginning of chapter 12: Καὶ εἶδον ἄλλο σημεῖον ἐν τῷ οὐρανῷ μέγα καὶ θαυμαστόν (15.1).³¹⁵

Bauckham concludes that there is a connection that makes the seven bowls the complete version of the seventh trumpet. The evidence links between Revelation 15.5, which echoes 11.19a, and 16.17-20, which expands 11.19b. For Bauckham, ‘this means that chapter 15 is the point where the narrative begun in chapter 12 with the dragon's threat to the pregnant woman *converges with* the narrative begun in chapter 5 with the Lamb receiving the scroll in order to open it.’³¹⁶ Thus, the series of the seven bowls bring to justice those that had been adverted by the other two series and are denounced to side the enemies of God in Revelation 12-14.

³¹⁴ Bauckham, *The Climax of Prophecy*, 16.

³¹⁵ Bauckham, *The Climax of Prophecy*.

³¹⁶ Bauckham, *The Climax of Prophecy*.

2.3.3c – The theme of the victory of the people of God and the macrostructure

Observing the links proposed by Bauckham connecting the promises in the letters to the churches and the view of the throne of God, one can realize that the penalty to those oppressing the people of God/Christian church is inevitable. This judgement involving a great controversy between the people of God and the followers of God's enemies will be over after those enemies fail to repent, and the result will be the tragic end of Babylon, the beasts and Satan. On the other hand, God reunites with his people in New Jerusalem.

Bauckham observes the author's organization of chapters 12-15 with the intercalations with the first two series (7.1-17; 10.1 – 11.13) through a thematic narrative and a repetition of themes. Firstly, for Bauckham, the theme of conflict involving the people of God and his enemies is the main link within this structural organization. Secondly, some repetitions reinforce this thematic organization of the book.³¹⁷

2.3.4 – Bauckham's proposition for the macrostructure of Revelation³¹⁸

I. (1:1-8) - Prologue

II. (1:9-3:22) - Inaugural vision of Christ and the churches including seven messages to the churches

III. (4:1-5:14) - Inaugural vision of heaven leading to three series of sevens and two intercalations:

³¹⁷ Bauckham, *The Climax of Prophecy*, 17. The links are The 144,000 saints in 7:4 that reappear in 14.1; the apocalyptic period of the church is suffering and witness, introduced in 11.2-3, and its repetitive pattern in 12:6, 14; 13.5. And, the theme of the beast, its nature, and actions, which appears very enigmatically in 11.7, and is explored in chapter 13.

³¹⁸ Bauckham, *The Climax of Prophecy*, 21-22. Bauckham affirms that 'the subtleties of the structure of Revelation, with its complex interlinking of the major sections of the book, make it virtually impossible adequately to represent the structure in a diagram. The following is no more than a simplified division of Revelation.'

- a. (6.1-8.1; 8.3-5) - Seven seals, numbered 4 + 1 + (1+intercalation) + 1
- b. (8.2; 8.6-11.19) - Seven trumpets, numbered 4 + 1 + (1+intercalation) + 1

IV. (12.1-14.20; 15.2-4) - The story of God's people in conflict with evil

(15.1; 15.5-16.21) - Seven bowls, numbered (4+3) without intercalation

V. (17.1-19.10) – Babylon, the harlot

VI. (19.11-21.8) - Transition from Babylon to the New Jerusalem

VII. (21.9-22.9) - The New Jerusalem the bride

VII. (22.6-21) – Epilogue

2.3.5 – Advances and shortcomings of Bauckham's Approach

The work of Richard Bauckham marks an important step forward because it just not presupposes that the author organized the macrostructure of Revelation for readers, but it also distinguishes the influence of residual orality in Revelation. Similarly, to Prigent, Bauckham observes that according to Revelation 1.3, the book was organized for an oral/aural audience. Because Revelation was addressed originally to seven churches means it would have to be read several times, implying that the carrier of the book would have to study Revelation. Bauckham's work though provides a much more detailed account of the structural links of the book.

2.3.5a – Shortcoming regarding literary similarities of the prologue and epilogue

Following this first presupposition, Bauckham affirms that his analysis made him believe the book was carefully organized. Bauckham backs his finding into the major divisions of the book. In the first step, Bauckham affirms that the literary

similarities – Bauckham labels both as epistolary - at the beginning, and the end of the book mark the prologue (Revelation 1.1-8) and the epilogue (Revelation 22.6-21). Additionally, he supports his view saying that there are verbal echoes between Revelation 1.1-3 and 22.6-7.

The problem with those affirmations is that Bauckham does not provide graphic evidence to support his view. This is a strange fact coming from Bauckham's work because he provides sufficient graphic evidence through his work. Another problem regarding these literary similarities is that even though Bauckham recognizes the importance of the role of residual orality, his claims rely on literary study work.³¹⁹ Bauckham says that his book 'analyses the literary structure of Revelation by identifying the structural markers which the book itself highlights.'³²⁰ On the other hand, Bauckham's book fails to present how this first structural marker could be identified within an oral/aural culture.

2.3.5b – Shortcoming regarding literary use of the expression 'in spirit'

Bauckham identifies the expression 'in spirit' as a major marker of the macrostructure of Revelation. As I have shown above,³²¹ Prigent criticizes this conclusion. However, Bauckham's argument on this subject is well built because it demonstrates that not just the expression is a marker. Still, Bauckham also demonstrates that the expression fits within the contextual transitions of the narrative of Revelation. Additionally, Bauckham shows that these transitions

³¹⁹ In his *The Climax of Prophecy*, 3, Bauckham quotes a reference to a previous work that talks about the genre of Apocalyptic literature. However, it does not show how this genre assists the listeners to recognize the same structural marker as he did through literary analysis.

³²⁰ Bauckham, *The Climax of Prophecy*, xiii.

³²¹ See item 2.2.2.c.

concentrate the prophecies of the book within correlated literary units.³²² These transitions support Bauckham's argument about the connection between the prologue and epilogue of Revelation. Therefore, this correlation assists us to comprehend how the author organized the macrostructure of Revelation.

Consequently, Bauckham chooses a method to identify the major structural markers of Revelation and the subsequently connected structures within these major markers. Even though this is a valid exercise, there is a complication for this method that Bauckham chooses. He affirms that this first part of the analysis aims to identify the major markers that were supposed to be identified by the oral/aural audience of Revelation.³²³ Bauckham can use this method to study the macrostructure of Revelation because he can carefully study the text of Revelation. The constraint of this method is that this is a privilege that an oral/aural audience did not have when they listened to the narrative of Revelation. Bauckham does not supply the information on how this method answers this important point.

2.3.5c – Shortcoming regarding the parallels of Revelation 17 - 22

Bauckham points to smaller literary structures within the major divisions marked by the expression 'in spirit'. However, Bauckham only presents the first literary structure of these linguistic parallels in the major division of Revelation 17-22. Bauckham believes that the author used these parallels to stress the different destinies of the two cities, Babylon and New Jerusalem, and their followers. If

³²² See item 2.3.1.b.

³²³ Bauckham, *The Climax of Prophecy*, 3. Bauckham says that in 'a text intended for oral performance* the structure must be indicated by clear linguistic markers.'

this is the climax and end of the prophecy, then there is no explanation from Bauckham why he starts to check the small links from the last part of the book.

Bauckham could have started with the connections between Revelation 1 to 6, from the visionary experience, through the message to the churches.³²⁴ Even though these thematic links are present in the text, their establishment would sound more natural if Bauckham had shown how an oral/aural audience could perceive these thematic links. However, Bauckham makes a noteworthy contribution when he demonstrates the correlation between literary links and the development of thematic themes through the book. Aune and Prigent identify this correlation only in certain parts of Revelation (e.g., the destiny of the cities in the end), but Bauckham identifies the correlation everywhere.

2.3.5d – Advance and shortcoming regarding the links between Revelation 4 - 16

According to Bauckham, the links formed by the expression ‘καὶ φωναὶ καὶ βρονταί’ (Revelation 4.5, 8.5, 11.19 and 16.18-21) tie the correlation and expansion of the themes of theophany and judgement in Revelation throughout the series of seven. Different from Aune and Prigent, Bauckham sees all the series reaching the same climax in the form of judgement. The expression ‘καὶ φωναὶ καὶ βρονταί’ express the intensification of this theme and Bauckham should have made clear that he understands this as evidence of the recapitulation narrative.

Bauckham interprets the intercalation presented in the series of seven

³²⁴ Mulholland, *Book of Revelation – NT666* (2012), iTunes video lesson, lesson 3, 05:05 onwards, posted March 26, 2012. <https://podcasts.apple.com/gb/podcast/nt666-revelation-session-3-video-version/id438666442?i=1000112319138>

as an indication that John wanted to cause the impression of delay of the final judgement. Here, Bauckham seems to miss the literary links and themes between the interludes that are present and developed in subsequent chapters of the book. These literary links and themes presented by Prigent can compromise his argument that interludes just represent delays of the coming judgement, even though at this point, it cannot be said that they are mutually exclusive. Prigent showed that ancient authors primarily used interludes not just to link the subsequent themes, but also to bring the new theme within reach of the attention of the oral/aural audience.³²⁵

Finally, the absence of links between the interpolation of Revelation 10 and Revelation 12-13 also led Bauckham to affirm that there is an abrupt thematic change in the later chapters. However, Bauckham carefully presents the development of links between Revelation 15.5, which echoes 11.19a, and 16.17-20 that expands 11.19b. Again, though he misses the links of themes within the interpolation and subsequent chapters, he shows how the author carefully organized the theme of judgement and literary links from chapter 5, and how the author uses chapter 5 to develop themes introduced earlier.

2.3.6 - Partial Conclusion

Bauckham's work is most noteworthy for the understanding of the influence of residual orality in Revelation. His detailed analysis is progressive and tries to explain several elements of old shared stories, repetition and literary arrangements within the macrostructure of the book. Additionally, Bauckham shows how the author organized several literary markers of the book. For

³²⁵ Check item 2.2.1.a.

Bauckham, these markers are carefully placed in the book because the author makes the transitions of the narrative. For him, there are enough details in Revelation to argue that the book was meant to impress an oral/aural audience, and for a careful analysis of the writings by a reader.

Moreover, Bauckham identifies theological themes within the narrative that unify the text and its development. Furthermore, he believes that the author organized these themes in a way to impress the oral/aural audience in a progressive form. Thus, Bauckham's work is a careful analysis that is impressive in the collection of evidence and argumentation that results in master classwork.

2.4 - ELISABETH SCHÜSSLER FIORENZA – NEW CRITICISM

APPROACH

Schüssler Fiorenza reveals how the development of the theme of judgement contributes to the formation of the macrostructure of Revelation in her '*The Book of Revelation: Justice and Judgement*'. Schüssler Fiorenza's main objective is to propose a balanced study, discarding both the usual *Sitz im Leben* of the historical-critical form school and the orthodox approach of future predictions through the text of Revelation.³²⁶ Schüssler Fiorenza, though, believes that the historical-critical school has been through a progressive

³²⁶ Schüssler Fiorenza, *The Book of Revelation: Justice and Judgment* (Augsburg Fortress, MN: Fortress Press, 1998), 37. According to Fiorenza contemporary 'scholars no longer dream of finding predictions for history or for the future within Rev. They correctly reject, therefore, those interpretations maintaining that Rev. treats the history of the Church, of the world, and of the final times.' Also, for Schüssler Fiorenza, Revelation 'has to be understood in its historical-cultural and religious context.' p. 15.

path³²⁷ forward to provide a better understanding of Revelation through what she classifies as literary analysis.³²⁸

Schüssler Fiorenza makes a literary analysis of the book, classified as the *New Criticism* approach.³²⁹ She affirms that in Revelation the author's 'interests and intention in writing the work are not something that lies behind the text, but they manifest themselves in the form-content configuration and social function of the book.'³³⁰ The meaning should be on the surface of the literary framework of the book, and the literary analysis works as a complement and integrates the different range of studies within the critical historical framework.

Furthermore, Schüssler Fiorenza's presupposes that the 'unitary composition of Rev[elation] does not result from a final redactor's arbitrary compilation but the author's theological conception and literary composition.'³³¹ Thus, for her, the author composes the book with small written or oral units of previous old shared stories. She presupposes that the author reinterpreted these old shared stories in a new literary and theological way, conforming to the reality of the Church at the time of the author.

³²⁷ Schüssler Fiorenza, *The Book of Revelation*, 20. Fiorenza affirms that the 'current progress in historical-critical analysis of Rev. moves in a way parallel to that of other NT writings. Just as in other areas the stress on source-criticism has been replaced by a stress on redaction criticism, so in scholarship on Rev. the source-critical and compilation theories of the last century gave way to the scholarly opinion that Rev. is the theological work of a single author.'

³²⁸ Schüssler Fiorenza, *The Book of Revelation*, 21. She affirms that 'While redaction criticism elucidates the nature of the extent of the author's activity in collecting, arranging, and editing traditional forms, sources, and patterns, literary analysis focuses on the compositional activity of the author and the aesthetic power of the work.'

³²⁹ Schüssler Fiorenza, *The Book of Revelation*, 159. For Fiorenza an 'analysis of the specific form-content configuration (*Gestalt*) of Rev[elation] should focus on how theology and form are interrelated as well as on the tradition-history of each. Against the old dichotomy of content and form, the New Criticism maintains that the form is not a container for the content but the patterning and arrangement of it.'

³³⁰ Schüssler Fiorenza, *The Book of Revelation*, 159.

³³¹ Schüssler Fiorenza, *The Book of Revelation*.

Schüssler Fiorenza observes that the literary theme of judgement and its expansion within the Revelation ‘must be understood as a whole and not analysed verse by verse because each part takes its import in its relation to the whole architecture of the work.’³³² Therefore, to analyse how the development of the theme of judgement unites the literary macrostructure of the book, Schüssler Fiorenza builds her argument in two principal steps.

2.4.1 - The theme of judgement and justice and the literary macrostructure

In the first step, Schüssler Fiorenza uses her New Criticism approach to observe the strength of the language and composition of Revelation. Schüssler Fiorenza aims to analyse how this strength of the composition aims to provoke the imaginative participation of the audience. This is important because the

language and narrative flow of Rev[elation] elicit emotions, reactions, and convictions that cannot and should not be fully conceptualized and phrased in propositional-logical language. Since the author does not employ discursive language and logical arguments but speaks in the language of symbol and myth, the often somewhat unsophisticated discussion of the imaginative, mythopoeic [sic] language of Rev[elation] needs to be replaced by a literary approach and symbol analysis that would bring out the evocative power and “musicality” of its language, which was written to be read aloud and to be heard.³³³

2.4.1a – The connection between social and theological function

The need for the literary analysis becomes essential according to Schüssler Fiorenza, because the meaning of the myth poetic language should not be understood from its traditional roots, but ‘from its literary function in its present

³³² Schüssler Fiorenza, *The Book of Revelation*, 21.

³³³ Schüssler Fiorenza, *The Book of Revelation*, 22. For Fiorenza there is a need to integrate this literary-aesthetic analysis with previous historical-traditional research.

historical-literary context.³³⁴ The key in understanding the text then does not come from the breaking of the text using the criteria of *Sitz im Leben*, but in seeing how the author reorganized the old shared stories literarily within Revelation to impress the imagination of the audience.

For Schüssler Fiorenza, ‘Revelation is a great drama of poetical conciseness into which material from the Old shared stories, Jewish apocalyptic, and mythological sources have been worked.’³³⁵ Furthermore, the social and theological function of the book serves as a guide to the understanding of the theme of Revelation, and it should assist us to understand the own literary structure of the book.³³⁶

Schüssler Fiorenza suggests the first connection between the social relation and literary structure in Revelation noting that the Churches are the primary focus of the author. For her, ‘it is significant that the apocalyptic visions of John are set within the framework of the apostolic letter-form and that they begin with the sevenfold series of apocalyptic letters.’³³⁷ Therefore, the study about the beginning of Revelation and the seven letters is the start point for Schüssler Fiorenza to lay down her literary structure.

³³⁴ Schüssler Fiorenza, *The Book of Revelation*, 23. For Schüssler Fiorenza Revelation must be interpreted as a work of poetry. However, the attempt to dehistoricize the theological meaning of the book ‘neglects the theological interests of the author and the socio-theological function of the book.’

³³⁵ Schüssler Fiorenza, *The Book of Revelation*, 36. Also see pg. 170 where Schüssler Fiorenza affirms that even ‘though the author works with traditional forms and materials, Rev. as whole does not make an encyclopaedic impression because the author does not preserve his traditions and sources unchanged but revises, alters, and adapts them to their present context.’

³³⁶ Schüssler Fiorenza, *The Book of Revelation*, 23. For Schüssler Fiorenza, a ‘purely formalistic literary understanding of Rev[evelation] overlooks the fact that John did not write art for art’s sake, but had a definite purpose in mind when writing the book.’

³³⁷ Schüssler Fiorenza, *The Book of Revelation*.

2.4.1b – Ecclesial framework and the theme of eschatological expectation

Schüssler Fiorenza observes that Revelation 1.1-3 is used both as a superscription and a prologue to the whole letter. The following verses, 1.4-6, mark the epistolary tone of Revelation ‘in a fully developed, stylized form which is similar to the address of ancient letters.’³³⁸ Additionally, Schüssler Fiorenza identifies a strong liturgical character in the form and terminology of these verses that closely link them to the verses in the epilogue of the letter. Thus, for her the prologue corresponds to the epilogue: 1.1 - 22.2; 1.2b - 2.8; 1.3 - 22.7; 1.3b – 22.10b; 1.8 – 22.13.³³⁹ In these verses, there is also a process of reaffirmation and reliability of the author’s prophetic role.

Schüssler Fiorenza sees in the seven letters the author is calling for the repentance of the Church. She dismisses the understanding of the linear structure of the letters as the linear history timeline for the history of the Church because it does not fit into the social function of the book.³⁴⁰ Rather, Schüssler Fiorenza argues ‘that the main concern of Rev[elation] is not (salvation) history, but eschatology, that is, breaking of God’s kingdom and the destruction of the hostile godless powers.’³⁴¹ The social and spiritual reality of the church is within the first structural mark of the book. Schüssler Fiorenza classifies this first part as being the ecclesial framework.³⁴² For her, it is from this ecclesial framework

³³⁸ Schüssler Fiorenza, *The Book of Revelation*, 35. Fiorenza compares this epistolary introduction as *praescriptio*. Additionally, she presents elements of similarity between Revelation 1.4-6 and introductions of the Pauline letters.

³³⁹ Schüssler Fiorenza, *The Book of Revelation*, 56, note 3.

³⁴⁰ Schüssler Fiorenza, *The Book of Revelation*, 46.

³⁴¹ Schüssler Fiorenza, *The Book of Revelation*.

³⁴² Schüssler Fiorenza, *The Book of Revelation*, 52.

that is born the eschatological expectation of the church for God's intervention, and the author progresses this theme of eschatological expectation in three ways.

Development of the eschatological expectation: the execution of the judgement

For Schüssler Fiorenza, the execution of the judgement is the first topic within the theme of eschatological expectation, because of the way the author expresses and develops this topic in the book. Schüssler Fiorenza affirms that in Rev. 6:9-11 the author does not ask about the meaning of history and its temporal sequence, but rather about the 'meaning of the present situation of the community and the dates of God's judgement on those dwelling on earth.'³⁴³ The description of God's judgement is spread over the book, and in the end, destruction awaits the great harlot (17-18); the dragon and the beasts (20.1-3, 7-10); and even the Death and Hades (20.14-15).³⁴⁴ Additionally, judicial terminology also emphasizes the execution of the judgement.

According to Schüssler Fiorenza, this terminology is part of the announcement of judgements in Revelation.³⁴⁵ The persecution mentioned in the

³⁴³ Schüssler Fiorenza, *The Book of Revelation*, 47.

³⁴⁴ Schüssler Fiorenza, *The Book of Revelation*. For Schüssler Fiorenza 'Rev[elation] does not describe, therefore, a continuous development of events from the beginning to the to the final eschatological judgment and salvation. Rather Rev. consists of pieces or mosaic stones arranged in a certain design, which climaxes in a description of the final eschatological event. The goal and high point of the composition of the whole book, as of the individual "little apocalypses," is the final judgment and the eschatological salvation.'

³⁴⁵ Schüssler Fiorenza, *The Book of Revelation*. Schüssler Fiorenza sees the judicial terminology in the 'imminent date set by God for the end is the *kairos* of the judgment of the dead; it is the time of the destruction of those who destroy the earth (11:18). This judgment takes place on the great day of God's wrath (6:17; 16:14); on this day the eschatological "war" between the demonic powers and the Christian community reaches its climax. The eschatological anger of the devil (12:17) and of the nations (11:18) will then be destroyed by God's wrath. In even new catastrophes the wrath of God is poured out: with the opening of the seven seals (chap. 6), with the blasting of the last trumpet (11:15-18), with the wine of wrath (14:10), with each of the seven bowls of wrath (chaps. 15-16), with the judgment of Babylon (16:19) and with the Parousia of Christ, who himself will tread the wine-press of God's wrath (19:15). All nations (11:18; 14:8; 18:3; 19:15), all ranks (18:9-20), the whole earth (14:9-11), and especially Babylon, the political embodiment of godless power.'

book, and the suffering of the seven churches, is what causes and vindicates God's judgement. The answer to this social reality of the church is not to argue that God acted in the past, but that He now rules in heaven and his action in the future is warranted. Therefore, for Schüssler Fiorenza, there is an association of the ecclesiological discourse with the eschatological theology in the book.³⁴⁶

Development of the eschatological expectation: the time of the judgement

The time for the coming judgement is the second topic of the eschatological expectation. Schüssler Fiorenza declares that there is stress within this topic between the present and the future of the church, separated by the expression 'little while.'³⁴⁷ She sees this topic being developed between chapters 4 – 16 and subdivided into two parts by the vision of the scrolls in chapters 5 and 10. They describe different viewpoints of the final eschatological time and divide this topic, not chronologically or temporally, but thematically.

Firstly, there is its significance for the cosmos and, secondly, the situation of the Christian community within this time. The 'little while', which comprises 4-16, is what separates the present time of the seven messages to the seven churches (1-3) to their eschatological future (17-22). Within this part of the book, the structure of the seven is the main part of the message and the connection with the eschatological expectation is especial because

the cycles of visions within its apocalyptic section, reach a climax in the description of judgement and of eschatological salvation. The reader thereby is constantly confronted with the end. The planned but yet unexpected nature of this end is expressed by the use of the number seven

³⁴⁶ Schüssler Fiorenza, *The Book of Revelation*, 48.

³⁴⁷ Schüssler Fiorenza, *The Book of Revelation*, 52.

for the visions and by the fact that Rev. does not portray a linear course of events.³⁴⁸

Development of the eschatological expectation: the description of the judgement

The description of the judgement is the third topic within the theme of the eschatological expectation. The connection with the Christian community is the way the community participates in those visions. Schüssler Fiorenza sees this connection occurring throughout the book as the community appears in the interludes, praising God, being vindicated and in the admonitions, especially in the series of the septets. For her, the ‘theme of judgement is formally related to the theme of the community and closely interlinked with it through the insertion of the ecclesial, central section into the series of septets.’³⁴⁹

Schüssler Fiorenza concludes that the final description of the judgement is developed in the visions of cosmic plague and the last visions of the new world. Each septet forwards announcements of the salvation of the Christian community and the climax is the vision of Revelation 14.6-20, which creates an eschatological expectation for the salvation of the community and the climax of the judgement and the end:

The planned but yet unexpected nature of this end is expressed by the use of the number seven for the visions and by the fact that Rev. does not portray a linear course of events. The seer develops out of the last member of a series another series of visions, or he begins a different theme by a new proclamation or by contrasting imagery (cf. 17.1), which are both connected with the whole book by hints and cross-reference.³⁵⁰

Schüssler Fiorenza believes the progress for the announcement of the judgements has the same thematically nature of the scroll visions. They are

³⁴⁸ Schüssler Fiorenza, *The Book of Revelation*, 55.

³⁴⁹ Schüssler Fiorenza, *The Book of Revelation*, 55.

³⁵⁰ Schüssler Fiorenza, *The Book of Revelation*, 55-6.

unfolded in the last vision of the seven, and the salvation is revealed in Rev. 17 – 22, with these announcements of this salvation in a prophetic form in 12 – 14.³⁵¹

2.4.2 – The Techniques of composition and the literary macrostructure

In the second step, Schüssler Fiorenza demonstrates how the author uses the technique of composition to organize his work. For her, the thematical development of Revelation influenced ‘the architectonic designs controlling the arrangement of the materials and the organization of the whole book.’³⁵²

2.4.2a – The technique of symbols

The first technique is to integrate with a new form of various old shared traditions to complete his statements and create new prophetic symbols. The second technique is the use of these symbols in a systematic way to bring a unitary impression over the different parts of the book. Additionally, the main symbols are brought in association with others, like ‘image of the throne has to be seen in connection with other expressions and symbols of kingship to grasp its full impact.’³⁵³ Another way is the own intensification of the rhetoric of the “eschatological war” by a variety of terminology and symbols of war.

Schüssler Fiorenza affirms that other techniques of composition involve preannouncements and promises as in chapter 21-22, and the announcement of the final judgement in 14.6 – 20 that is developed in chapters 17 – 20; cross-references as the characterisation of Christ with the figure of the

³⁵¹ Schüssler Fiorenza, *The Book of Revelation*, 56.

³⁵² Schüssler Fiorenza, *The Book of Revelation*, 170.

³⁵³ Schüssler Fiorenza, *The Book of Revelation*, 171.

son of man in chapter 1 and the reoccurrence in chapters 2 – 3, with this representation resurging in 14.14 and the reoccurrence of the characterisation of 1.12 – 20 in 19.11 – 16. Schüssler Fiorenza also identifies contrasting figures that express conflict and judgement such as the Lamb and the Dragon, New Jerusalem and the great harlot.

2.4.2b – The technique of interwoven texture

According to Schüssler Fiorenza, the third technique used by the author is the texture with the assistance of numbers and numerical structures. For Schüssler Fiorenza, the ‘basic numerical structuring elements are the two commissioning book visions and the four septets (the seven letters and the three septets of the eschatological plagues).’³⁵⁴

Following her method, the structural parallels of the three septets of the eschatological plagues in groups of four and three, and its integration within the narrative structure are evidence for a combination of a cyclical ‘form of repetition with the end-oriented movement of the whole book. Since the three plague septets do not simply repeat each other but evolve from and expand each other, they are open cycles.’³⁵⁵ The structure of the septets works as an imaginary scene of the scrolls unrolling. It departs from chapters 4 -5 vision of the enthronement in heaven till the enthronement on earth in the New Jerusalem.

Schüssler Fiorenza asserts that the interludes within the septets bring forward to the present reality of Revelation’s audience the promises of the

³⁵⁴ Schüssler Fiorenza, *The Book of Revelation*.

³⁵⁵ Schüssler Fiorenza, *The Book of Revelation*. According to Schüssler Fiorenza, the ‘narrative movement of the seven-sealed scroll is therefore best diagrammed as a conical spiral moving from the vision of the Lamb’s enthronement as the eschatological ruler to that of the Parousia, Christ’s coming.’

eschatological future, and the interludes are hymns or acclamations that are used as both interpretation and commentary on the dramatic narrative of Revelation.³⁵⁶

2.4.2c – The technique of textual intercalations

Schüssler Fiorenza sees the fourth technique used by the author as being the intercalation of texts. For her, this technique is important, and it is employed in the text to narrate ‘two formal units or two episodes (A and A’) that essentially belong together.’³⁵⁷ There is the insertion of a different form or scene (B) between the two units, that according to Schüssler Fiorenza requiring the reader to look at the text as a whole.

For instance, in structuring the introduction to the whole book as the author intercalates the following formal units: superscription (A), prescript (B), and motto (A’). An example of the intercalation of content units is the introduction to the trumpet septet. After the appearance of the seven angels with the seven trumpets in 8:2 (A), there follows a heavenly liturgy 8:3-5 (B) and then the plagues begin at 8:6 (A’).³⁵⁸

The junction of the third and the fourth technique created double intercalation to tie the main parts of the book together. Schüssler Fiorenza points Revelation 10.1 – 11.14 as an interlude between the septet of the trumpets (8.6 – 9. 21 A; 10.1 – 11.14 B; 11.15 – 19 A’). The double intercalation happens because 10.1 – 11.14 works as an introduction to the following section in chapters 12 – 14.

For Schüssler Fiorenza, the vision of the small scroll follows the pattern A B A’ and it ‘tied to the trumpet septet of the seven-sealed scroll

³⁵⁶ Schüssler Fiorenza, *The Book of Revelation*, 172.

³⁵⁷ Schüssler Fiorenza, *The Book of Revelation*.

³⁵⁸ Schüssler Fiorenza, *The Book of Revelation*.

through the same pattern.’³⁵⁹ The only place where Schüssler Fiorenza is in doubt over the application of this method is the vision that comprises Revelation 17.1 – 19.10. For her, this vision may follow the ABA’ pattern.

Schüssler Fiorenza avers that this phenomenon of intercalation and double intercalation is a great obstacle to the application of traditional methods of division of the book because they follow a logic linear fashion. She dismisses the presentation of the phrases, such as ‘in the spirit’ (1.10; 4.2; 17.3; 22.6),³⁶⁰ which were used by the author, as a form of marking divisions of the book.

Moreover, for Schüssler Fiorenza, the ‘author does not divide the text into separate sections or parts, but joins units together by interweaving them with each other through the method of intercalation.’³⁶¹ Thus, for Schüssler Fiorenza, the intercalation and process of recapitulation of the book should guide the reader of the book to observe how the old shared stories were reorganized as a whole to bring a new meaning to the Church in the first century and how they ‘interlace’ the different parts of Revelation.³⁶²

2.4.2d – The three main aspects that surface the macrostructure of Revelation

For Schüssler Fiorenza, three main aspects surface the structure of Revelation

³⁵⁹ Schüssler Fiorenza, *The Book of Revelation*. Another example given by Fiorenza is the last septet with chapters 12 - 14: ‘By the same method of intercalation it is tied at the other end to the bowl septet. The introduction to the bowl septet (15:1-8) is patterned analogously to that of the trumpet: appearance of the seven angels 15:1 (A), heavenly liturgy 15:5-8 (B), and execution of the plagues in 16:1-21 (A’). In this sequence 15:2-4 is an interlude and at the same time represents an intercalation (chap. 14 A; 15:1 B; 15:2-4 A’). The vision of the small prophetic scroll thus reaches a climax in 15:2-4 which at the same time ties it to the bowl septet of the seven-sealed scroll.’

³⁶⁰ Schüssler Fiorenza, *The Book of Revelation*, 173. Another phrases presented by Fiorenza are “that must shortly come to pass” (1.1; 1.19; 4.1; 22.6), “lightning, voices and thunder” (4.5; 8.5; 11.19; 16.18), and the “doxology” (4.8-11; 5.8-14; 7.9-12; 11.15; 15.3-4; 19.1-8).

³⁶¹ Schüssler Fiorenza, *The Book of Revelation*.

³⁶² Schüssler Fiorenza, *The Book of Revelation*.

following the thematic and literary composition: the pattern of seven; the two scroll visions and the Christological inaugural visions; and the method of intercalation and interlocking, and as a result, Schüssler Fiorenza believes that there are some literary patterns in Revelation³⁶³

After observing these patterns through the book, Schüssler Fiorenza believes that the macrostructure of Revelation is formed as a chiasm, which for her, after the essential use of the epistolary framework at the beginning of the book, could represent a format of an inclusio.³⁶⁴

2.4.3 – Schüssler Fiorenza’s proposition for the macrostructure of Revelation

- 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 – 22.21.

2.4.4 – Advances and shortcomings of Schüssler Fiorenza’s approach

The work of Elisabeth Schüssler Fiorenza is an important contribution to the studies about the macrostructure of Revelation because it is not just obvious in its presupposition and methodology, but also stresses the theme of the book as the

³⁶³ Schüssler Fiorenza, *The Book of Revelation*, 174. The literary pattern are: (1) The inaugural vision and the letter septet (1.9 – 3.22); (2) - The seven-sealed scroll (4.1; 11.15-19; 15.1, 5 – 16.21; 17.1 – 19.10); and the small prophetic scroll (10.1 – 15.4);(3) - The judgement and salvation (19.11 – 22.9).

³⁶⁴ Schüssler Fiorenza, *The Book of Revelation*, 175.

main base for the construction of the macrostructure. Schüssler Fiorenza recognizes that the author considered the limited constraints of the audience within the oral/aural culture, detecting the influence of the residual orality in the text, though in a limited mode.

2.4.4a – The Social Reality of the Audience

Schüssler Fiorenza makes a noteworthy point when she asserts that the books' theme and its narrative intention is not something hidden behind the text that requires the deconstruction of the text itself. Still, it is linked to the social reality of the audience. As the author is writing to an aural/oral cultural audience, the theme of Revelation needs to be clear to influence the audience.

For Schüssler Fiorenza, the New Criticism is the best method to analyse the text and its theme as a whole. Through the New Criticism, Schüssler Fiorenza refrains the need to deconstruct the text according to the *Sitz im Leben* method to interpret the meaning of Revelation. However, she maintains the awareness that the author composed the book from antique oral and written shared stories from Jewish literature/culture.

2.4.4.b – The shortcoming in the theory of reinterpretation

The approach to interpret the book's message and analyse its literary macrostructure as a whole is an important step taken by Schüssler Fiorenza, which is similar to what Prigent and Bauckham took. It comes from her understanding that 'the author does not preserve his traditions and sources unchanged but revises, alters, and adapts them to their present context.'³⁶⁵ The

³⁶⁵ Schüssler Fiorenza, *The Book of Revelation*, 170.

first problem with this presupposition is that she fails to show how the author did it. There is no explanation and demonstration of how the author inserted the traditions and how they were reworked. Additionally, there is no demonstration of how the author worked these old shared stories to fit them within the central theme of the judgement of the narrative.

Another interesting point left out by Schüssler Fiorenza is a deep analysis of the contribution of residual orality throughout the book, and the insertion of old shared stories in the text. In presenting this technique of textual insertion used by the author, Schüssler Fiorenza could have shown how the new literary structure arrangement modified the old shared story, and how the author changed it to assist the audience to memorize the message of the book. As a result, Schüssler Fiorenza limits her analysis because she affirms that the author uses older shared stories and modifies them, but she mentions that he never makes straight quotations.

2.4.4.c – The eschatological expectation: theory contribution

Schüssler Fiorenza makes a great contribution in reminding us that the author designed an eschatological expectation through the theme of judgement in the book. For Schüssler Fiorenza, the point of departure is in the seven letters to the churches because they show how this structural septet works the imagination of the audience creating an expectation of God's judgement. Thus, the social reality of the Church is what starts the flourishing of this expectation in a growing mode up to a climax. According to Schüssler Fiorenza, this climax of salvation was structurally arranged because of the link between the beginning and the end of

the book.³⁶⁶

The unfolding of the scrolls are instruments that work the imagination and grow the expectation of the audience. As per Schüssler Fiorenza, these scrolls are markers of the book placed in Revelation 5 and 10. The septets are the unfolding of these scrolls, and they lead the audience to climax in the double structural intercalation of texts. According to Schüssler Fiorenza, this literary technique that sustains the development of the theme of judgement is similar to the chorus in some of the Greek tragedies.

Unfortunately, there is no demonstration of this parallel, and it seems that some of these intercalations are better understood as an anticipation of themes found in the next septets. Prigent was more grounded than Schüssler Fiorenza on his affirmations about these phenomena in ancient literature to assist the audience. Even Schüssler Fiorenza recognizes that there is a limitation to her proposal.³⁶⁷

2.4.4d – The Primacy of the Theme of the Book

Different from other studies, Schüssler Fiorenza's work put the development of the theme as a main feature of the book. It allowed her not just to dismiss the logic or linear fashion to be applied to Revelation, but also to demonstrate the motion of the message through the structural dynamic of the septet. Even though

³⁶⁶ Also, Schüssler Fiorenza, "Apokalypsis and Propheteia: the Book of Revelation in the context of early Christian prophecy," in *L'Apocalypse johannique et l'Apocalyptique dans le Nouveau Testament*, ed. J. Lambrecht (Paris: Leuven University Press, 1980), 111, argues that the 'apocalyptic-prophetic conviction of Rev[elation] is expressed not only continually but also formally in the structure of the book.' [...] Eschatological vision and apocalyptic prophecy have the function to strengthen and console the Christian community experiencing persecution and suffering.'

³⁶⁷ Schüssler Fiorenza, *The Book of Revelation*, 172-3. For Schüssler Fiorenza, *The Book of Revelation*, 172, there are good arguments against her proposition of double intercalation.

Schüssler Fiorenza does not work with details, or for the downside of her work, she does not demonstrate how it worked through the Greek text, this dynamic can serve as a guide because it is not constrained to the literacy limitation. Still, it also works the imagination of the audience.

On the other hand, a demonstration of the reworking of old traditions to bring a new meaning of these traditions within the theme of judgement could give support to her argument over the recapitulation nature of the septet structure of Revelation. Schüssler Fiorenza's contribution could be enhanced by considering how residual orality influenced the reinterpretation and literary reorganization of these old shared stories in the septet's structures.

2.4.4e – The eschatological expectation: the chiasm

Schüssler Fiorenza proposes a macrostructure that resembles a chiasm. There are chiastic structures within the text, as in Revelation 1.4-8, encapsulating the form of traditions and marking the text. However, the structural chiasm of the whole book is dependent upon the mention of the two scrolls, in chapters 4-5 and 10. Even though her insight about how the unfolding of the two scrolls works the imagination of the audience is a great contribution to the understanding of the book, a much more detailed analysis of the Greek text was necessary to clarify the textual evidence. As a result, in the same way, Schüssler Fiorenza argues that the expression 'in the spirit' cannot be used as a marker for the major divisions of Revelation; in the same way, the evidence provided in her work would not be enough to fix the 'scrolls' as major markers of the book.

2.4.5 - Partial Conclusion

Elizabeth Schüssler Fiorenza brought to our attention the need to study the development of theme through the book of Revelation and the literary analysis to understand the macrostructure of the book. For Schüssler Fiorenza, the New Criticism is a method from which we can observe these two pillars. For her, the New Criticism can reveal the form-content structure of Revelation based on the social function of the message, and she observes that the strengthening of the language through the structure of the message provokes the imaginative participation of the audience.

2.5 - RANKO STEFANOVIC – *THREEFOLD CHIASTIC STRUCTURE*

In his *Revelation of Jesus Christ: Commentary on the Book of Revelation*, Ranko Stefanovic touches the influence of residual orality on the macrostructure of Revelation indirectly when he separates a section on Revelation to analyse the character of symbols in Revelation. He indirectly introduces how the imagery of old shared stories influenced the author in the organization of the book.

Stefanovic organizes the macrostructure of Revelation grounded on the visions and imagery of the sanctuary scenes of the book. His assertion is based on the fact that many sections in Revelation start with imagery from the sanctuary, which in turn justifies his argument that the symbolic images around the sanctuary are significant markers of the literary structure of Revelation.³⁶⁸

Another point of Stefanovic analysis is the consideration of the social

³⁶⁸ Ranko Stefanovic, *Revelation of Jesus Christ* (Berrien Springs, MI: Andrews University Press, 2002), 33-35.

reality of the original audience of Revelation. Stefanovic believes the book ‘was originally sent as a letter in prophetic-apocalyptic style to real people in real places.’³⁶⁹ He argues that we must first learn what can be known about the original readers, their social setting, and their concerns. Secondly, Stefanovic avers that we must explore the linguistic, literary, and cultural context of the book’s audience,³⁷⁰ and to explore how these features influenced the macrostructure of Revelation, Stefanovic organizes his analysis around the Symbolic nature of Revelation and the Literary Arrangement of Revelation.³⁷¹

2.5.1 – The pictorial character of the symbols in Revelation

For Stefanovic, the author indicates that the symbolic language was intended to be heard and understood by the Christians’ of his time.³⁷² The verse of Revelation 1.3 is the key evidence for this affirmation. Stefanovic also affirms that to ‘say that Revelation is a symbolic book does not mean that its language is abstract but rather pictorial. The symbolic language of Revelation was not born in a vacuum, [sic] but was grounded firmly in reality.’³⁷³

Stefanovic, in agreement with Paulien, affirms that the meaning of the pictorial symbols in Revelation reflects the prior experience of the social reality of the audience, which enables the same audience to understand the symbolic message of the book:

³⁶⁹ Stefanovic, *Revelation of Jesus Christ*, 13.

³⁷⁰ Stefanovic, *Revelation of Jesus Christ*.

³⁷¹ Stefanovic does not include the symbolic studies directly in his analysis the literary arrangement of the Book. However, several of his conclusions about the literary arrangement rely on his conclusion about the symbols in Revelation.

³⁷² Stefanovic, *Revelation of Jesus Christ*, 17.

³⁷³ Stefanovic, *Revelation of Jesus Christ*.

The words that people use and the meanings that those words carry are the products of people's past experiences. Language is limited in expression to that which is familiar to people in a given time and place. Even the future can only be described in the language of a people's past and present experience.³⁷⁴

Consequently, Stefanovic believes four main sources were part of the prior experience of the social reality of the audience. As per Stefanovic, the author used these sources to form and organize the symbols in his book: the old shared stories and sources, symbols of the Asia Minor, other Jewish apocalyptical writings, and first-century Christian writings parallels.

2.5.1a – Symbols from old shared stories and sources

Stefanovic agrees with Schüssler Fiorenza regarding the way the author uses old shared stories, and drew symbols almost entirely from the stories and reinterpreted them in accordance to 'first-century Religious, social, and cultural milieu.'³⁷⁵ Stefanovic also agrees on Henry B. Swete's affirmation that 'has been demonstrated by many scholars that out of 404 verses in Revelation, 278 contain references or allusions, direct or indirect, to the Old Testament.'³⁷⁶

Because there is a natural use of symbols from old shared stories in Revelation, Stefanovic concludes that the books' audience 'would have perceived the similarities between Revelation and the Old Testament.'³⁷⁷ Thus, the key to understanding some symbols in Revelation is their reference to the old

³⁷⁴ Paulien, "Interpreting Revelation Symbolism," in *Symposium on Revelation – Book 1*, Daniel and Revelation Committee Series 6, ed. Frank B. Holbrook (Silver Spring, MD: Biblical Research Institute, 1992), 80; and Stefanovic, *Revelation of Jesus Christ*, 17.

³⁷⁵ Stefanovic, *Revelation of Jesus Christ*, 18. See also Schüssler Fiorenza, *The Apocalypse* (Chicago, IL: Franciscan Herald Press, 1976), 12.

³⁷⁶ Henry B. Swete, *The Apocalypse of St. John* (New York: Macmillan Company, 1906; reprint Grand Rapids, MI: Eerdmans, 1951), cxl-clviii.

³⁷⁷ Stefanovic, *Revelation of Jesus Christ*, 19.

shared stories.³⁷⁸

2.5.1b – Symbols from the Asia Minor setting

According to Stefanovic, the setting of the primary audience in Asia Minor influences the way the author uses the symbols in Revelation. For him, the symbolic language of Revelation ‘is transformed into the time, place and setting of the original readers. The language is often coloured [sic] with contemporaneous Greco-Roman practices and motifs.’³⁷⁹

For Stefanovic, the communication process is what led the author to do it. ‘To communicate his revelation effectively to those living in the pagan environment and culture, the inspired prophet used the language and terms that made sense to them.’³⁸⁰ Stefanovic quotes the work of the other two authors in support of his view, David Aune³⁸¹ and Elizabeth Schüssler Fiorenza.³⁸² Firstly, Stefanovic agrees with Aune’s ‘parallels between the description of the glorified Christ, the key bearer of Revelation 1.13-18, and Hekate, a Hellenistic goddess, who was thought to possess the keys to the gates of heaven and Hades.’³⁸³

Secondly, Stefanovic observes how Schüssler Fiorenza sees the

³⁷⁸ Stefanovic, *Revelation of Jesus Christ*, says that ‘The prophecies of Revelation are specially built on the greatest and key events from sacred history: the creation, the flood, the exodus, God’s covenant with King David, and the exile of Babylon. These events are intended to build the reader’s faith on the grounds that God’s acts of salvation in the future will be very much like God’s acts of salvation in the past.’

³⁷⁹ Stefanovic, *Revelation of Jesus Christ*, 20.

³⁸⁰ Stefanovic, *Revelation of Jesus Christ*.

³⁸¹ Aune, “Revelation 1-5,” 104-5.

³⁸² Schüssler Fiorenza, *Revelation: Vision of a Just World* (Proclamation Commentaries. Minneapolis, MN: Fortress Press, 1991), 59.

³⁸³ Stefanovic, *Revelation of Jesus Christ*, 20.

mixture of old shared Jewish stories and Roman imperial ceremonies, seeking to nurture the ‘Roman imperial court and cult ceremonies in the minds of the original readers.’³⁸⁴

2.5.1c – Jewish Apocalyptic Language

Stefanovic considers that the cultural context of the social setting of Revelation also contributed to the development of the symbolic language of Revelation. For him, ‘Jewish apocalyptic works, like Enoch (the Ethiopic Enoch), 2 Enoch (the Slavonic Enoch), 4 Ezra, and 2 Baruch were widely popular and read in the first century A. D. As such, they shaped, in significant measure, popular Jewish feelings, theology, and expectations.’³⁸⁵ The evidence that the author uses 2 Enoch comes from the parallel between Revelation 4. 8 and 2 Enoch 2.21:

Revelation 4.8	2 Enoch 2.21
And the four living creatures, each of them with six wings, are full of eyes all around and inside. Day and night without ceasing they sing, ‘Holy, holy, holy, the Lord God the Almighty, who was and is and is to come’.	And the cherubim and seraphim standing in front of the face of the Lord, and carrying out his will cherubim and seraphim standing all around his throne, six-winged and many-eyed; and they cover his entire throne, singing with a gentle voice in front of the face of the Lord: ‘Holy, Holy, Holy, Lord Sabaoth, Heaven, and earth are full of his glory.’

According to Stefanovic, there are parallels between Revelation 6.9-11 and from 4 Ezra (composed in the late first and early second century):

Revelation 6. 9 - 11	4 Ezra
When he opened the fifth seal, I saw under the altar the souls of those who had been slaughtered for the word of	Did not the souls of the righteous in their chambers ask about these matters, saying, ‘How long are we to

³⁸⁴ Stefanovic, *Revelation of Jesus Christ*, 20-1.

³⁸⁵ Stefanovic, *Revelation of Jesus Christ*, 21.

God and for the testimony they had given; they cried out with a loud voice, ‘Sovereign Lord, holy and true, how long will it be before you judge and avenge our blood on the inhabitants of the earth?’ They were each given a white robe and told to rest a little longer until the number would be complete both of their fellow servants	remain here? And when will come the harvest of our reward?’ And Jeremiel the archangel answered them and said, ‘When the number of those like yourselves is completed
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For Stefanovic, the author uses apocalyptic symbols and language to communicate his message. For him, the author uses many of these symbols from Jewish apocalyptic literature because they were familiar to his audience. ‘This suggests that the apocalyptic symbols and concepts were much a part of the people’s vocabulary in the time when Revelation was written.’³⁸⁶

2.5.1d – Early Christian parallels

According to Stefanovic, other narratives from Early Christianity, such as the theme of the people of God and the reinterpretation of their identity, and battle with the enemies of God, are extensively rewritten in Revelation. Christians are the fourth source group that the author uses to organize his symbols in the book using apocalypticism as style, echoing Lorenzo DiTommaso.³⁸⁷ Thus, the final objective of the author was to influence the Christians within their social context.

As a result, Stefanovic believes that the author

had primarily in mind the first-century Christians whose belief and proclamation were motivated by the understanding that their Lord died, was resurrected, ascended to heaven, and subsequently has been enthroned

³⁸⁶ Stefanovic, *Revelation of Jesus Christ*, 21.

³⁸⁷ Stefanovic, *Revelation of Jesus Christ*, 22. For DiTommaso, “Apocalypses and Apocalypticism in Antiquity, Part II,” 368, ‘the reinterpretation of prophetic data in apocalyptic literature, which occurred tectonically rather than as a smooth movement, allowed aspects of older oracles to maintain their value to the present-day community and resolved tensions created by their apparent failure.’

in heaven ate the right side of the Father (cf. Acts 2.33-36; Rom[ans] 8.34; Eph[esians] 1.20; Ph[ilipenses] 2.5-11; Heb[rews] 12.2).³⁸⁸

For Stefanovic, these symbolic features assist the author to organize his book. However, the symbol that belongs and fits in all four sources in Revelation and is one of the main elements in the macrostructure of the book is the sanctuary, with the literary arrangement of the book works around it.

2.5.2 – The literary arrangement of Revelation

Stefanovic affirms that ‘the structural design of Revelation is not without significance for the understanding of the sweeping thematic progression of the book.’³⁸⁹ He agrees with Schüssler Fiorenza regarding the direct connection between the development of the theme of Revelation and the organization of the macrostructure of the book.

Additionally, Stefanovic concurs with Aune about the complexity of the organization of the text in Revelation because he recognizes that there is no ‘general scholarly consensus has been reached with regard to its basic structure.’³⁹⁰ However, Stefanovic believes that several proposals and resolute elements offer valuable insights into the macrostructure of Revelation, organizing his analysis in three steps:

(1) – Theory of the literary techniques of the springboard passages and the identification-description pattern.

(2) – Definition of the approach of the structure as being linear and recapitulative.

³⁸⁸ Stefanovic, *Revelation of Jesus Christ*.

³⁸⁹ Stefanovic, *Revelation of Jesus Christ*, 25.

³⁹⁰ Stefanovic, *Revelation of Jesus Christ*.

(3) – The importance of the sanctuary symbology and the chiasmic organization of the text.

2.5.2a – Literary techniques in Revelation

According to Stefanovic, the author uses two literary techniques to assist the oral/aural audience of Revelation. The first technique is the springboard passages, and the second is the identification-description pattern.

The Springboard passages technique

Stefanovic believes that the author uses the technique of springboard passages to indicate shifts through sections of the book. For Stefanovic, the key to identifying ‘major sections of the book is often located in the concluding statement of the preceding section. Such type of statement functions as the springboard passage concluding what precedes and introducing what follows.’³⁹¹

For Stefanovic, these springboard passages assist the audience in interpreting messages embedded in the book’s narrative because they enable ‘the interpreter to find information that is embedded in various passages of Revelation.’³⁹² Furthermore, for Stefanovic, the author used this technique to assist the audience to understand the outline of the next section of the book. They provide a preview for larger sections of the book and at the same time a shift

³⁹¹ Stefanovic, *Revelation of Jesus Christ*, 26. ‘Stefanovic claims that the section of the seven messages to the churches (chapters 2-3) is preceded by the statement of Revelation 1.20 which [sic] concludes the vision of the glorified Christ (1.9-20). This concluding statement functions at the same time as an introduction to Revelation 2-3. The vision of the sealed 144,000 (chapter 7) elaborates and explains the concluding statement of Revelation 6.16-17 in the form of a question regarding who will stand before the wrath of the Lamb. The concluding statement of Revelation 12.17, referring to the war against “the remaining ones of her offspring,” is developed in chapters 13-14. Revelation 15.2-4 serves both as the conclusion of Revelation 12-14 and the introduction to the seven last plagues.’

³⁹² Stefanovic, *Revelation of Jesus Christ*.

between different sections of the book.³⁹³ As a result, Stefanovic believes that this organizational technique rules out the *Sitz im Leben* approach used by Aune.

The identification-description pattern technique

According to Stefanovic, the identification-description pattern technique is a literary cross-reference method that is used by the author. ‘Whenever a new key player in the book is introduced, he or she is first identified in terms of personal description or historical role and activities.’³⁹⁴ For Stefanovic, the author completes the narrative describing the player’s function that influences the next section of the narrative.

Stefanovic shows that this technique is first used in Revelation 1.9 – 3.22. The author firstly introduces Christ in terms of personal descriptions, and these descriptions are explored to organize the messages to the seven churches in Revelation 2-3. This technique is also explored in the vision of the seven seals. The author describes Christ’s unique qualification in Revelation 5, which qualifies him to describe the opening of the seal by Christ in Revelation 6-8.1.

Stefanovic uses other situations, such as the descriptions of the two witnesses (Revelation 11), Satan, his anger and the paper of the beats (Revelation 12, 13-14), as examples of this technique used by the author. For Stefanovic, this literary strategy could be extremely helpful to assist the original audience of Revelation to understand chapters 13 and 17. Stefanovic affirms that before

³⁹³ For Stefanovic, *Revelation of Jesus Christ*, the foresights provided by these springboard passages assist the audience in the interpretative of the symbols of Revelation. Thus the macrostructure of Revelation assist the oral/aural audience of the Book. ‘Revelation 3.21 seems to provide the interpretative outline for chapters 4-7, and 11.18 for the entire second half of the book (Rev[elation] 12-22.5). Likewise, Revelation 6.9-10 (which finds its fullest confirmation in 8.2-6 and 13) gives a clue for understanding the nature and purpose of both the seven seals and the seven trumpet plagues,’ 26.

³⁹⁴ Stefanovic, *Revelation of Jesus Christ*, 27.

‘describing the very role and activities of the sea beast during “the forty-two months” of the Christian age (13.5-18),³⁹⁵ the author identifies the beast briefly in Revelation 13.1-4.

2.5.2b – Linear and recapitulative reading of Revelation – the major markers

Stefanovic argues that there are various repetitive structures in Revelation organized in groups of seven. According to Stefanovic, these groups are the seven messages to the churches, the seven seals, the seven trumpets and the seven bowls. For him,

the ‘critical problem for the interpreters of Revelation is whether these septenaries [sic] should be understood as parallel or recapitulatory [sic] accounts of the same events, or as a continuous or progressive chronological sequence of end-time events.’³⁹⁶

Stefanovic believes that there is a difference within the organization of these groups of seven. He points that the seven messages to the seven churches have literary structures of 3+4, both groups of seven seals and the seven trumpets have the literary structures of 4+2+(interludes)+1, and the group of seven bowls has the literary structures of 4+3. As both groups of seals and seven trumpets have a similar literary structure, Stefanovic believes that it indicates that there is a difference in reading mode applied by the author in the groups.

While Stefanovic proposes a linear reading concerning the group of the seven churches and the group of seven bowls, he believes that the similarities between the literary structure of the groups of the seven seals and the seven trumpets are an indication of a recapitulative reading of these texts.³⁹⁷

³⁹⁵ Stefanovic, *Revelation of Jesus Christ*, 27.

³⁹⁶ Stefanovic, *Revelation of Jesus Christ*, 28.

³⁹⁷ Stefanovic, *Revelation of Jesus Christ*.

Additionally, for Stefanovic, this literary organization of text indicates the major threefold division of the text. For him, Revelation 1.9 introduces the first major part of Revelation and includes the first group of the seven churches. The second part involves both the literary structure of the seven seals and the seven trumpets (Revelation 4.1 – 11) and the third major division involving the final eschatological judgement from Revelation 12 – 24.³⁹⁸

2.5.2c – The Symbology of the Sanctuary and the Chiastic Structure of Revelation

For Stefanovic, there are two final elements to consider in the analysis: the importance of the symbolic visions of the sanctuary, and the chiastic organization of the structure of Revelation.

The symbolic sanctuary scenes in revelation

For Stefanovic, the use of pictorial symbols indicates that the author used concepts that the book's audience had little difficulty in understanding.

Stefanovic agrees with Jon Paulien's consideration of the use of pictorial symbols in Revelation.

According to Paulien, even 'the words that the people use and the meanings that those words carry are the product of a people's experience. Language is familiar to people at a given time and

³⁹⁸ Stefanovic, *Revelation of Jesus Christ*, 29-30. Stefanovic affirms that 'David Aune argues persuasively on the basis of Revelation 1.9 for the twofold structure: (1) 1.9-3.22, which centers on the theophany of the exalted Christ, and (2) 4-22.9, a series of episodic vision narratives introduced with a heavenly journey. Aune's simple structure is very persuasive, and it is clearly suggested by John (cf. Rev[elation] 1.19; 4.1). However, despite its attractiveness, this avenue of interpretation overlooks the fact that Revelation 12 begins a new (eschatological) division of the book; it clearly splits the book into three distinctive division.

place.³⁹⁹

This view of the pictorial character of the symbols in Revelation led Stefanovic to argue that the structure under the significant textual markers of Revelation (Revelation 1.9; 4.1 and 12.1) follow the symbolic visions of the sanctuary. According to Stefanovic, Kenneth A. Strand's proposition for the macrostructure of Revelation follows 'Introductory sanctuary scenes' (Revelation 1.9-20; 4-5; 8.2-5; 11.19; 15.5-8; 19.1-10; 21.2-8).⁴⁰⁰ Even though Stefanovic does not accept Strand's outline proposition, he agrees with him regarding the relevance of the symbol of the sanctuary:

They indicate that the heavenly temple in Revelation is seen as the center of all divine activities. In fact, the entire Revelation vision (4-22.5) is apparently perceived from the vantage point of the heavenly temple. In addition to the constant references made either to the temple or to features found there, all divine actions that take place upon the earth are described as being preceded by scenes of divine activities in the heavenly sanctuary.⁴⁰¹

Stefanovic also argues that the symbolic visions of the sanctuary indicate two lines of progression. According to him, this first line is a circle moving from earth to heaven, and from heaven to earth (Revelation 1.12-20 – earth; 4 – 21 – heaven; 21-22.5 – earth). The inaugural visions of these lines of

³⁹⁹ Paulien, "Interpreting Revelation Symbolism," 82. For symbolism around the description of the sanctuary in Revelation, see Richard Davidson, "Sanctuary Typology," in *Symposium on Revelation – Book 1*, Daniel and Revelation Committee Series 6, ed. Frank B. Holbrook (Silver Spring, MD: Biblical Research Institute, 1992), 126, who affirms that the 'prophet reveals the centrality and cruciality of the sanctuary motif for unlocking the structure, message and meaning of the Apocalypse.'

⁴⁰⁰ Kenneth A. Strand, "The eight basic visions," In *Symposium on Revelation – Book 1*, Daniel and Revelation Committee Series 6, ed. by Frank B. Holbrook (Silver Spring, MD: Biblical Research Institute, 1992), 35-50. Stefanovic, *The backgrounds and Meaning of the Sealed Book of Revelation 5* (Berrien Springs, MI: Andrews University Press, 1996), 30, also notes that this view is supported by Davidson, "Sanctuary Typology," 112-115, and Paulien, 'Seals and Trumpets: Some Current Discussions,' in *Symposium on Revelation – Book 1*, Daniel and Revelation Committee Series 6, ed. Frank B. Holbrook (Silver Springs, MD: Biblical Research Institute, 1992), 187-188.

⁴⁰¹ Stefanovic, *Revelation of Jesus Christ*, 30-31.

progression also mark the prologue (1.1-8) and epilogue (22.6-21) of the book. For Stefanovic, the second line develops the theme and subthemes of Revelation in a chiastic structural form.

Chiastic organization of the structure in Revelation

Stefanovic agrees with Schüssler Fiorenza about the structural form of Revelation, despite making a different proposition for the macrostructure of the book.⁴⁰² According to Stefanovic, the word “chiasm” (derived from the Greek cross-shaped letter X) relates to a common form of literary arrangement for the Hebrew people. ‘While literary outlines today are based on the A-B-C pattern, the chiastic outline is based on an A-B-A’ principle. A chiasm is best defined as inverted parallelism.’⁴⁰³ Stefanovic shows the difference between regular parallelism and inverted parallelism:

Normal Parallelism	Inverted Parallelism
God is <i>good</i> the Lord is <i>merciful</i>	God is <i>good</i> <i>Merciful</i> is the Lord

Since Stefanovic believes that the author organized the macrostructure of Revelation as a chiasm, he sets on his task to synchronise more precisely the supposed chiastic parallels of the book. Stefanovic starts by drawing parallels between the prologue and the epilogue of Revelation:⁴⁰⁴

Prologue	Parallels	Epilogue
1.1	‘to show to his servants’	22.6
1.1	‘the things which must soon take place	22.6
1.1	Jesus sends his angel	22.6, 16

⁴⁰² Stefanovic, *Revelation of Jesus Christ*, 36. For Stefanovic, despite of the attractiveness of the structure proposed by Schüssler Fiorenza (1.4.3), ‘the parallels between the corresponding parts are not easy to demonstrate.’

⁴⁰³ Stefanovic, *Revelation of Jesus Christ*, 35.

⁴⁰⁴ Stefanovic, *Revelation of Jesus Christ*, 37.

1.3	‘blessed is the one who keeps..’	22.7
1.3	‘the words of the prophecy.’	22.7
1.3	‘the time is near’	22.10
1.4	‘the seven churches’	22.16
1.8	‘the Alpha and the Omega’	22.13

For Stefanovic, these parallels indicate not just the literary structure of the book, but also that similar themes and concepts are present at the beginning and conclusion of Revelation. The parallels prevent the audience from resting in a kind of self-sufficient utopian dream, motivating them to endure oppression and persecution.⁴⁰⁵

This motivation led the author to organize the message to the churches in parallel to the material regarding the New Jerusalem. Stefanovic notes that many of the promises given to the seven churches (2-3) come to fulfilment in the New Jerusalem (21.6 – 22.5).⁴⁰⁶

According to Stefanovic, the third chiastic parallel comprises Revelation 4-8.1 and 19-21.4. Stefanovic is supported by William H. Shea, who avers that the parallels in Revelation 4-5 and 19 contain the throne, the twenty-four elders, the four living beings, and worship with exclamations of praise.⁴⁰⁷ Stefanovic also notes other parallels between the chapters:

While Revelation 4-8.1 focuses on the realities of the entire Christian age, however, its chiastic counterpart is clearly an end-time passage. While in chapters 4-5, God is praised as the Creator and Christ as the Redeemer, the praise in chapter 19 is for the destruction of Babylon. Further parallels are found between 19.11-21 and the seven seals, including the white horse and the rider with the crown(s). The statement: “And behold a white horse, and

⁴⁰⁵ Stefanovic, *Revelation of Jesus Christ*.

⁴⁰⁶ Stefanovic, *Revelation of Jesus Christ*, 38. According to Stefanovic the parallels are: access to the three of life, escaping the second death, receiving a new name, authority over the nations, being dressed in white, name not expelled from the book of life, being acknowledged before the Father, being pillars in the Temple, having the name of God written on them, and sitting with Jesus on his throne.

⁴⁰⁷ William H Shea, ‘Revelation 5 and 19 as Literary Reciprocals,’ *Andrews University Seminary Studies* 22.2 (1984), 251-257.

the one sitting upon it” (6.2) is repeated verbatim in Revelation 19.11. However, while in 6.2 the rider on the white horse wears a garland, the victory crown, in 19.12 the rider wears a diadem, the real crown.⁴⁰⁸

For Stefanovic, the parallels between Revelation 8-11.18 and 15-16 are clear, and symbolic sanctuary vision is a part of this arrangement. These passages have visions introduced with sanctuary scenes. While the vision of the heavenly temple in 8.2-6 reveals the continental services of intercession, the vision in 15.8 points to the cessation of intercession in the temple.⁴⁰⁹ Consequently, Stefanovic affirms that the seven trumpets are God’s judgements mixed with mercy, but the seven bowls are of God’s wrath without mercy.

	The Seven Trumpets	The Seven Bowls
1	Earth (8.7)	Earth (16.2)
2	The sea turns into blood (8.8-9)	The sea turns into blood (16.3)
3	Rivers and fountains (8.10-11)	Rivers and fountains (16.4)
4	Sun, moon, and stars (8.12)	Sun (16.8-9)
5	Darkness from the abyss, locusts (9.1-11)	Darkness over the throne of the beast (16.10-11)
6	River Euphrates (9.14-21)	River Euphrates (16.12-16)
7	Loud voices: the kingdom has come and Christ reigns (11.15-16)	A loud voice: It is done (16.17-21)

According to Stefanovic, the author deliberately organized this parallel in terms of language and content: the trumpet plagues are previews of the future execution of God’s judgements shown in their fullness in the seven bowls.⁴¹⁰ For Stefanovic, the last chiastic parallel involves Revelation 10-11.18 and 14.1-20. Firstly, there is a commission to announce the prophecy ‘to many peoples and nation and tongues and kings’ (Revelation 10.1), and the action of the two witnesses to prophesy ‘to those who dwell on earth’ (Revelation 11.1-

⁴⁰⁸ Stefanovic, *Revelation of Jesus Christ*, 38. Stefanovic adds that there are ‘many other parallels.’

⁴⁰⁹ Stefanovic, *Revelation of Jesus Christ*, 39.

⁴¹⁰ Stefanovic, *Revelation of Jesus Christ*, 39.

14). The parallel with the commission occurs when there is the proclamation of the gospel ‘to those who dwell on the earth, and every nation and tribe and tongue and people’ (Revelation 14.6-13).

Secondly, both sections call the people to give glory (Revelation 11.13; 14.7) and fear God (Revelation 11.18; 14.7). As a result, in Revelation 11.18 there is the affirmation that time has come to reward those who accept the proclamation (the people of God), and to ‘destroy the destroyers of the earth.’ The parallel in Revelation 14.14-16 describes the gathering of those who accepted the proclamation (the people of God), and in Revelation 14.17-20, the judgement of those who rejected the call of God.⁴¹¹

Stefanovic completes the chiastic structure affirming that Revelation 12-13 is the central segment of the macrostructure. For him, Revelation 12-13 talks about the ‘controversy between Christ and the counterfeit trinity – Satan and his two associates, the sea and earth beasts – is the focal point of the entire book. This section defines the framework of the material in the book’⁴¹² of Revelation. For Stefanovic, the narrative forms a chiastic structure:⁴¹³

- A. Prologue (1.1-8)
- B. Promises to the overcomer (1.9 – 3.22)
- C. God’s work for humanity’s salvation (4 – 8.1)
- D. God’s wrath mixed with mercy (8.2 – 9.21)
- E. Commissioning the prophecy (10 – 11.18)
- F. The controversy between Christ and Satan (11.19 – 13.18)
- E’. Church proclaims the end-time gospel (14.1-20)
- D’. God’s final wrath unmixd with mercy (15 – 18.24)
- C’. God’s work for humanity’s salvation completed (19 – 21.4)
- B’. Fulfilment of the promises to the overcomer (21.5 – 22.5)
- A’. Epilogue (22.6-21)

⁴¹¹ Stefanovic, *Revelation of Jesus Christ*, 39-40.

⁴¹² Stefanovic, *Revelation of Jesus Christ*, 40.

⁴¹³ Stefanovic, *Revelation of Jesus Christ*, 36-7.

2.5.3 – Stefanovic’s proposition for the Macrostructure of Revelation⁴¹⁴

1. Prologue (1.1-8)
2. The Messages to the Seven Churches (1.9 – 3.22)
 - A. The Introductory Vision: Christ as Priest and Judge (1.9-20)
 - B. Christ’s message to the Churches (2 – 3.22)
3. The Opening o the Sealed Scroll (4 – 11.19)
 - A. The Introductory Vision: Christ as a King (4 – 5.14)
 - B. The Opening of the Seven Seals (6 – 8.1)
 - C. The Seven Trumpet Plagues (8.2 – 11.18)
 - D. The Appearance of the Ark of God’s Covenant in the Temple (11.19)
4. The Contents of the Seven-Sealed Scroll (12 – 22.5)
 - A. The Introductory Vision: Christ as a Warrior (12.1-17)
 - B. The Two Beasts (13.1-18)
 - C. God’s Final Message to the World (14.1-20)
 - D. The Seven Last Plagues (15 – 16.21)
 - E. Prostitute Babylon and the Resurrected Beast (17.1-18)
 - F. The Judgement of Babylon (18.1-18)
 - G. The Two Suppers (19.1-21)
 - H. The Millennium and the Final Judgement (20.1-15)
 - I. The Restored Earth (21-22.5)
5. The Epilogue (22.6-21)

2.5.4 – Advances and shortcomings of Stefanovic’s Approach

The work of Ranko Stefanovic is a valuable contribution to the studies about the macrostructure of Revelation because it further develops Schüssler Fiorenza’s chiasmic observations. Additionally, Stefanovic explains how the author used symbols and old shared stories to reinterpret the destiny of the people of God. For Stefanovic, the reinterpretation of several of these symbols and traditions are fundamental elements in the macrostructure of the book.

The ‘springboard passages’ technique theory also contributes to us to better understand how the author assisted his audience. This form of technique

⁴¹⁴ Stefanovic, *Revelation of Jesus Christ*, 43-5. Because Stefanovic also exposes the microstructures of Revelation, this exposition will only show the macrostructure.

transition could be helpful for an aural/oral audience to comprehend the literary shifts between sections in the books' narrative.

Another of Stefanovic's contributions is that he claims that symbols in Revelation have a pictorial character and not an abstract language. As Stefanovic gives importance to the prior experience and social reality of the audience, his view about the importance of many of the symbols on the organization of the narrative is an important step he takes in his proposition for the macrostructure.

2.5.4a – The shortcomings in Stefanovic's Symbol analysis

Stefanovic considers that the symbolic language of Revelation is part of the social reality of the audience of the book. He affirms that 'Revelation 1.3 indicates that the symbolic language of Revelation was intended to be heard with understanding by Christians.'⁴¹⁵

There are two problems with these Stefanovic's conclusion. Firstly, he misreads the verse of Revelation 1.3 because he implies that their understanding is based on their level of literacy. The evidence of this problem is that he does not explicitly include the analysis of the symbolic nature of Revelation within the literary arrangement analysis of the book. If the nature of symbols in Revelation were pictorial and not abstract, then it would be important for Stefanovic to explain how their reinterpretation fits the organization of the book. His explanation is limited to show how the symbolic imagery of the sanctuary fits the macrostructure of the book.

⁴¹⁵ Stefanovic, *Revelation of Jesus Christ*, 17.

2.5.4b – The Absence of Direct Residual Orality Influence

Stefanovic does not directly analyse the influence of residual orality on the macrostructure of Revelation. This absence limits Stefanovic's conclusion about how the author used old shared stories because, apart from symbols, Stefanovic fails to explain how the author fits sources from the old shared stories, Second Temple Judaism writings, Greek-Roman mythology, and New Testament quotes within the macrostructure of Revelation.

Stefanovic notes that the author quotes the old shared stories extensively, but that 'he never quotes the Old Testament directly in writing the prophecy.'⁴¹⁶ Those quotes are evidence of residual orality influencing the organization of Revelation. Because Stefanovic does not include the analysis of residual orality in his work, he is unable to explain how the author fits these sources in his book. Stefanovic could have shown how the author felt free to reorganize these old shared stories within the macrostructure according to the social reality of the audience.

2.5.4c – Internal Contradictions within Stefanovic's Analysis

The first internal contradiction of Stefanovic's analysis is the conflict between the theory of *the Identification-description Pattern Technique*⁴¹⁷ and his conclusion about the major divisions of the book.⁴¹⁸

Stefanovic identifies that the author organizes a pattern throughout

⁴¹⁶ Stefanovic, *Revelation of Jesus Christ*, 18. Stefanovic borrows this idea from Jon Paulien, in *Interpreting Revelation Symbolism* (1992), 83-92, the argument 'that one must distinguish between Old Testament "direct allusions" and "echoes" in Revelation.'

⁴¹⁷ See 2.5.2.a, *The Identification-description Pattern technique*.

⁴¹⁸ See 2.5.2.b, and 2.5.2.c.

the literary arrangement of the book. According to Stefanovic, firstly, the author introduces a new player in Revelation, then he develops the book narrative describing the player's function that influences the next section of the narrative. Stefanovic shows how the author uses this technique is between Revelation 12 and 13. Stefanovic draws several thematic parallels that are developed by this pattern.⁴¹⁹

However, Stefanovic ignores other parallels between Revelation 11, 12 and 13. There are the parallels of the beast⁴²⁰ (Revelation 11.7, 13.1-4, and 13.5-18), and the link of temporal units⁴²¹ of the 'forty-two months' (Revelation 11.2), the 'two hundred sixty days' (Revelation 12.6), and 'forty-two months' (Revelation 13.5). The introduction of the player, the beast, occurs in Revelation 11.2, and then it is developed in Revelation 13. Additionally, the link of Temporal Units is firstly introduced in Revelation 11.2 and developed in Revelation 12.6 and 13.5. These techniques were part of social reality involving an aural/oral audience.

These patterns across Revelation 11, 12 and 13, compromise Stefanovic's theory of the threefold divisions of Revelation. According to Stefanovic, the third major division of the book happens in Revelation 12. For him, there is a major transition in the books' narrative in this chapter.⁴²² However, he completely ignores these patterns contrary to his affirmation that the study of the book should be according to the literary, historical and social

⁴¹⁹ See 2.5.2.b. Stefanovic shows the thematic development of the beast narrative in Revelation 13.1-4, and 13.5-8.

⁴²⁰ See 2.2.1.a.

⁴²¹ See 2.2.1.c.

⁴²² Stefanovic, *Revelation of Jesus Christ*, 42-3.

reality of both the author and audience of Revelation. Therefore, Stefanovic's threefold chiastic macrostructure proposition for Revelation is seriously flawed.

2.5.5 – Partial Conclusion

Stefanovic's work further develops the theory of chiastic structure organized by Schüssler Fiorenza. For Stefanovic, symbols and old shared stories of the book are reinterpretations to assist the audience in how the book is organized. The pictorial character of the symbols in Revelation gives life to the narrative in the way they indicate how the audience could understand the message of the book.

However, since Stefanovic ignores the influence of residual orality in the macrostructure of Revelation, he does not directly include the paper of the pictorial symbols in the macrostructure, apart from the symbol of the sanctuary. Stefanovic fails to explain how these symbols could assist the author to work the mind of his aural/oral audience. Additionally, his proposition for a threefold organization of Revelation with the division of the book in 1.9 – 3.22, 4.1 – 11.19, and 12 – 22 does not explain links and themes developed in Revelation 11, 12 and 13. This is a significant flaw in his proposition.

2.6 – EKKHARDT MÜLLER – SEVEN PART CHIASTIC STRUCTURE

Ekkehardt Müller has expanded his academic work about the microstructure of Revelation⁴²³ with an analysis of the macrostructure of the book,⁴²⁴ which is organized in three steps: an overall distinction between two basic parts of the book; a guide to different models of the macrostructure proposed by different

⁴²³ Müller, *Microstructural Analysis of Revelation 4-11*.

⁴²⁴ Ekkehardt Müller, 'Die Makrostruktur der Offenbarung,' in *Der Erste und der Letzte: studien zum Buch der Offenbarung* (Frankfurt, DE: Peter Lang, 2011), 47.

scholars; an evaluation and a set of principles to analyze and support for a macrostructure of the book.

2.6.1 – The overall literary distinction and the hybrid position

Müller argues that the several rows of seven are a clear structure of the book, and that Revelation is singular among apocalypticism literature because of its similarities to Paul's letters in chapters 2-3.⁴²⁵ Thus, whereas the literary style in Revelation 1b-3 is of an epistolary letter, in 4-22a there is an apocalyptic style, which makes Revelation singular concerning other Jewish apocalypses. For Müller, this singularity of Revelation is an indication that the author might have used different literary styles as a form of clear indication of the macrostructure of the book. Furthermore, according to him, this can assist the audience of the book to distinguish the hybrid reading of Revelation, with the first part marked by a recapitulation, and the second by progression.

Somit können wir zwischen einem Briefteil und einem apokalyptischen Teil der Offenbarung unterscheiden, die allerdings miteinander verbunden und zum Teil verzahnt sind. Auch scheint der apokalyptische Teil einen historischen und einen endzeitlichen Teil zu enthalten. Der erste scheint stärker durch Rekapitulation geprä zu sein, der zweite durch Progression.⁴²⁶

2.6.2 – The view about different models of the macrostructure of Revelation

Müller rightly argues that one of the reasons many scholars have proposed different models of the macrostructure of Revelation is that 'dass zur Auslegung der Offenbarung ein Verständnis der Struktur

⁴²⁵ Müller, 'Die Makrostruktur der Offenbarung,' 47.

⁴²⁶ Müller, 'Die Makrostruktur der Offenbarung.'

nötig ist.⁴²⁷ Moreover, according to him, structural reflections determine how the letters to the seven churches relate to other parts of the book and whether one opts for recapitulative or progressive reading.

Müller then presents his analysis of John Wick Bowman and his idea that ‘die Offenbarung wie ein griechisches Drama aufgebaut ist.’⁴²⁸ Bowman proposes the book is organized in seven-fold dramatic acts, which in turn contain seven scenes.⁴²⁹ Furthermore, for Bowman, the author organizes his drama from a Greco-Roman background. He rearranges the text to fit his structure, which is a weaker part of his proposal according to Müller, who advocates that ‘der biblische Text hat Vorrang gegenüber jeder Struktur.’⁴³⁰

According to Müller, Adela Yarbro Collins’ proposal comprises a ‘einem Briefrahmen und zwei Hauptteilen in der Offenbarung.’⁴³¹ Within this division, Collins also point to another five rows of seven, on which three are numbered and the other two unnumbered series added by two appendixes (the Babylon and Jerusalem appendixes). Müller also points out that Collins adheres to the idea of recapitulation to all the series of seven, apart from the series of the seven churches. She recognizes the themes of persecution, judgement, and rescue

⁴²⁷ Müller, ‘Die Makrostruktur der Offenbarung,’ 48. One of the models analysed by Müller, from Elizabeth Schüssler Fiorenza, will not be described here because it has already been fully evaluated above.

⁴²⁸ Müller, ‘Die Makrostruktur der Offenbarung,’ 50.

⁴²⁹ The seven structures are: Der Titel der Apokalypse (1.1 – 8); Die Gemeinde auf Erden (1.9 – 3.22); Gottes Absicht in der Geschichte (4.1 – 8.1); Die Gemeinde in der Trübsal (8.2 – 11.18); Die Rettung der Gemeinde (11.19 – 15.4); Die Welt im Todeskampf (15.5 – 16.21); Das Gerischt der Welt (17.1 – 20.3); Die Gemeind im Millennium (20.4 – 22.5), Epilog (22.6 – 20) and Abschließende Benediktion (22.21).

⁴³⁰ Müller, ‘Die Makrostruktur der Offenbarung,’ 61.

⁴³¹ Müller, ‘Die Makrostruktur der Offenbarung,’ 52.

as recurring patterns in the series of seven.⁴³² Additionally, these themes take centre stage in Revelation 12 through a combat myth. As per Collins, ‘dieser Kampfmythos liege dem ganzen Buch zugrunde.’⁴³³

Josephine Massyngbaerde Ford is another scholar whose model Müller presents a review. According to Müller, Ford suggests that the text of Revelation was written by John the Baptist. However, for Ford, the final version of the text is the result of one of Baptist’s students and another Christian author as additional editors.⁴³⁴ Criticising Ford’s presuppositions, Müller rightly affirms that ‘ihre Sehweise der Verfasserfrage beeinflusst ihr Verständnis des Aufbaus der Offenbarung erheblich.’⁴³⁵ As a result, Ford’s model of the macrostructure assumes that the book originally had six series of six as a sign of incompleteness and that the Christian editor added the first row of seven (Rev 1 – 3).⁴³⁶

Michael D. Golder’s model is based onto a reading of Revelation that seeks to understand the organization of the book ‘als einen jährlichen Zyklus von Prophezeiungen.’⁴³⁷ According to Müller, Golder affirms that Revelation reflects the text from Ezekiel 43 onwards and both books were read together in the

⁴³² Müller, ‘Die Makrostruktur der Offenbarung.’

⁴³³ Müller, ‘Die Makrostruktur der Offenbarung.’ Also, see Adella Yarbro Collins, *The Combat Myth in the Book of Revelation* (Eugene, OR: Wipf and Stock, 2001), 5-8. Collins proposal for the macrostructure is: 1. Prolog (1.1-8); Die Sieben Botschaften (1.9 – 3.22); Die Sieben Siegel (4.1 – 8.5); Die Sieben Posaunen (8.2 – 11.19). 2. Sieben nicht nummerierte Visionen (12.1 – 15.4); Die sieben Plagen (15.1 – 16.20), Babylon Appendix (17.1 – 19.10), Sieben nicht nummerierte Visionen (19.11 – 21.8), Jerusalem Appendix (21.9 – 22.5); Epilog 22.6-21.

⁴³⁴ Müller, ‘Die Makrostruktur der Offenbarung,’ 54.

⁴³⁵ Müller, ‘Die Makrostruktur der Offenbarung.’

⁴³⁶ Müller, ‘Die Makrostruktur der Offenbarung,’ 55. Ford’s synthesized model is: Serie 1: ein Sextett (6. 1 – 17); Serie 2: ein Sextett (8.7 – 11.14); Serie 3: ein Sextett (12.1 – 14.6-20); Serie 4: ein Septett (12.2 – 16.17 – 21); Serie 5: ein Sextett (17.1-6 – 19.1-10); Serie 6 ein Sextett (19.11-16 – 20.11-15).

⁴³⁷ Müller, ‘Die Makrostruktur der Offenbarung,’ 56.

churches of Asia Minor. Additionally, both books are in a liturgical agreement and were set in pattern with the Jewish calendar, indicating that both Revelation and Ezekiel contain approximately 50 textual units.⁴³⁸

Müller also makes an analysis of Jan Lambrecht's model, which proposes that Revelation is divided into two main parts: the seven letters (1.4 – 3.22) and the long vision (4.1 – 22.5).⁴³⁹ Additionally, Lambrecht's focus is the second part of the book, the long vision, and develops a structure that allows a recapitulative reading that is at the same time progressive. This double form of reading is possible because Lambrecht argument is that the rows of seven led to everything that follows.⁴⁴⁰

Finally, Müller analyzes Kenneth Strand's model, which he seems to support. Strand's view is that Revelation is formed by a chiasmic structure, consisting of 8 basic views in addition to a prologue and an epilogue (ABCaCbCa'Cb'B'A ').⁴⁴¹ Furthermore, Strand adds two layers of complexity in his analysis and model. Firstly, according to Müller, Strand believes that Revelation contains two broad parts. This first part is historical and extends up to chapter 14, and the second, which is eschatological, begins with chapter 15.⁴⁴² Secondly, Strand's draws comparisons between different parts of his model and argues for similarities between those different parts, such as the motif of Exodus

⁴³⁸ Müller, 'Die Makrostruktur der Offenbarung.'

⁴³⁹ Müller, 'Die Makrostruktur der Offenbarung,' 59.

⁴⁴⁰ Müller, 'Die Makrostruktur der Offenbarung,' 58. Lambrecht's model is: A1 (4-5); B1 (6-7); C1 (8.1 - 22.5) – A2 (8.1-6); B2 (8.7 – 11.14); C2 (11.15 – 22.5) – A3 (11.15 – 16.1); B3 (16.2-16); C3 (16.17 – 22.5).

⁴⁴¹ Müller, 'Die Makrostruktur der Offenbarung.'

⁴⁴² Müller, 'Die Makrostruktur der Offenbarung,' 59.

from Egypt / fall of Babylon found between CaCb and Ca'Cb'.⁴⁴³

2.6.3 – Evaluation and guideline for future

Müller evaluates that despite the criticism over the subjectivity of the studies and models of the macrostructure of Revelation, these studies have contributed to our better understanding of the Book.⁴⁴⁴ Moreover, he proposes a set of guidelines to assist future studies to increase the objectivity of macrostructural studies.

Firstly, Müller argues that the full text of Revelation must be considered over any model of structures. Secondly, an internal method that focuses on the literary analysis of the text should take precedent over an external one. Thirdly, models of the macrostructure must consider smaller identifiable textual patterns. Fourthly, the literary analysis should respect the grammatical and syntactical patterns, semantic and compositional patterns instead of only content. Fifthly, not all literary forms are perfect, and a certain degree of flexibility should be admitted. Sixthly, a syntactic diagram that can explain the dynamic of the text of Revelation should be part of the analysis. Seventh, the macrostructure should not stop the analysis of the microstructure.⁴⁴⁵

2.6.4 – Advances and shortcomings of Müller's approach

Müller's article provides a good sample of analysis of the different models for

⁴⁴³ Müller, 'Die Makrostruktur der Offenbarung,' 60. Strand's model is: Prolog (1.1-10a); A Kämpfende Gemeinde (1.10b – 3.22); B Die beständige Aktivität Gottes (4.1 – 8.1); Ca Warnung der Sieben Posaunen (8.2 – 11.18); Cb Aggressivität böser Mächte (11.19 – 14.20) [A-Cb - Historische Serie]; Ca' Die letzten Sieben Plagen (15.1 – 16.17); Cb' Gericht über böse Mächte (16.18 – 18.24); B' Vollendung durch Gottes Gericht (19.1 – 21.4) [Eschatologische Serie]; A' Triumphierende Gemeinde (21.5 - 22.5); Epilog (22.6-21).

⁴⁴⁴ Müller, 'Die Makrostruktur der Offenbarung,' 61.

⁴⁴⁵ Müller, 'Die Makrostruktur der Offenbarung,' 61-63.

the macrostructure of Revelation. Additionally, it clarifies the challenges facing new studies with the subjectivity and variety of proposed models in contemporary scholarship. Additionally, Müller has provided a reasonable criticism analysing different models in conjunction with the evaluation and guideline.

For example, Müller has shown how Bowman and Ford rearrange the organization of the text of Revelation to fit their proposed model. Furthermore, Ford ignores the entire chapter of the text of Revelation to elaborate on her model. Müller points out how the author of Revelation used old shared stories freely and without direct quotation, and how the model proposed by Goulder can present problems for ignoring smaller structures of the text.

Another evaluative advance proposed by Müller in relation to Collins' model is related to the necessity of scholars to elaborate a syntactic diagram to present the linguistic units of the text more visible. Most of the models for the macrostructure of Revelation in contemporary studies lack critical analysis of the syntactical constructions and semantic patterns of the text and ignore the multiplicity of the repetitive patterns the author has established in his book.

However, the shortcomings of Müller's article happen because he does not mention the impact of residual orality in the text of Revelation. Though Müller mentions the necessity for the necessary flexibility to present a model of the literary forms and the recognition that there is no direct quotation from old shared stories, Müller attributes this constraint to the author's creativity and his style. The reality of no direct quotation from old shared stories and the need for

flexibility for any model of the structure should have arisen from the influence of residual orality.

2.7 – Conclusion

My task in Chapter 2 of this dissertation was to demonstrate how contemporary scholars from various schools overlooked the influence of residual orality in the macrostructure of Revelation. Since these scholars followed different approaches to analyse the text of Revelation, their awareness of the influence of residual orality on the macrostructure was diverse. As a result, I presented the developments and shortcomings in the studies of each one of these five scholars.

On the other hand, these scholars' studies contributed, giving us a better comprehension of different features of the macrostructure of Revelation. Firstly, David Aune followed the *Sitz im Leben* approach and his major contributions were the linguistic features of the text, his argument of the *homodiegetic* mode of the text, and the parallels of Revelation 17.1 -19.10 and 21.9-22 – 22.9. Though David Aune's studies are remarkable, many of the shortcomings of his analysis occurred because he did not include residual orality into his studies.

Secondly, Pierre Prigent introduced some elements of residual orality and demonstrated that much of the text of Revelation was organized in an overlapping, intertwined series. He argued that the author used many of the interpolations to assist his audience. These interpolations anticipated the upcoming content within the intertwined series. As a result, Prigent argued that the unit of several of the different units of the book could be reworked as a reflection of speech. However, Prigent failed to analyse the grammatical and

textual links of the text. Additionally, Prigent dismissed the claim of the importance regarding the expression 'in spirit' as a major marker of the macrostructure of the Book.

Thirdly, Richard Bauckham shows awareness of the influence of residual orality in the organization of the book. For Bauckham, the author wrote a hybrid book, because it was organized for both readers and listeners. Additionally, Bauckham demonstrated how the author created structural links in connection to the development of the theme of the discourse of the book. His shortcomings are related to the absence of graphic demonstration to support his claim of the similarities of verbal declensions within the macrostructures of the book. Additionally, Bauckham fails to show how an oral/aural audience could identify these structural markers.

Fourthly, Schüssler Fiorenza argued for the need for a *New Criticism Approach*. This new approach seeks for the comprehension of the redaction criticism of the book. She presupposes that the author's intent does not lie behind the text but is manifested in the content of the discourse of Revelation. Thus, for Schüssler Fiorenza, the development of the theme of the discourse of the book can assist us to understand the organization of Revelation. Another of Schüssler Fiorenza's major contributions is her explanation about the major chiasmic structure of the book and the literary techniques used for the flow of the text. However, Schüssler Fiorenza does not show any analysis of the Greek text of Revelation to explain how the residual orality influenced the book's author.

Additionally, the absence of the textual analysis led Schüssler Fiorenza into a hermeneutical contradiction regarding the expression 'in spirit.' Since she dismisses the expression as a major marker of the macrostructure of

Revelation, many of her analyses would have to be nullified, as there is no graphic explanation in how an oral/aural audience could understand her claims.

The next scholar, Ranko Stefanovic, argues that the imagery and symbols of Revelation can assist us to understand how the author organized his discourse. Therefore, his use of residual orality to support his claims is indirectly in character.

Additionally, Stefanovic believes that the social reality of the audience and that we need to comprehend their historical constraints to perceive the macrostructure of the book. Stefanovic's analysis led him to conclude that there are carefully organized parallels within the book, which has a chiastic macrostructure.

On the other hand, most of the analysis of symbols of Revelation, and their pictorial character that led Stefanovic to his conclusions, are not used to understand other symbols. This happened in great part because Stefanovic did not directly use the influence of the residual orality in his analysis.

Finally, Ekkehardt Müller has shown how important is for contemporary scholars to elaborate a syntactic diagram to present the linguistic units of the text more visibly. His analysis of different models and scholar's studies reveals that in the face of the challenges that contemporary scholars face when analysing the text of Revelation many mistakes in their presuppositions can be avoided if the analysis considers the evaluation of the full text of the book.

After the review of the writings of these six scholars, their contributions and their shortcomings, an overview of the macrostructure of Revelations emerges. However, considering that most of the scholar's shortcomings arisen because they did not include the element of residual orality

within an approach that can analyse it within the whole frame of Revelation, this overview of the macrostructure together with these scholar's findings need to be tested. Thus, I will use the approach elaborated in Chapter 1 to illustrate how the accommodation of residual orality can enable me to delineate the macrostructure of Revelation in Chapter 3.

CHAPTER 3 – THE PRAGMATICS OF RESIDUAL ORALITY AND EXEGESIS OF THE MACROSTRUCTURE OF REVELATION

In Chapter 3, I aim to apply the proposed and described methodology of chapter one into the exegesis of Revelation. In this exegesis, I will utilize the tenets within the pragmatics of the method of discourse analysis presented in chapter 1.2. Thus, the process of the analysis of the exegesis will focus on the established levels of discourse and within the argued delimitations in chapter 1.2.1. To achieve this aim, I will start the analysis in Revelation 1.9, where chapter one stopped before the Review of Literature.

The development of the analysis will follow the linear textual analysis of Revelation. This format for the analysis is not conclusive or in favour of the linear reading of the narrative of Revelation. However, I believe that is the best format because the natural reading of the performer described in Revelation 1.3 to the original audience of Revelation had to be done linearly through the development of the theme within the discourse content could be done otherwise.

Moreover, in doing a linear analysis, I intend to follow the natural unfolding of the discursive practices involving Revelation accordingly to the communication format constraints of the time.⁴⁴⁶ In this way, this discourse analysis focuses on the ‘general idea that language is structured according to different patterns that people’s utterances follow when they take part in different domains of social

⁴⁴⁶ Mariane JØrgensen and Loise Phillips, *Discourse Analysis: as Theory and Method* (London, UK: SAGE, 2002), 60. According to the author s, ‘Discursive practices – through which texts are *produced* (created) and *consumed* (received and interpreted) – are viewed as an important form of social practice which contributes to the *constitution* of the social world including social identities and social relations. It is partly through discursive practices in everyday life (processes of text production and consumption) that social and cultural reproduction and change take place.’

life.’⁴⁴⁷

For this reason, Chapter 3 will be divided into eight major parts. In each part, I will present the exegesis and analysis of the influence of residual orality within the macrostructure of Revelation. Additionally, my aim is also to gather information to present my suggestion for the development of the theme of Revelation. As a result, this will enable me to prepare my argument of the mode of the reading of the narrative and thesis for the macrostructure of Revelation.

3.1a – The organization of the Exegesis of Revelation

The exegesis of Revelation will be done in a linear fashion, with the presentation of the major and subdivisions of the book being analysed and described in graphical forms. These graphical forms will firstly show the text within the macrostructure. The second graphic will show how the author seeks to nurture his audience, building a textual relation using elements of residual orality through the structures of verbal relations between the actors of the discourse. The third graphic will demonstrate how the author uses the cumulative knowledge formation through a repetitive pattern within the textual structure framework to assist his audience to memorize the message of Revelation.

Likewise, in the analysis of Revelation 1.1-8 (Part 1.2 – Exegesis of Discourse Analysis), each part of this exegetical analysis of the macrostructure of Revelation deals with the appointed interrelation of the levels of discourse. Additionally, the analysis investigates the thematic development within the macrostructures of the discourse of Revelation. The description of semantics, the interpersonal dimension of discourse, and the final analysis of discourse

⁴⁴⁷ Jørgensen and Phillips, *Discourse Analysis*, 1.

cohesiveness will be as a result of the text presented in the graphics. The limitation of the analysis is linked to the fact that the presentation of the division of the macrostructure is done in chapter 3, and the argumentation for the macrostructure comes after in chapter 4.

3.1– EXEGESIS OF THE FIRST MAJOR DIVISION 1.9 – 3.22, AND MACROSTRUCTURE OF REVELATION 1.9 – 3.22

The author makes the first major division of the book between Revelation 1.9-10 and 3.22. The use of the expression ‘in spirit’ marks the transition of the divisions. Additionally, the shift in space reference, the first-person narrative, and linguistic structure complement the transition. The author organizes the first major macrostructure of his discourse in two main parts. The first is composed of the description of his ‘vision’ in Revelation 1.9-20. The second part is the seven letters to the churches in Revelation 2.1 – 3.22. The author uses this structure to assist his oral/aural audience to memorize the message of his apocalyptic prophetic discourse. He used several elements of residual orality to achieve his objective and organize his text.

The Macrostructure of Revelation 1.9 – 3.22	
The Vision of the Son of man	
<p>Ἐγὼ Ἰωάννης, ὁ ἀδελφὸς ὑμῶν καὶ συγκοινωνὸς ἐν τῇ θλίψει καὶ βασιλείᾳ καὶ ὑπομονῇ ἐν Ἰησοῦ, ἐγενόμην ἐν τῇ νήσῳ τῇ καλουμένῃ Πάτμῳ διὰ τὸν λόγον τοῦ θεοῦ καὶ τὴν μαρτυρίαν Ἰησοῦ.</p> <p>¹⁰ ἐγενόμην ἐν πνεύματι ἐν τῇ κυριακῇ ἡμέρᾳ καὶ ἤκουσα ὀπίσω μου φωνὴν μεγάλην ὡς σάλπιγξ ¹¹λεγούσης· ὁ βλέπεις γράψον εἰς βιβλίον καὶ πέμψον ταῖς ἑπτὰ ἐκκλησίαις, εἰς Ἔφεσον καὶ εἰς Σμύρναν καὶ εἰς Πέργαμον</p>	

καὶ εἰς Θυάτειρα
καὶ εἰς Σάρδεις
καὶ εἰς Φιλαδέλφειαν
καὶ εἰς Λαοδίκειαν.

¹²Καὶ ἐπέστρεψα βλέπειν τὴν φωνὴν ἣτις ἐλάλει μετ' ἐμοῦ,
καὶ ἐπιστρέψας

εἶδον

ἑπτὰ λυχνίας χρυσαῖς

καὶ ἐν μέσῳ τῶν λυχνιῶν

ὅμοιον υἱὸν ἀνθρώπου

ἐνδεδυμένον ποδήρη

καὶ περιεζωσμένον πρὸς τοῖς μαστοῖς ζώνην χρυσαῖν.

¹⁴ἡ δὲ κεφαλὴ αὐτοῦ **καὶ αἱ** τρίχες λευκαὶ ὡς ἔριον
λευκόν ὡς χιών

καὶ οἱ ὀφθαλμοὶ αὐτοῦ ὡς φλόξ πυρὸς

¹⁵**καὶ** οἱ πόδες αὐτοῦ ὅμοιοι χαλκολιβάνῳ

ὡς ἐν καμίνῳ πεπυρωμένης

καὶ ἡ φωνὴ αὐτοῦ ὡς φωνὴ ὑδάτων πολλῶν,

¹⁶**καὶ** ἔχων ἐν τῇ δεξιᾷ χειρὶ αὐτοῦ ἀστέρας ἑπτὰ

καὶ ἐκ τοῦ στόματος αὐτοῦ ῥομφαία δίστομος

ὁξεῖα ἐκπορευομένη

καὶ ἡ ὄψις αὐτοῦ ὡς ὁ ἥλιος φαίνει ἐν τῇ δυνάμει αὐτοῦ.

¹⁷Καὶ ὅτε εἶδον αὐτόν,

ἔπεσα πρὸς τοὺς πόδας αὐτοῦ ὡς νεκρός,

καὶ ἔθηκεν τὴν δεξιὰν αὐτοῦ ἐπ' ἐμὲ λέγων·

μὴ φοβοῦ

ἐγὼ εἰμι ὁ πρῶτος καὶ ὁ ἔσχατος

¹⁸καὶ ὁ ζῶν, καὶ ἐγενόμην νεκρὸς

καὶ ἰδοὺ ζῶν εἰμι εἰς τοὺς αἰῶνας τῶν αἰώνων

καὶ ἔχω τὰς κλεῖς τοῦ θανάτου καὶ τοῦ ᾗδου.

¹⁹γράψον οὖν ἃ εἶδες

καὶ ἃ εἰσὶν καὶ ἃ μέλλει γενέσθαι μετὰ ταῦτα.

²⁰τὸ μυστήριον τῶν **ἑπτὰ ἀστέρων** οὓς εἶδες ἐπὶ τῆς δεξιᾶς

μου

καὶ τὰς ἑπτὰ λυχνίας τὰς χρυσαῖς·

οἱ **ἑπτὰ ἀστέρες** ἄγγελοι τῶν **ἑπτὰ ἐκκλησιῶν** εἰσιν

καὶ αἱ λυχνίαι **αἱ ἑπτὰ ἑπτὰ ἐκκλησίαι** εἰσιν.

The letter to Ephesus

Τῷ ἀγγέλῳ τῆς ἐν Ἐφέσῳ ἐκκλησίας γράψον·

Τάδε λέγει ὁ κρατῶν τοὺς **ἑπτὰ ἀστέρας** ἐν τῇ δεξιᾷ αὐτοῦ,

ὁ περιπατῶν ἐν μέσῳ τῶν **ἑπτὰ λυχνιῶν τῶν χρυσῶν·**

²**οἶδα** τὰ ἔργα σου

καὶ τὸν κόπον

καὶ τὴν **ὑπομονήν** σου

καὶ ὅτι οὐ δύνη βαστάσαι κακούς,

καὶ ἐπείρασας τοὺς λέγοντας ἑαυτοὺς ἀποστόλους

καὶ οὐκ εἰσὶν καὶ εὗρες αὐτοὺς ψευδεῖς,

³καὶ **ὑπομονήν** ἔχεις

καὶ ἐβάστασας διὰ τὸ ὄνομά μου καὶ οὐ κεκοπίακες.

<p>⁴ἀλλὰ έχω κατὰ σοῦ ὅτι τὴν ἀγάπην σου τὴν πρώτην ἀφῆκες. ⁵μνημόνευε οὖν πόθεν πέπτωκας καὶ μετανόησον καὶ τὰ πρῶτα ἔργα ποιήσον· εἰ δὲ μή, ἔρχομαί σοι καὶ κινήσω τὴν λυχνίαν σου ἐκ τοῦ τόπου αὐτῆς, ἐὰν μὴ μετανοήσης. ⁶ἀλλὰ τοῦτο ἔχεις, ὅτι μισεῖς τὰ ἔργα τῶν Νικολαϊτῶν ἃ κἀγὼ μισῶ. ⁷Ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις. Τῷ νικῶντι δώσω αὐτῷ φαγεῖν ἐκ τοῦ ξύλου τῆς ζωῆς, ὃ ἐστὶν ἐν τῷ παραδείσῳ τοῦ θεοῦ.</p>	<p>The Letter to Smyrna</p>
<p>⁸Καὶ τῷ ἀγγέλῳ τῆς ἐν Σμύρνῃ ἐκκλησίας γράψον· Τάδε λέγει ὁ πρῶτος καὶ ὁ ἔσχατος, ὃς ἐγένετο νεκρὸς καὶ ἔζησεν· ⁹οἶδά σου τὴν θλίψιν καὶ τὴν πτωχείαν, ἀλλὰ πλούσιος εἶ, καὶ τὴν βλασφημίαν ἐκ τῶν λεγόντων Ἰουδαίους εἶναι ἑαυτοὺς καὶ οὐκ εἰσὶν ἀλλὰ συναγωγή τοῦ σατανᾶ. ¹⁰μηδὲν φοβοῦ ἃ μέλλεις πάσχειν. ἰδοὺ μέλλει βάλλειν ὁ διάβολος ἐξ ὑμῶν εἰς φυλακὴν ἵνα πειρασθῆτε καὶ ἔξετε θλίψιν ἡμερῶν δέκα. γίνου πιστὸς ἄχρι θανάτου, καὶ δώσω σοι τὸν στέφανον τῆς ζωῆς. ¹¹Ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις. Ὁ νικῶν οὐ μὴ ἀδικηθῇ ἐκ τοῦ θανάτου τοῦ δευτέρου.</p>	<p>The Letter to Pergamum</p>
<p>¹²Καὶ τῷ ἀγγέλῳ τῆς ἐν Περγάμῳ ἐκκλησίας γράψον· Τάδε λέγει ὁ ἔχων τὴν ῥομφαίαν τὴν δίστομον τὴν ὀξεῖαν· ¹³οἶδα ποῦ κατοικεῖς, ὅπου ὁ θρόνος τοῦ σατανᾶ, καὶ κρατεῖς τὸ ὄνομά μου καὶ οὐκ ἠρνήσω τὴν πίστιν μου καὶ ἐν ταῖς ἡμέραις Ἀντιπᾶς ὁ μάρτυς μου ὁ πιστὸς μου, ὃς ἀπεκτάνθη παρ' ὑμῖν, ὅπου ὁ σατανᾶς κατοικεῖ. ¹⁴ἀλλ' ἔχω κατὰ σοῦ ὀλίγα ὅτι ἔχεις ἐκεῖ κρατοῦντας τὴν διδαχὴν Βαλαάμ, ὃς ἐδίδασκεν τῷ Βαλάκ βαλεῖν σκάνδαλον ἐνώπιον τῶν υἱῶν Ἰσραὴλ φαγεῖν εἰδωλόθυτα καὶ πορνεῦσαι. ¹⁵οὕτως ἔχεις καὶ σὺ κρατοῦντας τὴν διδαχὴν [τῶν] Νικολαϊτῶν</p>	

ὁμοίως.

¹⁶**μετανόησον** οὖν· εἰ δὲ μή, ἔρχομαί σοι ταχὺ
καὶ πολεμήσω μετ' αὐτῶν ἐν τῇ ῥομφαίᾳ τοῦ στόματός μου.

¹⁷**Ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.**

Τῷ νικῶντι δώσω αὐτῷ τοῦ μάννα

τοῦ κεκρυμμένου

καὶ δώσω αὐτῷ ψῆφον λευκὴν,

καὶ ἐπὶ τὴν ψῆφον ὄνομα καινὸν γεγραμμένον

ὃ οὐδεὶς οἶδεν εἰ μὴ ὁ λαμβάνων.

Letter to Thyatira

¹⁸**Καὶ τῷ ἀγγέλῳ τῆς ἐν Θυατείροις ἐκκλησίας γράψον·**

Τάδε λέγει ὁ υἱὸς τοῦ θεοῦ,

ὁ ἔχων τοὺς ὀφθαλμοὺς αὐτοῦ ὡς φλόγα πυρὸς

καὶ οἱ πόδες αὐτοῦ ὅμοιοι χαλκολιβάνῳ·

¹⁹**οἶδά** σου τὰ ἔργα

καὶ τὴν ἀγάπην

καὶ τὴν πίστιν

καὶ τὴν διακονίαν

καὶ τὴν ὑπομονήν σου,

καὶ τὰ ἔργα σου τὰ ἔσχατα πλείονα τῶν πρώτων.

²⁰**ἀλλὰ** ἔχω κατὰ σοῦ

ὅτι ἀφεῖς τὴν γυναῖκα **Ἰεζάβελ,**

ἢ λέγουσα ἐαυτὴν προφῆτιν

καὶ διδάσκει καὶ πλανᾷ τοὺς ἑμοὺς δούλους πορνεῦσαι

καὶ φαγεῖν εἰδωλόθυστα.

²¹καὶ ἔδωκα αὐτῇ χρόνον ἵνα μετανοήσῃ,

καὶ οὐ θέλει μετανοῆσαι ἐκ τῆς πορνείας αὐτῆς.

²²**ἰδοὺ**

βάλλω αὐτὴν εἰς κλίνην

καὶ τοὺς μοιχεύοντας μετ' αὐτῆς εἰς **θλίψιν** μεγάλην,

ἐὰν μὴ **μετανοήσωσιν** ἐκ τῶν ἔργων αὐτῆς,

²³καὶ τὰ τέκνα αὐτῆς ἀποκτενῶ ἐν θανάτῳ.

καὶ γνώσονται πᾶσαι αἱ ἐκκλησίαι ὅτι ἐγώ εἰμι ὁ ἔραυνῶν νεφροὺς καὶ

καρδίας,

καὶ δώσω ὑμῖν ἐκάστῳ κατὰ τὰ ἔργα ὑμῶν.

²⁴ὑμῖν δὲ λέγω τοῖς λοιποῖς τοῖς ἐν Θυατείροις,

²⁵πλὴν ὃ ἔχετε κρατήσατε ἄχρι[ς] οὗ ἃν ἴξω.

²⁶Καὶ ὁ νικῶν

καὶ ὁ τηρῶν ἄχρι τέλους τὰ ἔργα μου,

δώσω αὐτῷ ἐξουσίαν ἐπὶ τῶν ἐθνῶν

²⁷καὶ ποιμανεῖ αὐτοὺς ἐν ῥάβδῳ σιδηρᾷ

ὡς τὰ σκεύη τὰ κεραμικὰ συντρίβεται,

²⁸ὡς καὶ ἐγὼ εἴληφα παρὰ τοῦ πατρός μου,

καὶ δώσω αὐτῷ τὸν ἀστέρα τὸν πρωϊνόν.

²⁹**Ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.**

Letter to Sardis

Καὶ τῷ ἀγγέλῳ τῆς ἐν Σάρδεσιν ἐκκλησίας γράψον·

Τάδε λέγει ὁ ἔχων τὰ ἑπτὰ πνεύματα τοῦ θεοῦ

καὶ τοὺς ἑπτὰ ἀστέρας·

οἶδά σου τὰ ἔργα

ὅτι ὄνομα ἔχεις ὅτι ζῆς,

καὶ νεκρὸς εἶ.

²γίνου γρηγορῶν

καὶ στήρισον τὰ λοιπὰ ἃ ἔμελλον ἀποθανεῖν, ο

ὃ γὰρ εὖρηκά σου τὰ ἔργα πεπληρωμένα ἐνώπιον τοῦ θεοῦ μου.

³**μνημόνευε** οὖν πῶς εἴληφας καὶ ἤκουσας

καὶ τήρει

καὶ μετανόησον.

ἐὰν οὖν μὴ γρηγορήσης,

ἥξω ὡς κλέπτῃς,

καὶ οὐ μὴ γνῶς ποίαν ὥραν ἥξω ἐπὶ σέ.

⁴**ἀλλὰ** ἔχεις ὀλίγα ὀνόματα ἐν Σάρδεσιν ἃ οὐκ ἐμόλυναν τὰ ἱμάτια αὐτῶν,

καὶ περιπατήσουσιν μετ' ἐμοῦ ἐν λευκοῖς,

ὅτι ἄξιοί εἰσιν.

⁵Ὁ νικῶν οὕτως περιβαλεῖται ἐν ἱματίοις λευκοῖς

καὶ οὐ μὴ ἐξαλείψω τὸ ὄνομα αὐτοῦ ἐκ τῆς βίβλου τῆς ζωῆς

καὶ ὁμολογήσω τὸ ὄνομα αὐτοῦ ἐνώπιον τοῦ πατρός μου

καὶ ἐνώπιον τῶν ἀγγέλων αὐτοῦ.

Ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.

Letter to Philadelphia

⁷Καὶ **τῷ ἀγγέλῳ τῆς ἐν Φιλαδελφείᾳ ἐκκλησίας γράψον**

Τάδε λέγει ὁ ἅγιος,

ὁ ἀληθινός,

ὁ ἔχων τὴν κλεῖν Δαβὶδ,

ὁ ἀνοίγων καὶ οὐδεὶς κλείσει

καὶ κλείων καὶ οὐδεὶς ἀνοίγει·

⁸**οἶδά** σου τὰ ἔργα,

ἰδοὺ

δέδωκα ἐνώπιόν σου θύραν ἠνεωγμένην,

ἣν οὐδεὶς δύναται κλεῖσαι αὐτήν, ὅτι μικρὰν ἔχεις δύναμιν

καὶ ἐτήρησάς μου τὸν λόγον καὶ οὐκ ἠρνήσω τὸ ὄνομά μου.

⁹ἰδοὺ

διδῶ ἐκ τῆς συναγωγῆς τοῦ σατανᾶ τῶν λεγόντων ἑαυτοὺς

Ἰουδαίους εἶναι,

καὶ οὐκ εἰσὶν **ἀλλὰ** ψεύδονται.

ἰδοὺ

ποιήσω αὐτοὺς ἵνα ἥξουσιν

καὶ προσκυνήσουσιν ἐνώπιον τῶν ποδῶν σου

καὶ γνῶσιν ὅτι ἐγὼ ἠγάπησά σε.

¹⁰ὅτι ἐτήρησας τὸν λόγον τῆς ὑπομονῆς μου,

κἀγὼ σε τηρήσω ἐκ τῆς ὥρας τοῦ πειρασμοῦ

τῆς μελλούσης ἔρχεσθαι ἐπὶ τῆς οἰκουμένης ὅλης

πειράσαι τοὺς κατοικοῦντας ἐπὶ τῆς γῆς.

¹¹ἔρχομαι ταχύ·

κράτει ὃ ἔχεις,

ἵνα μηδεὶς λάβῃ τὸν στέφανόν σου.

¹²Ὁ νικῶν ποιήσω αὐτὸν στῦλον ἐν τῷ ναῷ τοῦ θεοῦ μου

καὶ ἔξω οὐ μὴ ἐξέλθῃ ἔτι
καὶ γράψω ἐπ' αὐτὸν τὸ ὄνομα τοῦ θεοῦ μου
καὶ τὸ ὄνομα **τῆς πόλεως τοῦ θεοῦ** μου,
τῆς καινῆς Ἱερουσαλὴμ
ἢ καταβαίνουσα ἐκ τοῦ οὐρανοῦ ἀπὸ τοῦ θεοῦ μου,
καὶ τὸ ὄνομά μου τὸ καινόν.

¹³**Ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.**

Letter to Laodicea

¹⁴**Καὶ τῷ ἀγγέλῳ τῆς ἐν Λαοδικείᾳ ἐκκλησίας γράψον·**

Τάδε λέγει ὁ ἀμήν,
ὁ μάρτυς
ὁ πιστὸς
καὶ ἀληθινός,
ἡ ἀρχὴ τῆς κτίσεως τοῦ θεοῦ·

¹⁵**οἶδά** σου τὰ ἔργα
ὅτι οὔτε ψυχρὸς εἶ οὔτε ζεστός.
ὄφελον ψυχρὸς ἢς ἢ ζεστός.

¹⁶οὔτως ὅτι χλιαρὸς εἶ
καὶ οὔτε ζεστός οὔτε ψυχρός,
μέλλω σε ἐμέσαι ἐκ τοῦ στόματός μου.

¹⁷ὅτι λέγεις ὅτι πλούσιός εἰμι
καὶ πεπλούτηκα καὶ οὐδὲν χρεῖαν ἔχω,
καὶ οὐκ οἶδας ὅτι σὺ εἶ ὁ ταλαίπωρος
καὶ ἐλεεινὸς καὶ πτωχὸς καὶ τυφλὸς καὶ γυμνός,

¹⁸συμβουλεύω σοι ἀγοράσαι παρ' ἐμοῦ χρυσίον πεπυρωμένον ἐκ πυρὸς
ἵνα πλουτήσης,
καὶ ἱμάτια λευκὰ ἵνα περιβάλῃ
καὶ μὴ φανερωθῇ ἡ αἰσχύνῃ τῆς γυμνότητός σου,
καὶ κολλ[ο]ύριον ἐγχριῖσαι τοὺς ὀφθαλμούς σου ἵνα βλέπῃς.

¹⁹ἐγὼ ὅσους ἐὰν φιλῶ ἐλέγχω καὶ παιδεύω·
ζήλευε οὖν καὶ **μετανόησον**.

²⁰**Ἰδοὺ**
ἔστηκα ἐπὶ τὴν θύραν καὶ κρούω·
ἐάν τις ἀκούσῃ τῆς φωνῆς μου
καὶ ἀνοίξῃ τὴν θύραν,
[καὶ] εἰσελεύσομαι πρὸς αὐτὸν
καὶ δειπνήσω μετ' αὐτοῦ
καὶ αὐτὸς μετ' ἐμοῦ.

²¹Ὁ νικῶν δώσω αὐτῷ καθίσαι μετ' ἐμοῦ ἐν τῷ θρόνῳ μου,
ὥς καὶ ἐνίκησα καὶ ἐκάθισα μετὰ τοῦ πατρός μου ἐν τῷ θρόνῳ

αὐτοῦ.

²²**Ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.**

Social Actors and Repetitive Verbal Relation				
Text		Verb		Declension case
	Divine Actor	Messenger Actor	Writer Actor	Receptive Actors

Act 2	The Son of man 1.9-20		John Revelation 1.2	John
	Revelation 1.11	γράψον, πέμψον		Imperative
	Revelation 1.17	μὴ φοβοῦ		Imperative
	Revelation 1.19	γράψον,		Imperative
	Divine Actor	Messenger Actor	Writer Actor	Receptive Actors
Act 3	The Son of man 2.1 – 3.22			7 Churches Revelation 1.4
	Revelation 2.5 (Ephesus)	μνημόνευε, μετανόησον		Imperative
	Revelation 2.10 (Smyrna)	ἰδοῦ,		Imperative
	Revelation 2.16 (Pergamum)	μετανόησον,		Imperative
	Revelation 2.22 (Thyatira)	ἰδοῦ,		Imperative
	Revelation 3.3 (Sardis)	μνημόνευε, ἤκουσας		Imperative
	Revelation 3.9 (Philadelphia)	ἰδοῦ (2x)		Imperative
	Revelation 3.19 (Laodicea)	ζήλευε, μετανόησον, ἰδοῦ,		Imperative

Patterns: The Paratactic Structural Relation within the Macrostructure	
Vision	Letters
1.16 - ἔχων ἐν τῇ δεξιᾷ χειρὶ αὐτοῦ ἀστέρας ἑπτὰ	2.1 - ὁ κρατῶν τοὺς ἑπτὰ ἀστέρας ἐν τῇ δεξιᾷ αὐτοῦ
1.17b-18a - ἐγὼ εἰμι ὁ πρῶτος καὶ ὁ ἔσχατος καὶ ὁ ζῶν, καὶ ἐγενόμην νεκρὸς καὶ ἰδοῦ ζῶν εἰμι	2.8 - ὁ πρῶτος καὶ ὁ ἔσχατος, ὃς ἐγένετο νεκρὸς καὶ ἔζησεν
1.16 - τοῦ στόματος αὐτοῦ ῥομφαία δίστομος ὀξεῖα	2.12 - ὁ ἔχων τὴν ῥομφαίαν τὴν δίστομον τὴν ὀξεῖαν
1.14-15 - οἱ ὀφθαλμοὶ αὐτοῦ ὡς φλόξ πυρὸς καὶ οἱ πόδες αὐτοῦ ὅμοιοι χαλκολιβάνῳ	2.18 - ὁ ἔχων τοὺς ὀφθαλμοὺς αὐτοῦ ὡς φλόγα πυρὸς καὶ οἱ πόδες αὐτοῦ ὅμοιοι χαλκολιβάνῳ
1.4 - τῶν ἑπτὰ πνευμάτων ἃ ἐνώπιον τοῦ θρόνου αὐτοῦ 1.20 - ἑπτὰ ἀστέρων οὓς εἶδες ἐπὶ τῆς δεξιᾶς μου	3.1 - ὁ ἔχων τὰ ἑπτὰ πνεύματα τοῦ θεοῦ καὶ τοὺς ἑπτὰ ἀστέρας
1.18b - καὶ ἔχω τὰς κλεῖς τοῦ θανάτου καὶ τοῦ ᾧδου	3.7 - ὁ ἅγιος, ὁ ἀληθινός, ὁ ἔχων τὴν κλεῖν Δαυὶδ, ὁ ἀνοίγων καὶ οὐδεὶς κλείσει καὶ κλείων καὶ οὐδεὶς ἀνοίγει
1.5 - Ἰησοῦ Χριστοῦ, ὁ μάρτυς, ὁ πιστός	3.14 - ὁ ἀμήν, ὁ μάρτυς ὁ πιστός καὶ ἀληθινός, ἡ ἀρχὴ τῆς κτίσεως τοῦ θεοῦ
Patterns: The Cumulative Structure of the Letters	
Introduction	τῷ ἀγγέλῳ τῆς [...]ἐκκλησίας γράψον Τάδε λέγει
Recognition	Ἴδοῦ
Advertence	ἀλλὰ

Offer	μνημόνευε, μετανόησον
Conclusion	Ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.

3.1.1 - The Analysis of the levels of the discourse

The author makes a major transition in Revelation 1.9-11. In this transition, the author brings into full force two dimensions of his apocalyptic discourse.

Firstly, the author blends spatial reference with apocalyptic imagery proper of the apocalypticism indicated in Revelation 1.1.

Secondly, the author uses a careful literary and structural arrangement to develop his discourse. Here, there is the reinforcement and the limitation pointed by the analysis of the co-text (see more in 2.2.1 – description of the levels of the discourse). As indicated, my focus on the exegesis of the macrostructure is ‘to begin with an understanding of larger discourse functions [...] and then to interpret the meaning of smaller units in terms of these functions.’⁴⁴⁸

3.1.1a - The spatial reference in Revelation 1.9 – 3.22

First, the author introduces into the discourse the ‘situation’ on which he received the ‘Apocalyptic visions.’ There is a clear spatial reference indicated by the author within this first part, as the place of his registration is in Patmos, thus an earthly place. The spatial reference serves as the introduction to the ‘vision’ of the son of man, which can be linked to Jewish imagery tradition since Jews were in high contact with the Mesopotamian culture.⁴⁴⁹ Thus, the description of the ‘vision’ of the son of man moves his discourse and links the divine intervention

⁴⁴⁸ Reed, “Discourse Analysis,” 196.

⁴⁴⁹ Helge S. Kvanvig, *Roots of Apocalypse: The Mesopotamian Background of the Enoch Figure and of the Son of Man* (Oslo: Neukirchener Verlag, 1988), 80.

to the life of the seven churches because the author is directly commanded to write it.

Again, the author uses a syntagmatic use of literature, such as the blending of old shared stories prophecy in Revelation 1.9-20, and epistolary style in Revelation 2.1 -3.22, to move his audience. The first part of this major division, in Revelation 1.9-20, is divided into three minor divisions: Revelation 1.9-11, 9-18, 19-20. In verses 9-11, the author describes his situation and the location where he was when commissioned to send the letters to the seven churches. The third part of the vision (1.19-20) closes as an inclusion to the commission to send the letters adding an explanation of part of the vision of the son of man.

The vision of the son of man is quite descriptive and is linked to the third minor division in the interpretation of one element of the ‘vision’ in Revelation 1.20. The divine revelation then is used to provide the audience with the divine vision of the present reality to the churches. As a result, the indication of Patmos and the churches serve as an earthly spatial dimension as a reference to the flow of the discourse narrative.

Additionally, the earthly spatial dimension marks the division of the letters in a clear way for the oral/aural audience.⁴⁵⁰ Thus, the apocalypticism indicated by the author in Revelation 1.1 enters the discourse in full force and assists him to bring to the audience a first-person experience through the other two literary features. The start spatial point of the divine revelation follows the use of the expression ‘in spirit’ in verse 10 linked to the presence of the author in Patmos, and in 1.11, the commission to send the seven letters to the churches.

⁴⁵⁰ Alan S. Bandy, “The Layers of the Apocalypse,” 475.

The description of the son of man represents the full entrance of apocalyptical imagery in the centre stage of the Revelation and the connection and structural arrangement of the discourse. ‘These complex and cumulative descriptions of one being are characteristics of Revelation and are important for understanding its theology’⁴⁵¹ also. These cumulative descriptions are linked to the spatial reference of the seven churches, and the implied theological content of the messages is presented within this cumulative presentation of the messages. The structural organization of the message around the apocalyptical son of man relies on two literary features that assist the flow of the discourse.

3.1.1b – The two literary features around the imagery of the Son of man

Secondly, two literary features mark the major transition from the syntagmatic introduction and the first major division of the text. These literary features facilitate the comprehension of the audience about the flow of the discourse. Both literary features are repetitive patterns and are listed on graphic 3. The author arranges these literature features to give the impression that the message of the seven letters was given within the description of the ‘vision’ of the son of man.

In the first literary feature, the author uses the reoccurrence of the collective memory of his audience in using the imagery of the son of man. The use of this reoccurrence shows that there was the familiarity of the oral/aural audience of Revelation and the figure of the son of the man from Daniel 7 and 10. ‘The entire vision is a pastiche of allusions to the Jewish epiphany

⁴⁵¹ Margaret Barker, *The Revelation of Jesus Christ: Which God gave to him to show to his servants what must soon take place (Revelation I.I)* (Edinburgh: T&T Clark, 2000), 83.

language.⁴⁵² Furthermore, this vision can assist us to comprehend how the author used the apocalyptic imagery and the collective memory of his audience to guide the flow of the discourse.

This vision functions as a technique of anticipation within a paratactic structural relation of the macrostructure. This literary structure implies that the messages to the seven churches (Revelation 2-3) are within the content of the ‘vision’ of the son of man (1.12-18). Thus, the links connect the texts of Revelation 1.16 and 2.1; 1.17b-18a and 2.8; 1.16 and 2.12; 1.14-15 and 2.18; 1.4 and 3.1; 1.5 and 3.14 (see graphics 1 and 2). This technique of anticipation through a paratactic element of residual orality⁴⁵³ assists us to comprehend how the author used the development of the text of Revelation to deliver his discourse to his audience.

Additionally, this technique of anticipation can further support Pierre Prigent’s argument that interpolations assist the audience to identify the flow of the discourse and a reminder it was meant to be read aloud in public.⁴⁵⁴ Moreover, this paratactic structural relation is made of links of the wording of the ‘vision’ description. This paratactic relation can be a clear indication that in a residual oral setting, writers were not concerned about exact quotes due to the constraint of an oral/aural culture.

In the second literature feature, the author organizes the structure of the letters for an oral/aural audience to easily identify the flow of the discourse. All of them have in common the son of man as the sender of the messages, and

⁴⁵² Aune, “Revelation 1-5,” 52a: 117.

⁴⁵³ See more in 2.1.4.b for further information.

⁴⁵⁴ Prigent, *Commentary on the Apocalypse of St. John*, 86. Also, for further information see 1.2.1.a and 1.2.4.a.

the messages follow a cumulative structure (seen in graphics 1 and 3).

Furthermore, the letters come as complementation and the further structural development of the apocalyptic discourse of Revelation. As Grant R. Osborne affirms:

The prologue (1.1-8) and the inaugural vision (1.9-20) set the tone and introduce the main characters for the rest of the book, the forces of good (Christ and the churches) and evil (the world rulers and cosmic powers). There we learned that Jesus is indeed the glorified Christ who is in control not only of the churches (1:12-13, 16a) but also of the secular rulers (1:5) and the evil forces (1:18).⁴⁵⁵

It is within this macro literary context that the author carefully organized the cumulative structural pattern in the seven letters of Revelation (see in figure 3, Patterns: The Cumulative Structure of the Letters). The messages follow a stable pattern from letters 1 to 7, where the clear, cumulative structure allows an oral/aural audience to comprehend the dynamics of the reading. The author uses the repetitive introduction ‘τῷ ἀγγέλῳ τῆς [...] ἐκκλησίας γράψον / Τάδε λέγει’ mixed with a singular description of the son of man imagery from Revelation 1.12-20.

Additionally, the son of man addresses each distinctive church, or special location, in a form to address the audience. As a result, a correlation of special reference is linked to the apocalyptic imagery of divine actors within the discourse. The unravelling of the ‘vision’ and message is present in both starting parts of the two divisions within the major macrostructure of Revelation 1.9 – 3.22.

The presentation of the message of the letters follows a clear

⁴⁵⁵ Grant R. Osborne, *Revelation: Exegetical Commentary on the New Testament* (Grand Rapids, MI: Baker Academic, 2002), 104.

development then. The author uses the perfect tense verb οἶδα⁴⁵⁶ for the son of man recognition for the works of the seven churches. The inversion of the recognition, the author uses the conjunction ἀλλά⁴⁵⁷ to imprint an adverse direction of the discourse. In the letters, the ‘adversative’ characteristic of ἀλλά links opposite sentences, creating a correlation in the unfolding of the discourse of Revelation. As a result, the particle ἀλλά ‘introduces a correlation of expectation created by the first conjunct; an incorrect expectation is cancelled, and a proper expectation is put in its place.’⁴⁵⁸

The repetitive use of these imperative verbs also forms a structural pattern. The imperative verbs μνημονεύω (2.5, 3.3), μετανοέω (2.5, 16; 3.3, 19) are used as a direct command to the churches to accept the offer from the son of man. This structural pattern within the letters controls the flow of the direction of the message of all letters. At the end of each letter, the author directs point to the phrase Ὁ ἔχων οὖς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.

This cumulative structure within the letters to the seven churches is organized as a direct message from the son of man. The cumulative structure creates an easy pattern that gives an oral/aural audience a clear indication of the flow and development of the discourse. As a result, we can identify how the influence of residual orality led the author to create a structural organization of the text in the way he did. This pattern of the literary structural development indicates that the message to the letters is within the content of the vision. Due to

⁴⁵⁶ The verb οἶδα appears only on the seven letters (2.2, 9, 13, 19; 3.1, 8, 15), following in each part of the introduction of the ‘son of man’, according to BibleWorks 9.

⁴⁵⁷ Apart from 1 appearance in Revelation 17.12, also just appears within the structure of the letters (2.4, 6, 9, 20^{x2}; 3.4, 9).

⁴⁵⁸ Jacob K. Heckert, *Discourse Function of Conjoiners in the Pastoral Epistles* (Dallas: SIL International, 1996), 23.

the constraint of ‘act’ in writing the messages, the messages are organized around the vision. In this way, the major division of Revelation 1.9 – 3.22 is divided into two parts, and the second part (2 – 3) belongs to the descriptive content of the vision of the son of man in Revelation 1.12-18.

The author uses the links of the paratactic structural relation with the description of the ‘vision’ of the son of man to control the flow of the levels of discourse. In the study of semantics, I aim to identify how key semantic elements of residual orality set the relationship between the actors assists the audience to identify themselves within the discourse.

3.1.2 – Description of semantics in Revelation 1.9 – 3.22

The main description of semantics of Revelation 1.9 – 3.22 revolves around the apocalyptic figure of the son of man and his message addressed to the seven churches. The main semantic themes develop around the situational circumstances on the earthly dimensional space described by the author.

Moreover, these thematic semantic developments function as a structural link between the syntagmatic introduction of Revelation, the situation of the author on the occurrence of the ‘vision’ of the son of man, and the message to the seven churches.⁴⁵⁹ Thus, the ideational meaning of the text is directly linked to both actors and space references.

3.1.2a – The ideational meaning: semantic themes of the ‘vision’ of the Son of man

The textual organization Revelation 1.9 – 3.22 works around the recurrence to

⁴⁵⁹ Smalley, *The Revelation to John*, 46.

the collective memory of the audience regarding the apocalyptic figure of the son of man. The two literature and structural features around the imagery of the son of man in this major division of the book are what sets the pace of the development of the apocalyptic discourse of Revelation.

Additionally, they set the relation between the son of man, the writer, and the audience because they set up the literary structure of speeches and actions among actors. As for Resseguie, ‘actors are known by what they say and how they say it, what they do, what they wear, and how they present themselves – their gestures and postures.’⁴⁶⁰

This relation is set up through three acts (1.9-11; 1.12-17a; 1.17b-20) within the first part (1.9-20), and further in the second part (2 – 3) of Revelation 1.9 – 3.22. It is within this division that semantic themes and the relation between actors are developed in Revelation 1.9-20.

The author and the audience: persecution, kingdom, and conflict in Revelation

1.9-11

The author starts the development of themes while connects himself and the audience to the events he describes.⁴⁶¹ To achieve his objective of presenting the development of themes, the author starts up the elaboration of the themes in three different phases in Revelation 1.9-11. Firstly, the author links in verse 9 his supposed reality of imprisonment to the Island of Patmos as a consequence of the persecution that the churches are also suffering. Consequently, the author seeks

⁴⁶⁰ Resseguie, *The Revelation of John*, 38-9.

⁴⁶¹ Stowasser, Martin, “Die Sendschreiben Der Offenbarung Des Johannes: Literarische Gestaltung – Buchkompositorische Funktion – Textpragmatik,” in *New Testament Studies* 61, no. 1 (2015), 50. doi:10.1017/S002868851400023X.

to gain sympathy from the audience linking his space point to their collective experience.

Furthermore, to nurture the audience, the author seeks to identify himself as being a ‘brother’ and ‘partner.’⁴⁶² Thus, the themes of ‘θλίψει καὶ βασιλεία καὶ ὑπομονή’ in the name of Jesus are brought in direct contact to the situation of the author and the churches. Additionally, the author extends the themes of tribulation and kingdom through a careful transition, as Baile affirms:

His self-introduction continues the theme of the kingdom from vv 5-7, especially v 6, and his self-description is also applicable to those to whom he is writing (“your brother and fellow partaker”) because both he and they are *identified with Jesus*.⁴⁶³

The author also utilizes two residual oral-literary features to create a repetitive thematic pattern, and thus facilitating the comprehension of the flow of the narrative for his oral/aural audience.⁴⁶⁴ The first literary feature within in this thematic pattern is the use of three datives ‘τῇ θλίψει καὶ βασιλείᾳ καὶ ὑπομονῇ’. The use of only one article supports the view that these themes should be seen as a unit in some fashion.⁴⁶⁵ This residual oral pattern becomes evident by the fact that the same phenomenon occurred even more clearly in the preceding clause.⁴⁶⁶

The second is the use of the conjunction καὶ, which links the themes between the different clauses of verse 9. As a result, by ‘using the terms ‘brother’

⁴⁶² Osborne, *Revelation*, 79. For Osborne, the author ‘obviously wishes to demonstrate commonality and shared experience.’ See also Joseph L. Mangina, *Revelation* (London: SCM Press, 2010), 48.

⁴⁶³ Beale, ‘The Book of Revelation,’ 200.

⁴⁶⁴ Stowasser, “Die Sendschreiben Der Offenbarung Des Johannes.”

⁴⁶⁵ Josephine Massyngberde Ford, *Revelation*. Anchor Bible 38 (Garden City, NY: Doubleday, 1975), 381.

⁴⁶⁶ Isbon T. Beckwith, *The Apocalypse of John: Studies in Introduction with a Critical and Exegetical Commentary* (Grand Rapids, MI: Baker, 1967), 433.

and ‘fellow participant,’ the author is using the language of social equality, a rhetorical device intended to foster compliance.’⁴⁶⁷

In the second part of verse 9, the author finishes the identification of his situation with the audience quoting that he was in Patmos due to his witness to the word of God and testimony of Jesus. The verb γίνομαι, which also appears at the beginning of verse 10, marks the repetitive nature and natural flow of the narrative. It is through the description of his situation and his space location that the author seeks to identify himself with the audience.

In addition to the repetitive verb, the author also spreads the thematic idea of being a ‘witness of Jesus’ and ‘word of God’ linked to ‘suffering’ and ‘persecution’ throughout the book:⁴⁶⁸

A variation on the two phrases (usually combined) “the word of God and the witness of Jesus” occurs several times in Revelation:
1.2 - ὃς ἐμαρτύρησεν τὸν λόγον τοῦ θεοῦ καὶ τὴν μαρτυρίαν Ἰησοῦ Χριστοῦ ὅσα εἶδεν
1.9 - διὰ τὸν λόγον τοῦ θεοῦ καὶ τὴν μαρτυρίαν Ἰησοῦ
6.9 - διὰ τὸν λόγον τοῦ θεοῦ καὶ διὰ τὴν μαρτυρίαν ἣν εἶχον
20.4 - διὰ τὴν μαρτυρίαν Ἰησοῦ καὶ διὰ τὸν λόγον τοῦ θεοῦ
Two related phrases are combined in two further instances:
12.17 - τῶν τηρούντων τὰς ἐντολὰς τοῦ θεοῦ καὶ ἐχόντων τὴν μαρτυρίαν Ἰησοῦ
14.12 - οἱ τηροῦντες τὰς ἐντολὰς τοῦ θεοῦ καὶ τὴν πίστιν Ἰησοῦ
A variation on the phrase “the witness of/to Jesus” occur twice in 19.10:
19.10 - ὧν ἐχόντων τὴν μαρτυρίαν Ἰησοῦ ἢ γὰρ μαρτυρία Ἰησοῦ ἐστὶν τὸ πνεῦμα τῆς προφητείας

⁴⁶⁷ Aune, “Revelation 1-5,” 52a:75. Also see Stowasser, “Die Sendschreiben Der Offenbarung Des Johannes,” 51, affirms that ‘Der Verfasser steht dabei in lebendigem Austausch mit den Christen bzw. unterschiedlichen Gruppen von ihnen in den ausgewählten Städten und sucht seinen Einfluss auf sie geltend zu machen.’

⁴⁶⁸ Aune, “Revelation 1-5,” 52a: 80-1.

In verse 10, the author marks another important marker for his transition using the expression ‘ἐγενόμην ἐν πνεύματι,’ which in turn is a marker of major division within the macrostructure of Revelation. This phrase introduces an important allusion to the son of man that is about to be told. This allusion will be analysed in the next analytical subtopic of this study. Additionally, it links the divine actor, the son of man, to the addresses of the apocalyptic discourse. The listed churches are clearly presented, which anticipates to which audience the letters are focused.

Moreover, it appears within the introduction of the allusion, and, at the same time, an inclusion linked to Revelation 1.19-20 through the command of the son of man to write the message. The author uses the verb ‘πέμπω,’ which sets up the verbal relation between the messenger and the divine actor. Thus, the ideational meaning of equality changes to an asymmetric pragmatic relation involving the divine actor and the author.

The Son of man and the author: asymmetric example for the church in 1.12-17b

The importance of the son of man at this stage of the analysis is focused on the relationship between him and the author of the book. The author refers to his relationship interaction to the son of man through imperative verbal expressions of γράφω, πέμπω and Μὴ φοβοῦ (Revelation 1.11, 17, 19). In turn, this verbal relation format emphasizes a complete asymmetry between the author and the divine actor of the son of man.

This emphasis on the asymmetric relation marks the shift between the equality between the author and the audience, and the relation between the ‘son of man’ and the author. The author nurtures the collective memory of the

audience to mark this shift as present already in Revelation 1.10. At the same time, the author in 1.10-11 reinforces his claim for the divinity origin of his apocalyptic discourse. According to Beale:

The introduction of the commission uses the language of the prophet Ezekiel's repeated rapture in the Spirit, thus giving John's revelation prophetic authority like that of the OT prophets (cf. Ezek. 2:2; 3:12, 14, 24; 11:1; 43:5). This identification with prophetic authority is enforced by the description of the voice that John hears as "a great voice as a trumpet," evoking the voice that Moses heard when Yahweh revealed himself on Mount Sinai (Exod. 19:16, 19-20; the voice in Rev. 1:11 could be that of an angel who functions to introduce the Son of man vision [so 4: 1-2]). And this idea is emphasized further by the command to "write in a book" (γράφον εἰς βιβλίον), which likewise reflects the charge given by Yahweh to his prophetic servants to communicate to Israel the revelation they receive (cf. the LXX of Exod. 17:14; Isa. 30:8; Jer. 37:2; 39:44; Tob. 12:20 [BA]).⁴⁶⁹

The allusion to prophetic language serves, therefore to the author of the book to introduce the divine actor into the apocalyptic discourse.⁴⁷⁰

Additionally, there is an abrupt change in the relationship between actors, as the author describes his relation to the divine actor, the son of man, as being submissive. Firstly, the voice mode to write (γράφον) the message to the churches in Revelation 1.11 and 19 are imperative, just as the command for the author to send it (πέμψον).

Secondly, in the time of direct interaction between the author and the son of man in Revelation 1.17, the description of the actors' relationship is of complete asymmetry between them. This scene is shown through two verbal actions. In the first sentence, the author affirms that he 'saw' and therefore, he

⁴⁶⁹ Beale, 'The Book of Revelation,' 203.

⁴⁷⁰ For further information about the semantic and early Jewish symbolic identification, specially about the lamps in the temple with other symbolism of the number seven see: Josephus, *Antiquities* 3.145; *War* 5.217; Philo, *Quis rerum divinarum heres* 45.221-25; *Vita Mosys* 2.102-5; *Quaestiones in Exodum* 2.73-81; *Targ. Pal. Exod.* 40.4. *Midr. Rab. Num.* 13.13 equates the seven lamps with the "lights of the firmament of the heaven."

felt at the feet of the son of man. As a response, the divine actor places his hand on the author and tells him not to fear (Μὴ φοβοῦ). Again, the author used a format that resembles that of a prophetic encounter:

John's response to the vision in v 17a follows the fourfold pattern found in Daniel 8 and 10: the prophet observes a vision, falls on his face in fear, is strengthened by a heavenly being, and then receives further revelation from that being.⁴⁷¹

As a consequence of the prophetic vision of the son of man, there is a shift in the relationship between the actors. Firstly, the author established an equal relation with the audience in Revelation 1.9 to foster their compliance. However, with the 'vision' of the son of man, the shift is clear because the author is now found in complete submission to the divine actor. This relation of submission is directly linked to what is expected of the audience regarding the message in the seven letters to the churches.

The link between the description of the son of man and the message to the seven churches is important for the direct structural link it offers. This link is furthered by the fact that the son of man appears to be the addresser of the messages. Additionally, this link reinforces the view that the author's submission serves as a guide to what behaviour the church members of the seven churches must have with the son of man. As a result, the ideational equal status between the author and his audience established in Revelation 1.9-10 shifts dramatically when the same author meets the divine actor. This asymmetric relation is pragmatically transported to the message of the letters to the seven churches because of this change in the relation pattern.

⁴⁷¹ Beale, 'The Book of Revelation,' 213.

The closing of the vision: command and interpretation in 1.17b-20

The closing of the vision of the son of man resembles Revelation 1.11. The author goes back to the command to write and send the letters to the churches. Additionally, since the start of the divine actor's speech in Revelation 1.17b, there is an emphasis on the supernatural character of the son of man. In verse 19, the author furthers this emphasis through a clear pattern in the development that indicates a repetitive pattern organized through verbal time declension. The verse reads γράψον οὖν ἃ εἶδες καὶ ἃ εἰσὶν καὶ ἃ μέλλει γενέσθαι μετὰ ταῦτα. The timing moves following a past-present-future organizational format. Thus, we can observe that there is a clear, repetitive trend development in the timing declension throughout the syntagmatic introduction (Revelation 1.1-8), and also on the inclusion phrasing ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος (Revelation 1.4 and 8).⁴⁷²

This repetitive pattern is a residual orality feature of the text of Revelation, as the verbal declension works in two ways. Firstly, it assists the audience to follow the development of the eschatological theme of Revelation rooted within Christian thought and enhance their comprehension of the flow of the discourse. The author 's 'eschatology is essentially balanced; for him, the present includes the future, and the future runs back to God's salvific activity in the past.⁴⁷³

In a second way, this repetitive pattern is an adaptation of the apocalyptic discourse thematic development to a formula adapted to the audience's circumstances. According to Aune:

⁴⁷² For more information check 2.2.4.a – Cohesion and secondary orality in Revelation 1.1-8.

⁴⁷³ Smalley, *The Revelation to John*, 57.

The threefold emphasis on the past, present, and future is a formula closely associated with prophecy throughout the Greco-Roman world, though it is rarely found in Jewish texts. Though the wording, if the formula and the order in which past, present, and future are mentioned, varies, nevertheless the formula emphasizes the vast knowledge and wisdom at the disposal of the poet, diviner, or prophet.⁴⁷⁴

As a result of this adaptation of this threefold emphasis within his apocalyptic discourse, the author nurtures the imagination of the audience to the ideational character and eschatological development of his discourse. This emphasis on the multi-time dimension of the discourse has a parallel in Revelation 4.8 and expands through the time relation within the letters, with further development in the visions of chapters 4-19.⁴⁷⁵ Pragmatically, the author transmits through this blending of threefold pattern between the character of the son of man the meaning of multidimensional time relation validity of his apocalyptic discourse.

The author shifts the end of the photographic vision of the son of man to the letters in Revelation 1.20. Verse 20 ends the content of the vision bringing an interpretative approach to some elements present in previous verses and the interaction of the son of man with them at the place of the vision. This verse has two main characteristics. Firstly, there is a swift connection that started in Revelation 1.17b between the vision of the 'son of man' (1.16) and the seven letters that are bound to start to be read. The second is the intertwined character

⁴⁷⁴ Aune, "Revelation 1-5," 52a: 112. Aune quotes a great number of valuable examples that followed this prophetic literary formula: 'The tripartite prophecy formula is of Hellenistic origin, though later it was widely adopted by Christians authors of the second century A.D. to describe OT prophecy. [...] In the Greek world, parallels to the tripartite prophecy formula begin with the description of Chalcas' oracular skill in *Iliad* 10: [...] "who knew what is and what will be and what was before." Similarly in Hesiod *Theog.* 38: "what is and what will be and what was before".'

⁴⁷⁵ Osborne, *Revelation*, 97.

of the structure of the interpretation given in Revelation 1.20.⁴⁷⁶ Additionally, the repetition of the number seven (ἑπτὰ) and the actors (ἄγγελοι and ἐκκλησίαι) within the verse are explored in the repetitive pattern within the message of the letters:

τὸ μυστήριον	
ἑπτὰ ἀστέρων	ἑπτὰ λυχνίας
οἱ ἑπτὰ ἀστέρες ἄγγελοι τῶν ἑπτὰ ἐκκλησιῶν εἰσιν	αἱ λυχνίαι αἱ ἑπτὰ ἑπτὰ ἐκκλησίαι εἰσίν

Thus, the ideational and equal relationship between the author and the audience in Revelation 1.10-11, shifts to an asymmetric relation between the author and the son of man. Pragmatically, this asymmetric relation within vision in Revelation 1.12-17b serves as the core of the interpersonal relationship between the son of man and the letters to the seven churches.

3.1.3 – The Interpersonal Dimension of Revelation 1.9 – 3.22

The interpersonal dimension of Revelation 1.9 – 3.22 is fully developed within the message to the seven churches. The messages in the letters are the content revealed by the ‘son of man’ to the author of the book. As has been shown, the author makes a direct link between the vision and the letters using the allusion of shared stories to describe his vision of the son of man. Additionally, the author uses the reference to the ‘order’ (γράφον) to write the letters as a form of inclusion. This inclusion indicates that the messages that are to follow are the result of the vision. Thus, just the content of the letters is within the vision of the

⁴⁷⁶ Here, I tend to agree with Osborne, *Revelation*, 85, who affirms that ‘it is interesting to note that the vision itself apparently does not end at 1:16 but continue through the letters of chapter 2 and 3. It is only the “after these things” of 4:1 that this inaugural vision is ended. This brings a strong literary unity to 1:12 – 3:22 and highlights the extent to which the Christological vision of 1:12-20 prepares for the letters themselves.’

son of man. As a result, the relation between the ‘son of man’ and the author serves as a guide for the interpersonal dimension within the literary structure of the seven letters.

3.1.3a - Homodiegetic Narrative and the allusion of the Son of man

To develop a first-person experience for his audience within the unfolding of the discourse of the book, the author uses the recourse of homodiegetic narrative mode.⁴⁷⁷ This narrative mode allows an oral/aural audience to imagine the description of the vision as being part of their experience. The personal experience within the first vision described in Revelation is that of the son of man. Additionally, the author uses homodiegetic narrative mode clearly to link his situational experience with that of the audience closely.

This technique of interpersonal link allows the oral/aural audience to understand the pace of the unfolding narrative within the description of the vision. Within the description of the vision of the son of man, the author uses the first-person declination of the verbs to introduce the sentences.⁴⁷⁸ The aim is the construction of vivid imagery of the vision.⁴⁷⁹ The result is a clear literary construction that can bring to the imagination of the oral/aural audience their supposed interpersonal relationship between them and the son of man. Thus, the author uses the homodiegetic technique to use the collective memory of the audience, confirmed by the ancient literary data that Aune studied:

⁴⁷⁷ The mode of homodiegetic narrative (the development of discourse in 1st person), is fully used by the author in 1.9-20. It is used in 8 occasions: 1.9 (Ἐγὼ, ἐγενόμην), 10 (ἐγενόμην, ἤκουσα), 12 (ἐπέστρεψα, εἶδον) 17 (εἶδον, ἔπεσα).

⁴⁷⁸ See note above.

⁴⁷⁹ Wallace, *Greek Grammar*, 391. According to Wallace, ‘the first person singular may be used for the sake of vividness when a more universal application is in view.’

The main source of imagery for this epiphany is Dan 10:5-14 (probably a description of the angel Gabriel), with features drawn from the description of God in Dan 7:9 (hair like wool), and of the mysterious figure in Dan 7:13 (“one like a son of man”). The description of Christ also owes something to an ancient grandiose depiction of the appearance of great kings (cf. *Jos. As.* 5:6; Dio Chrysostom *Or.* 3.73-85) and Israelite high priests (Josephus *Ant.* 4.154, 171). In Jewish literature, a similar epiphanic language is found in *Jos. As.* 14:8-11; *Apoc. Zeph.* 9:12-10:9. Significantly, the exalted Christ is described using imagery drawn from descriptions of God (cf. Ezek 1:26-28, upon which Dan 7 is probably dependent) and prominent angelic figures. Similar descriptions of divine beings seen in epiphanies are found in the Greek magical papyri and in descriptions of divine epiphanies in Greek literary texts. The author uses various visual attributes and verbal attributes from the visions in the descriptions of Christ that form the introductions to the seven letters, thereby linking 2:1-3:22 to the introductory commission vision.⁴⁸⁰

Because the use of the first-person narrative assists the author of Revelation to control the flow of the interpersonal relationship between the audience and the divine actor, the oral/aural audience can listen to this description of the vision as if they were part of their reality. Thus, the fact that the author uses an allusion from the book of Daniel⁴⁸¹ and other apocalyptic writing is important in two ways.⁴⁸² Firstly, it demonstrates old shared stories were an important residual orality technique that the author’s writing to an oral/aural audience would recur to instigate their collective memory.

Secondly, the paratactic structural relation that the author uses to spread the description of the son of man creates a structural link to the churches. Additionally, it reveals the way the unfolding of the visions is going to be

⁴⁸⁰ Aune, “Revelation 1-5,” 52a: 117. Beale, ‘The Book of Revelation,’ 217, and Osborne, *Revelation*, 85, agree with this structural format.

⁴⁸¹ Just as Aune above, Beale, ‘The Book of Revelation,’ 208, also believes that an ‘analysis of OT allusions in vv 13-15 shows that the predominant features of the son of man are drawn from Daniel 7 and specially Daniel 10, with other texts contributing secondarily to the depiction.’ Also, see André Lacocque, *The Book of Daniel* (London: SPCK, 1979), 124-26.

⁴⁸² Smalley, *The Revelation to John*, 51. For Smalley, the phrase ‘I turned to see’ is a ‘diction in the second part of this verse follows closely the text of Ezek. 3.12: ‘Then the spirit lifted me up, and I heard behind me a loud, trumpet-like voice.’

presented by him in Revelation.⁴⁸³ As a result, the author uses the *homodiegetic* narrative to introduce the thematic pattern (tribulation and the triple dative in connection with brotherhood).

Moreover, the homodiegetic narrative serves to emphasize the unit between the themes of the discourse in Revelation and their situation of tribulation. Furthermore, the author uses in the introduction of the thematic idea a formula of three nouns connected by καὶ and an article preceding just the first noun. Through this construction, the author emphasizes a connection between the unity of themes, equality, and identity of the passive state of actors.⁴⁸⁴

This use of the identification of the author in the complete sentence group ‘ὁ ἀδελφὸς ὑμῶν καὶ συγκοινωνὸς ἐν τῇ θλίψει καὶ βασιλείᾳ καὶ ὑπομονῇ ἐν Ἰησοῦ’ works as a breaking of the natural flow of the Greek writing. Thus, the use of ‘brother’ and ‘fellow’ linked to the triple dative ‘θλίψει καὶ βασιλείᾳ καὶ ὑπομονῇ’ reinforces the idea that the complete sentence works as a form to link the social relation and thematic development of the book. The homodiegetic narrative brings to life this encounter with the divine actor, the ‘son of man,’ within the personal experience of the church. Thus, it introduces a personal direct personal approach that is further deepened through an epistolary format of the messages.

⁴⁸³ Aune, “Revelation 1-5,” 52a: 115. For Aune, ‘John’s divine commission narrated in 1:9-20 introduces not only the proclamation to the seven churches dictated to him by the exalted Christ (2:1 – 3:22) but the main part of Revelation as well (4:1 – 22:5). This is a commission for a *particular task* (i.e., to write what he will see and hear), not a report of the inaugural vision calling him to a prophetic vocation (like those of many OT leaders and prophets; cf. Exod. 3:1-12; Judg 6:11-17; Isa 6:1-13; Ezek 1:1 - 3:11). Part of John’s inaugural vision in Ezek 2:-8 – 3:4 (much as the commission of Ezra 2:8-3:4 in 4 Ezra 14 is modelled after that of Moses in Exod 3:1-12). The purpose of this visionary commission to write is to provide divine legitimation for a controversial message.’

⁴⁸⁴ Wallace, *Greek Grammar*, 270. For him, ‘that connection always indicates at least some sort of *unity*. At a higher level, it may connote *equality*. At the highest level it may indicate *identity*.’

3.1.3b - The technique of allusion and imagery of the churches

The use of an epistolary format to deliver the message to the seven churches is, in itself, a direct sign that the author seeks to be felt present at the presentation of the letter.⁴⁸⁵ Within the literary organization of the letters, and because of its structural conjunction with the description of the son of man in Revelation 1.9-20, the primacy of direct contact with the audience is passed to the divine actor.

The Revelation of the letters work as a direct prophecy to the addressees, as

Schüssler Fiorenza says:

It is therefore not accidental that Rev[elation] as a whole has the form of the early Christian apostolic letter and that the apocalyptic visions, symbols, and patterns, are set in an epistolary framework. The author does not underscore the authority of his work by means of pseudonymity, secrecy, and fictional timetables. He understands it rather as a work of Christian prophecy.⁴⁸⁶

The author uses this epistolary format to promote his prophecy, and thus so using three residual oral devices that are reflected in the literary structure of the letters. The first device is the reflection of the repetitive verbal relation between the social actors. The use of verbs in the descriptive vision of the son of man in act 2 (1.9-20: γράψον, πέμψον, and Μὴ φοβοῦ) paint an asymmetric relation between the author and the divine actor. This same verbal relation is reflected between the divine actor and the churches in act 3 or the seven letters to the churches (μνημόνευε, μετανόησον, ἰδοὺ, ἤκουσας, ζήλευε). In both cases, all the verbs are declined as imperative.⁴⁸⁷

⁴⁸⁵ For more, see 2.2.3.a – The interpersonal devices within Revelation 1.1-8. Check the quotation from Kelber: The letter form allows him to keep in as close touch with the recipients of his message as is possible for a writer, and to address them almost as if he were present in person.'

⁴⁸⁶ Schüssler Fiorenza, *The Book of Revelation*, 170.

⁴⁸⁷ For more details, see graphic 'Social Actors and Repetitive Verbal Relation', which discloses how the author spread the repetitive verbal relation in Acts 2 and 3 in all verses of this major division of the Book (1.9 – 3.22).

The second device is ‘that of the *royal* or *imperial edict*, while the *mode* is that of the prophetic form of speech called the *parenetic salvation-judgement oracle*.’⁴⁸⁸ According to Aune, this literary structure follows seven stereotypical features and resembles letters and the prescript of edicts written at the time of the Roman Empire.⁴⁸⁹ The first feature is ‘*the adscriptio* or destination, and the command to write are part of the literary setting of each proclamation.’⁴⁹⁰ Secondly, Aune points to the feature of ‘*command to write*,’ which is ‘expressed by the aorist imperative γράφω is located at the beginning of each proclamation.’⁴⁹¹ The third feature is *the Τάδε λέγει formula*, which, according to Aune,⁴⁹² was an obsolete Hellenistic Greek used as a ‘(prophetic) messenger formula occurring more than 250 times in the LXX.’ The fourth feature is the ‘*Christological predication*,’ which Aune argues that the author used to indicate the subject of the verb λέγος as being the ‘son of man’ in Revelation 1.9-20.⁴⁹³ The fifth feature is ‘*the narratio*,’ which is introduced by the ‘Ἰδοὺ’ clause.⁴⁹⁴ This clause introduces the narrative (‘*de narratio*’) section

⁴⁸⁸ Aune, ‘The Form and Function of the Proclamations to the Seven Churches (Revelation 2-3).’ *NTS* 36 (1990), 183.

⁴⁸⁹ Margareta Benner, *The Emperor Says: Studies in the Rhetorical Style in Edicts of the Early Empire* (Göteborg: Acta Universitatis Gothoburgensis, 1975), 22.

⁴⁹⁰ Aune, “Revelation 1-5,” 52a: 120.

⁴⁹¹ Aune, “Revelation 1-5.”

⁴⁹² Aune, “Revelation 1-5,” 52a: 121. According to Aune, *the Τάδε λέγει formula* was ‘used to translate the Hebrew phrase *koh .amar YHWH*, “thus says Yahweh.”’ Additionally, according to Aune this formula *הוֹדִי רָצְמִי הֵכָּה* resembles ‘a proclamation formula characteristic of Persian royal diplomatic letters and edicts.

⁴⁹³ Aune, “Revelation 1-5.”

⁴⁹⁴ Aune, “Revelation 1-5,” 52a: 121. According to Aune, this ‘clause is not identical with the central message of each proclamation [...] but provides a brief narrative of each congregation (including the past and present), a sort of diagnosis of the positive and negative behavior of each congregation, which then serves a basis of the *dispositio*, “arrangement,” that immediately follows.

of each of the seven proclamations. The sixth feature is ‘*the dispositio*,’ which ‘functions as the central section of each of the seven proclamations.’⁴⁹⁵ The seventh feature is denominated by Aune as ‘*the proclamation formula*.’ This seventh element is used in the third person and posted ‘at the end of each of the seven proclamations, either in the penultimate position (2.7, 11, 17) or in the final position (2.29; 3.6, 13, 22).’⁴⁹⁶ Finally, the eighth feature is the *promise-to-the-Victor Formula*, which is the final promise at the end of each letter.

This second device of ‘*imperial edict*’ fits well in the literary structure of the letter, and it shows the asymmetric relation present within the letters. Additionally, it links the structure of the letter to a common form of organization used in literary structures for authors to create a pattern for ‘readers’ to understand the unravelling of the messages.

The collective mnemonic form of the covenantal relationship between the ‘son of man’ and the audiences is the third device residual oral device, and it was pointed by William H. Shea. According to Shea, the subsections within the literary structure of the letters resemble Suzerain-Vassal covenantal relationships found within different antique civilizations, such as the Hittites and antique Israel:

- (1) The *preamble* to the Hittite suzerainty treaty is identified the king who was the author of the covenant by giving his name, titles, attributes, and genealogy; (2) the *historical prologue* described the past relations between the two contracting parties; (3) the *stipulations* detailed the obligations imposed upon the vassal; (4) the witness to the extra-biblical treaties were the gods of the participants, but monotheistic Yahwism found other elements

⁴⁹⁵ Aune, “Revelation 1-5,” 52a: 122. For Aune, the ‘*dispositio* is closely connected to the *narratio*, for the *narratio* serves as basis for assertions made in the *dispositio*. The *dispositio* differs from the other structural elements in the seven proclamations in that it is not formally marked with a stereotypical phrase used consistently throughout.’

⁴⁹⁶ Aune, “Revelation 1-5,” 52a: 123. Aune argues that when ‘the proclamation formula concludes an oracle, it functions as a *prophetic signature* (in early Christian literature, other examples of a prophetic signature are found only in 1 Cor. 14.37-38 and *Odes Sol.* 3.10-11).

to substitute for them; and (5) the treaties then concluded with their religious sanctions, the *blessings, and curses* that would occur in the case of loyalty to, or breach of, the covenant.⁴⁹⁷

Based on these affirmations, it is reasonable to understand why the letters bring direct commands from the son of man to the churches. It is based on the voice of the verbs in the imperative declination in the letters⁴⁹⁸ that the ‘son of man’ shows he has the authority to speak to them. Additionally, there is always a call for them to come back to him, just as the prophets in the old shared stories used to do when they had a message from YHWH to Israel. Thus, when the ‘son of man’ walks among the churches (1.12, 20), it serves as the indication of Christ’s concern and Suzerain for churches. This suzerain-vassal relation⁴⁹⁹ is supported by the literary organization and links between the vision of the son of man (Revelation 1.9-20) and the letters (Revelation 2 – 3).

The fact that the presentation of the messages is in *homodiegetic mode* gives the impression that these messages are delivered by the ‘son of man’ himself. Thus, the author uses the *homodiegetic* mode of narrative to establish a direct and asymmetric interpersonal relation between the allusion of the ‘son of man’ and the churches. The connection with the device of the *imperial edict* implies that the Apocalyptic actor ‘is presenting himself as the true sovereign in contrast to the pseudo-kingship of the Roman emperor.’⁵⁰⁰

⁴⁹⁷ Shea, ‘The Covenantal Form of the Letters to the Seven Churches’, in *Andrews University Seminary Studies*, 21, ed. Kenneth A. Strand (1983), [71-84], 72.

⁴⁹⁸ See 2.5 – remember (μνημόνευε); 2.10 – do not fear (φοβου); 2.16 – repent (μετανόησον); 2.25 – hold fast (κρατέσατε); 3.3 – remember (μνημόνευε); 3.11 – hold (κρατει).

⁴⁹⁹ Hemer, *The Letters to the Seven Churches of Asia in their Local Setting*, 31.

⁵⁰⁰ Beale, ‘The Book of Revelation,’ 228.

3.1.4 – Discourse Cohesiveness of Revelation 1.9 – 3.22

The author develops the themes and literary relations that he started in the syntagmatic introduction of Revelation (1.1-8). The author organizes the next major division of the book (1.9 – 3.22) around the ‘vision’ of the son of man and the letters to the churches. It is within these two structural organizations (1.19-20; 2 – 3) of this major division in which the author shaped the cohesion of the discourse within the next major division of the book. It is seeking to analyse how the author organized the interrelationship, both semantically and the textual structure of the division, that we can discover how the cohesion of the text flourishes.

3.1.4a – Cohesion and residual orality in Revelation 1.9 – 3.22

The author carefully organizes the flow of the discourse in Revelation through the disclosure of the ‘vision’ of the son of man. Firstly, the author uses verses 10b-11 as both literary structure and social function to impress his audience with the vision that is to come. The second important point in this shift transition within the relation between actors, is the confirmation of the technique of textual intercalations, as Schüssler Fiorenza has argued.⁵⁰¹

On the other hand, the author uses textual intercalation to develop theological themes that, in turn, assist him in moving the audience’s attention to the shift in the relation of the actors in the text. The author firstly used the themes of ‘persecution, endurance, and kingdom’ to nurture the sensibility of the audience and to put into their perspective their equal status with them. Now, the

⁵⁰¹ See 1.4.2.c (The Technique of Textual Intercalation). For more details, see Schüssler Fiorenza, *The Book of Revelation*, 172.

author shifts this pattern of equality using prophetic language blended with Christian stories. The evidence is shown by the structural parallelism through the *homodiegetic* narrative mode fostered through the verbal declension at the start of the phrases (Ἐγὼ, ἐγενόμην, ἐγενόμην).

Additionally, the author uses the conjunctive ‘καὶ’ to link equal thematic units within the phrases (9a: ὁ ἀδελφὸς ὑμῶν καὶ συγκοινωνὸς ἐν τῇ θλίψει καὶ βασιλείᾳ καὶ ὑπομονῇ ἐν Ἰησοῦ; 9b: τοῦ θεοῦ καὶ τὴν μαρτυρίαν Ἰησοῦ). This structural parallelism marks the pace of the discourse’s development in Revelation 1.9-10a, and in Revelation 1.10b, the author makes a direct prophetic quotation of Ezekiel 3.12.⁵⁰²

This structural parallelism culminates with the order for the author of Revelation to write (γράψον) and send the message to the seven churches, which are geographically identified and connected by the conjunction καὶ. This geographical identification and connection is a sign of order and follows up the order of the unravelling of the messages in Revelation 2 – 3. Thus, the author uses a residual orality device to organize this major division (Revelation 1.9 - 3.22). The repetition of the imperative verb γράφω marks the inclusion linked to the mention of the message to the seven churches in Revelation 1.11 and 19. Furthermore, this inclusion mark is the call for a prophetic revelation through the noun μυστήριον, which works as an allusion to another apocalyptic prophecy of Daniel 2.⁵⁰³ Thus, the order of the son of man and the allusion to old shared

⁵⁰² Smalley, *The Revelation to John*, 51. According to Smalley, the “diction in the second part of this verse follows closely the text of Ezek. 3.12: ‘Then the spirit lifted me up, and I heard behind me a loud, trumpet-like voice.’”

⁵⁰³ Beale, ‘The Book of Revelation,’ 221. Beale sees this vision of the son of man and its structural organization linked to an interpretation of Daniel 2 and 7 by the author. Also see Beckwith, *The Apocalypse of John*, 436.

apocalyptic traditions work as an inclusion that marks the limits of the organization of the major division in Revelation.

This inclusion encapsulates the vision of the son of man and his message to the churches. Also, it indicates how the constraints of a residually oral culture led the author to organize this major division of Revelation (1.9 – 3.22). Thus, the author organizes his ‘vision’ and message of the son of man through this format (1.9-11; 12-18; 19-20), indicating that the message of the letters (2 – 3) were encapsulated in the second part (1.12-18). This corroborates that the technique of anticipation (1.2.4.a) was an important residual oral device used by the author to transmit his discourse to his oral/aural audience. Additionally, it is an early indication of the recapitulative mode of narrative dynamics within the constraints of residual oral culture present within the liturgy of early Christianity.

The author uses two different *homodiegetic* declined verbs (1.11, 12a: βλέπεις/βλέπειν; 1.12b, 17: εἶδον) within the vision of the son of man and the description of the author of their relationship (1.12-18). The author uses the shift in the *homodiegetic* verbs as repetitive markers for an oral/aural audience to understand the change in the flow of the discourse. The change of verbs marks the change of relationship involving the actors in contrast to any other relationship they might have with the Roman system.⁵⁰⁴ Whereas the first verbs (1.11, 12a: βλέπεις/βλέπειν) involve are related to the author -audience relation, the second verbs (1.12b, 17: εἶδον) involve the relation between author - son of man. Another important residual oral element in the description is the conjunction ‘καὶ’ (17x) that links all the descriptions of the vision.

⁵⁰⁴ Stowasser, “Die Sendschreiben Der Offenbarung Des Johannes,” 64.

3.1.4b – Cohesion and flow of discourse Revelation 1.9 – 3.22

After developing the complex of paradox⁵⁰⁵ to establish the relation between Jesus and the audience, the author uses the structural parallelism and *homodiegetic* mode of discourse to control the flow of the description of the vision of the ‘son of man.’ To deliver the content of the vision and create the relation between ‘son of man’ and the audience, the author, firstly engages in fostering the compliance of the audience affirming their relationship with Jesus (1.7-8) and between themselves (1.9-11).

The transition mark between establishing the relations between the syntagmatic introduction (1.1-8) and the next major division (1.9 – 3.22), developing apocalyptic themes, and control the flow of the discourse is used through four literary devices.

The first literary device is the *homodiegetic* mode of narrative, which establishes the author of the book’s intention to bring a 1st person encounter experience the description of the ‘vision’ of the ‘son of man’ to his audience.⁵⁰⁶

The second literary device is the direct indication of earthly locations,⁵⁰⁷ which primarily links the expression ‘in spirit’ to Patmos (1.9-10) and later the direct quotation of the seven audiences to which the messages are sent (1.11). The geographical name order of the churches is preserved in the unfolding order of the messages (Revelation 2 - 3). Also, the link ‘καὶ’ reinforces how the presentation of the messages is going to be presented as a unit. The

⁵⁰⁵ See more on the complex of paradox in 2.2.4.b, note 134, which quotes Dominik, *Roman Eloquence*, 28.

⁵⁰⁶ For more details see 1.1.2, and for a critical analysis of Aune’s argument see 1.1.5.a.

⁵⁰⁷ For details on the importance of monuments and geographic selected indications for historical discourse within by Roman writers, see Mary Jaeger, *Livy’s Written Rome* (Ann Arbor, MI: University of Michigan Press, 2009).

geographical indication of the church works as an inclusion that encapsulates the vision of the son of man.⁵⁰⁸

This encapsulation of the vision of the son of man gives space to the description of the divine actor. This description later works as paratactic structural relationships within the two parts (1.9-20; 2 – 3) of this major division of the book.⁵⁰⁹ Thus, the description is the third literary feature of cohesion and flow of the discourse. This paratactic feature creates the coherence between this major division and its distinctiveness to the rest of the book.⁵¹⁰ Additionally, it indicates how the author organized his discourse in a form that his oral/aural audience could understand.

The fourth feature of cohesion of the discourse is the cumulative structure of the letters, which rely on the repetition of phrases and certain expressions to provoke the flow in the discourse.⁵¹¹ This pattern characteristic within this major division in Revelation is used in the letters through a cumulative format for each message. The reflection of verbal relation⁵¹² that characterizes the relation between the author and the son of man in Revelation 1.12-18, and the audience and son of man in Revelation 2 – 3, is another characterization that serves as paratactic and cumulative literary structure of this major division. Additionally, it assists the audience in understanding the flow of

⁵⁰⁸ See above in 3.1.4.a.

⁵⁰⁹ 1.16 – 2.1; 1.17b/18.a – 2.8; 1.16 – 2.12; 1.14/15 – 2.18; 1.4 – 3.1; 1.18b – 3.7; 1.5 – 3.14. See more details in the above graphic which describe patterns.

⁵¹⁰ Also see Stowasser, “Die Sendschreiben Der Offenbarung Des Johannes,” 64.

⁵¹¹ See more on the graphic Patterns: The Cumulative Structure of the Letters.

⁵¹² The majority verbal declination that describes both the relations, author – son of man and audience – son of man, are in the imperative mood. For more details see graphic ‘Social Actors and Repetitive Verbal Relation.

the discourse through the experience in the first person that the author aims to create using the *homodiegetic* mode of discourse.

Finally, the author uses an epistolary format that resembles the *royal* or *imperial edict*⁵¹³ that resembles that of an Imperial edict at the time the author wrote the letter. This epistolary format assists the author to include the collective mnemonic form of the covenantal relationship between the ‘son of man’ and the audience of the seven churches and allow the theological themes of Revelation 1.9-11 to be developed within the message to the churches.

3.2 – THE EXEGESIS OF THE SECOND AND MAJOR DIVISION 4.1 – 16.21, AND MACROSTRUCTURE IN REVELATION 4.1 – 8.1

In chapter 4, a new major division of Revelation starts, and the author uses several literary tools to indicate this organizational format for the book. This major division of the book is split into the great vision of the throne (4) and the enthronement of the Lamb (5). Then, it is followed by the macrostructures of three series of seven (seals: 6.1 – 8.1; trumpets: 8.2 – 11.18; bowls: 15.1 -16.21), intertwined by the great controversial vision of heaven and beasts (11.19 – 14.20).

Moreover, regarding the organization and interlinks of this major division, the organizational tools used by the author will be analysed below according to the exegetical methodology of discourse analysis. The starting point of the analysis is the vision of the throne of God in heaven and the enthronement of the Lamb in Revelation 4-5, followed by the unravelling of the seven seals.

⁵¹³ For the whole description see Aune, “Revelation 1-5,” 52a: 126-129.

The syntactic graphic description of the text of Revelation 4.1 – 8.1 will be displayed below, followed by a literary critical analysis⁵¹⁴ of the macrostructure of the book.

The Macrostructure of Revelation 4.1 – 8.1	
The Vision of the Throne: The introduction to the Heaven-World Stage Relation	
<p>Μετὰ ταῦτα εἶδον, καὶ ἰδοὺ θύρα ἡνεωγμένη ἐν τῷ οὐρανῷ, καὶ ἡ φωνὴ ἡ πρώτη ἣν ἤκουσα ὡς σάλπιγγος λαλούσης μετ’ ἐμοῦ λέγων·</p> <p style="text-align: right;">ἀνάβα ὧδε, καὶ δείξω σοι ἃ δεῖ γενέσθαι μετὰ ταῦτα.</p>	
<p>²Εὐθέως ἐγενόμην ἐν πνεύματι, καὶ ἰδοὺ θρόνος ἔκειτο ἐν τῷ οὐρανῷ, καὶ ἐπὶ τὸν θρόνον καθήμενος, ³καὶ ὁ καθήμενος ὅμοιος ὀράσει λίθῳ ἰάσπιδι καὶ σαρδίῳ, καὶ ἵρις κυκλόθεν τοῦ θρόνου ὅμοιος ὀράσει σμαραγδίνῳ.</p>	
<p>⁴Καὶ κυκλόθεν τοῦ θρόνου θρόνους εἴκοσι τέσσαρες, καὶ ἐπὶ τοὺς θρόνους εἴκοσι τέσσαρας πρεσβυτέρους καθημένους περιβεβλημένους ἐν ἱματίοις λευκοῖς καὶ ἐπὶ τὰς κεφαλὰς αὐτῶν στεφάνους χρυσοῦς.</p>	
<p>⁵Καὶ ἐκ τοῦ θρόνου ἐκπορεύονται ἀστραπαὶ καὶ φωναὶ καὶ βρονταί, καὶ ἐπὶ τὰ λαμπάδες πυρὸς καιόμεναι ἐνώπιον τοῦ θρόνου, ἅ εἰσιν τὰ ἐπὶ τὰ πνεύματα τοῦ θεοῦ, ⁶καὶ ἐνώπιον τοῦ θρόνου ὡς θάλασσα ὑαλίνη ὁμοία κρυστάλλῳ.</p>	
<p>Καὶ ἐν μέσῳ τοῦ θρόνου καὶ κύκλῳ τοῦ θρόνου τέσσαρα ζῷα γέμοντα ὀφθαλμῶν ἐμπροσθεν καὶ ὀπισθεν. ⁷καὶ τὸ ζῷον τὸ πρῶτον ὅμοιον λέοντι καὶ τὸ δεύτερον ζῷον ὅμοιον μόσχῳ καὶ τὸ τρίτον ζῷον ἔχων τὸ πρόσωπον ὡς ἀνθρώπου</p>	

⁵¹⁴ Edgar V. McKnight, *The Bible and the Reader: An Introduction to Literary Criticism* (Philadelphia: Fortress Press, 1985), 8-9.

καὶ τὸ τέταρτον ζῶον ὅμοιον ἀετῷ πετομένῳ.

⁸καὶ τὰ τέσσαρα ζῶα,
ἐν καθ' ἓν αὐτῶν ἔχων ἀνὰ πτέρυγας ἕξ, κυκλόθεν καὶ ἔσωθεν
γέμουσιν ὀφθαλμῶν, καὶ ἀνάπαιυσιν οὐκ ἔχουσιν ἡμέρας καὶ νυκτὸς
λέγοντες·
ἅγιος ἅγιος ἅγιος
κύριος ὁ θεὸς ὁ παντοκράτωρ,
ὁ ἦν καὶ ὁ ὢν καὶ ὁ ἐρχόμενος.

⁹Καὶ ὅταν δώσουσιν τὰ ζῶα δόξαν καὶ τιμὴν καὶ εὐχαριστίαν
τῷ καθημένῳ ἐπὶ τῷ θρόνῳ τῷ ζῶντι **εἰς τοὺς αἰῶνας τῶν αἰώνων,**

¹⁰**πесоῦνται οἱ εἴκοσι τέσσαρες πρεσβύτεροι** ἐνώπιον τοῦ καθημένου ἐπὶ
τοῦ θρόνου

καὶ προσκυνήσουσιν τῷ ζῶντι **εἰς τοὺς αἰῶνας τῶν αἰώνων**
καὶ βαλοῦσιν τοὺς στεφάνους αὐτῶν ἐνώπιον τοῦ θρόνου
λέγοντες·

¹¹ἅγιος εἴ, ὁ κύριος καὶ ὁ θεὸς ἡμῶν, λαβεῖν τὴν δόξαν καὶ τὴν
τιμὴν καὶ τὴν
δύναμιν,
ὅτι σὺ ἔκτισας τὰ πάντα καὶ διὰ τὸ θέλημά σου ἦσαν καὶ
ἐκτίσθησαν.

The Vision of the Lamb, the Book and the Seven Seals (5)

Καὶ εἶδον

ἐπὶ τὴν δεξιὰν τοῦ καθημένου ἐπὶ τοῦ θρόνου **βιβλίον**
γεγραμμένον ἔσωθεν καὶ ὀπισθεν
κατεσφραγισμένον σφραγῖσιν ἑπτὰ.

²καὶ εἶδον

ἄγγελον ἰσχυρὸν κηρύσσοντα ἐν φωνῇ μεγάλῃ·
τίς ἄξιος ἀνοῖξαι **τὸ βιβλίον** καὶ λύσαι τὰς σφραγίδας αὐτοῦ;

³καὶ οὐδεὶς ἐδύνατο

ἐν τῷ οὐρανῷ οὐδὲ ἐπὶ τῆς γῆς οὐδὲ ὑποκάτω τῆς γῆς
ἀνοῖξαι **τὸ βιβλίον** οὔτε βλέπειν αὐτό.

⁴καὶ ἔκλαιον πολὺ,

ὅτι οὐδεὶς ἄξιος εὐρέθη ἀνοῖξαι **τὸ βιβλίον**
οὔτε βλέπειν αὐτό.

⁵καὶ εἷς ἐκ τῶν πρεσβυτέρων λέγει μοι·

μὴ κλαῖε,

ἰδοὺ ἐνίκησεν ὁ λέων ὁ ἐκ τῆς φυλῆς Ἰούδα, ἡ ρίζα Δαβὶδ, 3.7
ἀνοῖξαι **τὸ βιβλίον** καὶ τὰς ἑπτὰ σφραγίδας αὐτοῦ.

⁶Καὶ εἶδον

ἐν μέσῳ τοῦ θρόνου καὶ τῶν τεσσάρων ζώων καὶ ἐν μέσῳ τῶν πρεσβυτέρων
ἄρνιον ἑστηκὸς ὡς ἐσφαγμένον

ἔχων κέρατα ἑπτὰ καὶ ὀφθαλμοὺς ἑπτὰ

οἳ εἰσιν **τὰ [ἑπτὰ] πνεύματα τοῦ θεοῦ**

ἀπεσταλμένοι εἰς πᾶσαν τὴν γῆν.

⁷καὶ ἦλθεν καὶ εἴληφεν ἐκ τῆς δεξιᾶς τοῦ καθημένου ἐπὶ τοῦ θρόνου.

<p>⁸ Καὶ ὅτε ἔλαβεν τὸ βιβλίον, τὰ τέσσαρα ζῶα καὶ οἱ εἴκοσι τέσσαρες πρεσβύτεροι ἐπεσαν ἐνώπιον τοῦ ἁρνίου ἔχοντες ἕκαστος κιθάραν καὶ φιάλας χρυσᾶς γεμούσας θυμιαμάτων, αἱ εἰσιν αἱ προσευχαὶ τῶν ἁγίων, ⁹καὶ ᾄδουσιν ᾠδὴν καινὴν λέγοντες· ἄξιός εἰ λαβεῖν τὸ βιβλίον καὶ ἀνοῖξαι τὰς σφραγίδας αὐτοῦ, ὅτι ἐσφάγης καὶ ἡγόρασας τῷ θεῷ ἐν τῷ αἵματί σου ἐκ πάσης φυλῆς καὶ γλώσσης καὶ λαοῦ καὶ ἔθνους ¹⁰καὶ ἐποίησας αὐτοὺς τῷ θεῷ ἡμῶν βασιλείαν καὶ ἱερεῖς, καὶ βασιλεύσουσιν ἐπὶ τῆς γῆς.</p> <p>¹¹Καὶ εἶδον, καὶ ἤκουσα φωνὴν ἀγγέλων πολλῶν κύκλῳ τοῦ θρόνου καὶ τῶν ζώων καὶ τῶν πρεσβυτέρων, καὶ ἦν ὁ ἀριθμὸς αὐτῶν μυριάδες μυριάδων καὶ χιλιάδες χιλιάδων ¹²λέγοντες φωνῇ μεγάλῃ ἄξιόν ἐστιν τὸ ἁρνίον τὸ ἐσφαγμένον λαβεῖν τὴν δύναμιν καὶ πλοῦτον καὶ σοφίαν καὶ ἰσχὺν καὶ τιμὴν καὶ δόξαν καὶ εὐλογίαν. ¹³καὶ πᾶν κτίσμα ὃ ἐν τῷ οὐρανῷ καὶ ἐπὶ τῆς γῆς καὶ ὑποκάτω τῆς γῆς καὶ ἐπὶ τῆς θαλάσσης καὶ τὰ ἐν αὐτοῖς πάντα ἤκουσα λέγοντας· τῷ καθημένῳ ἐπὶ τῷ θρόνῳ καὶ τῷ ἁρνίῳ ἡ εὐλογία καὶ ἡ τιμὴ καὶ ἡ δόξα καὶ τὸ κράτος εἰς τοὺς αἰῶνας τῶν αἰώνων.</p> <p>¹⁴καὶ τὰ τέσσαρα ζῶα ἔλεγον· ἀμήν. καὶ οἱ πρεσβύτεροι ἐπεσαν καὶ προσεκύνησαν.</p>	<p>The Opening of the Seals – the first seal and white rider (6)</p>
<p>Καὶ εἶδον ὅτε ἤνοιξεν τὸ ἁρνίον μίαν ἐκ τῶν ἑπτὰ σφραγίδων, καὶ ἤκουσα ἑνὸς ἐκ τῶν τεσσάρων ζώων λέγοντος ὥς φωνὴ βροντῆς ἔρχου. ²καὶ εἶδον, καὶ ἰδοὺ ἵππος λευκός, καὶ ὁ καθημένος ἐπ’ αὐτὸν ἔχων τόξον καὶ ἐδόθη αὐτῷ στέφανος καὶ ἐξῆλθεν νικῶν καὶ ἵνα νικήσῃ.</p>	<p>The Second Seal and the red rider</p>
<p>³Καὶ ὅτε ἤνοιξεν τὴν σφραγίδα τὴν δευτέραν, ἤκουσα τοῦ δευτέρου ζώου λέγοντος ἔρχου. ⁴καὶ ἐξῆλθεν ἄλλος ἵππος πυρρός, καὶ τῷ καθημένῳ ἐπ’ αὐτὸν ἐδόθη αὐτῷ λαβεῖν τὴν εἰρήνην ἐκ τῆς γῆς καὶ ἵνα ἀλλήλους σφάξουσιν καὶ ἐδόθη αὐτῷ μάχαιρα μεγάλη.</p>	<p>The Third Seal and the black rider</p>
<p>⁵Καὶ ὅτε ἤνοιξεν τὴν σφραγίδα τὴν τρίτην, ἤκουσα τοῦ τρίτου ζώου λέγοντος· ἔρχου. καὶ εἶδον,</p>	

<p>καὶ ἰδοὺ ἵππος μέλας, καὶ ὁ καθήμενος ἐπ’ αὐτὸν ἔχων ζυγὸν ἐν τῇ χειρὶ αὐτοῦ. ⁶καὶ ἤκουσα ὡς φωνὴν ἐν μέσῳ τῶν τεσσάρων ζώων λέγουσαν· χοῖνιξ σίτου δηναρίου καὶ τρεῖς χοϊνικες κριθῶν δηναρίου, καὶ τὸ ἔλαιον καὶ τὸν οἶνον μὴ ἀδικήσης.</p>
<p>The Fourth Seal and the pale rider</p>
<p>⁷Καὶ ὅτε ἤνοιξεν τὴν σφραγίδα τὴν τετάρτην, ἤκουσα φωνὴν τοῦ τετάρτου ζώου λέγοντος· ἔρχου. ⁸καὶ εἶδον, καὶ ἰδοὺ ἵππος χλωρός, καὶ ὁ καθήμενος ἐπάνω αὐτοῦ ὄνομα αὐτῷ [ὁ] θάνατος, καὶ ὁ ἄδης ἠκολούθει μετ’ αὐτοῦ καὶ ἐδόθη αὐτοῖς ἐξουσία ἐπὶ τὸ τέταρτον τῆς γῆς ἀποκτεῖναι ἐν ῥομφαίᾳ καὶ ἐν λιμῷ καὶ ἐν θανάτῳ καὶ ὑπὸ τῶν θηρίων τῆς γῆς.</p>
<p>The Fifth Seal and the altar</p>
<p>⁹Καὶ ὅτε ἤνοιξεν τὴν πέμπτην σφραγίδα, εἶδον ὑποκάτω τοῦ θυσιαστηρίου τὰς ψυχὰς τῶν ἐσφαγμένων διὰ τὸν λόγον τοῦ θεοῦ καὶ διὰ τὴν μαρτυρίαν ἣν εἶχον. ¹⁰καὶ ἔκραξαν φωνῇ μεγάλῃ λέγοντες· ἕως πότε, ὁ δεσπότης ὁ ἅγιος καὶ ἀληθινός, οὐ κρίνεις καὶ ἐκδικεῖς τὸ αἷμα ἡμῶν ἐκ τῶν κατοικούντων ἐπὶ τῆς γῆς; ¹¹καὶ ἐδόθη αὐτοῖς ἐκάστῳ στολὴ λευκὴ καὶ ἐρρέθη αὐτοῖς ἵνα ἀναπαύσονται ἔτι χρόνον μικρόν, ἕως πληρωθῶσιν καὶ οἱ σύνδουλοι αὐτῶν καὶ οἱ ἀδελφοὶ αὐτῶν οἱ μέλλοντες ἀποκτενέσθαι ὡς καὶ αὐτοί.</p>
<p>The Sixth Seal and the metaphorical signs</p>
<p>¹²Καὶ εἶδον ὅτε ἤνοιξεν τὴν σφραγίδα τὴν ἕκτην, καὶ σεισμὸς μέγας ἐγένετο καὶ ὁ ἥλιος ἐγένετο μέλας ὡς σάκκος τρίχινος καὶ ἡ σελήνη ὅλη ἐγένετο ὡς αἷμα ¹³καὶ οἱ ἀστέρες τοῦ οὐρανοῦ ἔπεσαν εἰς τὴν γῆν, ὡς συκὴ βάλλει τοὺς ὀλύνθους αὐτῆς ὑπὸ ἀνέμου μεγάλου σειομένη, ¹⁴καὶ ὁ οὐρανὸς ἀπεχωρίσθη ὡς βιβλίον ἐλισσόμενον καὶ πᾶν ὄρος καὶ νῆσος ἐκ τῶν τόπων αὐτῶν ἐκινήθησαν.</p> <p>¹⁵Καὶ οἱ βασιλεῖς τῆς γῆς καὶ οἱ μεγιστᾶνες καὶ οἱ χιλιάρχοι καὶ οἱ πλούσιοι καὶ οἱ ἰσχυροὶ καὶ πᾶς δοῦλος καὶ ἐλεύθερος ἔκρυψαν ἑαυτοὺς εἰς τὰ σπήλαια καὶ εἰς τὰς πέτρας τῶν ὀρέων ¹⁶καὶ λέγουσιν τοῖς ὄρεσιν καὶ ταῖς πέτραις· πέσετε ἐφ’ ἡμᾶς καὶ κρύψατε ἡμᾶς ἀπὸ προσώπου τοῦ καθημένου ἐπὶ τοῦ θρόνου καὶ ἀπὸ τῆς ὀργῆς τοῦ ἀρνίου, ¹⁷ὅτι ἦλθεν ἡ ἡμέρα ἡ μεγάλη τῆς ὀργῆς αὐτῶν, καὶ τίς δύναται σταθῆναι;</p>
<p>The first great interlude</p>

Μετὰ τοῦτο εἶδον

τέσσαρας ἀγγέλους ἐστῶτας ἐπὶ τὰς τέσσαρας γωνίας **τῆς γῆς**,
κρατοῦντας τοὺς τέσσαρας ἀνέμους **τῆς γῆς**
ἵνα μὴ πνέῃ ἄνεμος ἐπὶ **τῆς γῆς**
μήτε ἐπὶ τῆς θαλάσσης μήτε ἐπὶ πᾶν
δένδρον.

²Καὶ εἶδον

ἄλλον ἄγγελον ἀναβαίνοντα ἀπὸ ἀνατολῆς ἡλίου
ἔχοντα **σφραγίδα** θεοῦ ζῶντος, καὶ ἔκραξεν **φωνῇ**
μεγάλῃ τοῖς **τέσσαρσιν ἀγγέλοις**
οἷς ἐδόθη αὐτοῖς ἀδικῆσαι **τὴν γῆν** καὶ **τὴν θάλασσαν**
³λέγων·

μὴ ἀδικήσητε τὴν γῆν μήτε **τὴν θάλασσαν** μήτε **τὰ δένδρα**,
ἄχρι **σφραγίσωμεν** τοὺς δούλους τοῦ θεοῦ ἡμῶν ἐπὶ τῶν μετώπων αὐτῶν.

⁴Καὶ ἤκουσα τὸν ἀριθμὸν τῶν **ἐσφραγισμένων**,
ἑκατὸν τεσσαράκοντα τέσσαρες χιλιάδες,
ἐσφραγισμένοι ἐκ πάσης φυλῆς υἱῶν Ἰσραὴλ·

⁵ἐκ φυλῆς Ἰούδα δώδεκα χιλιάδες **ἐσφραγισμένοι**,
ἐκ φυλῆς Ρουβὴν δώδεκα χιλιάδες,
ἐκ φυλῆς Γὰδ δώδεκα χιλιάδες,
⁶ἐκ φυλῆς Ἀσὴρ δώδεκα χιλιάδες,
ἐκ φυλῆς Νεφθαλὶμ δώδεκα χιλιάδες,
ἐκ φυλῆς Μανασσὴ δώδεκα χιλιάδες,
⁷ἐκ φυλῆς Συμεὼν δώδεκα χιλιάδες,
ἐκ φυλῆς Λευὶ δώδεκα χιλιάδες,
ἐκ φυλῆς Ἰσσαχάρ δώδεκα χιλιάδες,
⁸ἐκ φυλῆς Ζαβουλὼν δώδεκα χιλιάδες,
ἐκ φυλῆς Ἰωσήφ δώδεκα χιλιάδες,
ἐκ φυλῆς Βενιαμὴν δώδεκα χιλιάδες **ἐσφραγισμένοι.**

⁹Μετὰ ταῦτα εἶδον,
καὶ ἶδον

ὄχλος πολὺς,
ὃν ἀριθμῆσαι αὐτὸν οὐδεὶς ἐδύνατο,
ἐκ παντὸς ἔθνους καὶ φυλῶν καὶ λαῶν καὶ γλωσσῶν
ἐστῶτες ἐνώπιον τοῦ θρόνου καὶ ἐνώπιον τοῦ ἀρνίου
περιβεβλημένους στολὰς λευκὰς καὶ φοίνικες ἐν ταῖς χερσὶν
αὐτῶν,

¹⁰καὶ κρᾶζουσιν **φωνῇ μεγάλῃ λέγοντες·**
ἡ σωτηρία τῷ θεῷ ἡμῶν
τῷ καθημένῳ ἐπὶ τῷ θρόνῳ καὶ τῷ ἀρνίῳ.

¹¹**Καὶ πάντες οἱ ἄγγελοι** εἰστήκεισαν κύκλῳ τοῦ θρόνου
καὶ τῶν πρεσβυτέρων καὶ τῶν τεσσάρων ζώων καὶ ἔπεσαν ἐνώπιον
τοῦ θρόνου ἐπὶ τὰ πρόσωπα αὐτῶν
καὶ προσεκύνησαν τῷ θεῷ

¹²λέγοντες·

<p>ἀμήν, ἡ εὐλογία καὶ ἡ δόξα καὶ ἡ σοφία καὶ ἡ εὐχαριστία καὶ ἡ τιμὴ καὶ ἡ δύναμις καὶ ἡ ἰσχὺς τῷ θεῷ ἡμῶν εἰς τοὺς αἰῶνας τῶν αἰώνων· ἀμήν ¹³Καὶ ἀπεκρίθη εἷς ἐκ τῶν πρεσβυτέρων λέγων μοι· οὗτοι οἱ περιβεβλημένοι τὰς στολὰς τὰς λευκὰς τίνες εἰσὶν καὶ πόθεν ἦλθον; ¹⁴καὶ εἶρηκα αὐτῷ· κύριέ μου, σὺ οἶδας. καὶ εἶπέν μοι·</p> <p>οὗτοί εἰσιν οἱ ἐρχόμενοι ἐκ τῆς θλίψεως τῆς μεγάλης καὶ ἔπλυναν τὰς στολὰς αὐτῶν καὶ ἐλεύκαναν αὐτὰς ἐν τῷ αἵματι τοῦ ἁρνίου. ¹⁵διὰ τοῦτό εἰσιν ἐνώπιον τοῦ θρόνου τοῦ θεοῦ καὶ λατρεύουσιν αὐτῷ ἡμέρας καὶ νυκτὸς ἐν τῷ ναῷ αὐτοῦ, καὶ ὁ καθήμενος ἐπὶ τοῦ θρόνου σκηνώσει ἐπ’ αὐτούς. ¹⁶οὐ πεινάσουσιν ἔτι οὐδὲ διψήσουσιν ἔτι οὐδὲ μὴ πέση ἐπ’ αὐτοὺς ὁ ἥλιος οὐδὲ πᾶν καῦμα, ¹⁷ὅτι τὸ ἁρνίον τὸ ἄνα μέσον τοῦ θρόνου ποιμανεῖ αὐτούς καὶ ὁδηγήσει αὐτοὺς ἐπὶ ζωῆς πηγὰς ὑδάτων, καὶ ἐξαλείψει ὁ θεὸς πᾶν δάκρυον ἐκ τῶν ὀφθαλμῶν αὐτῶν.</p>
The seventh seal
<p>Καὶ ὅταν ἤνοιξεν τὴν σφραγίδα τὴν ἑβδόμην, ἐγένετο σιγὴ ἐν τῷ οὐρανῷ ὡς ἡμιώριον.</p>

Social Actors and Geographical Relation in the Vision of the Throne			
Text		Actors and Figures	Geographical Relation
Revelation 4.2		God	ἐπὶ τὸν θρόνον καθήμενος,
Revelation 4.4		Twenty–four elders	κυκλόθεν τοῦ θρόνου θρόνους εἴκοσι τέσσαρες
Revelation 4.5a		Theophanic signs	ἐκ τοῦ θρόνου
Revelation 4.5b		The Seven spirits	ἐνώπιον τοῦ θρόνου
Revelation 4.6a		The sea of glass	ἐνώπιον τοῦ θρόνου
Revelation 4.6b		The Living Beings	ἐν μέσῳ τοῦ θρόνου , κύκλῳ
Revelation 4.9		Living Beings give glory to God	τὰ ζῶα δόξαν καὶ τιμὴν καὶ εὐχαριστίαν τῷ καθημένῳ ἐπὶ τῷ θρόνῳ
Revelation 4.10		Twenty-four elders give glory to God	πεσοῦνται οἱ εἴκοσι τέσσαρες πρεσβύτεροι ἐνώπιον τοῦ καθημένου ἐπὶ τοῦ θρόνου
Social Actors, Literary Relation and the Vision of the Book			
Acts	Text	Actors and figures	LiteraryRelationship
Act 1	Revelation 5.1	The Angel make a proclamation beside God	κηρύσσοντα ἐν φωνῇ μεγάλῃ· τίς ἄξιος ἀνοῖξαι τὸ βιβλίον καὶ λῦσαι τὰς σφραγίδας αὐτοῦ;
	Revelation 5.4	The author cries	⁴ καὶ ἔκλαιον πολὺ, ὅτι οὐδεὶς ἄξιος εὐρέθη ἀνοῖξαι τὸ

			βιβλίον
	Revelation 5.5	One elder answer the author of the Book	ἡ ρίζα Δαβὶδ, ἀνοῖξαι τὸ βιβλίον
Act 2	Revelation 5.6, 7	The Lamb takes the Book	ἐν μέσῳ τοῦ θρόνου [...] ἄρνιον [...] ἦλθεν καὶ εἴληφεν ἐκ τῆς δεξιᾶς τοῦ καθημένου ἐπὶ τοῦ θρόνου
	Revelation 5.8	The Living beings and twenty-four elders give glory to the Lamb (9-10)	ὅτε ἔλαβεν τὸ βιβλίον , τὰ τέσσαρα ζῶα καὶ οἱ εἴκοσι τέσσαρες πρεσβύτεροι ἔπεσαν ἐνώπιον τοῦ ἄρνιου
Act 3	Revelation 5.11	Angels, living-beings, and twenty-four elders give glory to the Lamb (11b)	καὶ ἤκουσα φωνὴν ἀγγέλων πολλῶν κύκλῳ τοῦ θρόνου
	Revelation 5.13	Everyone give glory to God and the Lamb	πᾶν κτίσμα ὃ ἐν τῷ οὐρανῷ καὶ ἐπὶ τῆς γῆς καὶ ὑποκάτω τῆς γῆς καὶ ἐπὶ τῆς θαλάσσης καὶ τὰ ἐν αὐτοῖς πάντα ἤκουσα λέγοντας· τῷ καθημένῳ ἐπὶ τῷ θρόνῳ καὶ τῷ ἄρνιῳ ἡ εὐλογία καὶ ἡ τιμὴ καὶ ἡ δόξα καὶ τὸ κράτος

Patterns: The Cumulative Structure of the Seals	
Introduction	ὅτε ἤνοιξεν τὸ ἄρνιον μίαν ἐκ τῶν ἐπτὰ σφραγίδων
The call (1-4)	ἤκουσα ἐνὸς ἐκ τῶν τεσσάρων ζώων λέγοντος
The horseman	ἵππος λευκός, πυρρός, μέλας, χλωρός
Seeing (5-7)	καὶ εἶδον
The giving (1,2,4)	ἐδόθη
Patterns: The Paratactic Structural Relation within the Macrostructure	
The vision of the Sealed Book (move from description to entitlement)	Opening of the Seals (move from entitlement to action)
5.1 - σφραγίσιν ἐπτὰ 5.2 - τὸ βιβλίον καὶ λῦσαι τὰς σφραγίδας αὐτοῦ 5.5 - ἀνοῖξαι τὸ βιβλίον καὶ τὰς ἐπτὰ σφραγίδας αὐτοῦ 5.9 - λαβεῖν τὸ βιβλίον καὶ ἀνοῖξαι τὰς σφραγίδας αὐτοῦ	6.1 - τὸ ἄρνιον μίαν ἐκ τῶν ἐπτὰ σφραγίδων 6.3 - ὅτε ἤνοιξεν τὴν σφραγίδα τὴν δευτέραν 6.5 - ὅτε ἤνοιξεν τὴν σφραγίδα τὴν τρίτην 6.7 - ὅτε ἤνοιξεν τὴν σφραγίδα τὴν τετάρτην 6.9 - ὅτε ἤνοιξεν τὴν πέμπτην σφραγίδα 7.2 - ὅτε ἤνοιξεν τὴν σφραγίδα τὴν ἕκτην

	8.1 - ὅταν ἤνοιξεν τὴν σφραγίδα τὴν ἐβδόμην
Patterns: The Interlude and Paratactic Relation between Macrostructures	
The Geographical Relation: Earth (Μετὰ τοῦτο εἶδον)	The Geographical Relation: Heaven (Μετὰ ταῦτα εἶδον)
<p>7.1 – τέσσαρας ἄγγέλους ἐστῶτας ἐπὶ τὰς τέσσαρας γωνίας τῆς γῆς, κρατοῦντας τοὺς τέσσαρας ἀνέμους τῆς γῆς ἵνα μὴ πνέῃ ἄνεμος ἐπὶ τῆς γῆς</p> <p>7.2 - ἐδόθη αὐτοῖς ἀδικῆσαι τὴν γῆν καὶ τὴν θάλασσαν</p> <p>7.3 – μὴ ἀδικήσητε τὴν γῆν μήτε τὴν θάλασσαν μήτε τὰ δένδρα</p>	<p>7.9 - ἐκ παντὸς ἔθνους καὶ φυλῶν καὶ λαῶν καὶ γλωσσῶν ἐστῶτες ἐνώπιον τοῦ θρόνου καὶ ἐνώπιον τοῦ ἁρνίου</p> <p>7.11a - πάντες οἱ ἄγγελοι εἰστήκεισαν κύκλῳ τοῦ θρόνου</p> <p>7.11b - τῶν πρεσβυτέρων καὶ τῶν τεσσάρων ζώων καὶ ἔπεσαν ἐνώπιον τοῦ θρόνου</p> <p>7.14-15 - οἱ ἐρχόμενοι ἐκ τῆς θλίψεως τῆς μεγάλης [...] εἰσιν ἐνώπιον τοῦ θρόνου τοῦ θεοῦ</p>
The Relation between the Interlude and Trumpets	
<p>7.3 - μὴ ἀδικήσητε τὴν γῆν μήτε τὴν θάλασσαν μήτε τὰ δένδρα</p> <p>7.17 - καὶ ὀδηγήσει αὐτοὺς ἐπὶ ζωῆς πηγᾶς ὑδάτων</p> <p>7.1 - εἶδον τέσσαρας ἄγγέλους ἐστῶτας ἐπὶ τὰς τέσσαρας γωνίας τῆς γῆς</p>	<p>8.7 - Καὶ ὁ πρῶτος ἐσάλπισεν· καὶ ἐγένετο χάλαζα καὶ πῦρ μεμιγμένα ἐν αἵματι καὶ ἐβλήθη εἰς τὴν γῆν, καὶ τὸ τρίτον τῆς γῆς</p> <p>8.8 - Καὶ ὁ δεῦτερος ἄγγελος ἐσάλπισεν· καὶ ὡς ὄρος μέγα πυρὶ καίομενον ἐβλήθη εἰς τὴν θάλασσαν, καὶ ἐγένετο τὸ τρίτον τῆς θαλάσσης αἶμα</p> <p>8.10 - Καὶ ὁ τρίτος ἄγγελος ἐσάλπισεν· καὶ ἔπεσεν ἐκ τοῦ οὐρανοῦ ἀστήρ μέγας καίομενος ὡς λαμπὰς καὶ ἔπεσεν ἐπὶ τὸ τρίτον τῶν ποταμῶν καὶ ἐπὶ τὰς πηγὰς τῶν ὑδάτων</p> <p>9.4 - καὶ ἐρρέθη αὐταῖς ἵνα μὴ ἀδικήσουσιν τὸν χόρτον τῆς γῆς οὐδὲ πᾶν χλωρὸν οὐδὲ πᾶν δένδρον</p> <p>9.14 - λέγοντα τῷ ἔκτῳ ἄγγέλῳ, ὁ ἔχων τὴν σάλπιγγα· λῦσον τοὺς τέσσαρας ἄγγέλους</p>
Thematic Developments between Macrostructures	
Tribulation Theme	Theophany Theme
<p>1.9 - Ἐγὼ Ἰωάννης, ὁ ἀδελφὸς ὑμῶν καὶ συγκοινωνὸς ἐν τῇ θλίψει</p> <p>2.9 - οἶδά σου τὴν θλίψιν</p> <p>2.10 - καὶ ἔξετε θλίψιν ἡμερῶν δέκα</p> <p>2.22 - καὶ τοὺς μοιχεύοντας μετ' αὐτῆς εἰς θλίψιν μεγάλην</p> <p>7.14 - οὗτοί εἰσιν οἱ ἐρχόμενοι ἐκ τῆς θλίψεως τῆς μεγάλης</p>	<p>4.5a - Καὶ ἐκ τοῦ θρόνου ἐκπορεύονται ἀστραπαὶ καὶ φωναὶ καὶ βρονταὶ</p> <p>6.1b - καὶ ἤκουσα ἐνὸς ἐκ τῶν τεσσάρων ζώων λέγοντος ὡς φωνὴ βροντῆς</p> <p>8.5 - καὶ ἐγένοντο βρονταὶ καὶ φωναὶ καὶ ἀστραπαὶ</p> <p>11.19b - καὶ ἐγένοντο ἀστραπαὶ καὶ φωναὶ καὶ βρονταὶ καὶ σεισμός</p> <p>16.18 - καὶ ἐγένοντο ἀστραπαὶ καὶ φωναὶ καὶ βρονταὶ καὶ σεισμός</p>

3.2.1 - The analysis of the levels of the discourse in Revelation 4-1 – 8.1

The author makes a major transition in the macrostructure of the book in Revelation 4. Two structural formulas are used in Revelation 4.1-2a to indicate that there is a major transition in the discourse of the book. The first structural formula in verse 1 is the expression Μετὰ ταῦτα, which appears at the beginning and the end of the verse.⁵¹⁵ The second is the use of the phrases ἡ πρώτη ἦν ἡκουσα ὡς σάλπιγξ λαλούσης μετ' ἐμοῦ and ἐγενόμην ἐν πνεύματι, which resembles a repetitive pattern seen in Revelation 1.10.

These two structural forms introduce the shift in the spatial reference of Revelation. In the previous macrostructure (1.9 – 3.22) the spatial reference of relation had a geographical orientation between earthly locations. However, the next macrostructure (4.1 – 8.5a) establishes heaven as its point of origin.⁵¹⁶ Thus, in Revelation 4.1-2a the author shifts the spatial reference, and the introductory vision in Chapter 4 of this major division (4.1 – 16) has the geographical relationship between the throne of God and the actors as the starting point of the new major division of Revelation.⁵¹⁷

In Revelation 4, the Apocalyptic vision of the throne of God marks the main lines within the levels of discourse in this new major division that extends until Revelation 16.21.

⁵¹⁵ Müller, *Microstructural Analysis of Revelation 4-11*, 155.

⁵¹⁶ The geographical point of reference is important for the development of discourse in Revelation. Following a type of apocalyptic literary tradition, the author introduces the journey to other world. For more, see 'Apocalypse: an Overview,' in *Encyclopaedia of Religion* (2005), 410.

⁵¹⁷ Beale, 'The Book of Revelation,' 316. According to Beale, 'Μετὰ ταῦτα ('after these things') does not place the events within the visions in chs. 4-5ff. after the events narrated in chs. 1-3. It indicates rather only that a new vision is coming after the vision in chs. 1-3.' See also Bandy, "The Layers of the Apocalypse," 475.

3.2.1a - The Spatial Reference and Position of Actors in Revelation 4.1 – 8.1

There are four different forms on which the author has chosen to develop the narrative of the new vision that starts in Revelation 4.1. In the first vision set, the author has a reference to the throne of God and the actors' geographical position as the set model for the flow of the discourse.

In the second vision set, there is the introduction of the Sealed Book within the context of the throne scene. Nonetheless, the movement of the narrative also works in a structural pattern, mnemonically organizing the geographical location of actors around the throne.

The third set entails the opening of the seals of the book and the direct relationship between the messengers from the throne and earthly places. In the final set, there is an interlude between the sixth and seventh seals, which shows another mainline organization with the relation between heaven and earth.

The vision of the throne in Revelation 4

The description of the relationship of apocalyptical actors within the level of discourse in Revelation 4 is organized accordingly to their geographical relation to the throne of God. The imagery of the throne of God is the central key to the development of discourse in Revelation 4, and as the vision unfolds and folds with all the action and description of the location of actors occurs around the throne of God.⁵¹⁸

⁵¹⁸ Gallusz, *The Throne Motif in the Book of Revelation*, 97. Also, see George R. Beasley Murray, *The Book of Revelation: based on the revised standard version*, the new century Bible commentary (London, UK: Oliphants, 1978), 29-30. For Gallusz, the vision 'provides the most detailed picture of the divine throne and the heavenly realm in the entire work.' As for Beasley-Murray, the vision 'occupies a key position in the structure of the book.' In the graphic 'Social Actors and Geographical Relation in the Vision of the Throne', the description of the Throne takes centre stage, and the discourse unfolds and folds as a chiasm accordingly to the location of the actors with their relation to God and his throne: twenty-four elders-theophanic signs-the seven spirits-the sea of glass-the living beings-twenty-four elders.

After the dual structural markers in Revelation 4.1-2a (the expression Μετὰ ταῦτα, and the phrases ἡ πρώτη ἦν ἡκουσα ὡς σάλπιγγος λαλούσης μετ' ἐμοῦ and ἐγενόμην ἐν πνεύματι), the author uses the interjection ἰδοὺ. The author connects this introductory scene in heaven (Revelation 4.1) with Revelation 1 using the phrase ὁ θεὸς ὁ παντοκράτωρ, ὁ ἦν καὶ ὁ ὢν καὶ ὁ ἐρχόμενος. This marker is relevant for an author writing for a residual oral audience because 'it directs the reader to *see* the throne and its occupant, just as "listen" directs the reader/hearer to listen attentively.'⁵¹⁹

God and the throne are the theological as the focal centre of his vision.⁵²⁰ Additionally, the throne scene and its dimensional location in heaven become a central literary reference throughout Revelation.⁵²¹ As a result, the imagery of the throne becomes 'a central symbol of the whole book'⁵²² because the heavenly throne conflicts with earthly thrones. This conflict between thrones also put in evidence the theme of tribulation (θλίψει) under the focus of the dispute between thrones that are going to be developed later in Revelation (11.19 - 15.22).

This conflict will be centred on worship and uses the asymmetrical description of the relation between God, who sits on the throne, and other actors around the throne as a theme that will be deepened. The author portrays these relationships as being asymmetrical through two hymns (Revelation 4.8b, 11), using the term λέγοντες as a sign to all actors worship God. Furthermore, the

⁵¹⁹ Resseguie, *The Revelation of John*, 107.

⁵²⁰ Resseguie, *The Revelation of John*.

⁵²¹ The noun θρόνος appears in 4 occasions before chapter 4 (1.4; 2.13; 3.21 x2), however, the author uses the noun 17 times in Revelation 4 – 5, and other 21 times throughout the Book.

⁵²² Bauckham, *The Theology of the Book of Revelation* (New Testament Theology. Cambridge: Cambridge University Press, 1993), 141.

flow of the discourse in Revelation 4 moves with a geographical description of the actors around the throne, with the hymns being the arrangement.

The movement, which starts with the narrative in 4.2 describing the centre of heaven like the throne of God and moves to the edges describing the geographical position of actors. The movement starts with the throne of God at the centre, moves to the twenty-four elders, indicates the theophanic signs, introduces the seven spirits, the living beings, and go back towards the centre talking about the living beings, and twenty-four being proclaiming hymns to God at the centre.

With the hymns, the movement moves back until the second hymn marks the climax of God's position before the universe being its sovereign and creator. As the geographical core of the vision of the series of seven (Revelation 4 -16),⁵²³ the author builds the geographical perception of reference⁵²⁴ to develop his discourse in this major division. Thus, the geographical reference is in the apocalyptic discourse shifts to the relation between heaven and earth, the otherworld, and their world.

The vision of the throne and the sealed book

In chapter 5, the focus of the author is the relationship between the Lamb and the Sealed Book. There is a definite shift in the discourse because the primary marker for the development of the discourse is not centred on the geography of the throne anymore. In chapter 5, the author develops his discourse using the

⁵²³ See more on 1.1.3.a – The Three Series of ‘Seven Items’

⁵²⁴ Rüpke, *Religion of the Romans*, 175.

homodiegetic narrative and actions about the Sealed Book.⁵²⁵ Thus, having in mind the geographical description around the throne of God in chapter 4, now a new scene emerges indicated by these two literary devices in chapter 5.

In chapter 5, there are three main scenes in the development of the discourse.⁵²⁶ An important marker of these three scenes is the *homodiegetic* literary feature καὶ εἶδον, which is firstly presented in connection with ἐπὶ τὴν δεξιάν τοῦ καθημένου ἐπὶ τοῦ θρόνου and introduces the Sealed Book with the seven seals. In this first act, the author describes the book that serves as a structure for the literary arrangement of the Series of Seven.

In this second scene, other actors of this structural arrangement are going to be presented, and in particular, the Lamb is pointed as the one able to open the seven seals of the book. The dramatics of the ‘whoe’ scene is developed within this part of chapter 5. Additionally, the expression φωνῇ μεγάλῃ appears again, which marks the repetitive expression within structural announcements in Revelation.

In the third scene, the author again uses the *homodiegetic* feature καὶ εἶδον in association with the geographical description of the throne, ἐν μέσῳ τοῦ θρόνου. Apart from other actors that were introduced in Revelation 5, such as the elders and living beings, the author uses characteristics of the Lamb to reinforce the idea of numerical links within the discourse. This pattern is seen in both parts of the major divisions:

⁵²⁵ Aune, “Revelation 1-5,” 52a: 329. For Aune, ‘This formula clearly functions in two ways in Revelation: it can be used to introduce a major break in the vision narration (as in 5:1; 6:1), and so frame a discrete text unit; it can also be used to mark a change in the focus of the vision report.’

⁵²⁶ Osborne, *Revelation*, 247. As Osbourne rightly points out, καὶ εἶδον (*kai eidon*, and I saw) occurs four times (5:1, 2, 6, 11) and divides the chapter into separate scenes (5:1, 2-5, 6-10, 11-14).’

Introduction	Interpretation
Revelation 1.16: καὶ ἔχων ἐν τῇ δεξιᾷ χειρὶ αὐτοῦ ἀστέρας ἑπτὰ	Revelation 1.20: οἱ ἑπτὰ ἀστέρες ἄγγελοι τῶν ἑπτὰ ἐκκλησιῶν
Revelation 4.5: καὶ ἑπτὰ λαμπάδες πυρὸς καίόμεναι ἐνώπιον τοῦ θρόνου	Revelation 4.5: ἃ εἰσιν τὰ ἑπτὰ πνεύματα τοῦ θεοῦ
Revelation 5.6: ἄρνιον ἑστηκὸς ὡς ἐσφαγμένον ἔχων κέρατα ἑπτὰ καὶ ὀφθαλμοὺς ἑπτὰ	Revelation 5.6: οἱ εἰσιν τὰ [ἑπτὰ] πνεύματα τοῦ θεοῦ ἀπεσταλμένοι εἰς πᾶσαν τὴν γῆν

The same structural pattern is seen in Revelation 1.4, 1.9-20 / 2.1-3.22 is going to be used later with the description of the beings, presented as πνεύματα being angels that are sent to play their trumpets. Furthermore, the author describes in 5.7-8 that the Lamb takes the book from the hand of God, and receives praise in a hymn format from the twenty-four elders, that reverberates previous assumptions and questions in Revelation in three parts:

The is composed of three parts: the acclamation of the worthiness of the Lamb (5:9b), the salvific work of the Lamb (5:9c), and the effects for the followers of the Lamb (5:10). The first part ('you are worthy') repeats the worthiness of God in 4:11 and continues the consistent theme in the book regarding the unity between God and Christ. It also flows out the opening question of this chapter, 'Who is worthy to break the seals and open the scroll?' (5:2, 4-5). Christ is now to instigate the judgement of God by 'taking the scroll' that contains the final history of this age and 'opening its seals.' The infinitive λαβεῖν (*labein*, to take) points to the action of verse 7, in which Christ 'came and took' the scroll from the hand of God. He now takes over the divine task as judge of the earth (John 5:22, 30; 8:16; 9:39).⁵²⁷

This third scene prepares the audience for the opening of the seals in the next chapter, giving the context from which the judgement originates. Moreover, the end line of the hymn opens the geographical dimension of the vision, which is furthered in the third act of the vision (5.11-14).

In the fourth act, the author deepens the relation between heaven and earth. In the first two verses of this act (5.11-12), the actors around the throne of God and the Lamb worship them. In the preceding two verses (5.13-14), all

⁵²⁷ Osborne, *Revelation*, 259-60.

creatures in both realms, heaven, and earth, worship them. This last worship of all creatures works as an answer to Revelation 4.11. Additionally, this form of doxology within the hymns spread doxological themes that gain more elements as the discourse of Revelation is developed:

The order of these four elements, (1) ἡ εὐλογία, ‘praise,’ (2) καὶ ἡ τιμὴ, ‘and honor,’ (3) καὶ ἡ δόξα, ‘and glory,’ (4) καὶ τὸ κράτος, ‘and power,’ can be compared with the order in which these and similar attributes are found in other doxological contexts in Revelation. In 1:5b-6, the only doxology occurring in a non-narrative context, just two attributes of praise are mentioned: ἡ δόξα, ‘glory,’ and τὸ κράτος, ‘power.’ In the doxology found in indirect discourse in 4:9, three attributes of praise occur in the order ἡ δόξα, ‘glory,’ τιμὴ, ‘honor,’ εὐχαριστίαν, ‘thanksgiving.’ The longest doxology occurs in a narrative context in 7:12 and consists of seven attributes: εὐλογία, ‘praise,’ δόξα, ‘glory,’ σοφία, ‘wisdom,’ εὐχαριστία, ‘honor,’ δύναμις, ‘power,’ ἰσχὺς, ‘might.’⁵²⁸

In this way, the repetitive pattern in which the author develops theological themes in Revelation is part of the applied doxology and liturgy of the apocalyptic discourse. The author works on the organization of the levels of discourse geographically, and the interaction between actors within these locational boundaries renders an opportunity for theological themes to be developed in a direct liturgical format. As a result, the drama of the scene in Revelation 5 enlarges the great scene of the throne in Revelation 4,⁵²⁹ and the liturgy invites the participation of the oral/aural audience to be part of the worship.

3.2.1b - The literary reference around the vision of the throne and the seals

Three literary features are used as a reference in the vision of the throne. It is used again in the vision of the book and within the opening of the seals. The

⁵²⁸ Aune, “Revelation 1-5,” 52a: 366-7.

⁵²⁹ Müller, *Microstructural Analysis of Revelation 4-11*, 514.

author uses these features to mark the flow of discourse in each part of this division of the book (4.1 – 8.1): in the imagery of the throne in Revelation 4; the vision of the sealed book in Revelation 5; and the opening of the Revelation 6.

The imagery of the Conference around the Centre of God's Sovereignty: the throne

The author uses the first literary feature to reinforce the idea for his oral/aural audience of the centrality of God's throne in heaven. The graphic about social actors and geographical relations in the Vision of the throne shows the repetition of this feature in Revelation 4.2, 4, 5a, 5b, 6a, 6b, 9, 10. The author intends to form a chiastic format in the vision of the throne in chapter 4.⁵³⁰ Furthermore, the analysis of this chiastic form shows the emergence of circular imagery of heaven around the throne of God, as Gallusz affirms:

After the typical apocalyptic opening of the vision (4.1-2a), the heavenly throne is introduced, along with its occupant (4.2b-3). This is followed by the description of the throne's surroundings (4.4-7) and by the hymnic adoration given to the occupant of the throne (4.8-11). The overall picture is one of the concentric circles made up of a rainbow (Ἱρις), the four living creatures (τέσσαρα ζῷα), and the 24 elders (εἴκοσι τέσσαρες πρεσβυτέρους), with the 'awe-inspiring throne as the focal point. The series of concentric circles is further expanded in 5.11 and 7.11, where they include a great host of angels. Such an arrangement is suggested by the repeated use of κύκλοθεν ('around a circle') and κύκλω ('around in a circle'), the adverbs of place both occurring three times in Revelation – always in connection with the elements or with beings encircling the throne.⁵³¹

In this way, the author uses the literary feature to build the full imagery of the heavenly throne in Revelation 4. The repetitive use of adverbs (κύκλος) expands and reinforce this imagery as κύκλοθεν appears in Revelation

⁵³⁰ Osborne, *Revelation*, 228.

⁵³¹ Gallusz, *The Throne Motif in the Book of Revelation*, 100.

4. 3, 4, 8, and κύκλω appears in chapter 4. 6; 5.11; and 7.11. The use of this literary feature recurs to the collective memory of the audience regarding the throne of God⁵³² and shape the geographical reference of actions in heaven that take place in the vision of the sealed book.

The dramatic scene of the sealed book

The dramatic scene of the sealed book in chapter 5 continues uninterrupted from the scene in chapter 4.⁵³³ The scene described in Revelation 5 has for geographical reference the imagery of a circular conference in heaven around the throne of God. Thus, the author uses the *homodiegetic* mode of narrative⁵³⁴ to develop the dramatic scene of the sealed book having the geographical reference of a circular organization around the throne of God to frame this dramatic chapter.

Moreover, according to Aune, the author uses a literary format designated as *aporia*,⁵³⁵ in which the format a song of praise:

In Rev 5:2 the *aporia* deals not with the problem of *how* to praise but rather with the question of *who* should be praised, and the identity of that person is the object of a verbal revelation to John by one of the elders (5:5). The *aporia* is followed by a prose *amplification* (ἀνοῖξαι) of the problem in vv 3-4 intended to heighten the suspense and emphasize the unique role and identity of the person in question. This is accomplished through the statement that no one in heaven, on earth, or under the earth could be found who would be able to open the scroll.⁵³⁶

⁵³² Gallusz, *The Throne Motif in the Book of Revelation*, 100. According to Gallusz, the ‘idea that the heaven is arranged in concentric circles, with the divine throne at the centre, is not unique to Revelation, since it is attested in 1 En. 71.6-8 and in a more elaborate form in 3 En. 33.1 – 34.2.’

⁵³³ Beale, ‘The Book of Revelation,’ 337; Aune, “Revelation 1-5,” 52a: 329.

⁵³⁴ Osborne, *Revelation: Exegetical Commentary on the New Testament*, 247.

⁵³⁵ Aune, “Revelation 1-5,” 52a: 331. For Aune, the ‘content of this hymn suggests that it is an a song of praise.’ Examples given by Aune includes the ‘*Odyssey* 9.12-16; *Homeric Hymn to Apollo* 19, 207, “How, then, shall I song of you, who are in all easy worthy of song?”.’

⁵³⁶ Aune, “Revelation 1-5,” 52a: 331.

The author uses the expression φωνῇ μεγάλῃ to amplify the angelic announcement of the dramatic vision. The critical character⁵³⁷ of the announcement develops in two sets that are rhetorically constructed. The two sets are composed of four sentences that are complete each other:

Argument	Counterargument
τίς ἄξιος ἀνοῖξαι τὸ βιβλίον καὶ λῦσαι τὰς σφραγίδας αὐτοῦ;	καὶ οὐδεὶς ἐδύνατο ἐν τῷ οὐρανῷ οὐδὲ ἐπὶ τῆς γῆς οὐδὲ ὑποκάτω τῆς γῆς ἀνοῖξαι τὸ βιβλίον οὔτε βλέπειν αὐτό
καὶ ἔκλαιον πολὺ, ὅτι οὐδεὶς ἄξιος εὗρέθη ἀνοῖξαι τὸ βιβλίον οὔτε βλέπειν αὐτό.	καὶ εἷς ἐκ τῶν πρεσβυτέρων λέγει μοι· μὴ κλαῖε, ἰδοὺ ἐνίκησεν ὁ λέων ὁ ἐκ τῆς φυλῆς Ἰούδα, ἡ ρίζα Δαβὶδ, ἀνοῖξαι τὸ βιβλίον καὶ τὰς ἑπτὰ σφραγίδας αὐτοῦ.

It is through this dramatic scene in the second act that the author develops the rest of the vision of the sealed book in Revelation 5. Both acts 3 and 4 describe the extent to the worship of the Lamb and God, and in both extensions, the hymns answer and add information to the reality regarding God and the Lamb.⁵³⁸ The author uses the expression λέγω (λέγοντες) as an introductory marker to the hymns, which in turn assists an oral/aural audience to identify the shift to the hymns.

In the third act, the author uses the circular geographical organization of the vision of the throne to form a chiastic structure. The circular geographical reference of heaven in chapter 4 is then extended, and within this literary chiasm, the author describes the owning process of the sealed book by the Lamb.⁵³⁹ From the fourth act onwards, there is a completion of the geographical complex

⁵³⁷ Osborne, *Revelation: Exegetical Commentary on the New Testament*, 251.

⁵³⁸ The hymns in Revelation 5.9-10; 12; have the introductory marker the expression the affirmative adjective ἄξιόν. For more information, see Aune, "Revelation 1-5," 52a: 331.

⁵³⁹ Check the graphic 'Social Actors, Geographical Relation and the Vision of the Book' for more detailed literary reference.

involving all that worship God and the Lamb.

The asymmetric relation between heaven and earth in Revelation 6

In Revelation 6.1, there is another inflexion in the discourse of Revelation. The author uses the *homodiegetic* mode of narrative again to indicate his transition using Καὶ εἶδον. The proclamation for the opening of the seals is clear, with the author testifying the opening of the seven seals, which mark the introduction of each message.⁵⁴⁰

In the first four seals, there is a format composed of four consistent literary structural forms organized by the author. However, the direct relationship between heaven and earth is universal in all described actions in the seals. It is important to note that within a residual oral context, this structure forms a cumulative effect for the flow of the discourse in two different ways. Firstly, there is ‘the cumulative effect of the four cavaliers on the inhabitants of the earth.’⁵⁴¹ Especially between Revelation 6.1-8, the author several asymmetrical literary features⁵⁴² between heaven and earth within this cumulative structure. However, differently from the message to the churches, now there is not a call to redemption and forgiveness.

⁵⁴⁰ Müller, *Microstructural Analysis of Revelation 4-11*, 517.

⁵⁴¹ Aune, “Revelation 1-5,” 52a: 389.

⁵⁴² According to Aune, “Revelation 1-5,” 52a: 389, ‘Despite the stereotypical structure of vv 1-8, variation is introduced in a number of ways. First, the phrase καὶ εἶδον, καὶ ἰδοὺ, “I saw, and behold,” is unexpectedly missing from 4a, and its place is the single verb ἐξῆλθεν, “he rode out.” Second, only the first cavalier is said to ἐξῆλθεν, “ride away,” to execute his task (v 2b), whereas the text is silent about whether the following three cavaliers actually executed their tasks. Third, the aorist passive verb ἐδόθη, “it was given,” a circumlocution for divine activity or authorization, is used of the first, second, and fourth cavaliers (vv 2b, 4b, 4c, 8c) but not of the third. Fourth, the pericope dealing with the third cavalier is further distinguished by the insertion of a divine commission (v6), which can only be attributed to God himself since it originates from the midst of the four cherubim.’

The second cumulative flow of the discourse is in the motion between the geographical locations, heaven, and earth. Although the author does not use the same verbal relation (ἔρχου, ἐδόθη) in the first fifth seals (ἐδόθησαν is used in the fifth seal), there is a growing stress on the consequences of the infliction acts on earth.⁵⁴³ As the asymmetrical and stressful relation between earth and heaven grows, the power asymmetry between these two geographical locations broadens the levels of the apocalyptic discourse.⁵⁴⁴

Together with the broadening of the geographical reference, which is further suggested by the use of the adverbs. These demonstrations of asymmetry through the literary features are an essential form that the author uses to reinterpret shared old stories and prophetic sayings from Jewish traditions. It is crucial for an oral/aural context because it is ‘an important means of connecting one place with another and so producing a new or higher-level interpretation of space.’⁵⁴⁵

The author broadens this direct relation between heaven and earth is furthered in the fifth and sixth seals. In the fifth seal, the author introduces the only reference for a prayer of supplication in the book.⁵⁴⁶ The essential factor is the development of the discourse deepening the idea of conflict between heaven

⁵⁴³ Apart from the fourth seal brings a broad summary from the previous three seals [see Beale, *John's Use of the Old Testament in Revelation*, 383; Aune, ‘Revelation 6-16’, *World Biblical Commentary Series*, ed. Bruce Metzger and others, 52 vols., 52b (Nashville, TN: Thomas Nelson, 1998), 52b: 389-90], there is a direct interaction between the request of the saints and the prayers, and the outlands of kingdoms, kings and all great man that have persecuted the saints. Additionally, the timing of actions

⁵⁴⁴ Gallusz, *The Throne Motif in the Book of Revelation*, 100.

⁵⁴⁵ Rüpke, *Religion of the Romans*, 178.

⁵⁴⁶ J. P. Heil, “The Fifth Seal (Rev 6,9-11) as a Key to the Book of Revelation.” *Biblica* 74:22043, 222-3.

and earth in the fifth and sixth seals due to the prayer caused by the persecution of the people of God. As Osbourne points out:

this is a turning point in the book, summarizing the faithful witness of the first part, the conflict of the middle portion, and the promise and vindication of the final section. From the judgement experienced by the earth-dwellers, the scene now shifts to heaven.⁵⁴⁷

The idea of conflict within the relation between heaven and earth that started in the message to the churches and is broadened within the series of seven will be the theme of the semantic analysis.

3.2.2 – Description of semantics in Revelation 4.1 – 8.1

The idea of the throne of God as a geographical reference for the discourse of Revelation 4-5 is not composed of immovable actors and architectural features. The geographical description of the throne of God as the centre stage of the acts in heaven prepares the theophanic scenes and the landslide relation between the conflict between good and evil, the church, and its persecutors.⁵⁴⁸ ‘While both the theophany and the throne vision involve a revelation of the divine appearing on earth while, in the latter, the human ascends into the divine realm.’⁵⁴⁹

3.2.2a – The ideational meaning: semantic themes of throne and theophanies

It is from within this heavenly throne perspective that the author links his discourse to what is going on with the ‘political persecution’ and ‘spiritual conflict’ he believes is happening to his audience. Thus, the vision of the throne

⁵⁴⁷ Osbourne, *Revelation: Exegetical Commentary on the New Testament*, 283-4.

⁵⁴⁸ Bandy, “The Layers of the Apocalypse,” 486.

⁵⁴⁹ Barr, “Beyond Genre: The Expectations of Apocalypse,” 16.

presented to the audience links their cultic and religious experience directly to a political concept of the centrality of the throne of God.⁵⁵⁰

Furthermore, the image of the throne of God gains more importance in the light of the shift between the major divisions of Revelation.⁵⁵¹ The promise in the letter to Laodicea affirms that ‘To the one who conquers I will give a place with me on my throne, just as I myself conquered and sat down with my Father’ (3.22), and anticipates the cultic and political, literary shift in the book.

3.2.2b - The cultic message of certainty of God’s promises

Regarding the ideational meaning of the text linked to the cultic and religious experience of the audience, the author uses the collective memory of the audience to the idea of the eternal relationship of God with them in the hymns of chapter 4, as Baile says:

The significance of the two titles “Lord God Almighty” and “the one who is and was and is coming” is to emphasize that God, who transcends time is sovereign over history. But this is no abstract theology of God. Through John, the readers are being given information from the heavenly, secret council room of the Lord. The titles show that the intention of this crucial vision is to give the supra-historical perspective of “the one who is, was, and is coming,” which is to enable the suffering readers to perceive his eternal purpose and so motivate them to persevere faithfully through the tribulation. As with the uses of both titles in the OT and as already seen in 1:4 and 1:8, so here God is able to fulfil his prophetic purpose and deliver his people despite overwhelming odds.⁵⁵²

Within this recall for the collective memory of the audience, the author uses the allusion of heavenly imageries primarily against the cultic

⁵⁵⁰ Bauckham, *The Climax of Prophecy*, 33-5. See also Bandy, “The Layers of the Apocalypse,” 477, who affirms that ‘John not only signals the transition with visual indicators, but he also includes his audience in these transitions by inserting material relevant to their worship setting.’

⁵⁵¹ The use of the imagery of the throne of God between major transitions in Revelation reinforces the opinion of Stefanovic (2002), 26, about springboard passages. For more, see ‘1.5.2a – Literary Techniques in Revelation,’ the Springboard Passages technique.

⁵⁵² Beale, ‘The Book of Revelation,’ 333.

background know to his audience.⁵⁵³ This certainty for God's intervention contrasts with the elaborate discourse of tribulation and endurance of the author in 1.9-11.

Moreover, in the message to the churches, the author reinforces the idea of persecution and endurance through the repetition of the theme of 'tribulation and kingship and endurance in Jesus' (Revelation 1.9).⁵⁵⁴ As Stefanovic affirms:

The particular that prominence that the divine throne holds in the book of Revelation can be explained in light of the fact that John wrote to Christians suffering under the persecution initiated by the imperial throne of Rome. Thus in Revelation, ὁ θρόνος τοῦ θεοῦ, stands in opposition to ὁ θρόνος τοῦ Σατανᾶ ("the throne of Satan," 2:13; 13:2) and τοῦ θηρίου ("of the beast," 16:10; cf. 13:2), the real antagonist powers which are temporally limited (20:7-10).⁵⁵⁵

In this way, the situation of persecution and endurance of the church and the author described in Revelation is the primary motivator for the utilization of the imagery of the throne by the author.⁵⁵⁶ The reoccurrence of the theme of the throne is used by the author as an attempt to impress his oral/aural audience of its present and future safeguard. It is a promise that reassures the audience throughout the situation of persecution and tribulations within the discourse in Revelation.

⁵⁵³ Gallusz, *The Throne Motif in the Book of Revelation*, 101.

⁵⁵⁴ Primarily, the author emphasizes that he is suffering just as his fellows. Then, the substantives θλίψει and ὑπομονή, (tribulation and endurance) are repeated in Revelation. ὑπομονή, occurs other six times in Revelation (Apart from 1.9; see 2.2, 3, 19; 3.10; 13.10; 14.12). Thus, the imagery of conflict, persecution and suffering of the witness of Jesus is always present in the Apocalyptic discourse.

⁵⁵⁵ Stefanovic, *The backgrounds and Meaning of the Sealed Book of Revelation 5* (Berrien Springs, MI: Andrews University Press, 1996), 164.

⁵⁵⁶ In "'Apocalypticism,' in *The Encyclopedia of Christianity*, vol. 1, A-D, eds. Erwin Fahlbusch...[et al.] (Grand Rapids, MI: Eerdmans, 1999), 91, Klaus Koch says that 'Apocalypses are written to encourage the members of this community to faithfulness and patience under the tribulations of the end time.'

Moreover, the old shared stories always referred to the throne of God as the centre of the spiritual hopes of God's intervention in their favour. 'The dwelling place of Yahweh was the last redoubt of hope, the place toward which people could pour out their prayers and seek protection.'⁵⁵⁷ The author uses the throne as a centre of heaven and the controlling force in his discourse to reassure his audience of God's control of their spiritual fate.⁵⁵⁸ It is a reassurance that even if death is a close prospect, there is always the possibility of new life close to the throne of God. The throne of God becomes then the geographical reference of hope for this new life.

3.2.2c - The political message of certainty of God's sovereignty

Politically, this certainty of God's intervention was a response to political might and perceived oppression of Rome by the audience.⁵⁵⁹ The author focuses on the ideational meaning of his discourse, developing a paradoxical theme of power rivalling that of Rome,⁵⁶⁰ which had an imperial and geographical centre ideology accompanying their vast imperial subjugation.⁵⁶¹ Thus, for the author, it

⁵⁵⁷ Stefanovic, *The backgrounds and Meaning of the Sealed Book of Revelation 5*, 198.

⁵⁵⁸ Vester E. Wolber, "A Study of the Literary Structure of Revelation as an Aid to Interpretation" (Th.D. diss. Southwestern Baptist University, Bolivar, 1950), 113.

⁵⁵⁹ Gallusz, *The Throne Motif in the Book of Revelation*, 275. According to Gallusz, 'The imperial cults were the most important part of the network between Rome and Asia that defined significantly, if not decisively, the power-relation between the inhabitants of Asia Minor and the emperor. The influence of the imperial cults was all-permeating. Nothing was left untouched, because they were deeply connected with public religion, entertainment, commerce governance, architecture, household worship and other aspects of everyday public and private life.

⁵⁶⁰ Ronald L. Farmer, "Undercurrents and Paradoxes: The Apocalypse to John in Process Hermeneutic," in *Reading the Book of Revelation: A Resource for Students*, ed. David L. Barr (Atlanta, GA: Society of Biblical Literature, 2003), 110-111.

⁵⁶¹ Philip F. Esler, "God's Honour and Rome's Triumph: Responses to the fall of Jerusalem in 70 CE in three Jewish apocalypses," in *Modelling Early Christianity – Social-scientific studies of the New Testament in its context*, ed. Philip F. Esler (New York, NY: Routledge, 1995), 234.

is essential to confront the discursive imagery of Rome in relation to the Sovereignty of God's throne politically.⁵⁶²

The clear picture designed by the author regarding the relationship between the heaven centrality of the throne of God in contrast to any power location recurs to the rhetoric of an apocalyptic and alternative world.⁵⁶³ Furthermore, the discourse in Revelation 'extends or expands the universe to include transcendent realities, and it does this both spatially and temporally.'⁵⁶⁴

Firstly, the author develops this spatial dimension as a Sovereign reality that transcended the centre of the Roman Empire, reoccurring to the imagery of the 'Old Testament concept of the throne of God as a symbolic expression of his sovereign majesty and ruling authority'⁵⁶⁵ over earthly thrones.

Furthermore, within this sovereign reality in heaven, everything revolves around the allusion to the throne of God. From 'the four living creatures' (4.6b-8a) to 'the twenty-four elders' (4.4) worship God in the same way that OT theophanic phraseology was used in OT texts.⁵⁶⁶

⁵⁶² Osborne, *Revelation: Exegetical Commentary on the New Testament*, 225. Osbourne rightly points out that 'θρόνος (*thronos*, throne) is a major emphasis in this book, contrasting the "throne of God" with the "throne" of Satan (12:5 contra 13:2; cf. 2:13; 16:10) and probably in this chapter with the throne of Caesar.

⁵⁶³ Gallusz, *The Throne Motif in the Book of Revelation*, 288.

⁵⁶⁴ Leonard L. Thompson, *The Book of Revelation: Apocalypse and Empire* (New York: Oxford University Press, 1990), 31. For more on the idea of ideas of a transcendent space in Revelation, see Michael Gilbertson, *God and History in the Book of Revelation: New Testament Studies in Dialogue with Pannenberg and Moltmann*. (SNTSMS, 124) (Cambridge: Cambridge University, 2003), 72, and Silva, *Seeing things John's way: the Rhetoric of the Book of Revelation*, 94, who argues that the 'narratives of Revelation map out the temporal dimensions of this cosmos, both in regard to how it got to be in its present state and where it is ultimately headed. In so doing, Revelation, like most specimens of the genre, places everyday realities and experiences within a broader context that provides an interpretative lens for those realities and experiences.'

⁵⁶⁵ Stefanovic, *Revelation of Jesus Christ*, 184.

⁵⁶⁶ Beale, *John's Use of the Old Testament in Revelation*, 334. See also Osborne, *Revelation*, 239. Each time the living beings lift up their voices in worship (4.10), the twenty-four elders prostrate themselves before (πεσούνται... ἐνώπιον, *pesountai... enopion*, will fall down before) God and "worship" him. The obeisance of the elders occurs often in the book (5:8, 14; 7:11; 11:16; 19:4).

Then, the author reoccurs to the allusion of the throne in the old shared stories⁵⁶⁷ to nurture the collective memory of his audience. Expressions such as ἅγιος ἅγιος ἅγιος κύριος ὁ θεὸς ὁ παντοκράτωρ (4.8), which resembles Isaiah 6 and the Daniel expressions of God's eternity (4.34; 12.7), which are reinforced by the affirmation in the discourse of Revelation 4.11:

‘ἄξιός εἰ, ὁ κύριος καὶ ὁ θεὸς ἡμῶν, λαβεῖν τὴν δόξαν καὶ τὴν τιμὴν καὶ τὴν δύναμιν, ὅτι σὺ ἔκτισας τὰ πάντα καὶ διὰ τὸ θέλημά σου ἦσαν καὶ ἐκτίσθησαν’

As once God was portrayed as a Sovereign over all creation and Israel, now the author portrays the throne of God as the political centre of the cosmos. Thus, the author discloses transcendent and political geography that surpassed the reality of his audience⁵⁶⁸ following much the pattern of the literary apocalypticism⁵⁶⁹ described in Revelation 1.1.

Secondly, the author describes a transcendent temporal description of the heavenly realities around the throne of God. This heavenly reality is in full asymmetry to the limited period reality encompassing his audience. The author aims to transmit this idea of timing asymmetry in the vision of the throne (4.1-11) using the expressions ὁ ἦν καὶ ὁ ὢν καὶ ὁ ἐρχόμενος (4.8) and ᾧ ζῶντι εἰς τοὺς αἰῶνας τῶν αἰώνων (4:9). Thus, these expressions serve both as literary structure and express ‘God’s control of history.’⁵⁷⁰

⁵⁶⁷ God is portrayed as sitting on his throne in heaven in Old Jewish stories (1 Kings 22.19; Psal. 47.8; Isa. 6.1; Ezek. 1.26; Dan. 7.9), as a sovereign reigning in glory (Psal. 93.1-2; 97.1-9; 99.1-5) and in other Jewish and apocalyptic literature, God is seen as surrounded by heavenly beings (1 Kings 22.19; Isa. 61.3; Ezek. 1.4-24; Dan. 7.9-10).

⁵⁶⁸ Thompson, ‘Mooring the Revelation in Mediterranean,’ in *SBL Seminar Papers, 1992* (SBLSP, 31) (Atlanta, GA: Scholars Press, 1992), 635.

⁵⁶⁹ Collins, ‘Apocalypse: an Overview.’ *Encyclopedia of Religion*. Ed. by Jyndsay Jones. 2nd Edition. Farmington Hills, MI: Thomson Gale, 2005, 64.

⁵⁷⁰ Beale, ‘The Book of Revelation,’ 199.

The idea of an asymmetrical and transcendent, extemporal character of the throne of God in contrast to the earthly kingdoms, was in total opposition to the idea of Rome being an eternal city. ‘The conviction that Rome is eternal was not rare among the inhabitants of the ancient Mediterranean world.’⁵⁷¹

Galluzs also adds that this belief was common among the people of the Empire, and in an ancient house in Ephesus, there was an inscription that resembled this belief: ‘Rome, queen of all, your power will never end.’⁵⁷²

Furthermore, after the destruction of Jerusalem, even Flavius Josephus believed in the eternal nature of Rome: ‘God, who went the round of the nations, bringing to each, in turn, the rod of Empire, now rested over Italy.’⁵⁷³ Thus, it is within this political and religious idea of an eternal and accessible throne of God that the author moved his audience.

3.2.3 – The Interpersonal dimension of Revelation 4.1 – 8.1

A characteristic of apocalyptic writings in early Christianity was the announcement of judgement and salvation.⁵⁷⁴ In Revelation, the author uses the idea of justice for the oppressors and salvation for the persecuted in the organization of his text in this part of the book. The pragmatics in his apocalyptic discourse develops around repetition patterns within each scene

⁵⁷¹ Gallusz, *The Throne Motif in the Book of Revelation*, 275.

⁵⁷² *I. Eph.* 599. (Ephesus Inscriptions). Quoted by Harrison & Welborn (2018), 55.

⁵⁷³ Josephus, *JW* 5.9.3. Josephus interpreted the history of the fall of Jerusalem in contrast to the story of the Jewish covenant with God with these words: ‘And evident it is that fortune is on all hands gone over to them: and that God, when he had gone round the nations with this dominion, is now settled in Italy.’

⁵⁷⁴ Schüssler Fiorenza, *The Book of Revelation*, 137.

defined within the levels of the discourse.⁵⁷⁵ These repetitive patterns are emphasized by a descriptive characteristic within a residual oral society, and these patterns work as a mark to bring prominence⁵⁷⁶ to certain parts of the discourse that will be explored now.

3.2.3.a - Homodiegetic Narrative and the Development of Heaven's Description

In the development of the vision of the throne, it is clear that the author seeks to point the prominence to his audience the spatial description of the heavenly throne of God. The author achieves this prominence using prepositions to emphasize the connection and relation between actors and real imagery of the heavenly space.⁵⁷⁷ In the graphic 'Social Actors and Geographical Relation in the Vision of the Throne,' I showed how the author used prepositions to achieve this objective.⁵⁷⁸

The information describing God's heavenly throne is worked to 'make sure that readers build their mental representation of the discourse that accords with the writer's intended message.'⁵⁷⁹ The imagery from old shared stories from Jewish tradition used by the author then works to nurture the construction of a mental representation of the heavenly place. The mental imagery in Revelation 4 correlates with Robert A. Dooley and Stephen H. Levinsohn's affirmation:

⁵⁷⁵ The Introduction of the vision 4.1; The Vision of the Throne 4.2-11; 5.1-14; The Opening of the 6 Seals 6.1-17; The First Great Interlude 7.1- 17; The Seventh Seal 8.1-5.

⁵⁷⁶ Runce, *Discourse Grammar of the Greek New Testament*, 13-14.

⁵⁷⁷ Wallace, *Greek Grammar: Beyond the Basics*, 356.

⁵⁷⁸ The author uses the following prepositions: ἐπὶ in 4.2, 9, 10; κυκλόθεν in 4.4; ἐκ in 4.5a, ἐν in 4b; ἐνώπιον 5b, 6a; and κύκλῳ in 6b.

⁵⁷⁹ Runce, *Discourse Grammar of the Greek New Testament*, 186.

The organization that hearers associate with a discourse is not simply a matter of the linguistic structure that appears. Rather, on a more fundamental level, it is a reflection of how the content comes together and is stored in the mind. The forms of language that the speaker uses certainly play a part in this, but psychological research shows that the way hearers understand, store, and remember a discourse corresponds only partially with what was actually said.⁵⁸⁰

After the author draws this mental picture of the heavenly throne through his discourse, the *homodiegetic* narrative mode is introduced to bring life to the audience's mind the dramatic description of the vision of the book in Revelation 5. In this part of the vision of heaven, the author uses the *homodiegetic* narrative to introduce each of the three acts in the chapter through *Καὶ εἶδον*.⁵⁸¹

Additionally, the author uses aorist and imperfect verbs in this part of Revelation 'to convey continued action in past time, thus rendering the account more vivid.'⁵⁸² Thus, at the end of chapter 4, the author has fulfilled his intention to describe vivid imagery of the throne of God in heaven. Moreover, in chapter 5, he can describe the actions using a repetitive verbal pattern to describe the dramality of the vision of the book and the lamb to his oral/aural audience.

With the *homodiegetic* mode of narrative in Chapter 5, the author aims to bring to the audience the drama that evolves in the vision of the sealed

⁵⁸⁰ Robert A Dooley and Stephen H. Levinsohn. *Analyzing Discourse: A Manual of Basic Concepts* (Dallas: SIL International, 2001), 10.

⁵⁸¹ The three acts in chapter 5 are divided in 5.1-5; 5.6-10; 5.11-14. For more details see Graphic 'Social Actors, Geographical Relation and the Vision of the Book.'

⁵⁸² Aune, "Revelation 1-5," 52a:330. Aune makes a detailed description of the use of the verb sequence in Revelation 5: 'After introducing this vision narrative with the aorist verb εἶδον, John uses four more verbs in past tenses: εἶδον, "I saw" (aorist, v 2), ἐδύνατο, "was able" (imperfect, v 3), ἔκλαιον, "I wept" (imperfect, v 4), and εὗρέθη, "was found" (aorist, v 4). Revelation contains very few imperfect verbs, and here they are used to convey continued action in past time, thus rendering the account more vivid. At this point, however, the author switches to the present tense in v 5 with the verb λέγει, "says" (instead of an expected εἶπέν, "said").'

book to a personal level of experience. The author seeks to nurture the memory of his audience because within an aural/oral audience in the work of memory ‘the visual nature of mental representations was widely taken for granted.’⁵⁸³ Thus, the author develops his apocalyptic narrative with the vision of the sealed book within the geographical references from the vision of the throne, thus adding another layer to his narrative.

This nurturing of the collective memory starts in Revelation 5.1, where the author introduces the sealed book, which functions as a point of reference to develop his discourse.⁵⁸⁴ After introducing the sealed book, the author describes it in the first person in the dramatic scene of the sealed book. His dramatic scene through the *homodiegetic* narrative prepares the audience to introduce the lamb.⁵⁸⁵

In this way, the use of the *homodiegetic* narrative is again used to develop the rest of the vision of the sealed book scene in Revelation 5.6.

⁵⁸³ Kelber, *Imprints, Voiceprints, & Footprints of Memory: collected essays of Werner H. Kelber* (Atlanta, GA: Society of Biblical Literature, 2013), 142.

⁵⁸⁴ For more details see table ‘Social Actors, Geographical relation in the vision of the throne.’

Social Actors and Geographical Relation in the Vision of the Throne		
Text	Actors and Figures	Geographical Relation
Revelation 4.2	God	ἐπὶ τὸν θρόνον καθήμενος,
Revelation 4.4	Twenty-four elders	κυκλόθεν τοῦ θρόνου θρόνους εἴκοσι τέσσαρες
Revelation 4.5a	Theophanic signs	ἐκ τοῦ θρόνου
Revelation 4.5b	The Seven spirits	ἐνώπιον τοῦ θρόνου
Revelation 4.6a	The sea of glass	ἐνώπιον τοῦ θρόνου
Revelation 4.6b	The Living Beings	ἐν μέσῳ τοῦ θρόνου , κύκλῳ
Revelation 4.9	Living Beings give glory to God	τὰ ζῶα δόξαν καὶ τιμὴν καὶ εὐχαριστίαν τῷ καθημένῳ ἐπὶ τῷ θρόνῳ
Revelation 4.10	Twenty-four elders give glory to God	πεσοῦνται οἱ εἴκοσι τέσσαρες πρεσβύτεροι ἐνώπιον τοῦ καθημένου ἐπὶ τοῦ θρόνου

⁵⁸⁵ Aune, “Revelation 1-5,” 52a: 329. According to Aune, ‘the primary function of this textual unit, in the introduction of the Lamb, who will break the seals of the mysterious scroll, and the cosmic sovereignty that he us revealed

Furthermore, the author adds another interpersonal mechanism to further the dimension of his apocalyptic discourse. Through this personal mechanism, the author invites the audience to take direct participation.

3.2.3.b - The technique of allusion: hymns as direct participation

Within the vision of the sealed book in chapter 5, the author starts to develop a liturgical environment that enables his audience to build a mental portrait of the discourse. This portrait invites the oral/aural audience to participate in the ‘heavenly liturgy consisting of the two hymns of praise found in 5:2, 9-10; 5:12, the doxology in 5:13, and the amen in 5:14.’⁵⁸⁶

After the dramatic scenery surrounding the sealed book in Act 1 (Revelation 5.1-5), the author develops the dynamics of the enthronement of the Lamb (5.6-14) as complementation to the answer to the *Aporia*⁵⁸⁷ of Act 1. The development of the vision brings back the geographical and actors as a reference for the development of the enthronement narrative. The four beings and twenty-four elders who compose these actors resemble the heavenly imagery from Ezequiel and Isaiah.⁵⁸⁸

Moreover, the author uses these allusion features to expand the geography of the scene beyond that of the vision of the throne. The expansion is done through the direct participation of the audience because the hymns of the ceremony nurture them to participate in the heavenly liturgy using the mental geographical portrait of chapter 4. Chapter 5 is the layer beyond the mental

⁵⁸⁶ Aune, “Revelation 1-5,” 52a: 331.

⁵⁸⁷ Aune, “Revelation 1-5.” The *Aporia* is a rhetorical, declarative question.

⁵⁸⁸ Beale, ‘The Book of Revelation,’ 350.

portrait of the geography of the throne room scene, and in this next layer, the *homodiegetic* mode of the narrative brings them to have a first-person imagination of the Scene that unravels from heaven.

Additionally, the author uses the verb λέγω in participle tense (λέγοντες in verses 5.9 and 11, and λέγοντας in verse 13) to introduce each hymn. Thus, the author uses the repetition of a verb in the same tense as a marker to his residual oral audience regarding the introduction of the hymns. With the annunciation of the hymn, the geographical dimension of the heavenly ceremony is extended as the audience can participate.

Another essential feature of the hymns and the liturgical ceremony of the investiture of the Lamb in heaven is how the author again recurs to the allusion of Old liturgical tradition to nurture the mind of the audience. According to Aune, the ‘investiture in Rev[elation] 5 appears to have been adapted from Dan 7:9-14,’⁵⁸⁹ which in turn resembles the investiture of “one like a son of man.”

It is intriguing the connectivity of the vision of the Lamb in chapter 5 with Daniel 7, and the way it exchanges the divine actors within its interconnectivity vision of the son of man in chapter 1. In both visions of chapter 1 and 5, the author recurs to the imagery of the son of man described in Daniel, and the base of the authority of the divine actor in relation to the church and the heaven is recognized through his sacrifice. His victorious status is due to his death presented as a sacrifice, and his victory ‘resides not only in the fact that the Lamb continues to “stand” but also in the fact that it continues to exist as a

⁵⁸⁹ Aune, “Revelation 1-5,” 52a: 336.

slaughtered Lamb.’⁵⁹⁰

The use of the imagery of the *slaughtered* Lamb by the author enhances their identification with Christ, who is here presented as the concrete sacrifice in their favour.⁵⁹¹ It reinforces the strong relationship between the divine actor and the audience, which, in response, worship the Lamb.

The *slaughtered* Lamb also represents the sacrifice that his followers are going through in this situation of persecution portrayed in the book. The relationship through the great liturgical representations prepares the theophanic sign of God’s intervention. As Smalley rightly notes that the throne-room vision ‘looks back to the life of the people of God on earth, described in the messages to the political battle: his theophanic interventions and the conflict/persecution context of the audience.’⁵⁹²

The theophanic sign that starts in Revelation 6.1 expands the description of Revelation 4.5, where the author describes the theophanic sign coming out of the throne of God (lightning and sounds, and seven torches of the fire burning before the throne, which are the seven spirits of God). The repetitive pattern that follows through the opening of the seals completes the cohesiveness of this macrostructure of the book.

3.2.4 – Discourse Cohesiveness of Revelation 4.1 – 8.5

The author further develops the theme of God’s sovereignty in the major division

⁵⁹⁰ Beale, ‘The Book of Revelation,’ 352.

⁵⁹¹ Osborne, *Revelation: Exegetical Commentary on the New*, 260. Osborne affirms that the ‘redemption effected gives a new status’ for the people whose price has been rendered by the “blood” of Christ.

⁵⁹² Smalley, *The Revelation to John*, 260.

of Revelation 4.1 – 8.5, and he uses the asymmetric idea between God’s throne and earthly authorities in Revelation to resemble the imagery of the time of the book was written.⁵⁹³ After establishing the scene of the throne in Revelation 4, and the dramatic scene of the Lamb and sealed book, in chapter 6, the author develops the narrative regarding the opening of the seals.

It is through furthering the layers of the vision of the actions of God and the Lamb through the opening of the seals that the author shapes the cohesion of this major structure of the book. The shape of this cohesion takes form through the recurrence of the repetitive pattern, which both links the opening of the seals with previous visions and develops the flow of the narrative through a repetitive pattern within the seals.

3.2.4a – Cohesion and residual orality in Revelation 4.1 – 8.1, and beyond

The author develops the heavenly description of the throne of God with a direct indication that a new geographical point of reference is introduced in his discourse. The author does it using the dual structural markers in Revelation 4.1,⁵⁹⁴ and after establishing this new geographical reference, the flow of the discourse is based on a development ‘of the ideas of previous chapters concerning the saints’ crowns, white clothing, and dominion, which will be granted to them if they persevere (2:10, 26-27; 3:4-5, 11, 18, 21).’⁵⁹⁵ Under the

⁵⁹³ Aune, “Revelation 1-5,” 52a:284. For Aune, ‘The throne of God, a symbol of sovereignty, is the central feature of OT, Jewish, and early Christian conceptions of heaven and is modelled after the throne rooms of earthly kings.’

⁵⁹⁴ See the markers: The first in verse 1 is the expression Μετὰ ταῦτα, which appears at the beginning and at the end of the verse. The second is the use of the phrases ἡ πρώτη ἦν ἡκουσα ὡς σάλπιγξ λαλοῦσης μετ’ ἐμοῦ and ἐγενόμην ἐν πνεύματι, which resembles a repetitive pattern seen in Revelation 1.10.

⁵⁹⁵ Beale, ‘The Book of Revelation,’ 322.

recognition of the situation persecution, the discourse nurtures the perspective of the audience of the sovereignty of God over earthly kingdoms.

The author organizes his discourse of sovereignty, setting up the referential geography of seats and actors in the heavenly court. This geographical reference of the heavenly courting Revelation 4 works for the carrying out of the vision in Revelation 5. This geographical reference is directly manifested in the introduction of each seal that is opened (6. 1, 3, 5, 7, 9; 7.2, 8.1). This repetitive pattern creates a paratactic structural relation between the layers of the visions of the throne and sealed book.⁵⁹⁶

Additionally, the centrality of the throne functions as a gravitational reference for the development of the three series of seven (seals, trumpets, bowls), and the vision of the great controversy (11.19 – 20), which will be explored in the next chapters. Firstly, the series of the seven seals are a direct consequence of the vision of the sealed book in Revelation 5. Secondly, the seven spirits before the throne of God are the seven angels carrying the trumps (8.2 – 11.18) and bringing the bowls (15.8 – 16.1-21). Thirdly, the theophanic natural manifestation before the throne of God is announced in the throne vision in Revelation 4.5 and repeated in 6.1 8.5b, 11.19.

The geographical reference carefully set up by the author shapes the heavenly place as the centre of the events. The author completes the geographical reference of chapter 4 by the *homodiegetic* narrative in Revelation 5, and this mode of narrative gives the oral/aural audience of Revelation the first-person experience of being at the heavenly court. The discourse effect of the *homodiegetic* narrative serves to remind the audience that ‘their existence is

⁵⁹⁶ See ‘Patterns: The Paratactic Structural Relation within the Macrostructure.’

heavenly, that their real home is not with the unbelieving “earth-dwellers,” and that they have heavenly help and protection in their struggle.’⁵⁹⁷

Additionally, to the development of the scene of the investiture of the Lamb and the use of the *homodiegetic* narrative, the author indicates the liturgical participation of the oral/aural audience through the annunciation of hymns. Their participation is announced using participle of λέγω (λέγοντες) and controls the flow of the discourse.

3.2.4b – Cohesion and flow of discourse in Revelation 4.1 – 8.1, and beyond

Within the vision of the throne in heaven, the author utilizes the hymns as the theological content that justifies the asymmetrical relationship between heavenly sovereignty and earthly kingdoms. The hymns, which are allusions from old shared traditions such as Isaiah 6,⁵⁹⁸ reclaim several connections firstly develops God’s attributes and later enhance the characteristics of the Lamb, closing as an *inclusio* regarding the eternal character of the throne of God:

Theological themes parallels with the Syntagmatic Introduction and extend in the Hymns	
ὁ ἦν καὶ ὁ ὢν καὶ ὁ ἐρχόμενος (1.4b)	ὁ ἦν καὶ ὁ ὢν καὶ ὁ ἐρχόμενος (4.8)
καὶ ἀπὸ τῶν ἑπτὰ πνευμάτων ἃ ἐνώπιον τοῦ θρόνου αὐτοῦ (1.4)	ἐνώπιον τοῦ θρόνου, ἃ εἰσιν τὰ ἑπτὰ πνεύματα τοῦ θεοῦ (4.5)
ἱερεῖς τῷ θεῷ καὶ πατρὶ αὐτοῦ, αὐτῷ ἡ δόξα καὶ τὸ κράτος εἰς τοὺς αἰῶνας [τῶν αἰώνων] · ἀμήν (1.6b)	τῷ καθημένῳ ἐπὶ τῷ θρόνῳ καὶ τῷ ἁρνίῳ ἡ εὐλογία καὶ ἡ τιμὴ καὶ ἡ δόξα καὶ τὸ κράτος εἰς τοὺς αἰῶνας τῶν αἰώνων . (ind. 4.10-11; 5.13)
The Hymns in Revelation 4 and the worship of the Sovereign	The Hymns in Revelation 5 and the worship of the Lamb
ἅγιος ἅγιος ἅγιος κύριος ὁ θεὸς ὁ παντοκράτωρ, ὁ ἦν καὶ ὁ ὢν καὶ ὁ ἐρχόμενος . (4:8b)	ὅτι ἐσφάγης καὶ ἡγόρασας τῷ θεῷ ἐν τῷ αἵματί σου ἐκ πάσης φυλῆς καὶ γλώσσης καὶ λαοῦ καὶ ἔθνους (Rev 5:9)

⁵⁹⁷ Beale, ‘The Book of Revelation,’ 323.

⁵⁹⁸ Aune, “Revelation 1-5,” 52a: 302-2.

4.10 preface to hymn: καὶ προσκυνήσουσιν τῷ ζῶντι εἰς τοὺς αἰῶνας τῶν αἰώνων	ἄξιόν ἐστιν τὸ ἄρνιον τὸ ἐσφαγμένον λαβεῖν τὴν δύναμιν καὶ πλοῦτον καὶ σοφίαν καὶ ἰσχὺν καὶ τιμὴν καὶ δόξαν καὶ εὐλογίαν. (Rev 5:12)
ἄξιος εἶ, ὁ κύριος καὶ ὁ θεὸς ἡμῶν, λαβεῖν τὴν δόξαν καὶ τὴν τιμὴν καὶ τὴν δύναμιν, (4.11)	τῷ καθημένῳ ἐπὶ τῷ θρόνῳ καὶ τῷ ἄρνιῳ ἡ εὐλογία καὶ ἡ τιμὴ καὶ ἡ δόξα καὶ τὸ κράτος εἰς τοὺς αἰῶνας τῶν αἰώνων . (Rev 5:13)

The basis of the investiture of the Lamb is the sacrifice he made for his followers, as recognized by the oral/aural audience itself in their direct participation in the liturgical hymns of Revelation 5.9-10; 5.11b; 5.13b. In these hymns, the audience exercises their direct participation in the heavenly liturgy and recalls the theme of the sovereignty of God and now applied to the Lamb. After the worship, the seven spirits before the throne of God are now ready to exercise the asymmetrical relation with earthly places, thus closing the circle of the geographical relation of reference. Within the annunciation of the theophanic scene in 6.1, the first series of seven unfolds.

The fallout of the scenes in heaven unravels with a message of vengeance, as the first four messages ‘bring war and pestilence to humankind.’⁵⁹⁹ The scenes now move from the descriptions of entitlement to action in a quick rhythm.⁶⁰⁰ Within the action of the opening of the seals, a cumulative structure used by the author with variants on verbal actions (seeing, giving) is evident. From the perspective of a heavenly scene, there is a shift from a tribulation repetitive theme to a direct manifestation of theophanic scenes. Thus, the nature of the relationship between actors’ changes in a significant way.

This change is important because it starts to make a distinction

⁵⁹⁹ Osborne, *Revelation: Exegetical Commentary on the New Testament*, 274.

⁶⁰⁰ See more in ‘Patterns: The Paratactic Structural Relation within the Macrostructure.’

between God's treatment towards the church and earthly kingdoms. Whereas the author uses the imagery of the son of man to build the relation between divine actors and the church, the message now is defined by how earthly kingdoms answer to the imagery of the slaughtered Lamb of God. There is no call for repentance now, just the signs of judgement for those who bring tribulation to the people of God. The hymns are a manifestation of the relation between God and his people in a first-person experience, thus completing the asymmetrical theme relation that is going to mark the flow of cohesion of the three series of seven. The asymmetry is formed within a geographical and temporal framing of the discourse.

The thematic and structural framing⁶⁰¹ of the discourse

From the organization of a geographical reference of heaven, the author brings a dramatic scene of the Lamb of God through the *homodiegetic* narrative. Furthermore, in all this imagery of the heavenly geographical place, an asymmetrical relation that involves time and eternity as a liturgical cult nurturing the direct participation of the oral/aural audience. The flow of the discourse follows with the opening of the seals, and after the six first seals, there is the first intercalation of the vision, which connects the development of these themes above.

In the intercalation of chapter 7, the author sets up the structural formula *Μετὰ τοῦτο* to mark the start of the unit.⁶⁰² Additionally, though the

⁶⁰¹ George Lakoff, *Don't think of an elephant!: know your values and frame the debate* (White River Junction, VT: Chelsea Green Publishing, 2004), xv. According to Lakoff, 'Frames are mental structures that shape the way we see the world.'

⁶⁰² Beale, 'The Book of Revelation,' 406.

opening of the seals could harm earthly places, these harms are not completed because of the sealed people of God (7.1-4) who worship God and the Lamb in their throne.⁶⁰³

The call for stopping the harm of earthly places indicates that the opening of the seals is not yet the final ‘judgements but rather a series of cosmic signs of impending disaster that throw fear and consternation into the hearts of people everywhere.’⁶⁰⁴ The author introduces the asymmetrical mark of the worship with the introduction of the 144.000, and the great multitude occurs in an organized literary way. The author substantially uses the repetitive pattern, and the vision of the elected expands the reference to those who were sealed (6.11)⁶⁰⁵ and anticipated themes that will be extended later to the set of the great divisions.⁶⁰⁶

Moreover, the repetitive pattern that describes the geographical positions of the actors (7.11) in heaven and the wording to introduce the relationship of worship (λέγοντες – 7.10, 12) between heaven and the sealed is again reinforced in the vision of the interlude. The asymmetrical relation between the geographical space is evident by the use of the aorist subjunctive ἀδικήσ τε with the prohibitive particle Μῆ, (7.3) to express the order from heaven to not to harm the earth until the people of God are sealed.⁶⁰⁷

⁶⁰³ See ‘Patterns: The Interlude and Paratactic Relation between Macrostructures.’

⁶⁰⁴ Aune, “Revelation 6-16,” 52b:439.

⁶⁰⁵ Bauckham, *The Climax of Prophecy*, 55-6.

⁶⁰⁶ See Revelation 14.

⁶⁰⁷ According to Wallace, *Greek Grammar*, 723, the use of aorist subjunctive with the prohibitive command particle in conjunction with the negative particle μή, has the function ‘to prohibit the action as a whole. Hence, because of this, it sometimes has an *ingressive* flavour: *Do not start.*’

After the organization of the geographical relation of the discourse, the author expands the thematic of temporal asymmetry within the worship framing of the discourse. The author uses the repetitive pattern and thematic feature of asymmetric temporal relation when he includes the development of the true liturgical worship of the audience.⁶⁰⁸ Thus, it is important to note that as the author expands the geographical integration of the vision, the relationship between heaven and earth depends on the relation between the heavenly scenes in Revelation 4-5 and the sealed people. The review of the seals and the message to stop until the people of God so introduce the revisional nature of vision and stretches temporal fulfilment of the seals up to the time of final restoration (7.15-17).

Within this special relation of worship, as the seals unfold and the 144.000 and the great multitude are revealed, the temporal setting of the vision seems to be the future, ‘emphasizing the heavenly reward by those who were faithful to the point of death.’⁶⁰⁹ As the geographical reference of heaven is again used by the author to frame the asymmetrical relation between the throne of God and earthly kingdoms, the hymns are used for framing the asymmetrical relation between heaven and earthly kingdoms.

When the hymns are announced (λέγοντες), and the extended geographical location reaches the great multitude, the thematic of the temporal pattern is reinforced (7.12 - εἰς τοὺς αἰῶνας τῶν αἰώνων), thus forming a thematic framing. As a result of the worship, the sealed can access God’s ‘tabernacle presence and serve him because the Lamb has reversed the effects of

⁶⁰⁸ Aune, “Revelation 1-5,” 52a: 317.

⁶⁰⁹ Aune, “Revelation 6-16,” 52b: 447.

Adam's fall by suffering'⁶¹⁰ their death. Thus, the interlude links the theme of the enthronement of the Lamb to the vision of the New Jerusalem.

The framing of the discourse with the direct participation of the audience in a scene developed in the first-person narrative presented by an oral medium completes the full circle of an oral/aural mode of discourse. Old shared traditions are reinterpreted by the author, who encapsulates it in a mnemonic form of organization in the text of Revelation through direct participation in the liturgy. As Kelber says:

A number of components converge in that shift, but a crucial factor pertains to the relation between communicator and recipients, and to the communicative dynamics transacted between the two. One of the principal characteristics of the oral medium is that it actualizes itself in face-to-face performance with live audiences. "For the speaker, the audience is in front of him" (Ong 1975, 10; repr. 1977a, 56) and it is the context of the speaker's accountability to the audience and the latter's responsiveness to the speaker that communication is processed. That is to say, communication operates within a social and intellectual frame of references that are not merely dictated by speakers' intentions but also delimited by audiences' needs and expectations as well.⁶¹¹

It is within this geographical and temporal asymmetrical framing of the discourse that the author develops the structure of the discourse. The *homodiegetic* mode of narrative and the utilization of the participle verb of λέγω (λέγοντες) are the literary features that bring the first-person experience to the audience. Within this organization of the discourse, the author sets up the answer of the sovereignty of God to the suffering and persecution of his audience under earthly powers.⁶¹²

⁶¹⁰ Beale, 'The Book of Revelation,' 439.

⁶¹¹ Kelber, *Imprints, Voiceprints, & Footprints of Memory: collected essays of Werner H. Kelber* (Atlanta, GA: Society of Biblical Literature, 2013), 272-3.

⁶¹² Osborne, *Revelation*, 272.

The core of the message of the opening of the seals, the hymns, and the development of the narrative is the asymmetrical relation between the throne of God and earthly kingdoms. The flow of the discourse in the opening of the seals is entirely dependent and extends the geographical and temporal asymmetry of the vision of the throne of God and the investiture of the Lamb. Furthermore, all the message of sovereignty relies on their central belief of the sacrifice the Lamb made in their favour (6. 6-7), which were always significantly questioned by authorities of the Roman Empire and costly dearly to Christians.⁶¹³ Thus, the last verses of the interlude (7.15-17) directly allude that the tears of the suffering, persecution and martyrdom caused by their belief in the risen Lamb (6.9-11 and 7.9-12).

This may well be an echo of Isa. 25.8, which promises that Yahweh will “swallow up death forever” and that “the Sovereign Lord will wipe away the tears from all faces.” The verb ἐξάλειψει (*exaleifsei*, will wipe away) is a very strong verb that also has the idea of “destroy” or “obliterate.”⁶¹⁴

The asymmetry within the relation between the heavenly throne and earthly kingdoms is then completed with a comprehensive overview of the vision. Additionally, there is an expansion of the cosmos and actors involved in the asymmetry described by the vision. The *imperial edict* within the mode of organization of the letters in Revelation 1.9-3.22, implies that the Apocalyptic actor ‘is presenting himself as the true sovereign in contrast to the pseudo-kingship of the Roman emperor.’⁶¹⁵ However, the asymmetrical imagery between the Sovereign throne of God comprehends the whole relationship with any human

⁶¹³ Mary Beard, John North and Simon Price. *Religions of Rome*, vol. 2 (Cambridge, UK: Cambridge Press, 1998), 276-279.

⁶¹⁴ Osborne, *Revelation*, 332.

⁶¹⁵ Beale, ‘The Book of Revelation,’ 228.

Empire.

3.2.4c – Cohesion of the discourse and the direct annunciation of the Trumpets

In this last seal, the author uses the same introductory formula to unravel and identify that the series of the seals are back. However, there are two factors to take into consideration in the introduction of the last seal. Firstly, the author brings the geographical reference of the audience back to the heavenly throne of God.⁶¹⁶ In the second major division of Revelation (4.1 - 16.21), the geographical reference of Revelation is the heavenly throne. Thus, is of extreme importance the fact that the author initiates the introduction to macro structures of the series of seven (seals, trumpets, bowls) and the vision of the great conflict (12-14) from this perspective.

Secondly, before the description of the scene in heaven, there is a dramatic silence in heaven. The author seems to indicate that the silence is for the announcement of the judgement in response to the prayers of the people of God. The transition following in 8.1b is the direct transition to the enunciation of the seven trumpets, and in Revelation 8.2, the scene of *another* angel defers the shift to *another* macrostructure. In connection with the *homodiegetic* καὶ ἰδοὺ, this scene

introduces minor rather than major breaks and seems to be more of a transition to another aspect of the same vision rather than introducing an entirely new vision. Therefore, there seems to be a close connection between 8.1 and 8.2-5.

The flow of the discourse now shifts to the trumpets, and a new macrostructure is going to be analysed in the next part of this dissertation.

⁶¹⁶ The same process of shifting the geographical reference back to the scene in heaven happens in the seventh trumpet (11.15), and the bowls (16.1). However, these connections will be explored in full later.

3.3 – THE EXEGESIS OF THE MAJOR DIVISION 4.1 – 16.21, AND THE MACROSTRUCTURE IN REVELATION 8.2 – 11.18

The next macrostructure of the book starts in Revelation 8.2 up to 11.18. This macrostructure of the discourse follows up from the same geographical point of reference of the seven seals, which was the heavenly throne. Thus, the author uses a straight unravelling of the discourse to develop his narrative.

The introduction to the series of the seven trumpets is a short scene in the heavenly throne, and the unfolding of the angels flying with their trumpets over the earth follows the same literary structure seen on the series of the seven seals. Below is the text of the Series of Seven Trumpets in Revelation to be analysed.

The Macrostructure of Revelation 8.2 – 11.18
The vision of the atrium before the throne 8.2-6
<p>²Καὶ εἶδον τοὺς ἑπτὰ ἁγγέλους οἱ ἐνώπιον τοῦ θεοῦ ἐστήκασιν, καὶ ἐδόθησαν αὐτοῖς ἑπτὰ σάλπιγγες ³Καὶ ἄλλος ἄγγελος ἦλθεν καὶ ἐστάθη ἐπὶ τοῦ θυσιαστηρίου ἔχων λιβανωτὸν χρυσοῦν, καὶ ἐδόθη αὐτῷ θυμιάματα πολλὰ, ἵνα δώσῃ ταῖς προσευχαῖς τῶν ἁγίων πάντων ἐπὶ τὸ θυσιαστήριον τὸ χρυσοῦν τὸ ἐνώπιον τοῦ θρόνου. ⁴καὶ ἀνέβη ὁ καπνὸς τῶν θυμιαμάτων ταῖς προσευχαῖς τῶν ἁγίων ἐκ χειρὸς τοῦ ἁγγέλου ἐνώπιον τοῦ θεοῦ. ⁵καὶ εἴληφεν ὁ ἄγγελος τὸν λιβανωτὸν καὶ ἐγέμισεν αὐτὸν ἐκ τοῦ πυρὸς τοῦ θυσιαστηρίου καὶ ἔβαλεν εἰς τὴν γῆν, καὶ ἐγένοντο βρονταὶ καὶ φωναὶ καὶ ἀστραπαὶ καὶ σεισμός. ⁶Καὶ οἱ ἑπτὰ ἁγγελοὶ οἱ ἔχοντες τὰς ἑπτὰ σάλπιγγας ἠτοίμασαν αὐτοὺς ἵνα σαλπίσωσιν.</p>
The First Trumpet 8.7
<p>⁷Καὶ ὁ πρῶτος ἐσάλπισεν· καὶ ἐγένετο χάλαζα καὶ πῦρ μεμιγμένα ἐν αἵματι καὶ ἐβλήθη εἰς τὴν γῆν, καὶ τὸ τρίτον τῆς γῆς κατεκάη καὶ τὸ τρίτον τῶν δένδρων κατεκάη καὶ πᾶς χόρτος χλωρὸς κατεκάη</p>

The Second Trumpet 8.8-9
<p>⁸Καὶ ὁ δεύτερος ἄγγελος ἐσάλπισεν· καὶ ὡς ὅρος μέγα πυρὶ καιόμενον ἐβλήθη εἰς τὴν θάλασσαν, καὶ ἐγένετο τὸ τρίτον τῆς θαλάσσης αἷμα ⁹καὶ ἀπέθανεν τὸ τρίτον τῶν κτισμάτων τῶν ἐν τῇ θαλάσῃ τὰ ἔχοντα ψυχὰς καὶ τὸ τρίτον τῶν πλοίων διεφθάρησαν.</p>
The Third Trumpet 8.10-11
<p>¹⁰Καὶ ὁ τρίτος ἄγγελος ἐσάλπισεν· καὶ ἔπεσεν ἐκ τοῦ οὐρανοῦ ἀστήρ μέγας καιόμενος ὡς λαμπὰς καὶ ἔπεσεν ἐπὶ τὸ τρίτον τῶν ποταμῶν καὶ ἐπὶ τὰς πηγὰς τῶν ὑδάτων, ¹¹καὶ τὸ ὄνομα τοῦ ἀστέρος λέγεται ὁ Ἄψινθος, καὶ ἐγένετο τὸ τρίτον τῶν ὑδάτων εἰς ἄψινθον καὶ πολλοὶ τῶν ἀνθρώπων ἀπέθανον ἐκ τῶν ὑδάτων ὅτι ἐπικράνθησαν.</p>
The Fourth Trumpet 8.12-13
<p>¹²Καὶ ὁ τέταρτος ἄγγελος ἐσάλπισεν· καὶ ἐπλήγη τὸ τρίτον τοῦ ἡλίου καὶ τὸ τρίτον τῆς σελήνης καὶ τὸ τρίτον τῶν ἀστέρων, ἵνα σκοτισθῇ τὸ τρίτον αὐτῶν καὶ ἡ ἡμέρα μὴ φάνη τὸ τρίτον αὐτῆς καὶ ἡ νύξ ὁμοίως. ¹²Καὶ ὁ τέταρτος ἄγγελος ἐσάλπισεν· καὶ ἐπλήγη τὸ τρίτον τοῦ ἡλίου καὶ τὸ τρίτον τῆς σελήνης καὶ τὸ τρίτον τῶν ἀστέρων, ἵνα σκοτισθῇ τὸ τρίτον αὐτῶν καὶ ἡ ἡμέρα μὴ φάνη τὸ τρίτον αὐτῆς καὶ ἡ νύξ ὁμοίως. ¹³Καὶ εἶδον, καὶ ἤκουσα ἐνὸς ἀετοῦ πετομένου ἐν μεσουρανήματι λέγοντος φωνῇ μεγάλῃ· οὐαὶ οὐαὶ οὐαὶ τοὺς κατοικοῦντας ἐπὶ τῆς γῆς ἐκ τῶν λοιπῶν φωνῶν τῆς σάλπιγγος τῶν τριῶν ἀγγέλων τῶν μελλόντων σαλπίζειν.</p>
The Fifth Trumpet 9.1-12
<p>¹Καὶ ὁ πέμπτος ἄγγελος ἐσάλπισεν· καὶ εἶδον ἀστέρα ἐκ τοῦ οὐρανοῦ πεπτωκότα εἰς τὴν γῆν, καὶ ἐδόθη αὐτῷ ἡ κλεῖς τοῦ φρέατος τῆς ἀβύσσου ²καὶ ἦνοιξεν τὸ φρέαρ τῆς ἀβύσσου, καὶ ἀνέβη καπνὸς ἐκ τοῦ φρέατος ὡς καπνὸς καμίνου μεγάλης, καὶ ἐσκοτώθη ὁ ἥλιος καὶ ὁ ἄηρ ἐκ τοῦ καπνοῦ τοῦ φρέατος. ³καὶ ἐκ τοῦ καπνοῦ ἐξῆλθον ἀκρίδες εἰς τὴν γῆν, καὶ ἐδόθη αὐταῖς ἐξουσία ὡς ἔχουσιν ἐξουσίαν οἱ σκορπίοι τῆς γῆς. ⁴καὶ ἐρρέθη αὐταῖς ἵνα μὴ ἀδικήσουσιν τὸν χόρτον τῆς γῆς οὐδὲ πᾶν χλωρὸν οὐδὲ πᾶν δένδρον, εἰ μὴ τοὺς ἀνθρώπους οἵτινες οὐκ ἔχουσι τὴν σφραγίδα τοῦ θεοῦ ἐπὶ τῶν μετώπων. ⁵καὶ ἐδόθη αὐτοῖς ἵνα μὴ ἀποκτείνωσιν αὐτούς, ἀλλ' ἵνα βασανισθῶσιν ἡμέρας πέντε, καὶ ὁ βασανισμὸς αὐτῶν ὡς βασανισμὸς σκορπίου ὅταν παῖση ἄνθρωπον. ⁶καὶ ἐν ταῖς ἡμέραις ἐκείναις ζητήσουσιν οἱ ἄνθρωποι τὸν θάνατον καὶ οὐ μὴ εὕρῃσουσιν αὐτόν, καὶ ἐπιθυμήσουσιν ἀποθανεῖν καὶ φεύγει ὁ θάνατος ἀπ' αὐτῶν. ⁷Καὶ τὰ ὁμοιώματα τῶν ἀκρίδων ὅμοια ἵπποις ἡτοιμασμένοι εἰς πόλεμον, καὶ ἐπὶ τὰς κεφαλὰς αὐτῶν ὡς στέφανοι ὅμοιοι χρυσοῦ,</p>

<p>καὶ τὰ πρόσωπα αὐτῶν ὡς πρόσωπα ἀνθρώπων, ⁸καὶ εἶχον τρίχας ὡς τρίχας γυναικῶν, καὶ οἱ ὀδόντες αὐτῶν ὡς λεόντων ἦσαν, ⁹καὶ εἶχον θώρακας ὡς θώρακας σιδηροῦς, καὶ ἡ φωνὴ τῶν πτερύγων αὐτῶν ὡς φωνὴ ἀρμάτων ἵππων πολλῶν τρεχόντων εἰς πόλεμον, ¹⁰καὶ ἔχουσιν οὐράς ὁμοίας σκορπίοις καὶ κέντρα, καὶ ἐν ταῖς οὐραῖς αὐτῶν ἡ ἐξουσία αὐτῶν ἀδικῆσαι τοὺς ἀνθρώπους μῆνας πέντε, ¹¹ἔχουσιν ἐπ' αὐτῶν βασιλέα τὸν ἄγγελον τῆς ἀβύσσου, ὄνομα αὐτῷ Ἑβραϊστὶ Ἀβαδδὼν, καὶ ἐν τῇ Ἑλληνικῇ ὄνομα ἔχει Ἀπολλύων.</p>	
<p>¹²Ἡ οὐαὶ ἡ μία ἀπῆλθεν· ἰδοὺ ἔρχεται ἔτι δύο οὐαὶ μετὰ ταῦτα.</p>	
<p>The Sixth Trumpet 9.13-21</p>	
<p>¹³Καὶ ὁ ἕκτος ἄγγελος ἐσάλπισεν· καὶ ἤκουσα φωνὴν μίαν ἐκ τῶν [τεσσάρων] κεράτων τοῦ θυσιαστηρίου τοῦ χρυσοῦ τοῦ ἐνώπιον τοῦ θεοῦ, ¹⁴λέγοντα τῷ ἕκτῳ ἀγγέλῳ, ὁ ἔχων τὴν σάλπιγγα· λῦσον τοὺς τέσσαρας ἀγγέλους τοὺς δεδεμένους ἐπὶ τῷ ποταμῷ τῷ μεγάλῳ Εὐφράτῃ. ¹⁵καὶ ἐλύθησαν οἱ τέσσαρες ἄγγελοι οἱ ἡτοιμασμένοι εἰς τὴν ὥραν καὶ ἡμέραν καὶ μῆνα καὶ ἐνιαυτόν, ἵνα ἀποκτείνωσιν τὸ τρίτον τῶν ἀνθρώπων. ¹⁶καὶ ὁ ἀριθμὸς τῶν στρατευμάτων τοῦ ἱππικοῦ δισμυριάδες μυριάδων, ἤκουσα τὸν ἀριθμὸν αὐτῶν. ¹⁷Καὶ οὕτως εἶδον τοὺς ἵππους ἐν τῇ ὁράσει καὶ τοὺς καθημένους ἐπ' αὐτῶν, ἔχοντας θώρακας πυρίνους καὶ ὑακινθίνους καὶ θειώδεις, καὶ αἱ κεφαλαὶ τῶν ἵππων ὡς κεφαλαὶ λεόντων, καὶ ἐκ τῶν στομάτων αὐτῶν ἐκπορεύεται πῦρ καὶ καπνὸς καὶ θεῖον. ¹⁸ἀπὸ τῶν τριῶν πληγῶν τούτων ἀπεκτάνθησαν τὸ τρίτον τῶν ἀνθρώπων, ἐκ τοῦ πυρὸς καὶ τοῦ καπνοῦ καὶ τοῦ θείου τοῦ ἐκπορευομένου ἐκ τῶν στομάτων αὐτῶν. ¹⁹ἡ γὰρ ἐξουσία τῶν ἵππων ἐν τῷ στόματι αὐτῶν ἐστὶν καὶ ἐν ταῖς οὐραῖς αὐτῶν, αἱ γὰρ οὐραὶ αὐτῶν ὅμοιαι ὄφεσιν, ἔχουσαι κεφαλὰς καὶ ἐν αὐταῖς ἀδικοῦσιν. ²⁰Καὶ οἱ λοιποὶ τῶν ἀνθρώπων, οἳ οὐκ ἀπεκτάνθησαν ἐν ταῖς πληγαῖς ταύταις, οὐδὲ μετενόησαν ἐκ τῶν ἔργων τῶν χειρῶν αὐτῶν, ἵνα μὴ προσκυνήσουσιν τὰ δαιμόνια καὶ τὰ εἰδῶλα τὰ χρυσᾶ καὶ τὰ ἀργυρᾶ</p>	

<p>καὶ τὰ χαλκᾶ καὶ τὰ λίθινα καὶ τὰ ξύλινα, αὐ οὔτε βλέπειν δύνανται οὔτε ἀκούειν οὔτε περιπατεῖν, ²¹καὶ οὐ μετενόησαν ἐκ τῶν φόνων αὐτῶν οὔτε ἐκ τῶν φαρμάκων αὐτῶν οὔτε ἐκ τῆς πορνείας αὐτῶν οὔτε ἐκ τῶν κλεμμάτων αὐτῶν.</p>
<p>The Interlude 10.1 – 11.14</p>
<p>¹Καὶ εἶδον ἄλλον ἄγγελον ἰσχυρὸν καταβαίνοντα ἐκ τοῦ οὐρανοῦ περιβεβλημένον νεφέλην, καὶ ἡ ἴρις ἐπὶ τῆς κεφαλῆς αὐτοῦ καὶ τὸ πρόσωπον αὐτοῦ ὡς ὁ ἥλιος καὶ οἱ πόδες αὐτοῦ ὡς στῦλοι πυρός, ²καὶ ἔχων ἐν τῇ χειρὶ αὐτοῦ βιβλαρίδιον ἠνεωγμένον. καὶ ἔθηκεν τὸν πόδα αὐτοῦ τὸν δεξιὸν ἐπὶ τῆς θαλάσσης, τὸν δὲ εὐώνυμον ἐπὶ τῆς γῆς, ³καὶ ἔκραξεν φωνῇ μεγάλῃ ὥσπερ λέων μυκᾶται. καὶ ὅτε ἔκραξεν, ἐλάλησαν αἱ ἑπτὰ βρονταὶ τὰς ἑαυτῶν φωνάς. ⁴καὶ ὅτε ἐλάλησαν αἱ ἑπτὰ βρονταί, ἤμελλον γράφειν, καὶ ἤκουσα φωνὴν ἐκ τοῦ οὐρανοῦ λέγουσαν· σφράγισον ἃ ἐλάλησαν αἱ ἑπτὰ βρονταί, καὶ μὴ αὐτὰ γράψῃς. ⁵Καὶ ὁ ἄγγελος, ὃν εἶδον ἐστῶτα ἐπὶ τῆς θαλάσσης καὶ ἐπὶ τῆς γῆς, ἤρην τὴν χεῖρα αὐτοῦ τὴν δεξιὰν εἰς τὸν οὐρανὸν ⁶καὶ ὤμοσεν ἐν τῷ ζῶντι εἰς τοὺς αἰῶνας τῶν αἰώνων, ὅς ἐκτίσεν τὸν οὐρανὸν καὶ τὰ ἐν αὐτῷ καὶ τὴν γῆν καὶ τὰ ἐν αὐτῇ καὶ τὴν θάλασσαν καὶ τὰ ἐν αὐτῇ, ὅτι χρόνος οὐκέτι ἔσται, ⁷ἀλλ' ἐν ταῖς ἡμέραις τῆς φωνῆς τοῦ ἐβδόμου ἀγγέλου, ὅταν μέλλῃ σαλπίζειν, καὶ ἐτελέσθῃ τὸ μυστήριον τοῦ θεοῦ, ὡς εὐηγγέλισεν τοὺς ἑαυτοῦ δούλους τοὺς προφῆτας. ⁸Καὶ ἡ φωνὴ ἦν ἤκουσα ἐκ τοῦ οὐρανοῦ πάλιν λαλοῦσαν μετ' ἐμοῦ καὶ λέγουσαν· ὑπάγε λάβε τὸ βιβλίον τὸ ἠνεωγμένον ἐν τῇ χειρὶ τοῦ ἀγγέλου τοῦ ἐστῶτος ἐπὶ τῆς θαλάσσης καὶ ἐπὶ τῆς γῆς. ⁹καὶ ἀπῆλθα πρὸς τὸν ἄγγελον λέγων αὐτῷ δοῦναί μοι τὸ βιβλαρίδιον. καὶ λέγει μοι· λάβε καὶ κατάφαγε αὐτό, καὶ πικρανεῖ σου τὴν κοιλίαν, ἀλλ' ἐν τῷ στόματί σου ἔσται γλυκὺ ὡς μέλι. ¹⁰Καὶ ἔλαβον τὸ βιβλαρίδιον ἐκ τῆς χειρὸς τοῦ ἀγγέλου καὶ κατέφαγον αὐτό, καὶ ἦν ἐν τῷ στόματί μου ὡς μέλι γλυκὺ καὶ ὅτε ἔφαγον αὐτό, ἐπικράνθη ἡ κοιλία μου. ¹¹καὶ λέγουσίν μοι· δεῖ σε πάλιν προφητεῦσαι ἐπὶ λαοῖς καὶ ἔθνεσιν</p>

**καὶ γλώσσαις
καὶ βασιλεῦσιν πολλοῖς.**

11¹Καὶ ἐδόθη μοι κάλαμος ὅμοιος ῥάβδῳ,
λέγων·

ἔγειρε καὶ μέτρησον τὸν ναὸν τοῦ θεοῦ
καὶ τὸ θυσιαστήριον

καὶ τοὺς προσκυνοῦντας ἐν αὐτῷ.

²καὶ τὴν αὐλὴν τὴν ἔξωθεν τοῦ ναοῦ ἔκβαλε ἔξωθεν

καὶ μὴ αὐτὴν μετρήσης, ὅτι ἐδόθη τοῖς ἔθνεσιν,

καὶ τὴν πόλιν τὴν ἁγίαν πατήσουσιν μῆνας τεσσεράκοντα [καὶ] δύο.

³Καὶ δώσω τοῖς δυσὶν μάρτυσίν μου καὶ προφητεύσουσιν **ἡμέρας χιλίας
διακοσίας ἐξήκοντα** περιβεβλημένοι

σάκκους.

⁴**οὗτοί εἰσιν** αἱ δύο ἐλαῖαι καὶ αἱ δύο λυχναίαι

αἱ ἐνώπιον **τοῦ κυρίου τῆς γῆς** ἐστῶτες.

⁵καὶ εἴ τις αὐτοὺς θέλει ἀδικῆσαι

πῦρ ἐκπορεύεται ἐκ τοῦ στόματος αὐτῶν

καὶ κατεσθίει τοὺς ἐχθροὺς αὐτῶν·

καὶ εἴ τις θελήσῃ αὐτοὺς ἀδικῆσαι,

οὕτως δεῖ αὐτὸν ἀποκτανθῆναι.

⁶**οὗτοι ἔχουσιν τὴν ἐξουσίαν** κλεῖσαι τὸν οὐρανόν,

ἵνα μὴ ὑετὸς βρέχῃ τὰς ἡμέρας τῆς προφητείας αὐτῶν,

καὶ **ἐξουσίαν ἔχουσιν ἐπὶ τῶν ὑδάτων** στρέφειν αὐτὰ εἰς αἷμα

καὶ πατάξαι **τὴν γῆν** ἐν πάσῃ πληγῇ ὅσακις ἐὰν θελήσωσιν.

⁷Καὶ ὅταν τελέσωσιν τὴν μαρτυρίαν αὐτῶν,

τὸ θηρίον

τὸ ἀναβαῖνον ἐκ τῆς ἀβύσσου

ποιήσῃ μετ' αὐτῶν πόλεμον καὶ νικήσῃ αὐτοὺς

καὶ ἀποκτενεῖ αὐτούς.

⁸καὶ τὸ πτῶμα αὐτῶν ἐπὶ τῆς πλατείας τῆς πόλεως τῆς μεγάλης,

ἣτις καλεῖται πνευματικῶς Σόδομα καὶ Αἴγυπτος,

ὅπου καὶ ὁ κύριος αὐτῶν ἐσταυρώθη.

⁹καὶ βλέπουσιν **ἐκ τῶν λαῶν**

καὶ φυλῶν

καὶ γλωσσῶν

καὶ ἐθνῶν

τὸ πτῶμα αὐτῶν ἡμέρας τρεῖς καὶ ἥμισυ

καὶ τὰ πτώματα αὐτῶν οὐκ ἀφίουσιν τεθῆναι

εἰς μνήμα.

¹⁰καὶ οἱ κατοικοῦντες **ἐπὶ τῆς γῆς** χαίρουσιν ἐπ' αὐτοῖς

καὶ εὐφραίνονται καὶ δῶρα πέμπουσιν ἀλλήλοις,

ὅτι οὗτοι οἱ δύο προφῆται ἐβασάνισαν τοὺς κατοικοῦντας

ἐπὶ τῆς

γῆς.

¹¹Καὶ μετὰ τὰς τρεῖς ἡμέρας καὶ ἥμισυ

πνεῦμα ζωῆς ἐκ τοῦ θεοῦ εἰσῆλθεν ἐν αὐτοῖς,

καὶ ἔστησαν ἐπὶ τοὺς πόδας αὐτῶν,

καὶ φόβος μέγας ἐπέπεσεν ἐπὶ τοὺς θεωροῦντας

αὐτούς.

<p>¹²καὶ ἤκουσαν φωνῆς μεγάλης ἐκ τοῦ οὐρανοῦ λεγοῦσης αὐτοῖς ἀνάβατε ὧδε. καὶ ἀνέβησαν εἰς τὸν οὐρανὸν ἐν τῇ νεφέλῃ, καὶ ἐθεώρησαν αὐτοὺς οἱ ἐχθροὶ αὐτῶν.</p> <p>¹³Καὶ ἐν ἐκείνῃ τῇ ὥρᾳ ἐγένετο σεισμὸς μέγας καὶ τὸ δέκατον τῆς πόλεως ἔπεσεν καὶ ἀπεκτάνθησαν ἐν τῷ σεισμῷ ὀνόματα ἀνθρώπων χιλιάδες ἑπτὰ καὶ οἱ λοιποὶ ἔμφοβοι ἐγένοντο καὶ ἔδωκαν δόξαν τῷ θεῷ τοῦ οὐρανοῦ.</p> <p>¹⁴Ἡ οὐαὶ ἡ δευτέρα ἀπῆλθεν· ἰδοὺ ἡ οὐαὶ ἡ τρίτη ἔρχεται ταχύ.</p>	
<p>The Seventh Trumpet 11.15-18</p>	
<p>¹⁵Καὶ ὁ ἑβδομος 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.</p> <p>¹⁶Καὶ οἱ εἴκοσι τέσσαρες πρεσβύτεροι [οἱ] ἐνώπιον τοῦ θεοῦ καθήμενοι ἐπὶ τοὺς θρόνους αὐτῶν ἔπεσαν ἐπὶ τὰ πρόσωπα αὐτῶν καὶ προσεκύνησαν τῷ θεῷ ¹⁷λέγοντες· εὐχαριστοῦμέν σοι, κύριε ὁ θεὸς ὁ παντοκράτωρ, ὁ ὢν καὶ ὁ ᾤων, ὅτι εἴληφας τὴν δύναμίν σου τὴν μεγάλην καὶ ἐβασίλευσας.</p> <p>¹⁸καὶ τὰ ἔθνη ὠργίσθησαν, καὶ ἦλθεν ἡ ὀργή σου 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.</p>	
<p>Patterns: The Cumulative Structure of the Trumpets</p>	
Introduction (8.2)	Καὶ εἶδον τοὺς ἑπτὰ ἁγγέλους οἱ ἐνώπιον τοῦ θεοῦ ἐστήκασιν, καὶ ἐδόθησαν αὐτοῖς ἑπτὰ σάλπιγγες
The preparation (8.6)	Καὶ οἱ ἑπτὰ ἄγγελοι οἱ ἔχοντες τὰς ἑπτὰ σάλπιγγας ἠτοίμασαν αὐτοὺς ἵνα σαλπίσωσιν.
The Trumpets	Καὶ ὁ πρῶτος ἐσάλπισεν; Καὶ ὁ [...] ἄγγελος ἐσάλπισεν
The consequence	καὶ ἐβλήθη εἰς τὴν γῆν (8.7); καὶ ὡς ὄρος μέγα πυρὶ καιόμενον ἐβλήθη εἰς τὴν θάλασσαν (8.8); καὶ ἔπεσεν ἐπὶ τὸ τρίτον τῶν ποταμῶν καὶ ἐπὶ τὰς πηγὰς τῶν ὕδατων (8.10); καὶ ἐπλήγη τὸ τρίτον τοῦ ἡλίου καὶ τὸ τρίτον τῆς σελήνης καὶ τὸ τρίτον τῶν ἀστέρων (8.12); καὶ εἶδον ἀστέρα ἐκ τοῦ οὐρανοῦ πεπτωκότα εἰς τὴν γῆν (9.1); λῦσον τοὺς τέσσαρας ἁγγέλους τοὺς δεδεμένους ἐπὶ τῷ ποταμῷ τῷ μεγάλῳ Εὐφράτῃ (9.14);
<p>Patterns: The Paratactic Structural Relation within the Macrostructure</p>	
The Blowing of the Trumpets (World and time relation)	The Interlude (heavenly timing)

<p>9.5, 10 - ⁵καὶ ἐδόθη αὐτοῖς ἵνα μὴ ἀποκτείνωσιν αὐτούς, ἀλλ' ἵνα βασανισθῇσονται μῆνας πέντε;</p> <p>9.15 - καὶ ἐλύθησαν οἱ τέσσαρες ἄγγελοι οἱ ἡτοιμασμένοι εἰς τὴν ὥραν καὶ ἡμέραν καὶ μῆνα καὶ ἑνιαυτόν;</p> <p>10.7 - ἀλλ' ἐν ταῖς ἡμέραις τῆς φωνῆς τοῦ ἐβδόμου ἀγγέλου;</p> <p>11.2 - καὶ τὴν πόλιν τὴν ἁγίαν πατήσουσιν μῆνας τεσσαράκοντα [καὶ] δύο;</p> <p>11.3 - καὶ προφητεύσουσιν ἡμέρας χιλίας διακοσίας ἐξήκοντα περιβεβλημένοι σάκκους;</p> <p>11.11 - Καὶ μετὰ τὰς τρεῖς ἡμέρας;</p>	<p>10.6 - καὶ ὥμοσεν ἐν τῷ ζῶντι εἰς τοὺς αἰῶνας τῶν αἰώνων;</p> <p>11.15 - εἰς τοὺς αἰῶνας τῶν αἰώνων;</p> <p>11.17 - ὁ ὢν καὶ ὁ ᾧ;</p>
Patterns: The Interlude and Paratactic Relation between Macrostructures	
The Geography on the Trumpets (Heaven Sovereignty over the earth)	The Geography at the Interlude (Heaven Sovereignty over the earth)
<p>8.7 – καὶ ἐβλήθη εἰς τὴν γῆν, καὶ τὸ τρίτον τῆς γῆς κατεκάη καὶ τὸ τρίτον τῶν δένδρων κατεκάη καὶ πᾶς χόρτος χλωρὸς κατεκάη</p> <p>8.8 - ὅρος μέγα πυρὶ καιόμενον ἐβλήθη εἰς τὴν θάλασσαν</p> <p>8.10 – ἔπεσεν ἐπὶ τὸ τρίτον τῶν ποταμῶν καὶ ἐπὶ τὰς πηγὰς τῶν ὑδάτων</p> <p>8.12 - καὶ ἐπλήγη τὸ τρίτον τοῦ ἡλίου καὶ τὸ τρίτον τῆς σελήνης καὶ τὸ τρίτον τῶν ἀστέρων,</p> <p>9.1 - ἀστέρα ἐκ τοῦ οὐρανοῦ πεπτωκότα εἰς τὴν γῆν</p> <p>9.3-4 - καὶ ἐκ τοῦ καπνοῦ ἐξῆλθον ἀκρίδες εἰς τὴν γῆν, καὶ ἐδόθη αὐταῖς ἐξουσία ὡς ἔχουσιν ἐξουσίαν οἱ σκορπίοι τῆς γῆς.</p> <p>⁴καὶ ἐρρέθη αὐταῖς ἵνα μὴ ἀδικήσουσιν τὸν χόρτον τῆς γῆς</p>	<p>10.2 - καὶ ἔθηκεν τὸν πόδα αὐτοῦ τὸν δεξιὸν ἐπὶ τῆς θαλάσσης, τὸν δὲ εὐώνυμον ἐπὶ τῆς γῆς,</p> <p>10.5 - εἶδον ἐστῶτα ἐπὶ τῆς θαλάσσης καὶ ἐπὶ τῆς γῆς,</p> <p>10.6 - ὃς ἔκτισεν τὸν οὐρανὸν καὶ τὰ ἐν αὐτῷ καὶ τὴν γῆν καὶ τὰ ἐν αὐτῇ καὶ τὴν θάλασσαν καὶ τὰ ἐν αὐτῇ</p> <p>10.8 - τοῦ ἐστῶτος ἐπὶ τῆς θαλάσσης καὶ ἐπὶ τῆς γῆς</p> <p>11.6 - καὶ ἐξουσίαν ἔχουσιν ἐπὶ τῶν ὑδάτων στρέφειν αὐτὰ εἰς αἶμα καὶ πατάξαι τὴν γῆν ἐν πάσῃ πληγῇ ὅσάκις ἐὰν θελήσωσιν.</p>
Thematic Developments between Macrostructures	
Actors and Time Relation Theme	Actors and Theophany Theme
The eternity of the Throne of God	Temporality of earthly enemies

1.4,8; 4.8; 11.17; 16.5; 17.8; 20.8 - ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος	11.2 - καὶ τὴν πόλιν τὴν ἁγίαν πατήσουσιν μῆνας τεσσεράκοντα [καὶ] δύο;
1.6, 18; 4.9, 10; 5.13; 7.12; 10.6; 11.15; 14.11; 15.7; 19.3; 20.10; 22.5 - εἰς τοὺς αἰῶνας τῶν αἰώνων	11.3 - καὶ προφητεύσουσιν ἡμέρας χιλίας διακοσίας ἐξήκοντα περιβεβλημένοι σάκκους;
	11.7 - τὸ θηρίον τὸ ἀναβαῖνον ἐκ τῆς ἄβύσσου
	θηρίου 13.1, 2, 3, 4, 11, 12, 14, 15, 17, 18; 14.9, 11; 15.2; 16.2, 10, 13; 17.3, 7, 8, 11, 12, 13, 16, 17; 19.19, 20; 20.4, 10.

3.3.1 - The analysis of the levels of the discourse in Revelation 8.2 – 11.18

The author starts the next macrostructure of Revelation in the seventh seal, which serves as a shift vision within the same major transition of Revelation 4. As the discourse of Revelation unravels, the author brings back the heavenly throne as the reference to develop the levels of his discourse.

The author introduces the altar as another geographical layer on the grounds of the heavenly throne in the seventh seal, and the divine actors who will participate in this new macrostructure. To mark the return of the heavenly throne as the core reference in this new macrostructure of the trumpets, the author uses prepositional phrases.⁶¹⁷

The author also uses a chiasmic structure to add a new layer that complements the heavenly level of the discourse.⁶¹⁸ This chiasm reinforces the link between the series of seven for two reasons. Firstly, the ceremony in the altar at the centre of the chiasm before the throne of God answers the prayers

⁶¹⁷ Runce, *Discourse Grammar of the Greek New Testament*, 220. The repetition of preposition to nurture the mnemonic sense of geographical reference of the aural/oral audience such as ἐνώπιον, ἐπὶ, εἰς, forges the relation between place and actors, and between geographical realities.

⁶¹⁸ The chiasm is presented in the graphic of the text on Revelation 8.2 – 11.18 above.

from the fifth seal (6.9-10).

Secondly, the author places the angels with the trumpets at the edge of the chiasm (8.2, 6), and the vision of the angels are part of the paratactic structural relation in the series of the seven trumpets just as the series of the seven seals.⁶¹⁹ With the repetitive pattern spreading to the blow of the trumpets by angels, the theophanic sign (8.5b) announces the unravelling of the trumpets furthering the asymmetrical relation between heaven and earth.

3.3.2 – Description of Semantics in Revelation 8.2 – 11.18

When shifting from the series of seals to the seven trumpets, the author brings the audience back to heaven to describe the silence for the worship before the throne of God. ‘The silence fits Jewish worship tradition in which offerings in the temple were made in silence.’⁶²⁰ Thus, what follows the silence in heaven is the ceremony at the altar before the throne of God as an answer to the persecution and slaying of the witnesses of God (6.9-10). The trumpets are the answer of God for the persecution and slaying of his people.

3.3.2a – The ideational meaning: trumpets announce judgement against persecution

The time for the announcement of the judgement of God has come. The author

⁶¹⁹ Craig R. Koester, *Revelation: A New Translation with Introduction and Commentary*, The Anchor Yale Bible, 86 vols. (New Haven, CT: Yale University Press, 2014), 443. For Koester, the ‘trumpet visions are patterned closely after the seal visions and also resemble the bowl visions later in the book. All of these series are structured in groups of seven and include plagues that threaten the world.’

⁶²⁰ For the silence in Ceremonies in Jewish traditions, check the *Epistle of Aristee* 95-96: ‘The most complete silence reigns so that one might imagine that there was not a single person present, though there are actually seven hundred men engaged in the work, besides the vast number of those who are occupied in bringing up the sacrifices. Everything is carried out with reverence and in a way worthy of the great God;’ and also *Testament of Adam* 1.12.

brings the blown of the trumpets as the call for vengeance upon the ‘inhabitants of the earth’ (8.13).

The image of the trumpets is particularly suggestive. Actually, the text speaks of shofars, not of trumpets. The Greek word *salpigx*, rendered in our Bible as “trumpet,” is the translation the Septuagint employs for the Hebrew word *shofar*. The ancients blew the ram’s horn on solemn occasions such as war and judgement.⁶²¹

The announcement of the judgement by the blow of the trumpets presents some similarities to the seals, and indicates that the development of the discourse furthers the stressful character of the judgement:

First Seal: White Horse	
Second Seal: Fiery red horse, slaying (blood implied)	First and Second Trumpets: Fire, blood
Third Seal: Scarcity of grain, black horse	Fourth Trumpet: darkness
Fourth Seal: Death (“Death,” “Hades”)	Fifth Trumpet: Destroyer (“Abaddon,” “Apollyon”)
Fifth Seal: Voices at the altar, Incomplete number of the saved, To be finished later	Sixth Trumpet: Voices at the altar, Incomplete number of the saved, To be finished later
Sixth Seal: “The...day of...wrath has come.”	Seventh Trumpet: “Your wrath has come.”
Seventh Seal: Silence in heaven	

The unravelling of the vision shows that the messages of judgement in the seals now start to take effect with the blow of the trumpets. With the blown of the trumpets, the author moves the imagination of the audience with the *homodiegetic* mode of narrative. Thus, they have in first-person experience the announcement of the asymmetrical judgement from heaven in their favour. The homodiegetic mode of the narrative also shifts the pragmatics of the discourse to the retribution of the suffering to the people of God.

⁶²¹ Jacques B. Doukhan, *Secrets of Revelation: The Apocalypse through Hebrew Eyes* (Hargestown, MD: Review and Herald, 2002), 79.

3.3.3 – The Interpersonal dimension of Revelation 8.2 – 11.18

It is fair to affirm that by the natural development of the discourse in Revelation, the author has used the heavenly throne as a geographical reference. Just as the imagery of the ‘son of man’ in Patmos, the throne of God is now used by the author to establish a form of relation that resembles a relation between sovereigns. The interpersonal relationship is nurtured by the hope of vengeance of God as a sovereign over other kingdoms that persecuted his people.⁶²² Thus, a shift of interpersonal relationship between God and his people in the vision of the ‘son of man’ has developed to a new layer involving new actors in this relation.

3.3.3a – The shift of language: the turn for judgement of earthly kingdoms

The author shifts the relational character of his discourse using patterns that are repetitive and spread through the book to indicate to his oral/aural audience when he intends to further the layers of his discourse. The author uses (8.2-5) the seven trumpets to further the discourse and intensify the consequences for the earthly kingdoms that persecuted the people of God. Thus, the trumpets announce judgement comes from the throne of God in vindication of his people, as Pattemore says:

The cry of the martyrs under the altar for God to vindicate them and judge ‘the inhabitants of the earth’ for their death (6:10) creates a tension which underlies much of the subsequent text of Revelation. The negative aspect of this cry has been answered, and the judgement on Babylon and its associated kings and nations.⁶²³

Then, as the intensification, the vision of the throne is then

⁶²² Pattemore, *The People of God in the Apocalypse*, 198.

⁶²³ Pattemore, *The People of God in the Apocalypse*.

widespread through Revelation⁶²⁴ after chapter 4, the author uses the allusion of the heavenly throne to nurture the collective memory of his aural/oral audience as a central geographic reference. It is around this geographical reference that the author uses ‘the springboard passages’⁶²⁵ to shift the theme of opportunity for repentance to the churches and further the theme of vengeance for the kingdoms that persecuted his people.

The ceremony before the heavenly throne in Revelation 8.2-6 as an answer to the persecution and slain of the people of God in Revelation 6.9-10 fits the definition of ‘springboard passages.’ The close of the ceremony with the theophany in 8.6 signs the transition, as Koester affirms:

After the prayers and smoke of incense have risen up before God, the angel hurls fire from the altar down to the earth (8:5), and its effects are apparent in the trumpet plagues, where fire falls from heaven on earth and sea (8:6-13). The thunder, rumbling, and lightning that occur when the angel casts down the coals are like the phenomena that came from God’s throne (4:5; 8:5), and the onset of an earthquake recalls how the earth quaked at the wrath of God and the Lamb when the sixth seal was opened (6:12-17; 8:5). The similarities give the impression that here again, God’s power and wrath are to be revealed.⁶²⁶

With the shift of the language guiding the audience, the author of Revelation offers them a discourse that moves from tears being offered at the heavenly sanctuary to fire being thrown from the altar to earth, furthering the theme of the vindication of their suffering by God. As a result, their vindication signals time of judgement to earthly kingdoms is coming, and they are a heavenly direct answer to their prayers. Thus, the author uses ‘springboard’ passages to shift the themes of the discourse in Revelation and guide his

⁶²⁴ Aune, “Revelation 1-5,” 52a: xcii. Aune shows that the vision of the throne is spread through the Book in Revelation 4.1-5.14; 7.9-17; 8.1-4; 11.15-18; 14.1-5; 15.2-8; 19.1-10.

⁶²⁵ Stefanovic, *Revelation of Jesus Christ*, 26.

⁶²⁶ Koester, *Revelation*, 435.

oral/aural audience to an interpersonal experience. This interpersonal experience assists them to nurture, construct and maintain a worldview over surrounding other worldviews of their time.⁶²⁷

3.3.3b – The intensification of judgements and the vindication of the people of God

Another sign of intensification of the judgement over the persecutor of the oral/aural is the strategic distribution of theophanic manifestations. The discourse of God's retribution over the earthly kingdoms and vindication to the people of God is strengthened substantially with the blow of the trumpets. 'The first four trumpets are followed by plagues on various parts of the natural world.'⁶²⁸ In these first series, the natural resources and life on earth are affected in a straight and disturbing way, and the asymmetry between the heavenly throne and earthly powers intensifies and becomes more evident by the verbal action:

Trumpet	Verbal Action	Earthly Consequence
πρῶτος ἐσάλπισεν	ἐγένετο, ἐβλήθη	καὶ τὸ τρίτον τῆς γῆς κατεκάη καὶ τὸ τρίτον τῶν δένδρων κατεκάη καὶ πᾶς χόρτος χλωρὸς κατεκάη
ὁ δεύτερος ἄγγελος ἐσάλπισεν	ἐβλήθη, ἐγένετο	τὸ τρίτον τῆς θαλάσσης αἶμα ⁹ καὶ ἀπέθανεν τὸ τρίτον τῶν κτισμάτων τῶν ἐν τῇ θαλάσῃ τὰ ἔχοντα ψυχὰς καὶ τὸ τρίτον τῶν πλοίων διεφθάρησαν.
ὁ τρίτος ἄγγελος ἐσάλπισεν	ἔπεσεν (2x), ἐγένετο	τὸ τρίτον τῶν ποταμῶν καὶ ἐπὶ τὰς πηγὰς τῶν ὑδάτων , ¹¹ καὶ τὸ ὄνομα τοῦ ἀστέρος λέγεται ὁ Ἄψινθος , καὶ ἐγένετο τὸ τρίτον τῶν ὑδάτων εἰς ἄψινθον

⁶²⁷ Silva, *Seeing things John's way*, 96.

⁶²⁸ A. Y. Collins, *The Combat Myth in the Book of Revelation*, 35.

		καὶ πολλοὶ τῶν ἀνθρώπων ἀπέθανον ἐκ τῶν ὑδάτων ὅτι ἐπικράνησαν
ὁ τέταρτος ἄγγελος ἐσάλπισεν	ἐπλήγη, σκοτισθῇ	τὸ τρίτον τοῦ ἡλίου καὶ τὸ τρίτον τῆς σελήνης καὶ τὸ τρίτον τῶν ἀστέρων, ἵνα σκοτισθῇ τὸ τρίτον αὐτῶν καὶ ἡ ἡμέρα μὴ φάνη τὸ τρίτον αὐτῆς καὶ ἡ νύξ ὁμοίως

As the angels blew their trumpets, it becomes clear that the author organizes a dual repetitive pattern internal to the trumpets to move his oral/aural audience. The first pattern is the cumulative structure of the trumpets,⁶²⁹ which are going to be followed in the next three trumpets. This pattern serves to introduce the message, and the verbal language deepens the apparent consequences of the blown of the trumpets. In addition to asymmetrical verbal relation in the first four trumpets, there is the repetitive language quantifying the consequences of the destructive power of the trumpets through the ordinal τρίτον. Moreover, even though the vengeance from the heavenly throne is spread over the earthly kingdoms, the consequences are partial.⁶³⁰

At the end of the four trumpets, the author furthers the asymmetrical relation between the heavenly throne and the earth. The author uses Revelation 8.13 to indicate for his oral/aural audience that the stress within the discourse is growing. Additionally, the author for the first time uses the *homodiegetic* mode of narrative in the trumpets series and uses the phrase ‘λέγοντος φωνῇ μεγάλῃ’ to introduce the triplet ‘woes.’ The transition in verse 13 is complete by the change from a divine judgement and warnings ‘to demonic

⁶²⁹ The cumulative pattern: ὁ [...] ἄγγελος ἐσάλπισεν.

⁶³⁰ Smalley, *The Revelation to John*, 223.

woes,⁶³¹ which introduces the last three trumpets.

3.3.3c – The intensification of judgements and the triple ‘Woes’

In structural and organizational terms, the fifth and sixth trumpets unravel following the same thematic pattern, which, according to Aune, suggest the two are doublets.⁶³²

The Fifth Trumpet (Revelation 9.1-11)	The Sixth Trumpet (9:13-19)
1. Nature of plague (vs 1-6) a. The abyss opened (v. 2) b. Purpose of plague (vs 4-5)	1. Nature of the plague (vs 13-16) a. Four angels released (vs 14-15a) b. Purpose of the plague
2. Description of locust army (vs 7-10) a. Lethal nature of their tails (v. 10)	2. Description of the cavalry of 200 million (v. 17) a. Lethal nature of mouths and tails of horses (v. 19)

The suggestion of a doublet organization of the text is reinforced by two thematic occurrences in both trumpets. In the first, the author shifts the burden of the plagues announced by the four trumpets from the earthly natural elements to all man who opposed God.⁶³³

In the fifth trumpet, the author indicates actions on which the earth and nature are in a passive estate. The author says that ‘a star had fallen from heaven to earth, and he was given the key to the shaft of the abyss’ (9.1); when the abyss was opened, from it ‘rose a smoke of a great furnace, and the sun and the air were darkened with the smoke of the shaft’ (9.2).

The length of the judgement extends to the authority over the earth given to the locusts that came out of the smoke (9.3).⁶³⁴ In these three verses in

⁶³¹ Mounce, ‘The Book of Revelation,’ 182.

⁶³² Aune, “Revelation 6-16,” 52b: 497-8.

⁶³³ Smalley, *The Revelation to John*, 225.

⁶³⁴ Aune, “Revelation 6-16,” 52b: 527.

the fifth trumpet, the author deepens the dramality and asymmetrical verbal relation between heaven and earth as new information adds to the discourse that downgrades the situation of earthly and natural entities.

The shift regarding the passive actors is made by the transition in Revelation 9.4. In verse 4, the passive actors are those who were against God. With this shift, the author closes another doublet pointed by David Aune:⁶³⁵

This passage (taken with 9.4b) is closely parallel to that in 7.3, where angels who restrain the four winds (7.1) and are also said to have been empowered to destroy the earth and the sea (7.3), are told not to harm the earth, sea, or trees.⁶³⁶

This transition to the new passive actor, men, also introduces a structural format to the fifth and sixth trumpets. The textual structure of both trumpets unravels following the same pattern, as presented in the graphic above. Through this structure, the asymmetry and gravity of the discourse harden, and in a while, in the fifth trumpet, the message includes the hurt of men, in the sixth trumpet one-third of them, are killed by the plague.⁶³⁷

In this way, the theme of timing asymmetry between the heavenly throne and humans who oppose God's rule starts to be further developed,⁶³⁸ and the asymmetry between location and time is used by the author to bind the structure that revolves around the throne of God. The stress of the relationship will gain a pause, and in the interlude, there is an addition of information regarding the timing and involvement of the people of God in the development of the discourse of the book.

⁶³⁵ Aune, "Revelation 6-16," 52b: 527.

⁶³⁶ Aune, "Revelation 6-16," 52b: 528.

⁶³⁷ Müller, *Microstructural Analysis of Revelation 4-11*, 394.

⁶³⁸ Barbara Rossin, *The Rapture Exposed* (Boulder, CO: Westview, 2004), 155.

3.3.4 – Discourse and Cohesiveness of Revelation 8.2 – 11.18, and beyond

The author gives rest to the downward spiral that characterises the situation of those who persecuted the people of God. Though the third ‘owe’ is still ahead to come, the author shifts the discourse to the Revelation of a prophetic message in the interlude of Revelation 10.1- 11.14.

In the process of delivering the message, the author organizes the interlude in four parts in a juxtaposition format (Revelation 10.1-7; 10.8-11; 11.1-6; 11.7-13).⁶³⁹ It is under the juxtaposition of geographical reference between heaven and earth, that the author ‘describes the saints of God in the light of their double commitment to both prophecy and martyrdom.’⁶⁴⁰

3.3.4a – Cohesion and residual orality in Revelation 8.2 – 11.18, and beyond

The message of the might Angel to the prophets marks the shift to the announcement of the importance of prophets and the necessity of prophecy the message to all nationalities and people. The author uses the homodiegetic mode of discourse to express the need and call to announce the message sent from heaven by a mighty angel.

The author uses the presentation of ‘another’ might Angel as a form of reference back to Revelation 5.2. The adjective ἄλλων is a direct reference to the might Angel,⁶⁴¹ and this literary feature in an oral/aural setting is a clear indication that an expansion of themes explored in chapter 5 is bound to occur.

⁶³⁹ W. R. Kempson, unpublished, cf. the *presentation* by F.B. Mazzaferri, *The Genre of the Book of Revelation from a Source-Critical Perspective* (BZNW 54), (Berlin-New York, 1989), 140.

⁶⁴⁰ See Boring, *Revelation*, in *Interpretation: A Biblical Commentary* (Louisville: John Knox Press, 1989), 139.

⁶⁴¹ Aune, “Revelation 6-16,” 52b: 555.

The message of the book was revealed in Revelation 5, and now the message a little scroll is to be prophesied. However, there is a direct bond between heaven and the people of God in a different way that was portrayed in the vision of the sealed book in Revelation 5.

The repetition of themes is the revelation of a prophecy announced by a might Angel, cosmic signs, and an asymmetric relation between heaven and earth. The difference is that the prophecy is addressed to the people of God, firstly represented by a direct relationship with the author, and later intermediated by the two witnesses. Thus, the pattern of direct relationship and intermediation of relationship resembles that of the relational pattern present in the text of Revelation 1.9-20/2.1-3.22.

However, the relational pattern now is used to extend the development of the discourse started in the seals.⁶⁴² Concerning the allusion of the might Angel, it can be noted that the author uses the homodiegetic mode on discourse to bring the attention of the audience to the recurrence of another Danielic quotation (Daniel 11.29 – 12.13). The repetition of a pattern the might Angel fused with recurrence of a prophecy of Daniel is an adaptation and at the same time a technique of reinterpretation that the author uses to nurture the collective memory of his audience:

To solve effectively the problem of retaining and retrieving carefully articulated thought, you have to do your thinking in mnemonic patterns, shaped for ready reoccurrence.⁶⁴³ (Ong, 34).

This repetitive pattern is furthered by the author after the description of the angel when he shifts the discourse to the theophanic manifestation in

⁶⁴² Koester, *Revelation*, 443.

⁶⁴³ Ong, *Orality and Literacy*, 34.

Revelation 10.3-4. According to Müller, in:

Rev 10:3a and Rev 10:4b, the following pattern emerges: Not only are ἔκραξεν and ἐλάλησαν repeated; γράψειν though in another verbal form and in another main clause instead of in a subordinate clause, is also reiterated. Ελάλησαν appears three times. In each instance, it is part of the phrase ἐλάλησαν αἱ ἑπτὰ βρονταί. This phrase seems to be stressed in the first part of Rev 10.⁶⁴⁴

The author adds to the theophanic scenes a mention to the angel in Revelation 10.5-7. As the author advances the discourse, the scene in Revelation 10.5b-6a, with the description of the angel, who

ἦρεν τὴν χεῖρα αὐτοῦ τὴν δεξιὰν εἰς τὸν οὐρανὸν
καὶ ὤμοσεν ἐν τῷ ζῶντι εἰς τοὺς αἰῶνας τῶν αἰώνων,

This text becomes the core element to the advance of the discourse in the first half of this interlude (Revelation 10). In the follow-through of the discourse in Revelation 10.6b, a pattern starts to emerge formed by the repetition pattern that matches Revelation 10.5a. This pattern has heaven as a geographical reference centre, and the other two geographical references, sea and earth.⁶⁴⁵

In contrast to the eternity surrounding the throne of God, in Revelation 10.6b7, the pattern opens to the determination of a given time for the fulfilment of the prophecy. Additionally, the author links this fulfilment to the sounding of the seventh trumpet.

It is of relevance in that in this part of the interlude in Revelation 10-11, and between the sixth and seventh trumpet, that the author uses the recurrence of the imagery of the might Angel first presented in Revelation 5 to develop the links of the discourse. At the end of this first part, the announcement of the little scroll (10.2) reinforces that the author claims to have received a

⁶⁴⁴ Müller, *Microstructural Analysis of Revelation 4-11*, 356.

⁶⁴⁵ The pattern is seen in the table 'Patterns: The Interlude and Paratactic Relation between Macrostructures – The Geography at the Interlude.'

divine revelation that

unpacks further how the oath from Daniel is being altered. The prophecy in Dan. 11:29-12:13 concerned the end-time suffering and persecution of God's people, god's destruction of the enemy, the establishment of the kingdom, and the reign of the saints.⁶⁴⁶

The call is for the might angel to open the revelation of the prophecy in Daniel to the people of God. This call is structured mediated by the relational and time asymmetry between heaven and earth. The full chiastic structure format in Revelation 10.5b-6a stressing the eternal and supreme sovereignty nature of the throne of heaven is the core of the revelation of the prophecy.

Revelation 5	Revelation 6
ἐπὶ τῆς θαλάσσης καὶ ἐπὶ τῆς γῆς, [...] εἰς τὸν οὐρανὸν	τὸν οὐρανὸν [...] καὶ τὴν γῆν [...] καὶ τὴν θάλασσαν

This chiastic structure and the timing of the call of the revelation of the prophecy in Daniel 2 means that the mystery⁶⁴⁷ is the completion of the sounds of the trumpets. In this way, the author nurtures the collective memory of his audience, framing the revelation around the literary structure of geographical and temporal asymmetry between heaven and earth.

From the beginning of this interlude, the author uses the mnemonic technique of allusion to the might Angel. In this way, he links Revelation 11 to Revelation 5 and Daniel 2. Additionally, the chiasm in Revelation 11.5-6 marks the relation between heaven and earth and the registration of the delivery of the message to the people of God. However, the announcement of the kingdom of

⁶⁴⁶ Beale, 'The Book of Revelation,' 539.

⁶⁴⁷ Koester, *Revelation*, 480. According to Koester, the meaning of mystery here 'suggests secret purposes. Just as a king forms secret plans to defeat an enemy (Jdt 2:2), God has hidden purposes to overcome the wicked and vindicate the righteous (*1En.* 38:3; 103:2-4; Wis 2:22). God's secret purposes were understood to include the rise and fall of earthly kingdoms and the establishment of his kingdom at the end of time (Dan 2:27-27).

God is not yet the establishment of the kingdom, and the final part of the interlude both reveals it and anticipates the next division of the book from Revelation 11.19 onwards.

3.3.4b – Cohesion and flow of discourse Revelation 8.2 – 11.18, and beyond

The discourse of Revelation 10.8-11 unravels through direct speeches proclaimed by the might voice and the imagery of might Angel building the bridge between heaven and earth (10.8-9).⁶⁴⁸ The recurrence to an allusion that had already been presented and the correlation of voices proclaiming the direct speeches in this section encapsulates the experience of the author described in Revelation 10.9-10.

This experience indicated by the direct voices describes the taking and eating of the open scroll, and the consequences it brings to the author. His experience, framed by the asymmetrical timing and geographic relation between heaven and earth, will shape the second part of the interlude:

Taking and eating the open scroll obviously describes John's sweet-bitter experience, the reception and internalization of the heavenly message, which prepares him for his ministry, namely, preaching the word of God. Eating the scroll as an internal event is a presupposition for the external task of προφητεῦσαι in Rev 10.11. 'Prophet' in vs 7 and 'prophecy' in vs 11 encompass the report of the eating of the scroll.⁶⁴⁹

Thus, the unravelling of the revelation in chapter 11 follows the parallel of the time prophecy for the delivery of the message of God, and the experience it entails. The first interlude between the sixth and the seventh trumpet sets up the stage for the seventh trumpet. An important mark of the experience of the prophets, their persecution, and the time of their judgement

⁶⁴⁸ Müller, *Microstructural Analysis of Revelation 4-11*, 359.

⁶⁴⁹ Müller, *Microstructural Analysis of Revelation 4-11*, 368.

starts to be explored. Additionally, the geographical asymmetries and the time relation between the throne of God and the time of prophecy is developed in the second part of the interlude.

The author does not make use of the *homodiegetic* mode of narrative in Revelation 11. This lack of vision/audition (I saw, heard) at the depart in the second part of the interlude indicates that Revelation 11 is a follow-through of Revelation 10. The vision, audition, and action are presented in the first person, and that moves the discourse in the interlude still going on, even when a new scene emerges.

In this scene, the author is following the order to prophesy, and the witnesses of God make their move. The use of the imperative voice four times denotes the tone the actors are following the voice from heaven.⁶⁵⁰ The author then reverses the geographical reference of the discourse and develops his narrative from an earthly location, the temple. The repetition of the imperative demonstrates that though there is a direct struggle in the fulfilment of the announced Danielic prophecies (Daniel 10 – 12),⁶⁵¹ the voice from heaven still has dominium over events that are happening on earth.

Furthermore, the author uses a chiasm at the closing of chapter 11 framing the asymmetry of the relationship between heaven and earth, and the dominium of the voice in heaven over the catastrophic events unfolding over earthly kingdoms.

The measurement of the temple indicates judgement for those who

⁶⁵⁰ Müller, *Microstructural Analysis of Revelation 4-11*, 370.

⁶⁵¹ Koester, *Revelation*, 494.

reject the message preached by the witnesses of God.⁶⁵² The church is presented as an actor being ready 'to bear an enduring and loyal witness to the gospel, which begins to lay a basis for the final judgement of those rejecting their testimony.'⁶⁵³ In this way, the author places the audience at the centre of the discourse, engaging them as the martyrs that received the message from Jesus and the prophets. They have the power to measure, announcing judgement, and implement it.

The author declines the verbs in the future tense to describe the rise and fall of the witnesses (vs 3-10). Their rise and fall reflect the experience of the author, which is in the second part of the interlude in chapter 10. In Revelation 10.8-11, the author is asked to eat a sweet little book and then becomes bitter. In chapter 11, the author describes the power of the witnesses (11.3-6) and their fall under the persecution of the beast (11.7-10).

Apart from the domination of the events from heaven, the author uses the asymmetry of the timing reference, which is reinforced in the interlude. The doublet of timing reference relates to the delegated power from heaven to prophecy in Revelation 11.2-3. The timing element is the same and is expressed in two different formats. First, 42 months in verse 2, and then 1260 days in verse 3. The closing of the timing reference appears together with the introduction of a new powerful actor, the beast. The beast is going to be explored in more depth in the next division of the book, with attention to the analysis of chapter 13.

Under the persecution of the beast, the witnesses of God are put to death, and their bodies are exposed for three days and a half. At the end of this

⁶⁵² Koester, *Revelation*, 506.

⁶⁵³ Beale, 'The Book of Revelation,' 556.

time, they resurrect by the power of God coming from heaven. Therefore, the interlude anticipates another feature of the discourse that is going to be developed with more depth by the author in the next division of the book, and it links the different divisions.

The geographic and time asymmetry is then reinforced in the interlude and now reinforces the links between the different divisions of the book. The stress of the discourse in the fifth and sixth trumpet is justified by all the events of the witnesses' persecution,⁶⁵⁴ just as they open the space for a direct intervention of God, and the coming of the second owe.

The final part of the interlude (Revelation 11.11-13) brings the direct intervention of God. He resurrects the dead witnesses and brings them to heaven. There is a severe earthquake on earth. These events are the second owe, which opens the space for the last trumpet, which is announced by the intermediate verse of Revelation 11.14.⁶⁵⁵

The author uses the cumulative structural language to introduce the last trumpet (Καὶ ὁ ἑβδόμος ἄγγελος ἐσάλπισεν), which consists of two hymns. These two hymns bring an emphasis on the asymmetry of power between heaven and earth, with the difference between the timing element being framed. In these hymns, God must govern forever with the nature of the eternity of his throne coming into the spot again, while it is announced that the time of judgement and freedom to his people is set up in the discourse. The seventh trumpet is the announcement of the third owe, and its closing brings an end to this macrostructure of the book.

⁶⁵⁴ Müller, *Microstructural Analysis of Revelation 4-11*, 379.

⁶⁵⁵ Müller, *Microstructural Analysis of Revelation 4-11*, 385.

3.4 – THE EXEGESIS OF THE SECOND MAJOR DIVISION 4.1 – 16.21, **AND THE MACROSTRUCTURE IN REVELATION 11.19 – 14.20**

At the end of the seventh trumpet, a new macrostructure starts in Revelation 11.19. The author uses a tripartite heavenly theophany in Revelation 11.19; 12.1, 3. Within his formula, the author also introduces the main actors and places of this macrostructure. Everything starts with the opening of the throne of God in heaven (11,19), the vision of the woman and her child (12.1), and the vision of the dragon (12.2) who is expelled to earth. The visions that follow this tripartite heavenly theophany will all further develop and expand the inevitable conflict between the powers geographically located on heaven and earth. Below is the text of this Great Conflict in Revelation to be analysed.

The Macrostructure of Revelation 11.19 – 14.20
The vision of the throne and the Woman with her child: 11.19 – 12.6
<p>¹⁹Καὶ ἠνοίγη ὁ ναὸς τοῦ θεοῦ ὁ ἐν τῷ οὐρανῷ καὶ ὤφθη ἡ κιβωτὸς τῆς διαθήκης αὐτοῦ ἐν τῷ ναῷ αὐτοῦ, καὶ ἐγένοντο ἀστραπαὶ καὶ φωναὶ καὶ βρονταὶ καὶ σεισμός καὶ χάλαζα μεγάλη.</p> <p>^{12.1}Καὶ σημεῖον μέγα ὤφθη ἐν τῷ οὐρανῷ, γυνὴ περιβεβλημένη τὸν ἥλιον, καὶ ἡ σελήνη ὑποκάτω τῶν ποδῶν αὐτῆς καὶ ἐπὶ τῆς κεφαλῆς αὐτῆς στέφανος ἀστέρων δώδεκα,</p> <p>²καὶ ἐν γαστρὶ ἔχουσα, καὶ κράζει ὠδίνουσα καὶ βασανιζομένη τεκεῖν.</p> <p>³καὶ ὤφθη ἄλλο σημεῖον ἐν τῷ οὐρανῷ, καὶ ἰδοὺ δράκων μέγας πυρρὸς ἔχων κεφαλὰς ἑπτὰ καὶ κέρατα δέκα καὶ ἐπὶ τὰς κεφαλὰς αὐτοῦ ἑπτὰ διαδήματα,</p> <p>⁴καὶ ἡ οὐρὰ αὐτοῦ σύρει τὸ τρίτον τῶν ἀστέρων τοῦ οὐρανοῦ καὶ ἔβαλεν αὐτοὺς εἰς τὴν γῆν.</p> <p>Καὶ ὁ δράκων ἔστηκεν ἐνώπιον τῆς γυναικὸς τῆς μελλούσης τεκεῖν, ἵνα ὅταν τέκη τὸ τέκνον αὐτῆς καταφάγη.</p> <p>⁵καὶ ἔτεκεν υἱὸν ἄρσεν, ὃς μέλλει ποιμαίνειν πάντα τὰ ἔθνη ἐν ῥάβδῳ σιδηρᾷ. καὶ ἡρπάσθη τὸ τέκνον αὐτῆς πρὸς τὸν θεὸν καὶ πρὸς τὸν θρόνον αὐτοῦ.</p> <p>⁶καὶ ἡ γυνὴ ἔφυγεν εἰς τὴν ἔρημον, ὅπου ἔχει ἐκεῖ τόπον ἡτοιμασμένον ἀπὸ τοῦ θεοῦ, ἵνα ἐκεῖ τρέφωσιν αὐτὴν ἡμέρας χιλίας διακοσίας ἐξήκοντα.</p>
The Conflict in Heaven 12.7-18

<p>⁷Καὶ ἐγένετο πόλεμος ἐν τῷ οὐρανῷ, ὁ Μιχαὴλ καὶ οἱ ἄγγελοι αὐτοῦ τοῦ πολεμῆσαι μετὰ τοῦ δράκοντος. καὶ ὁ δράκων ἐπολέμησεν καὶ οἱ ἄγγελοι αὐτοῦ, ⁸καὶ οὐκ ἴσχυσεν οὐδὲ τόπος εὗρέθη αὐτῶν ἔτι ἐν τῷ οὐρανῷ.</p> <p>⁹καὶ ἐβλήθη ὁ δράκων ὁ μέγας, ὁ ὄφις ὁ ἀρχαῖος, ὁ καλούμενος Διάβολος καὶ ὁ Σατανᾶς, ὁ πλανῶν τὴν οἰκουμένην ὅλην, ἐβλήθη εἰς τὴν γῆν, καὶ οἱ ἄγγελοι αὐτοῦ μετ' αὐτοῦ ἐβλήθησαν.</p> <p>¹⁰καὶ ἤκουσα φωνὴν μεγάλην ἐν τῷ οὐρανῷ λέγουσαν· ἄρτι ἐγένετο ἡ σωτηρία καὶ ἡ δύναμις καὶ ἡ βασιλεία τοῦ θεοῦ ἡμῶν καὶ ἡ ἐξουσία τοῦ χριστοῦ αὐτοῦ, ὅτι ἐβλήθη ὁ κατήγωρ τῶν ἀδελφῶν ἡμῶν, ὁ κατηγορῶν αὐτοὺς ἐνώπιον τοῦ θεοῦ ἡμῶν ἡμέρας καὶ νυκτός. ¹¹καὶ αὐτοὶ ἐνίκησαν αὐτὸν διὰ τὸ αἷμα τοῦ ἀρνίου καὶ διὰ τὸν λόγον τῆς μαρτυρίας αὐτῶν καὶ οὐκ ἠγάπησαν τὴν ψυχὴν αὐτῶν ἄχρι θανάτου.</p> <p>¹²διὰ τοῦτο εὐφραίνεσθε, [οἱ] οὐρανοὶ καὶ οἱ ἐν αὐτοῖς σκηνοῦντες. οὐαὶ τὴν γῆν καὶ τὴν θάλασσαν, ὅτι κατέβη ὁ διάβολος πρὸς ὑμᾶς ἔχων θυμὸν μέγαν, εἰδὼς ὅτι ὀλίγον καιρὸν ἔχει.</p> <p>¹³Καὶ ὅτε εἶδεν ὁ δράκων ὅτι ἐβλήθη εἰς τὴν γῆν, ἐδίωξεν τὴν γυναῖκα ἣτις ἔτεκεν τὸν ἄρσενά. ¹⁴καὶ ἐδόθησαν τῇ γυναικὶ αἱ δύο πτέρυγες τοῦ ἀετοῦ τοῦ μεγάλου, ἵνα πέτηται εἰς τὴν ἔρημον εἰς τὸν τόπον αὐτῆς ὅπου τρέφεται ἐκεῖ καιρὸν καὶ καιροὺς καὶ ἡμισυ καιροῦ ἀπὸ προσώπου τοῦ ὄφεως. ¹⁵καὶ ἔβαλεν ὁ ὄφις ἐκ τοῦ στόματος αὐτοῦ ὀπίσω τῆς γυναικὸς ῥόδον ὡς ποταμόν, ἵνα αὐτὴν ποταμοφόρητον ποιήσῃ. ¹⁶καὶ ἐβοήθησεν ἡ γῆ τῇ γυναικὶ καὶ ἥνοιξεν ἡ γῆ τὸ στόμα αὐτῆς καὶ κατέπιεν τὸν ποταμὸν ὃν ἔβαλεν ὁ δράκων ἐκ τοῦ στόματος αὐτοῦ. ¹⁷καὶ ὠργίσθη ὁ δράκων ἐπὶ τῇ γυναικὶ καὶ ἀπῆλθεν ποιῆσαι πόλεμον μετὰ τῶν λοιπῶν τοῦ σπέρματος αὐτῆς τῶν τηρούντων τὰς ἐντολὰς τοῦ θεοῦ καὶ ἔχόντων τὴν μαρτυρίαν Ἰησοῦ. ¹⁸Καὶ ἐστάθη ἐπὶ τὴν ἄμμον τῆς θαλάσσης.</p>	<p>The vision of the first beast: 13.1-10</p> <p>¹Καὶ εἶδον ἐκ τῆς θαλάσσης θηρίον ἀναβαῖνον ἔχον κέρατα δέκα καὶ κεφαλὰς ἑπτὰ</p>
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καὶ ἐπὶ τῶν κεράτων αὐτοῦ δέκα διαδήματα
καὶ ἐπὶ τὰς κεφαλὰς αὐτοῦ ὄνομα[τα] βλασφημίας.

² καὶ τὸ **θηρίον** ὃ εἶδον

ἦν ὅμοιον παρδάλει

καὶ οἱ πόδες αὐτοῦ ὡς ἄρκου

καὶ τὸ στόμα αὐτοῦ ὡς στόμα λέοντος.

καὶ ἔδωκεν αὐτῷ ὁ δράκων τὴν δύναμιν αὐτοῦ

καὶ τὸν θρόνον αὐτοῦ καὶ ἐξουσίαν μεγάλην.

³ καὶ μίαν ἐκ τῶν κεφαλῶν αὐτοῦ ὡς ἐσφαγμένην εἰς θάνατον,
καὶ ἡ πληγὴ τοῦ θανάτου αὐτοῦ ἐθεραπεύθη.

Καὶ ἐθαυμάσθη ὅλη ἡ γῆ ὀπίσω τοῦ **θηρίου**

⁴ καὶ προσεκύνησαν τῷ **δράκοντι**,

ὅτι ἔδωκεν τὴν ἐξουσίαν τῷ **θηρίῳ**,

καὶ προσεκύνησαν τῷ **θηρίῳ** λέγοντες·

τίς ὅμοιος τῷ **θηρίῳ** καὶ τίς δύναται πολεμῆσαι μετ' αὐτοῦ;

⁵ Καὶ ἐδόθη αὐτῷ στόμα λαλοῦν μεγάλα καὶ βλασφημίας
καὶ ἐδόθη αὐτῷ ἐξουσία ποιῆσαι **μῆνας τεσσεράκοντα**

[καὶ] δύο.

⁶ καὶ ἤνοιξεν τὸ στόμα αὐτοῦ εἰς βλασφημίας πρὸς **τὸν θεόν**

ασφημῆσαι τὸ ὄνομα αὐτοῦ καὶ τὴν σκηνὴν αὐτοῦ,

τοὺς **ἐν τῷ οὐρανῷ** σκηνοῦντας.

καὶ ἐδόθη αὐτῷ ποιῆσαι πόλεμον μετὰ τῶν ἁγίων

καὶ νικῆσαι αὐτούς,

καὶ ἐδόθη αὐτῷ ἐξουσία ἐπὶ πᾶσαν φυλὴν καὶ λαὸν καὶ
γλῶσσαν καὶ ἔθνος.

⁸ καὶ προσκυνήσουσιν αὐτὸν πάντες οἱ κατοικοῦντες ἐπὶ **τῆς**

γῆς,

οὗ οὐ γέγραπται τὸ ὄνομα αὐτοῦ ἐν τῷ βιβλίῳ τῆς ζωῆς τοῦ ἀρνίου
τοῦ ἐσφαγμένου ἀπὸ καταβολῆς κόσμου.

⁹ Εἴ τις ἔχει οὖς ἀκουσάτω.

¹⁰ εἴ τις εἰς αἰχμαλωσίαν,

εἰς αἰχμαλωσίαν ὑπάγει·

εἴ τις ἐν μαχαίρῃ ἀποκτανθῆναι

αὐτὸν ἐν μαχαίρῃ ἀποκτανθῆναι.

Ἔδὲ ἐστὶν ἡ ὑπομονὴ καὶ ἡ πίστις τῶν ἁγίων

The vision of the second beast 13.11-18

¹¹ Καὶ εἶδον

ἄλλο **θηρίον** ἀναβαῖνον ἐκ **τῆς γῆς,**

καὶ εἶχεν κέρατα δύο ὅμοια ἀρνίῳ

καὶ ἐλάλει ὡς δράκων.

¹² καὶ τὴν ἐξουσίαν τοῦ πρώτου **θηρίου** πᾶσαν ποιεῖ ἐνώπιον αὐτοῦ,

καὶ ποιεῖ **τὴν γῆν** καὶ τοὺς ἐν αὐτῇ κατοικοῦντας ἵνα

προσκυνήσουσιν τὸ **θηρίον** τὸ πρῶτον,

οὗ ἐθεραπεύθη ἡ πληγὴ τοῦ θανάτου αὐτοῦ.

¹³ καὶ ποιεῖ σημεῖα μεγάλα, ἵνα καὶ πῦρ ποιῇ

ἐκ τοῦ οὐρανοῦ

καταβαίνειν

εἰς τὴν γῆν ἐνώπιον τῶν ἀνθρώπων,

¹⁴ καὶ πλανᾷ τοὺς κατοικοῦντας ἐπὶ **τῆς γῆς** διὰ τὰ σημεῖα

	<p>ἃ ἐδόθη αὐτῷ ποιῆσαι ἐνώπιον τοῦ θηρίου, λέγων τοῖς κατοικοῦσιν ἐπὶ τῆς γῆς ποιῆσαι εἰκόνα τῷ θηρίῳ, ὃς ἔχει τὴν πληγὴν τῆς μαχαίρης καὶ ἔζησεν. ¹⁵Καὶ ἐδόθη αὐτῷ δοῦναι πνεῦμα τῇ εἰκόνι τοῦ θηρίου, ἵνα καὶ λαλήσῃ ἡ εἰκὼν τοῦ θηρίου καὶ ποιήσῃ [ἵνα] ὅσοι ἐὰν μὴ προσκυνήσωσιν τῇ εἰκόνι τοῦ θηρίου ἀποκτανθῶσιν. ¹⁶καὶ ποιεῖ πάντας, τοὺς μικροὺς καὶ τοὺς μεγάλους, καὶ τοὺς πλουσίους καὶ τοὺς πτωχοὺς, καὶ τοὺς ἐλευθέρους καὶ τοὺς δούλους, ἵνα δῶσιν αὐτοῖς χάραγμα ἐπὶ τῆς χειρὸς αὐτῶν τῆς δεξιᾶς ἢ ἐπὶ τὸ μέτωπον αὐτῶν ¹⁷καὶ ἵνα μή τις δύνηται ἀγοράσαι ἢ πωλῆσαι εἰ μὴ ὁ ἔχων τὸ χάραγμα τὸ ὄνομα τοῦ θηρίου τὸν ἀριθμὸν τοῦ ὀνόματος αὐτοῦ. ¹⁸Ὡδε ἡ σοφία ἐστίν. ὁ ἔχων νοῦν ψηφισάτω τὸν ἀριθμὸν τοῦ θηρίου, ἀριθμὸς γὰρ ἀνθρώπου ἐστίν, καὶ ὁ ἀριθμὸς αὐτοῦ ἑξακόσιοι ἑξήκοντα ἕξ.</p>
	<p>The vision of the people of God: 14.1-5</p>
<p>¹Καὶ εἶδον, καὶ ἰδοὺ τὸ ἄρνιον ἐστὸς ἐπὶ τὸ ὄρος Σιών καὶ μετ' αὐτοῦ ἑκατὸν τεσσαράκοντα τέσσαρες χιλιάδες ἔχουσαι τὸ ὄνομα αὐτοῦ καὶ τὸ ὄνομα τοῦ πατρὸς αὐτοῦ γεγραμμένον ἐπὶ τῶν μετώπων αὐτῶν.</p> <p>²καὶ ἤκουσα φωνὴν ἐκ τοῦ οὐρανοῦ ὡς φωνὴν ὑδάτων πολλῶν καὶ ὡς φωνὴν βροντῆς μεγάλης, καὶ ἡ φωνὴ ἦν ἤκουσα ὡς κιθαρωδῶν κιθαριζόντων ἐν ταῖς κιθάραις αὐτῶν. ³καὶ ᾄδουσιν [ὡς] ᾠδὴν καινὴν ἐνώπιον τοῦ θρόνου καὶ ἐνώπιον τῶν τεσσάρων ζώων καὶ τῶν πρεσβυτέρων, καὶ οὐδεὶς ἐδύνατο μαθεῖν τὴν ᾠδὴν εἰ μὴ αἱ ἑκατὸν τεσσαράκοντα τέσσαρες χιλιάδες, οἱ ἡγορασμένοι ἀπὸ τῆς γῆς. οὗτοί εἰσιν οἱ μετὰ γυναικῶν οὐκ ἐμολύνθησαν, παρθένοι γάρ εἰσιν, οὗτοι οἱ ἀκολουθοῦντες τῷ ἄρνιῳ ὅπου ἂν ὑπάγῃ. οὗτοι ἡγοράσθησαν ἀπὸ τῶν ἀνθρώπων ἀπαρχὴ τῷ θεῷ καὶ τῷ ἄρνιῳ,</p>	

⁵ καὶ ἐν τῷ στόματι αὐτῶν οὐχ εὗρέθη ψεῦδος, ἄμωμοί εἰσιν.	
The vision of the three angels: 14.6-13	
⁶ Καὶ εἶδον ἄλλον ἄγγελον πετόμενον ἐν μεσουρανήματι, ἔχοντα εὐαγγέλιον αἰώνιον εὐαγγελίσαι ἐπὶ τοὺς καθημένους ἐπὶ τῆς γῆς καὶ ἐπὶ πᾶν ἔθνος καὶ φυλὴν καὶ γλῶσσαν καὶ λαόν	
⁷ λέγων ἐν φωνῇ μεγάλῃ· φοβήθητε τὸν θεόν καὶ δότε αὐτῷ δόξαν, ὅτι ἦλθεν ἡ ὥρα τῆς κρίσεως αὐτοῦ, καὶ προσκυνήσατε τῷ ποιήσαντι τὸν οὐρανὸν καὶ τὴν γῆν καὶ θάλασσαν καὶ πηγὰς ὑδάτων.	
⁸ Καὶ ἄλλος ἄγγελος δεύτερος ἠκολούθησεν λέγων· ἔπεσεν ἔπεσεν Βαβυλὼν ἡ μεγάλη ἥ ἐκ τοῦ οἴνου τοῦ θυμοῦ τῆς πορνείας αὐτῆς πεπότικεν πάντα τὰ ἔθνη.	
⁹ Καὶ ἄλλος ἄγγελος τρίτος ἠκολούθησεν αὐτοῖς λέγων ἐν φωνῇ μεγάλῃ· εἴ τις προσκυνεῖ τὸ θηρίον καὶ τὴν εἰκόνα αὐτοῦ καὶ λαμβάνει χάραγμα ἐπὶ τοῦ μετώπου αὐτοῦ ἢ ἐπὶ τὴν χεῖρα αὐτοῦ, ¹⁰ καὶ αὐτὸς πίεται ἐκ τοῦ οἴνου τοῦ θυμοῦ τοῦ θεοῦ τοῦ κεκερασμένου ἀκράτου ἐν τῷ ποτηρίῳ τῆς ὀργῆς αὐτοῦ καὶ βασανισθήσεται ἐν πυρὶ καὶ θείῳ ἐνώπιον ἀγγέλων ἀγίων καὶ ἐνώπιον τοῦ ἄρνιου. ¹¹ καὶ ὁ καπνὸς τοῦ βασανισμοῦ αὐτῶν εἰς αἰῶνας αἰώνων ἀναβαίνει, καὶ οὐκ ἔχουσιν ἀνάπαυσιν ἡμέρας καὶ νυκτὸς οἱ προσκυνοῦντες τὸ θηρίον καὶ τὴν εἰκόνα αὐτοῦ καὶ εἴ τις λαμβάνει τὸ χάραγμα τοῦ ὀνόματος αὐτοῦ.	
¹² Ὡδε ἡ ὑπομονὴ τῶν ἀγίων ἐστίν, οἱ τηροῦντες τὰς ἐντολὰς τοῦ θεοῦ καὶ τὴν πίστιν Ἰησοῦ.	
¹³ Καὶ ἤκουσα φωνῆς ἐκ τοῦ οὐρανοῦ λεγοῦσης· γράψον· μακάριοι οἱ νεκροὶ οἱ ἐν κυρίῳ ἀποθνήσκοντες ἀπ' ἄρτι. ναί, λέγει τὸ πνεῦμα, ἵνα ἀναπαήσονται ἐκ τῶν κόπων αὐτῶν, τὰ γὰρ ἔργα αὐτῶν ἀκολουθεῖ μετ' αὐτῶν.	
The vision of the coming of the lamb: 14.14-20	
¹⁴ Καὶ εἶδον, αἱ ἰδοὺ νεφέλη λευκή, καὶ ἐπὶ τὴν νεφέλην καθήμενον ὅμοιον υἱὸν ἀνθρώπου, ἔχων ἐπὶ τῆς κεφαλῆς αὐτοῦ στέφανον χρυσοῦν καὶ ἐν τῇ χειρὶ αὐτοῦ δρέπανον ὀξύ.	

<p>¹⁵καὶ ἄλλος ἄγγελος ἐξῆλθεν ἐκ τοῦ ναοῦ κράζων ἐν φωνῇ μεγάλῃ τῷ καθημένῳ ἐπὶ τῆς νεφέλης· πέμψον τὸ δρέπανόν σου καὶ θερίσον, ὅτι ἦλθεν ἡ ὥρα θερίσαι, ὅτι ἐξηράνθη ὁ θερισμὸς τῆς γῆς.</p> <p>¹⁶καὶ ἔβαλεν ὁ καθήμενος ἐπὶ τῆς νεφέλης τὸ δρέπανον αὐτοῦ ἐπὶ τὴν γῆν καὶ ἐθερίσθη ἡ γῆ.</p> <p>¹⁷Καὶ ἄλλος ἄγγελος ἐξῆλθεν ἐκ τοῦ ναοῦ τοῦ ἐν τῷ οὐρανῷ ἔχων καὶ αὐτὸς δρέπανον ὀξύ.</p> <p>¹⁸καὶ ἄλλος ἄγγελος [ἐξῆλθεν] ἐκ τοῦ θυσιαστηρίου [ὁ] ἔχων ἐξουσίαν ἐπὶ τοῦ πυρός, καὶ ἐφώνησεν φωνῇ μεγάλῃ τῷ ἔχοντι τὸ δρέπανον τὸ ὀξύ λέγων· πέμψον σου τὸ δρέπανον τὸ ὀξύ καὶ τρύγησον τοὺς βότρυας τῆς ἀμπέλου τῆς γῆς, ὅτι ἤκμασαν αἱ σταφυλαὶ αὐτῆς.</p> <p>¹⁹καὶ ἔβαλεν ὁ ἄγγελος τὸ δρέπανον αὐτοῦ εἰς τὴν γῆν καὶ ἐτρύγησεν τὴν ἀμπελον τῆς γῆς καὶ ἔβαλεν εἰς τὴν ληνὸν τοῦ θυμοῦ τοῦ θεοῦ τὸν μέγαν.</p> <p>²⁰καὶ ἐπατήθη ἡ ληνὸς ἔξωθεν τῆς πόλεως καὶ ἐξῆλθεν αἷμα ἐκ τῆς ληνοῦ ἄχρι τῶν χαλινῶν τῶν ἵππων ἀπὸ σταδίων χιλίων ἑξακοσίων.</p>	
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Patterns: The Cumulative Structure of the Conflict	
Introductory Theophany (11.19; 12. 1, 2)	¹⁹ Καὶ ἠνοίγη ὁ ναὸς τοῦ θεοῦ ὁ ἐν τῷ οὐρανῷ καὶ ὤφθη ἡ κιβωτὸς τῆς διαθήκης αὐτοῦ ἐν τῷ ναῷ αὐτοῦ, ^{12.1} Καὶ σημεῖον μέγα ὤφθη ἐν τῷ οὐρανῷ, ³ καὶ ὤφθη ἄλλο σημεῖον ἐν τῷ οὐρανῷ,
The actors (11.19; 12.1, 2; 12.3, 4)	ὁ ναὸς τοῦ θεοῦ γυνὴ ² καὶ ἐν γαστρὶ ἔχουσα δράκων τρίτον τῶν ἀστέρων
The residual actors (12.7; 13.1, 11)	Μιχαὴλ καὶ οἱ ἄγγελοι αὐτοῦ ὁ δράκων [...] καὶ οἱ ἄγγελοι αὐτοῦ ἐκ τῆς θαλάσσης θηρίον θηρίον ἀναβαῖνον ἐκ τῆς γῆς
Patterns: The Paratactic Structural Relation within the Macrostructure	
The juxtaposition of heaven-earth relation of conflict 1 (the main conflict)	The earth-heaven relation of persecution 1 (the extension of the conflict)
12.1 - Καὶ σημεῖον μέγα ὤφθη ἐν τῷ οὐρανῷ, γυνὴ περιβεβλημένη τὸν ἥλιον, καὶ ἡ σελήνη ὑποκάτω τῶν ποδῶν αὐτῆς καὶ ἐπὶ τῆς κεφαλῆς αὐτῆς στέφανος	12.2 - καὶ ἐν γαστρὶ ἔχουσα, καὶ κράζει ὠδίνουσα καὶ βασανιζομένη τεκεῖν.

<p style="text-align: center;">ἀστέρων δώδεκα</p> <p>12.3 - καὶ ὥφθη ἄλλο σημεῖον ἐν τῷ οὐρανῷ, καὶ ἰδοὺ δράκων μέγας πυρρὸς ἔχων κεφαλὰς ἑπτὰ καὶ κέρατα δέκα καὶ ἐπὶ τὰς κεφαλὰς αὐτοῦ ἑπτὰ διαδήματα, ⁴καὶ ἡ οὐρὰ αὐτοῦ σύρει τὸ τρίτον τῶν ἀστέρων τοῦ οὐρανοῦ καὶ ἔβαλεν αὐτοὺς εἰς τὴν γῆν.</p> <p>12.6 - καὶ ἡ γυνὴ ἔφυγεν εἰς τὴν ἔρημον, ὅπου ἔχει ἐκεῖ τόπον ἡτοιμασμένον ἀπὸ τοῦ θεοῦ, ἵνα ἐκεῖ τρέφωσιν αὐτὴν ἡμέρας χιλίας διακοσίας ἐξήκοντα.</p>	<p>12.4 - Καὶ ὁ δράκων ἔστηκεν ἐνώπιον τῆς γυναικὸς τῆς μελλούσης τεκεῖν, ἵνα ὅταν τέκη τὸ τέκνον αὐτῆς καταφάγη</p> <p>12.5 - καὶ ἡρπάσθη τὸ τέκνον αὐτῆς πρὸς τὸν θεὸν καὶ πρὸς τὸν θρόνον αὐτοῦ.</p>
<p style="text-align: center;">The juxtaposition of heaven-earth relation of conflict 2 (the central conflict)</p>	<p style="text-align: center;">The earth-heaven relation of persecution 2 (the extension of the conflict)</p>
<p>12.7 - ⁷Καὶ ἐγένετο πόλεμος ἐν τῷ οὐρανῷ ὁ Μιχαὴλ καὶ οἱ ἄγγελοι αὐτοῦ</p> <p>12.7 - καὶ ὁ δράκων καὶ οἱ ἄγγελοι αὐτοῦ</p> <p>12.8 - οὐδὲ τόπος εὐρέθη αὐτῶν ἔτι ἐν τῷ οὐρανῷ.</p> <p>12.10 - ¹⁰καὶ ἤκουσα φωνὴν μεγάλην ἐν τῷ οὐρανῷ</p> <p>12.6 - καὶ ἡ γυνὴ ἔφυγεν εἰς τὴν ἔρημον, ὅπου ἔχει ἐκεῖ τόπον ἡτοιμασμένον ἀπὸ τοῦ θεοῦ, ἵνα ἐκεῖ τρέφωσιν αὐτὴν ἡμέρας χιλίας διακοσίας ἐξήκοντα.</p> <p>12.15 - καὶ ἔβαλεν ὁ ὄφης ἐκ τοῦ στόματος αὐτοῦ ὀπίσω τῆς γυναικὸς ὡς ποταμόν, ἵνα αὐτὴν ποταμοφόρητον ποιήσῃ.</p> <p>12.16 - ¹⁶καὶ ἐβοήθησεν ἡ γῆ τῇ γυναικὶ καὶ ἠνοιξεν ἡ γῆ τὸ στόμα αὐτῆς καὶ κατέπιεν τὸν ποταμὸν ὃν ἔβαλεν ὁ δράκων ἐκ τοῦ στόματος αὐτοῦ.</p>	<p>12.9 - ⁹καὶ ἐβλήθη ὁ δράκων... ἐβλήθη εἰς τὴν γῆν</p> <p>12.13 - ὁ δράκων ὅτι ἐβλήθη εἰς τὴν γῆν,</p> <p>12.13 - ἐδίωξεν τὴν γυναῖκα ἣτις ἔτεκεν τὸν ἄρσενά.</p> <p>12.14 - καὶ ἐδόθησαν τῇ γυναικὶ αἱ δύο πτέρυγες τοῦ ἀετοῦ τοῦ μεγάλου, ἵνα πέτηται εἰς τὴν ἔρημον εἰς τὸν τόπον αὐτῆς, (time 13.5) ὅπου τρέφεται ἐκεῖ καιρὸν καὶ καιροὺς καὶ ἡμισυ καιροῦ ἀπὸ προσώπου τοῦ ὄφεως.</p> <p>13.1 - Καὶ εἶδον ἐκ τῆς θαλάσσης θηρίον ἀναβαῖνον,</p> <p>13.11- Καὶ εἶδον ἄλλο θηρίον ἀναβαῖνον ἐκ τῆς γῆς,</p>

Patterns: The Interlude and Paratactic Relation between Macrostructures	
The timing of the conflict (the limitation of the time) 12.12 - εἰδὼς ὅτι ὀλίγον καιρὸν ἔχει.	The actors of the conflict (beasts reign over the earth)
11.2 – καὶ τὴν πόλιν τὴν ἁγίαν πατήσουσιν μῆνας τεσσεράκοντα [καὶ] δύο.	11.7 – [...] τὸ θηρίον τὸ ἀναβαῖνον ἐκ τῆς ἀβύσσου ποιήσει μετ’ αὐτῶν πόλεμον καὶ νικήσει αὐτούς καὶ ἀποκτενεῖ αὐτούς.
12.6 - ἵνα ἐκεῖ τρέφωσιν αὐτὴν ἡμέρας χιλίας διακοσίας ἐξήκοντα	
12.14 - ὅπου τρέφεται ἐκεῖ καιρὸν καὶ καιροὺς καὶ ἥμισυ καιροῦ	13.1 - Καὶ εἶδον ἐκ τῆς θαλάσσης θηρίον ἀναβαῖνον,
13.5 - καὶ ἐδόθη αὐτῷ ἐξουσία ποιῆσαι μῆνας τεσσεράκοντα [καὶ] δύο.	13.11- Καὶ εἶδον ἄλλο θηρίον ἀναβαῖνον ἐκ τῆς γῆς.
Thematic Developments between Macrostructures	
Signs from heaven: the people	Signs from heaven: announcement
144.000	The angels with the announcement
7.4 - Καὶ ἤκουσα τὸν ἀριθμὸν τῶν ἐσφραγισμένων, ἑκατὸν τεσσεράκοντα τέσσαρες χιλιάδες, ἐσφραγισμένοι ἐκ πάσης φυλῆς υἱῶν Ἰσραὴλ·	8.3 - ἄλλος ἄγγελος
	14.6 - ἄλλον ἄγγελον
	14.8 - ἄλλος ἄγγελος
7.9 - ὄχλος πολὺς, ὃν ἀριθμῆσαι αὐτὸν οὐδεὶς ἐδύνατο	14.9 - ἄλλος ἄγγελος
	14.15 - ἄλλος ἄγγελος
14. 1 - καὶ ἰδοὺ τὸ ἀρνίον ἐστὸς ἐπὶ τὸ ὄρος Σιών καὶ μετ’ αὐτοῦ ἑκατὸν τεσσεράκοντα τέσσαρες χιλιάδες	14.17 - ἄλλος ἄγγελος

3.4.1 - The analysis of the levels of the discourse in Revelation 11.19 – 14.20

The author makes a pause in the series of seven in this new macrostructure of the book (11.19 – 14.20), and in this case, between the series of the trumpets (8.1 – 11.18) and the bows (15 -16). The author now opens space for the inclusion of a ‘legendary narrative pattern of a combat between a hero and his adversary of the mythic narrative pattern of a primordial cosmic’⁶⁵⁶ conflict. This conflict has a divine nature and involves the adversaries and their allies in a multi spatial

⁶⁵⁶ Aune, “Revelation 6-16,” 52b: 667

relational reference delimited by time, and it all starts with the heavenly sanctuary as the geographical reference.

3.4.1a – The theophanic scenes of Revelation 11.9 – 12.3

The author uses a tripartite heavenly theophanic scene as a literary key to point to the reader that a new macrostructure of Revelation is starting. Additionally, the repetitive pattern serves to locate the origins and reference of the conflict in heaven in Revelation 11.19 ‘Καὶ ἡνοίγη ὁ ναὸς τοῦ θεοῦ ὁ ἐν τῷ οὐρανῷ καὶ ὤφθη ἡ κιβωτὸς τῆς διαθήκης αὐτοῦ ἐν τῷ ναῷ αὐτοῦ,’ Revelation 12.1 ‘Καὶ σημεῖον μέγα ὤφθη ἐν τῷ οὐρανῷ,’ and Revelation 12.3 ‘ὤφθη ἄλλο σημεῖον ἐν τῷ οὐρανῷ.’

There is a reinforcement of the framing of the medium that serves as reference points to moves the discourse of Revelation. The author reveals the devil is the source of evil and his rebellion is the cause of the conflict.⁶⁵⁷ Revelation 11.19 to 12.18 draws the conflict between God (11.19) and the devil (12.3) having the pregnant woman (12.1) as the passive actor of the conflict. There is the reinforcement of the geographical and temporal asymmetry relation as the medium of reference used by the author to move the conflict.

3.4.1b – The intercalation of primary actors and the introduction of residual actors

As the author moves on with the introduction of the residual actors, he furthers the narrative framing the geographical relation between heaven and earth. Apart from residual actors, the author also uses earthly geographical references as

⁶⁵⁷ Beale, ‘The Book of Revelation,’ 622.

mediators of the conflict, which is also further explored in Revelation 13. This framing forms a pattern of intercalated action that starts in heaven and culminates on earth. After the vision of the theophanic vision in heaven, there is intercalation of actors involved in the development of the discourse. From the theophanic vision starting at the throne of God (11.19), there is a theophanic vision of the woman who is about to give birth (12.1-2). The vision shifts to another sign in heaven (12.3), and there is the introduction of the dragon and the stars he can drag down to earth. The vision then focuses back on the woman that is now about to give birth and can be devoured by the dragon, who now controls the earth.⁶⁵⁸

The author then introduces the first earthly element that acts to offer protection to the woman and stipulates that this help has a time frame of reference of ‘ἡμέρας χιλίας διακοσίας ἐξήκοντα’, which links the vision to Revelation 11.2-3, 12.14, 13.5.’⁶⁵⁹ Thus, the author further the focus of the discourse of Revelation to the extreme combat between God and Satan on heaven represented by God’s followers being persecuted on earth at a specific time.⁶⁶⁰

Moreover, the author now uses the geographical and temporal framing to captivate the collective memory of his audience and move the discourse in an asymmetrical and intercalated form. The level of discourse is marked by the interrelation between an intercalated conflict having as reference the geographical and temporal medium used by the author to move his discourse.

⁶⁵⁸ Aune, “Revelation 6-16,” 52b: 669.

⁶⁵⁹ Barker, *The Revelation of Jesus Christ*, 222.

⁶⁶⁰ Beale, ‘The Book of Revelation,’ 623.

3.4.2 – Description of semantics in Revelation 11.19 – 14.20

According to Aune, the author uses an imagery format that was common in apocalyptic literature:

Jewish apocalyptic literature, which depicted the end time largely in terms of conflicts and judgements, reflects a renaissance of ancient mythic narratives, of which one of the more important was the combat myth. One of the primary functions of this myth was to describe the experience of suffering and evil in the world to an independent cosmic adversary, Satan.⁶⁶¹

Within the context of writing to an oral/aural audience, it would be natural for the author to recur to the allusions that were common to the collective memory of his audience. These allusions assist the author to move the discourse and create imagery of conflict between heaven and the dragon.

3.4.2a – The ideational meaning: the combat myth

The author uses a contrastive literary form of discourse involving the combat myth to make the transition to the combat in heaven:

The geographical origins – the opening of the inclusion	The representation of good	The representation of evil	The geographical origins – close of the inclusion
12.7a - Καὶ ἐγένετο πόλεμος ἐν τῷ οὐρανῷ,	12.7b - ὁ Μιχαὴλ καὶ οἱ ἄγγελοι αὐτοῦ τοῦ πολεμῆσαι μετὰ τοῦ δράκοντος.	12.a - καὶ ὁ δράκων ἐπολέμησεν καὶ οἱ ἄγγελοι αὐτοῦ,	12.8b - τόπος εὐρέθη αὐτῶν ἔτι ἐν τῷ οὐρανῷ.

In this way, the author uses an inclusion to mark the transition and the opening of the combat myth imagery. The representant of God is Michael, who is the guardian of the people of God, representative of Israel in the end time in the book of Daniel (Daniel 7.21; 8.11; 10.20; 12.1). This imagery of Michael

⁶⁶¹ Aune, “Revelation 6-16,” 52b: 668.

was used in the Second Temple Jewish Literature as a defender of the people of God against the devil's end-time hostility, and to stand as a lawyer against the accusations by the nations.⁶⁶² Thus, the author uses apocalyptic allusion that resembled common ideas of his oral/aural audience to move the discourse forward within a combat myth framing.

Additionally, the author uses the imagery of the combat myth to captivate the imagination of the audience and let them perceive that 'behind their earthly persecutors stand forces of spiritual evil, led by the devil himself.'⁶⁶³ The enemy of God is characterized by many names, such as dragon, Satan, serpent, the devil, and the residual actors that follow him are also literary instruments that forge the narrative of Revelation forward. The imagery of the combat myth

Reminds the audience, as the main narrative progresses, of what is always true: that there is a perpetual battle in progress, both supernaturally on earth, between evil and God, between the forces of wickedness and goodness.⁶⁶⁴

Consequently, the forging of the narrative includes the dragon, serpent, as the devil and his angles losing the battle and been expelled from heaven to earth. Additionally, the author uses the prominence of the geographical reference again to objectively guide the oral/aural audience through the development of his discourse.

Then, there is the song of victory for the salvation of those who have trusted in Christ, who is revealed to be the redeemer of heaven and who has

⁶⁶² Beale, 'The Book of Revelation,' 662. Additionally, there is a diverse range of Second Judaism resources (1QM 13.10-13; 1QS 3.18; *Test. Dan* 6.1-6).

⁶⁶³ Beale, 'The Book of Revelation,' 623.

⁶⁶⁴ Smalley, *The Revelation to John*, 322.

thrown the enemy of God to earth.⁶⁶⁵ The song will recall some seen figures that are identified as being Christ, such as the lamb (Revelation 5), temporal frames, such as day and night (Revelation 4.8), and the geographical references that will advance the narrative, such as the earth and sea.

Furthermore, in Revelation 12.12, the author reinforces the asymmetrical relationship between heaven and earth, with the last woe being the thrown of the devil to earth. Finally, the notion of *καιρος* serves as a marker for limitation given to the enemy of God, which closes the song, and will be brought back again by the author Revelation.

Revelation 12.13-18 works as an *inclusio* to Revelation 12.1-6.⁶⁶⁶ These six verses are a direct link from Revelation 11.19 – 12.6,⁶⁶⁷ and the author Revelation 12.13 recalls the collective memory of the audience, making a connection through allusion to develop his narrative.⁶⁶⁸ In this way, the framing of the timing to move the discourse is connected to other timing frames in Revelation given to earthly powers at Chapter 11.2-3 and 13.5.

The author creates a link to earthly powers to the enemy of God and also the reassurance to the people of God of their liberation due to the timing frame given to earthly powers. Additionally, it reinforces an expectation of a new Exodus for the oral/aural audience,⁶⁶⁹ which is about to be told about the beasts

⁶⁶⁵ Aune, "Revelation 6-16," 52b: 676.

⁶⁶⁶ About structural chiasm and tendencies of arrangement of the Book of Revelation. see Shea, "The Parallel Literary Structure of Revelation 12 and 20," AUSS 23 (1985), 46, who commenting of the message of conflict in Revelation 12 affirms that 'the focus in particular is upon two main protagonists - the devil and the church.'

⁶⁶⁷ Beale, 'The Book of Revelation,' 668.

⁶⁶⁸ Blount, 'Revelation: a commentary,' 240.

⁶⁶⁹ Smalley, *The Revelation to John*, 322.

that are coming to persecute them, which echoes the beast from Chapter 11.7.

This shift between the geographical references as the place of conflicts and the limitations to the earthly powers shapes the developments of the narrative with the Revelation of the earthly beasts.

3.4.3 – The Interpersonal dimension of Revelation 13.1 – 13.18

The author moves to nurture the imagination of the audience for a natural form of transmission of the narrative. The narrative builds up a combat myth as a background to the suffering and persecution of the audience. Revelation 12.11 brings the information about why they are being persecuted: καὶ διὰ τὸν λόγον τῆς μαρτυρίας αὐτῶν. Their word of testimony echoes across the book right from the beginning of the apocalyptic revelation.

The author recalls his own experience with the Son of God and as a carrier of the Revelation to the people as been worthy (1.2, 9). This repetitive pattern works across the book to set an example of how the oral/aural audience might follow (3.8, 10), to give them hope (6.9), and move the discourse forward using the experience of persecution of the audience as an interpersonal ground to connect the audience to the stressful message they about to listen in Revelation 13.

3.4.3a – The dominance of the imagery of the beasts

The author puts the focus of his narrative on the beasts, with the use of the θηρίος 16 times in chapter 13. As a move to nurture the attention of his oral/aural, the author uses the geographical reference as a recognition of the

pattern he sets for them, and to mark the transition to the vision of the beast in Revelation 12.18.

Moreover, the author heavily uses the connective conjunction καὶ to add descriptive elements to the beasts, explain their mission and the origins of their power, and uses the paratactic phrase ‘I saw’ to mark the transition and move with horror the imagination of his audience when he describes the beasts.

After this introduction, the author then uses an allusion to earlier old shared stories to develop the cumulative structure of the conflict. Firstly, in the homodiegetic first lines of chapter 13, the author links the beast from the sea to the collective memory of his audience regarding the allusion to the Jewish myth of the Leviathan.⁶⁷⁰ This proctological myth linked to the creation narrative, where the order comes from chaos, was also present in other ‘three Jewish apocalypses that originated late in the in the first century A.D.,’⁶⁷¹ thus at a time contemporary with Revelation.

Furthermore, the recurrence to the allusion carries ‘their own significance given the context of mental associations which’⁶⁷² the author had in common with his readers. Thus, in this eschatological setting, a distant sea power⁶⁷³ will bring the emergence of chaos from order.⁶⁷⁴ The representation of the beast oppressing the people of God can thus be seen as a discourse of Roman

⁶⁷⁰ Aune, “Revelation 6-16,” 52b: 728.

⁶⁷¹ As appointed by Aune, “Revelation 6-16,” 52b: 728. Additionally, this myth can be found in fragmentary short passages from *1 Enoch* 60:7-11, 24; 4 Ezra 649-52; and 2 *Apoc. Bar.* 29:4. The legends about the Leviathan as the sea monster which inhabited the sea (Job 41:1-34; and also in 4 Ezra 6.51).

⁶⁷² Bauckham, *The Climax of Prophecy*, 176.

⁶⁷³ Beale, ‘The Book of Revelation,’ 682.

⁶⁷⁴ Aune, “Revelation 6-16,” 52b: 728.

persecution against Christians at the time of Revelation.

Secondly, the author uses a detailed description of the beast from the sea to further the interpersonal link between actors in Revelation, and from old shared traditions to move his discourse. Moreover, the author links the imagery of the beast coming from the sea to the dragon:

The dragon: seven heads, ten horns, seven diadems	The beast from the sea: ten horns, seven heads, ten diadems
καὶ ἰδοὺ δράκων μέγας πυρρὸς ἔχων κεφαλὰς ἑπτὰ καὶ κέρατα δέκα καὶ ἐπὶ τὰς κεφαλὰς αὐτοῦ ἑπτὰ διαδήματα,	τῆς θαλάσσης θηρίον ἀναβαῖνον, ἔχον κέρατα δέκα καὶ κεφαλὰς ἑπτὰ καὶ ἐπὶ τῶν κεράτων αὐτοῦ δέκα διαδήματα

This link will be further used very shortly by the author to illustrate to his audience the origins of the power and authority of the beast coming from the sea (13.4-5). The author uses the paratactic phrase ‘I saw’ to mark the reworking of the imagery of beasts presented in the book of Daniel.⁶⁷⁵ The description of the beast from the sea follows a close description of several beasts from the book of Daniel, where the author says that it was ὅμοιον:

παρδάλει	καὶ οἱ πόδες αὐτοῦ ὡς ἄρκου	καὶ τὸ στόμα αὐτοῦ ὡς στόμα λέοντος
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This pattern uses the *homodiegetic* mode of narrative and uses the description of the beast to introduce the second beast. The author also uses descriptive view information about the beast that comes from the earth (Revelation 13.11) to move the speech. Furthermore, to develop his discourse of persecution of people of God by the beasts, the author narrates the origins of the power of the beasts and what they do to move his apocalyptic discourse.

⁶⁷⁵ Beale, ‘The Book of Revelation,’ 683.

3.4.3b – The authority is given to the beasts and the practice of worship

The author enters a new form of dynamic into his discourse to move the imagination of his audience. This form of dynamic is concentrated on the given power that is given to the beasts. The author emphasizes in Revelation 13 that the power of both beasts repeating the past variation and of the verb δύναμις, which appears eight times (13.2, 4, 5a, 5b, 7a, 7b, 14, 15).

The great significance of the use of past variations of δύναμις is that it subjugates the actions of the beasts to the dragon. Thus, the author, in this way, closes the links between geographical references to the combat myth in Heaven and the reinterpretation of Daniel 7.⁶⁷⁶

While John's narrative invites our speculation, for his late first-century audience, the symbolic significance may have produced stronger cognitive effects than the historical reference. Behind the resurgent power of the Roman empire (or any similar structure) is the dragon, the 'ancient serpent', and the nature and activity of the sea beast is in every way a parody of the person and work of the Lamb. There is here not only a location of Daniel's vision in the immediate *historical* context of the audience, but more importantly, a location of both in the *spiritual* context with which they were faced. This is borne out by the portrayal in the second vision (13:11-17) of Roman state religion and the cult of the emperor as a false religion and parody of the true faith.⁶⁷⁷

This development of the discourse works as a form of a juxtaposition of the heaven-earth relation of conflict and functions as a structure for the development of the discourse in Chapters 12 and 13. Additionally, it reinforces the predominance of the use of geographical references as a way of moving the discourse by the author.

The given power to the beasts from earthly locations by the enemy of God is what enables them to have high authority, make people worship the

⁶⁷⁶ Pattemore, *The People of God in the Apocalypse*, 166.

⁶⁷⁷ Pattemore, *The People of God in the Apocalypse*, 166-167. See also Swete, *The Apocalypse of St. John*, 207-8.

dragon, and persecute the people of God. The focus of the actions of the first beast is centred ‘against three objects: God, his name, and τὴν σκηνὴν αὐτοῦ, τοὺς ἐν τῷ οὐρανῷ σκηνοῦντας.’⁶⁷⁸ The consequence of these actions results in the beast having authority over every tribe, people, language, and nation.

The second beast has as its focus to promote the worship of the first beast.⁶⁷⁹ Another element of the best from the earth is that it speaks ὡς δράκων. The author seeks to identify the second beast with the dragon, just as he did with the first beast. However, the use of the dragon as an anarthrous links back the second beast and makes it a representative of the dragon on earth.⁶⁸⁰

To complete its function, the second beast has powers to perform σημεῖα μεγάλα, with the power to make a fire to come from heaven to earth. The focus of the second beast becomes to those κατοικοῦντας ἐπὶ τῆς γῆς to worship the first beast. The consequence for those who refuse to do what they are told is death. In this way, the author completely extends the great conflict from heaven to earth and closes in the imagination of his audience the direct link of their present suffering to the conflict between God and Satan, Miguel, and the Dragon, the witnesses of the Lamb and the Beasts.

The other factor is the asymmetry of the time reference again. The author again recurs the time reference to move the discourse, reinforce the links in chapter 13 with chapters 11 and 12. The reference for the time of persecution of the first beast is limited to 42 months, just as the persecution endured by the

⁶⁷⁸ Pattemore, *The People of God in the Apocalypse*, 168.

⁶⁷⁹ Smalley, *The Revelation to John*, 344.

⁶⁸⁰ Smalley, *The Revelation to John*), 345.

people of God under the second beast retreats in the present tense.⁶⁸¹ However, both endings of the vision of the beast bring tension to the oral/aural audience of Revelation. Just as there is a limitation to the persecution that the people of God must endure, the author repeats the strategy used in his transition between Chapters 6 and 7 to bring ‘a dramatic and ironic contrast to the scene portrayed in ch[apter] 13’.⁶⁸²

3.4.4 – Discourse and Cohesiveness of Revelation 11.19 – 14:20, and beyond

In this last part of this division of Revelation, the author organizes it around a ‘vision, an audition, and an explanation’⁶⁸³ that it is divided between Revelation 14:1-5; 6-13; 14-20. Each of these parts works as a reflector of previous sections of the discourse and as anticipation of the final ‘owe’ that is about to be unleashed. With the high tension caused by the persecution and deceive of the beasts perceived in their present time to be linked to the great conflict in heaven between Miguel and the Dragon, it is time for the author to bring hope and reveals again the true Lamb of God coming to the rescue of his people.

3.4.4a – Flow of discourse and residual orality in Revelation 11.19 – 14.20, and beyond

The author heavily relies on the *homodiegetic* mode of language to further his discourse. Firstly, the key phrase ‘I see’ is used to mark the critical passages of

⁶⁸¹ Pattemore, *The People of God in the Apocalypse*, 167.

⁶⁸² Pattemore, *The People of God in the Apocalypse*, 179. Prigent, *Commentary on the Apocalypse of St. John*, 218, who shows how ch. 14 portrays the fate of the elect in the face of the catastrophe of ch. 13 in the same way that ch. 7 does following ch.6.

⁶⁸³ Pattemore, *The People of God in the Apocalypse*, 179.

his discourse in Revelation 14. 1, 6, 14.

Secondly, within each part of these minor divisions (Revelation 14.1-5, 6-13, 14-20), there is further use of the homodiegetic mode of language to provide the audience with the 'divine vision of the present reality to what is happening. In the first minor divisions (14.1-5), the author uses the phrase 'I heard' to introduce the action of the 144.000 and introduce the description of who they are. In this way, both *homodiegetic* phrases move the discourse forward. Within the second minor division (14.6-14), the angels are markers of the messages of judgement that are about to be delivered on earth. The same language of the 'other angel,' feature is used in the third minor division (14.14-20).

Thirdly, the geographical and spatial references are essential for the author to captivate the collective memory of his audience. In the first minor division, the author contrasts the desperation of persecution and deception of the false lamb in Chapter 13 with the accurate representation of the Lamb standing at Mt Zion, 'which brings with it the most cognitive effects.'⁶⁸⁴ For the oral/aural audience of Revelation, Zion represents ⁶⁸⁵one of the names of the actual city of God (Ps. 2.6; Isa. 4.5; Joel 2.17; et al.).

Furthermore, Zion is a power allusion to the collective imagination and association with the theme of the Davidic Messiah. ⁶⁸⁶ The people of God can now be identified and are described by being the faithful witnesses of the Lamb and are in direct contrast to the people who worshipped the beasts and the

⁶⁸⁴ Pattemore, *The People of God in the Apocalypse*, 179.

⁶⁸⁵ Smalley, *The Revelation to John*, 353.

⁶⁸⁶ Charles Brutsch, *La Clarte d l'Apocalypse*.(Geneva: Labor et Fides, 1995), p. 151.

dragon.

Within the second minor division (14.6-14), the author uses the phrases, angels, as messengers of judgements from heaven to earth, to Babylon, and each people and nation. In the third minor division (14.14-20), the son of man is seen on the white cloud, and another angel announcing the harvest on earth.

Finally, on the third minor division (14.14-20), it is from the temple of God and his altar that the last message adverting the wrath of God is sent to earth. In this way, the author uses the homodiegetic mode of discourse in conjunction with the use of spatial and geographical references to mark the flow of the message in Revelation 14.

3.4.4b – Cohesion and the links of the discourse in Revelation 11.19-14.20, and beyond

In the culmination (14.1-20) of this macrostructure of Revelation (11.19 – 14.20), the author creates essential links with other parts of the book that works as a reflector that further enriches the discourse and anticipates the judgement that is about to be unleashed on earth.

The critical point of the connection is worked around the 144.000 that have the name of God and the Lamb in their foreheads. The 144.000, who are identified by their number, the name in their foreheads, their association with the Messiah, are features that the author uses to link Revelation 7.1-8 to 14.1-

5.⁶⁸⁷ This reference works as a reflector, and according to Pattermore, the author uses here a dialectic process that spreads through the book:

This reference is part of a dialectic process which extends over the whole book, starting from the promise to the conquerors at Philadelphia that Christ will write on them the name of his God, of the new Jerusalem, and his own name (Rev. 3:12). This is weakly evoked by the sealing passage, then strongly but antithetically evoked by the name of the beast being marked on its worshippers (13.16, 17). Ch. Poses the problem: if the sealing marked God's people for protection, how is it that those with the mark of the beast are the ones who enjoy security and prosperity? Rev. 14.1 returns to an emphatic statement of the thesis, with all three prior passages feeding cognitive effects into it. Despite appearances, it is those who resist the beast and its mark who are owned by God, who share companionship with the Lamb, and who are marked as conquerors.⁶⁸⁸

In this way, what makes this macrostructure of the book (11.19 – 14.20) singular is that the author brings the main actors (God and Satan) of other parts of the book (1.9 – 3.22; 4.1 – 8.5; 8.6 – 11.18) into a great clash in Chapter 12, with the extension of the conflict being spread involving residual actors locked into contraposition in Chapters 13 and 14.⁶⁸⁹

This extension of the conflict is going to be spread the conflict and further the discourse, and the intertwining of the discourse and tensions build up in previous divisions to be sorted out. Then, Chapter 14 works as a reflector blending the actors through themes from different levels:

The people of God		The followers of the Beasts	
14.1	The Seal of 144.000	9.21	Did not repent of their fornication
14.1	Name of the Lamb	13.-16-17	Mark of the Beast on the forehead
14.4	They were not defiled with women.	14.8	Babylon has made all nations drink her fornication

⁶⁸⁷ Bauckham, *The Climax of Prophecy*, 230-1; Mounce, *Revelation*, 268; Michaels, *Revelation*, 268; Michaels, *Revelation* 169.

⁶⁸⁸ Pattermore, *The People of God in the Apocalypse*, 183.

⁶⁸⁹ Resseguie, *The Revelation of John*, 193.

15.2	Conquerors of the number	14.9, 11	The fate of those with the mark of the Beast
19.7-8	Marriage of the Lamb with the pure bride	16.2	Sores ob those with the mark of the Beast
20.4	Rule of those who had not received the mark of the Beas	17.2; 18.3,9; 19.2	Whoredom/fornication/adultery of Babylon and those with her
21.1-2	Jerusalem as a bride	19.20	False prophet destroyed who had deceived those with the mark of the Beas
21.9	Bride, with the Lamb	21.8	Fornicators in the lake of fire
22.4	Name of God in their foreheads	22.15	Outside are the fornicators

Moreover, the vision, audition, and explanation of Chapter 14 close a major theological theme of Revelation. Within this theme that is about to start, all the reality of the residual actors in previous macrostructures, either the church or people of God (1.11 – 3.22), and earthly kingdoms or the followers of the Beast (41. 14.20), get intertwined and their fate to be sealed.⁶⁹⁰

In this way, after so much suffering and promises of God’s major intervention in their favour, the author prepares the persecuted witnesses of the Lamb to the next major theological theme of the book. In the next major theme, God’s major intervention in their rescue will start to be unleashed.

3.5 – THE EXEGESIS OF THE SECOND MAJOR DIVISION 4.1 – 16.21, AND MACROSTRUCTURE IN REVELATION 15.1 – 16.21

The macrostructure that started in Revelation 4.1 is coming to a close in Revelation 15-16. The author finished the last division with the vision of angels coming out of the temple of God. In Chapter 15, the vision also has heaven as a

⁶⁹⁰ The way chapter 14 works as a reflector, blending different actors and extending further the theological themes already introduced earlier, seems to waken the arguments of Larsen, “Neglected considerations in understanding the structure of the book of revelation,” 230-231.

geographical reference, and the angels have numbered again in seven and are bringing with them the wrath of God.

The geographical reference to the closing of this major division is again the throne of God and the assertion of the asymmetry between heaven and earth is wholly established. No more time to the earthly kingdoms is given because God's wrath is completed. 'Out of the temple came the seven angels with the seven plagues' (Revelation 15.6) and the direct intervention of God in favour of his people will be unleashed. This intervention of God starts to develop a new theological theme that means bringing under judgement the enemies of God and those who persecuted his people.

The Macrostructure of Revelation 15.1 – 16.21
The completion of God's wrath: 15.1
¹ Καὶ εἶδον ἄλλο σημεῖον ἐν τῷ οὐρανῷ μέγα καὶ θαυμαστόν, ἄγγέλους ἑπτὰ ἔχοντας πληγὰς ἑπτὰ τὰς ἐσχάτας, ὅτι ἐν αὐταῖς ἐτελέσθη ὁ θυμὸς τοῦ θεοῦ.
The vision of the sea of glass 15.2-4
² Καὶ εἶδον ὡς θάλασσαν ὑαλίνην μεμιγμένην πυρὶ καὶ τοὺς νικῶντας ἐκ τοῦ θηρίου καὶ ἐκ τῆς εἰκόνης αὐτοῦ καὶ ἐκ τοῦ ἀριθμοῦ τοῦ ὀνόματος αὐτοῦ ἐστῶτας ἐπὶ τὴν θάλασσαν τὴν ὑαλίνην ἔχοντας κιθάρας τοῦ θεοῦ. ³ καὶ ᾄδουσιν τὴν ᾠδὴν Μωϋσέως τοῦ δούλου τοῦ θεοῦ καὶ τὴν ᾠδὴν τοῦ ἀρνίου λέγοντες· μεγάλα καὶ θαυμαστὰ τὰ ἔργα σου, κύριε ὁ θεὸς ὁ παντοκράτωρ· δίκαιαι καὶ ἀληθιναὶ αἱ ὁδοὶ σου, ὁ βασιλεὺς τῶν ἐθνῶν· ⁴ τίς οὐ μὴ φοβηθῇ, κύριε, καὶ δοξάσει τὸ ὄνομά σου; ὅτι μόνος ὁ σίος, ὅτι πάντα τὰ ἔθνη ἤξουσιν καὶ προσκυνήσουσιν ἐνώπιόν σου, ὅτι τὰ δικαιώματά σου ἀνερώθησαν.
The vision of the temple, and the seven angels with the seven bowls 15.5-8; 16.1
⁵ Καὶ μετὰ ταῦτα εἶδον, καὶ ἡνοίγη ὁ ναὸς τῆς σκηνῆς τοῦ μαρτυρίου ἐν τῷ οὐρανῷ, ⁶ καὶ ἐξῆλθον οἱ ἑπτὰ ἄγγελοι [οἱ] ἔχοντες τὰς ἑπτὰ πληγὰς ἐκ τοῦ

ναοῦ	<p>ἐνδεδυμένοι λίνον καθαρὸν λαμπρὸν καὶ περιεζωσμένοι περὶ τὰ στήθη ζώνας χρυσᾶς.</p> <p>⁷ καὶ ἐν ἓκ τῶν τεσσάρων ζώων ἔδωκεν τοῖς ἑπτὰ ἀγγέλοις ἑπτὰ φιάλας</p> <p>χρυσᾶς γεμούσας τοῦ θυμοῦ τοῦ θεοῦ</p> <p>τοῦ ζῶντος εἰς τοὺς αἰῶνας τῶν αἰώνων.</p> <p>⁸ καὶ ἐγεμίσθη ὁ ναὸς καπνοῦ ἐκ τῆς δόξης τοῦ θεοῦ καὶ ἐκ τῆς δυνάμεως αὐτοῦ,</p> <p>καὶ οὐδεὶς ἐδύνατο εἰσελθεῖν εἰς τὸν ναὸν ἄχρι τελεσθῶσιν αἱ ἑπτὰ πληγαὶ τῶν ἑπτὰ ἀγγέλων.</p> <p>^{16:1} Καὶ ἤκουσα μεγάλης φωνῆς ἐκ τοῦ ναοῦ λεγούσης τοῖς ἑπτὰ ἀγγέλοις· ὑπάγετε καὶ ἐκχέετε τὰς ἑπτὰ φιάλας τοῦ θυμοῦ τοῦ θεοῦ εἰς τὴν γῆν.</p>
The first angel with the first bowl 16.2	
	<p>²Καὶ ἀπῆλθεν ὁ πρῶτος καὶ ἐξέχεεν τὴν φιάλην αὐτοῦ εἰς τὴν γῆν,</p> <p>καὶ ἐγένετο ἔλκος κακὸν καὶ πονηρὸν ἐπὶ τοὺς ἀνθρώπους</p> <p>τοὺς ἔχοντας τὸ χάραγμα τοῦ θηρίου</p> <p>καὶ τοὺς προσκυνοῦντας τῇ εἰκόνι αὐτοῦ.</p>
The second angel with the second bowl 16.3	
	<p>³Καὶ ὁ δεύτερος ἐξέχεεν τὴν φιάλην αὐτοῦ εἰς τὴν θάλασσαν,</p> <p>καὶ ἐγένετο αἷμα ὡς νεκροῦ, καὶ πᾶσα ψυχὴ ζωῆς ἀπέθανεν τὰ ἐν τῇ θαλάσῃ.</p>
The third angel with third bowl 16.4-7	
	<p>⁴Καὶ ὁ τρίτος ἐξέχεεν τὴν φιάλην αὐτοῦ εἰς τοὺς ποταμοὺς καὶ τὰς πηγὰς τῶν ὑδάτων,</p> <p>καὶ ἐγένετο αἷμα.</p> <p>⁵ Καὶ ἤκουσα τοῦ ἀγγέλου τῶν ὑδάτων λέγοντος·</p> <p>δίκαιος εἶ, ὁ ὢν καὶ ὁ ἦν, ὁ ὅσιος, ὅτι ταῦτα ἔκρινας,</p> <p>⁶ ὅτι αἷμα ἁγίων καὶ προφητῶν ἐξέχεαν καὶ αἷμα αὐτοῖς [δ]έδωκας πιεῖν, ἅξιοί εἰσιν.</p> <p>⁷Καὶ ἤκουσα τοῦ θυσιαστηρίου λέγοντος·</p> <p>ναὶ κύριε ὁ θεὸς ὁ παντοκράτωρ, ἀληθινὰ καὶ δίκαια αἱ κρίσεις σου.</p>
The fourth angel with the fourth bowl 16.8-9	
	<p>⁸Καὶ ὁ τέταρτος ἐξέχεεν τὴν φιάλην αὐτοῦ ἐπὶ τὸν ἥλιον,</p> <p>καὶ ἐδόθη αὐτῷ καυματίσαι τοὺς ἀνθρώπους ἐν πυρί.</p> <p>⁹ καὶ ἐκαυματίσθησαν οἱ ἄνθρωποι καῦμα μέγα</p> <p>καὶ ἐβλασφήμησαν τὸ ὄνομα τοῦ θεοῦ τοῦ ἔχοντος τὴν ἐξουσίαν ἐπὶ τὰς πληγὰς</p> <p>ταύτας</p> <p>καὶ οὐ μετενόησαν δοῦναι αὐτῷ δόξαν.</p>
The fifth angel with the fifth bowl 16.10-11	
	<p>¹⁰ Καὶ ὁ πέμπτος ἐξέχεεν τὴν φιάλην αὐτοῦ ἐπὶ τὸν θρόνον τοῦ θηρίου,</p> <p>καὶ ἐγένετο ἡ βασιλεία αὐτοῦ ἐσκοτωμένη,</p> <p>καὶ ἐμασῶντο τὰς γλώσσας αὐτῶν ἐκ τοῦ πόνου,</p> <p>¹¹ καὶ ἐβλασφήμησαν τὸν θεὸν τοῦ οὐρανοῦ ἐκ τῶν πόνων αὐτῶν</p> <p>καὶ ἐκ τῶν ἐλκῶν αὐτῶν καὶ οὐ μετενόησαν ἐκ τῶν ἔργων αὐτῶν.</p>

The sixth angel with the sixth bowl 16.12-16	
<p>¹² Καὶ ὁ ἕκτος ἐξέχεεν τὴν φιάλην αὐτοῦ ἐπὶ τὸν ποταμὸν τὸν μέγαν τὸν Εὐφράτην, καὶ ἐξηράνθη τὸ ὕδωρ αὐτοῦ, ἵνα ἐτοιμασθῇ ἡ ὁδὸς τῶν βασιλέων τῶν ἀπὸ ἀνατολῆς ἡλίου.</p> <p>¹³ Καὶ εἶδον ἐκ τοῦ στόματος τοῦ δράκοντος καὶ ἐκ τοῦ στόματος τοῦ θηρίου καὶ ἐκ τοῦ στόματος τοῦ ψευδοπροφήτου πνεύματα τρία ἀκάθαρτα ὡς βάτραχοι·</p> <p>¹⁴ εἰσὶν γὰρ πνεύματα δαιμονίων ποιοῦντα σημεῖα, ἃ ἐκπορεύεται ἐπὶ τοὺς βασιλεῖς τῆς οἰκουμένης ὅλης συναγαγεῖν αὐτοὺς εἰς τὸν πόλεμον τῆς ἡμέρας τῆς μεγάλης τοῦ θεοῦ τοῦ παντοκράτορος.</p> <p>¹⁵ Ἴδου ἔρχομαι ὡς κλέπτῃς· μακάριος ὁ γρηγορῶν καὶ τηρῶν τὰ ἱμάτια αὐτοῦ, ἵνα μὴ γυμνὸς περιπατῇ καὶ βλέπωσιν τὴν ἀσχημοσύνην αὐτοῦ.</p> <p>¹⁶ Καὶ συνήγαγεν αὐτοὺς εἰς τὸν τόπον τὸν καλούμενον Ἑβραῖστὶ Ἀρμαγεδών.</p>	
The seventh angel with the seventh bowl 16.17-21	
<p>¹⁷ Καὶ ὁ ἕβδομος ἐξέχεεν τὴν φιάλην αὐτοῦ ἐπὶ τὸν ἄερα, καὶ ἐξηλθεν φωνὴ μεγάλη ἐκ τοῦ ναοῦ ἀπὸ τοῦ θρόνου λέγουσα· γέγονεν.</p> <p>¹⁸ καὶ ἐγένοντο ἀστραπαὶ καὶ φωναὶ καὶ βρονταὶ καὶ σεισμὸς ἐγένετο μέγας, οἷος οὐκ ἐγένετο ἀφ' οὗ ἄνθρωπος ἐγένετο ἐπὶ τῆς γῆς τηλικούτος σεισμὸς οὕτω μέγας.</p> <p>¹⁹ καὶ ἐγένετο ἡ πόλις ἡ μεγάλη εἰς τρία μέρη καὶ αἱ πόλεις τῶν ἐθνῶν ἔπεσαν. καὶ Βαβυλὼν ἡ μεγάλη ἐμνήσθη ἐνώπιον τοῦ θεοῦ δοῦναι αὐτῇ τὸ ποτήριον τοῦ οἴνου τοῦ θυμοῦ τῆς ὀργῆς αὐτοῦ.</p> <p>²⁰ καὶ πᾶσα νῆσος ἔφυγεν καὶ ὄρη οὐχ εὐρέθησαν.</p> <p>²¹ καὶ χάλαζα μεγάλη ὡς ταλαντιαία καταβαίνει ἐκ τοῦ οὐρανοῦ ἐπὶ τοὺς ἀνθρώπους, καὶ ἐβλασφήμησαν οἱ ἄνθρωποι τὸν θεὸν ἐκ τῆς πληγῆς τῆς χαλάζης, ὅτι μεγάλη ἐστὶν ἡ πληγὴ αὐτῆς σφόδρα.</p>	

Patterns: The Cumulative Structure of the Conflict	
Act 1: Introductory Theophanic (15.1)	¹ Καὶ εἶδον ἄλλο σημεῖον ἐν τῷ οὐρανῷ μέγα καὶ θαυμαστόν, ἀγγέλους ἑπτὰ ἔχοντας πληγὰς ἑπτὰ καὶ ὥφθη ἡ κιβωτὸς τῆς διαθήκης αὐτοῦ ἐν τῷ ναῷ αὐτοῦ,
Act 2: The Song of the New Exodus (15.2-4)	² Καὶ εἶδον ὡς θάλασσαν ὑαλίνην μεμιγμένην πυρὶ ἐστῶτας ἐπὶ τὴν θάλασσαν τὴν ὑαλίνην τοῦ θεοῦ. ³ καὶ ᾄδουσιν τὴν ᾠδὴν Μωϋσέως τοῦ δούλου τοῦ θεοῦ

Act 3: The announcement of the bowls (15.5)	⁵ Καὶ μετὰ ταῦτα εἶδον, καὶ ἠνοίγη ὁ ναὸς τῆς σκηνῆς τοῦ μαρτυρίου ἐν τῷ οὐρανῷ,
Patterns: The Paratactic Structural Relation within the Macrostructure	
The heaven-earth relation The vision from the temple in heaven 15:1, 6-8; 16.1	The earth-heaven relation The vision of the angels with the bowls 16. 2, 3, 4, 8, 10, 12, 17
15.1 - ἄγγέλους ἑπτὰ ἔχοντας πληγὰς ἑπτὰ τὰς ἐσχάτας, ὅτι ἐν αὐταῖς ἐτελέσθη ὁ θυμὸς τοῦ θεοῦ. 15.6 - καὶ ἐξῆλθον οἱ ἑπτὰ ἄγγελοι [οἱ] ἔχοντες τὰς ἑπτὰ πληγὰς ἐκ τοῦ ναοῦ 16.1 - Καὶ ἤκουσα μεγάλης φωνῆς ἐκ τοῦ ναοῦ λεγούσης τοῖς ἑπτὰ ἄγγελοις· ὑπάγετε καὶ ἐκχέετε τὰς ἑπτὰ φιάλας τοῦ θυμοῦ τοῦ θεοῦ εἰς τὴν γῆν.	16.2 – Καὶ ἀπῆλθεν ὁ πρῶτος καὶ ἐξέχεεν τὴν φιάλην αὐτοῦ εἰς τὴν γῆν, 16.3 – Καὶ ὁ δεύτερος ἐξέχεεν τὴν φιάλην αὐτοῦ εἰς τὴν θάλασσαν, 16.4 – Καὶ ὁ τρίτος ἐξέχεεν τὴν φιάλην αὐτοῦ εἰς τοὺς ποταμοὺς 16.8 – Καὶ ὁ τέταρτος ἐξέχεεν τὴν φιάλην αὐτοῦ ἐπὶ τὸν ἥλιον, 16.10 – Καὶ ὁ πέμπτος ἐξέχεεν τὴν φιάλην αὐτοῦ ἐπὶ τὸν θρόνον τοῦ θηρίου 16.12 – Καὶ ὁ ἕκτος ἐξέχεεν τὴν φιάλην αὐτοῦ ἐπὶ τὸν ποταμὸν 16.17 – Καὶ ὁ ἑβδομος ἐξέχεεν τὴν φιάλην αὐτοῦ ἐπὶ τὸν ἀέρα,
Patterns: The Interlude and Paratactic Relation between Macrostructures	
The signs of judgement	The fulfilment of judgement
12.1 - Καὶ σημεῖον μέγα ὤφθη ἐν τῷ οὐρανῷ, 12.3 - καὶ ὤφθη ἄλλο σημεῖον ἐν τῷ οὐρανῷ, 11.19 - Καὶ ἠνοίγη ὁ ναὸς τοῦ θεοῦ ὁ ἐν τῷ οὐρανῷ	15.1 - Καὶ εἶδον ἄλλο σημεῖον ἐν τῷ οὐρανῷ μέγα 15.5 - καὶ ἠνοίγη ὁ ναὸς τῆς σκηνῆς τοῦ μαρτυρίου ἐν τῷ οὐρανῷ,
Thematic Developments between Macrostructures	
Theophany and Judgement	Sign on earth: judgement
4.5 - Καὶ ἐκ τοῦ θρόνου ἐκπορεύονται ἀστραπαὶ καὶ φωναὶ καὶ βρονταί, (4.5; 8.5; 11.19)	¹⁸ καὶ ἐγένοντο ἀστραπαὶ καὶ φωναὶ καὶ βρονταὶ καὶ σεισμὸς ἐγένετο μέγας,

3.5.1 – The Analysis of the Levels of the Discourse in Revelation 15:1 – 16:21

This series of the seven bowls in Revelation represents the closing part of the major division that started in Chapter 4 of the apocalyptic book. The bowls

represent ‘outpouring of the wrath of God in full strength.’⁶⁹¹ The author introduces the idea of the bowls as the decisive moment against the earthly powers and ‘Babylon the Great’ from the heavenly perspective, thus reinforcing the asymmetrical relation between heaven and earth.

3.5.1a – The tripartite vision in Revelation 15

The author organizes the first part of the seven bowls in three different subunits (The completion of God’s wrath - 15:1; the vision of the sea of glass – 15:2-4; and the vision of the temple in heaven – 15:5-8). The tripartite vision is marked by the composition of the connective καὶ and indicative aorist εἶδον in verses 1, 2, and 5. The repetition of the paratactic phrase ‘and I saw’ assists the audience in understanding the flow and markers of the text as belonging to the same unit.⁶⁹² Furthermore, the author uses the paratactic phrase to enshrine in the mind of his collective audience the origins of the marvellous sign as being ἐν τῷ οὐρανῷ (15:1, 5) and to be more specific, inside the heavenly temple (15:5) as a reenactment of Revelation 4, 5 and 11.19.⁶⁹³ The visions from the temple also work as enclosing the vision from the sea of glass that recalls the typology of Exodus.⁶⁹⁴

Finally, it is from ὁ ναὸς τοῦ θεοῦ (15.5,8) that the seven angels are sent with their bowls to pour the plagues on different earthly locations. As a

⁶⁹¹ Hans K. LaRondelle, “Contextual Approach to the Seven Last Plagues,” in *Symposium on Revelation – Exegetical and General Studies*, ed. Frank B. Holbrook, vol. 7 (Silver Springs, MD: Biblical Research Institute - General Conference of Seventh-day Adventists, 1992), 7: 134.

⁶⁹² Aune, “Revelation 1-5,” 52a: xciii.

⁶⁹³ Blount (2009), 283. Blount affirms that ‘in a scene that recalls the vision of the heavenly throne room in chapters 4 and 5, John observes a multitude of witness singing a hymn of praise to God from their station beside the sea of glass.’

⁶⁹⁴ Blount, ‘Revelation: a commentary.’

result, the heavenly-earthly asymmetrical geographical reference is reinforced. Moreover, the idea that God lives in an eternal time mode is added to the announcement of the seven angels receiving the bowls with the wrath of God (ὁ ναὸς τοῦ θεοῦ). Therefore, the author frames the asymmetry of time relation between heaven and earthly locations again as before (1.6, 18; 4.9, 10; 5.13; 7.12; 10.6; 11.15; 14.11; 15.7).

3.5.1b – The pouring of the bowls

The pouring of the bowls in Revelation as an extension of the Exodus brings all the sovereignty of God over the powers of the world.⁶⁹⁵ The asymmetry of God's power over the worldly powers through the seven bowls marks the completion of the seven trumpets, which were not final, but now the final wrath is poured from the bowls.⁶⁹⁶ In addition to the asymmetry of power, there is no further interlude in this series of seven, and the sixth and seventh bowls are poured without delay.⁶⁹⁷ Thus, the literary structure indicates a straightforward level of discourse relating the enclosed typology of Exodus in the vision of the temple, and according to Smalley, the broad action is drawn:

After a prelude (16.1), in which the seven angels are dispatched on their mission of judgement, the first three bowls are poured out (verses 2-4); and these consist of natural disasters, which demonstrate God's wrath. The following four bowls (verses 8-21) herald the final eschatological battle between darkness and light, good and evil.

The final series of plagues that are poured out is extended, and there

⁶⁹⁵ D.A Carson,, Douglas J. Mo and Leo Morris. *Introduction to the New Testament* (Grand Rapids, MI: Zondervan, 1992), 539

⁶⁹⁶ Smalley, *The Revelation to John*, 398.

⁶⁹⁷ Smalley, *Thunder and Love: John's Revelation and John's Community* (Milton Keynes: Nelson Word, 1994), 106.

is a negative response of people and earthly kingdoms,⁶⁹⁸ which resembles the same response depicted in older traditions about the enemy of the people of God in Exodus. Thus, the allusion to the imagery of Exodus appeals to the collective memory of the audience using a topological semantic language, and this is the next point of the dissertation.

3.5.2 – Description of semantics in Revelation 15.1 – 16.21

The author heavily uses the allusion of Exodus as a form of subtext within this unit. The allusion to the imagery of the Exodus comes as the culmination of previous promises made by God to bring judgement to his enemies and freedom to his people.

3.5.2a – The ideational meaning: the old shared stories of the Exodus

The people of God, which the author uses to connect the hope of his audience to his discourse, are now presented in the same way ‘the Hebrews who stood with Moses at the Red Sea and celebrated with the song God’s mighty acts of saving (the Hebrews) and judging (the Egyptians).’⁶⁹⁹ Thus, the representation of the people of God seeks to identify them in the same way the liberated people of God is presented in the allusion to old shared stories (Exodus).

The inclusion of the phrase Καὶ εἶδον ἄλλο σημεῖον ἐν τῷ οὐρανῷ μέγα καὶ θαυμαστόν resembles Revelation 4.1 and 12.1 and indicates that it is from the vision of the tabernacle in heaven that the judgement is coming. The message of persecution that the people of God were suffering is coming to an

⁶⁹⁸ Malima, *On the Genre and Message of Revelation*, 196.

⁶⁹⁹ Blount, ‘Revelation: a commentary,’ 283.

end. It is the typological idea of completion and liberation that finds support in ‘Israel’s historical experiences, the Exodus from Egypt and the later deliverance from Babylon.’⁷⁰⁰ It is from this perspective that the end in which the oral/aural audience is often confronted⁷⁰¹ is about to emerge. Thus, the author recurs to the allusion of liberation known to his audience to revise and adapt them to their present context.

The author focuses on the urgency to signalize this liberation that is to come to his oral/aural audience. The ways the author organizes this message of urgency is through the expression *Καὶ εἶδον* present in the three acts of Revelation 15.1; 15.2-4; 15.5, thus, organizing a cumulative structure. The repetitive use of the expression *Καὶ εἶδον* helps the author to move the discourse in heaven in such intertwined manner that it creates a sensation of the scene unravelling in front of God’s heavenly sanctuary.

In this way, the flow of the text moves the collective imagination of the audience using an allusion from an old shared tradition of liberation. Additionally, it also functions to announce the imminent fall of the earthly powers. The collective memory of the audience is again prepared to see with the author the asymmetrical relation between heaven and earth with the angels moving from the place of God to the earthly kingdoms.

3.5.2b – Description of semantics: Judgement

The author adaptation of old shared stories is attached now to the heavenly temple as a geographical point of reference. It serves as a function of the

⁷⁰⁰ LaRondelle, “Contextual Approach to the Seven Last Plagues,” 133.

⁷⁰¹ See ‘*Development of the Eschatological Expectation: The Time of the Judgment*’, on analysis of Schüssler Fiorenza for further details.

culmination of the discourse of judgement that was created through the structure of the septets. Since Revelation 4, the author intensifies the rhetoric of an eschatological war that marks juxtaposed figures such as the Dragon, the Lamb, the women, and beasts. The imagination of the audience sees the culmination through the final process of judgement from the heavenly throne that is now ready to be delivered as it was done in the Exodus, which serves as a power allusion to the rescue that is about to happen. As LaRondelle indicates:

The seven plagues are likewise tied into the Exodus typology. Four of them reflect the plague judgement God sent upon their Egyptian oppressors (blood, boils, darkness). The sixth and seventh plagues on Babylon the Great reflect the ancient drying up of the Euphrates and the subsequent fall of Babylon by the conquering armies of Cyrus.⁷⁰²

Furthermore, the judgement is poured out in a relentless succession, which indicates that the fall of the enemies of God and the consequential freedom given to His people is going to be swift. The asymmetry of time is represented by the fact that the sequence of the seven bowls is different from the previous series of seven because there is no intercalation in this series of seven as previously happened. The angels are sent one after another, as shown in the paratactic structure (Revelation 16: 2, 3, 4, 8, 10, 12, 17). This structure works as a sign that units (Seals 4-7; Trumpets 8-11) that were joined together by the interweaving through the method of intercalation are coming to an end.⁷⁰³

Moreover, there is a clear structural indication that the signs of judgement presented in the previous division (11.19 - Καὶ ἡνοίγη ὁ ναὸς τοῦ θεοῦ ὁ ἐν τῷ οὐρανῷ Revelation; 12.1 - Καὶ σημεῖον μέγα ὤφθη ἐν τῷ οὐρανῷ, 12.3 - καὶ ὤφθη ἄλλο σημεῖον ἐν τῷ οὐρανῷ) is coming to fulfilment now (15.1 -

⁷⁰² LaRondelle, "Contextual Approach to the Seven Last Plagues."

⁷⁰³ Schüssler Fiorenza, *The Book of Revelation: Justice and Judgment* (Augsburg Fortress, MN: Fortress Press, 1998), 173.

Καὶ εἶδον ἄλλο σημεῖον ἐν τῷ οὐρανῷ μέγα; 15.5 - καὶ ἡνοίγη ὁ ναὸς τῆς σκηνῆς τοῦ μαρτυρίου ἐν τῷ οὐρανῷ). Therefore, the end of interweaving through the method of intercalation in conjunction with the structural sign of judgement is a clear indication made by the author the fall of Babylon comes through the coming of the angels from heaven to earth.

3.5.3 – The interpersonal dimension of Revelation 15.1 – 16.21

The allusion to the Exodus indicates the importance of the nurturing of the collective memory of the oral/aural audience by the author. The use of common language is crucial to ensure repetitive and distinctive ritualistic aspects of the discourse. Just as the author enshrines the vision of the son of man as a centre stage that prepares the unravelling of the message to the Seven Churches, the author enshrines the vision of the people over the Sea of fire as a centre stage that prepares the pouring of the seven bowls. Just as the previous visions with the heavenly throne set the scenes for the opening of the seals and the blow of the trumpets, the vision prepares the audience for the pouring of the bowls.

3.5.3a - Homodiegetic narrative and the link to the judgement

The repetition of this particular ritualistic aspect of the discourse resembles and suggests that the author is using this form of the repetitive pattern that assists his oral/aural audience to identify the different stages of his discourse. It is important because it suggests that ritual language is used with ‘content, style, and formulaic structure which remain constant from performance to performance.’⁷⁰⁴ These

⁷⁰⁴ Wallace L. Chafe (1981), “Integration and involvement in speaking, writing, and oral literature,” 132, accessed 30 May 2019, <https://cloudfront.escholarship.org/dist/prd/content/qt9hq7p33b/qt9hq7p33b.pdf>

repetitive patterns reinforce a sense of authority and asymmetrical relation between heaven and earth and also reinforces the nature of the homodiegetic character of the discourse in Revelation.

Moreover, this use of the first-person discourse (homodiegetic) helps the author to control the flow of the narrative, and it assists the audience in imagining themselves in the heavenly scene as being identified as being the victorious people singing in front of the sea of glass and fire. They sing because their freedom is at hand just as for the Hebrews in Exodus. The bowls ‘herald the final, eschatological battle between darkness and light, good and evil.’⁷⁰⁵

Additionally, the coming back to the series of seven serves to catch the necessary attention of the oral/aural audience of Revelation. In this way, the author uses a ‘formulaically and rhythmically shaped diction, various kinds of repetition, and parallelism’⁷⁰⁶ to dominate the functioning of communication. Thus, the coming of the judgement with the pouring of the bowls in connection with the homodiegetic narrative brings the experience of the fall of Babylon as the first-hand view to the people of God in heaven.

3.5.3b - Homodiegetic narrative and the close of the asymmetrical discourse

The septet of the seven bowls brings the announcement of God’s wrath coming straight from God towards the earthly kingdoms. The scene illustrates the imagery of God sending the angels just as the oral/aural audience collective memory is being captivated as seeing the multitude sing in front of the glass sea. These ‘plague visions convey divine wrath forms that would have been broadly

⁷⁰⁵ Smalley, *Thunder and Love: John’s Revelation and John’s Community* (Milton Keynes: Nelson Word, 1994), 399.

⁷⁰⁶ Kelber, *Imprints, Voiceprints, & Footprints of Memory*, 273.

familiar’⁷⁰⁷ to the author’s audience. Thus, the completion of the asymmetrical discourse follows the pattern of geographical and time reference.

The completion of this asymmetrical form of discourse reinforces the reality that ‘scribally mediated communication in the ancient world is frequently rhetorically shaped so as to call on and affect hearers.’⁷⁰⁸ The paratactic structural relation within this macrostructure of Revelation asymmetry to affect the hearers to full life connecting the geographical and temporal relation through the juxtaposition of the angels to the God and the angels to earthly locations and powers:

15.1 - ἀγγέλους ἑπτὰ τοῦ θεοῦ. 15.6 - οἱ ἑπτὰ ἄγγελοι ἐκ τοῦ ναοῦ 16.1 - ἐκ τοῦ ναοῦ τοῖς ἑπτὰ ἀγγέλοις· τοῦ θεοῦ εἰς τὴν γῆν.	16.2 –εἰς τὴν γῆν, 16.3 –εἰς τὴν θάλασσαν, 16.4 –εἰς τοὺς ποταμοὺς 16.8 –ἐπὶ τὸν ἥλιον, 16.10 –τὸν θρόνον τοῦ θηρίου 16.12 –τὸν ποταμὸν 16.17 –τὸν ἄερα,
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In this way, the ‘dynamic had shifted. God was no longer expected; God’s rule has arrived with the dramatic onset of God’s judgement’⁷⁰⁹ The completion of God’s wrath is what is going to lead the cohesion within the heptad of the seven bowls. The allusion to the judgements from the old shared stories from Exodus brings cohesion to the end of this major division in Revelation.

3.5.4 – Discourse and Cohesiveness of Revelation 15.1 – 16.21

The author brings the closing of this division, writing a very cohesive unit, which

⁷⁰⁷ Koester, *Revelation*, 653.

⁷⁰⁸ Kelber, *Imprints, Voiceprints, & Footprints of Memory*, 273.

⁷⁰⁹ Blount, ‘Revelation: a commentary,’ 297.

is very correlated to the discourse of judgement that is about to come.

Additionally, the author uses the aesthetics of another septet in a way that brings this major division of the book (Revelation 4 - 16) to a close.

3.5.4a – Flow of Discourse and direct form of repetition in residual orality in

Revelation 15.1 – 16.21

The author uses the most direct form of repetition to assist the flow of discourse, especially concerning the structure of the seven angels with the seven bowls. The author uses 16.1 to introduce to link the cumulative vision of chapter 15 to shift to the pour out of the bowls in chapter 16, thus, creating a paratactic structural relationship within the scene narrated in the macrostructure. After the seven angels receive the order from heaven to pour out the bowls over the earth, the form of repetition of the pour out of the bowls is drawn as indicated in the text of Revelation:

16.2 – Καὶ ἀπῆλθεν ὁ πρῶτος καὶ ἐξέχεεν τὴν φιάλην αὐτοῦ
16.3 – Καὶ ὁ δεύτερος ἐξέχεεν τὴν φιάλην αὐτοῦ
16.4 – Καὶ ὁ τρίτος ἐξέχεεν τὴν φιάλην αὐτοῦ
16.8 – Καὶ ὁ τέταρτος ἐξέχεεν τὴν φιάλην αὐτοῦ
16.10 – Καὶ ὁ πέμπτος ἐξέχεεν τὴν φιάλην αὐτοῦ
16.12 – Καὶ ὁ ἕκτος ἐξέχεεν τὴν φιάλην αὐτοῦ
16.17 – Καὶ ὁ ἑβδόμος ἐξέχεεν τὴν φιάλην αὐτοῦ

Additionally, within this form of repetition is the vision of the seven angels. Smalley proposes the fourfold of this vision:⁷¹⁰

- (a) Each vision, apart from the first, begins with the expression, ‘and the (next) one poured out his bowl on/over...’ [...]
- (b) The results pouring out five of the bowls are introduced by the formula, καὶ ἐγένετο [...]
- (c) Five of the visions record the effects of the plagues on living beings in the troubles area (verses 3, 9, 10, 12, 19).

⁷¹⁰ Smalley, *The Revelation to John*, 399. The version in this dissertation is a simplified version because the structural form of the repetition of the Greek text has been supplied above.

- (d) The negative response of the people to the plagues is mentioned in three of the visions (verses, 9, 11, 21).

This repetitive pattern assists the author of the Revelation to guide the collective memory of this oral/aural audience and to give a clear indication to them of how he intends for them to perceive the flow of this discourse. The first five bowls are a sign of God's justice finally being delivered to rescue his people.

Moreover, there is also an exciting feature of the discourse in heptad that contrasts the geographical and temporal asymmetrical relationship between heaven 'reality' and earthly powers, which is present in all other heptads.

However, the discursive feature brings asymmetrical arrangement that guides the theme of justice.⁷¹¹ Therefore, the structural feature of the text also serves to indicate that justice is being served and this is a reason for God to be worshipped (15.2-4).

3.5.4b – Flow of discourse and completion of the major division in Revelation

4.1 – 16.21

The sense of justice and the delivery of retribution to all the persecution that the people of God are suffering is presented as being fulfilled for the first time with the pour out of the bowls. The warnings for repentance of the seals (4.1- 7.17) - and the partial divine wrath of the trumpets (8 .1 – 11.18) now advance the conflict that was described in the vision of the great conflict (11.19 - 14.20).

The author has carefully crafted the inclusion of a structural formula to link the messages of judgement across this major division of the book (4.1 – 16.21). This inclusion of the formula is substantiated by the argument made by

⁷¹¹ Koester, *Revelation*, 650-1.

Bauckham,⁷¹² who had argued for a parallel of the Sinai theophany and shown how the theological themes are distributed through the structure of Revelation. As said before, he shows how the author carefully organized the theme of judgement and literary links from chapter 5 and how the author uses chapter 5 to develop themes introduced earlier. It is in the pour out of the sixth bowl that this theme of judgement is then fulfilled:

Thematic Developments between Macrostructures	
Theophany and Judgement	Sign on earth: judgement
4.5 - Καὶ ἐκ τοῦ θρόνου ἐκπορεύονται ἀστραπαὶ καὶ φωναὶ καὶ βρονταί, (4.5; 8.5; 11.19)	¹⁸ καὶ ἐγένοντο ἀστραπαὶ καὶ φωναὶ καὶ βρονταὶ καὶ σεισμὸς ἐγένετο μέγας,

The coming of the judgement, though, is not the final part of God's wrath. 'As the scale of the plagues intensifies, does the intensity of the opposition to God.'⁷¹³ The author indicates that there is no sign of repentance from the enemies of God, and this is also a sign shown through the heptads of the major structure.

After the six seal plagues the world cried out in fear, 'Who is able to stand?' (6.1&2), and after six trumpet plagues the response worsened into a hardened refusal to repent (9.20-21). Now, another step is taken, for people not only refuse to repent but actively curse God (*blasphêmein*, 16.9, 11, 21). Since the scale of the plagues is cosmic, and the response is adamant opposition, this pattern can go no further.⁷¹⁴

Moreover, if the intensity of God's theophanies and intervention in earthly affairs does not bring a change of behaviour from his enemies and does

⁷¹² Bauckham, *The Climax of Prophecy*, 8. As already had been shown, according to Bauckham the formula 'is an allusion to the Sinai theophany (Exod 19.16; cf. Jub 2.2; LAB 11.4).' This is another signal that the development of theological themes is developed through the building of the structure of Revelation. Other grammatical structures, with variations of the order of the words is explained by Mussies, 'The Greek of the Book of Revelation,' 167-77. Seen in 1.3.2.b – Structural Links and the Development of the Theology in Revelation 6 – 16.

⁷¹³ Koester, *Revelation*, 651.

⁷¹⁴ Koester, *Revelation*.

not stop their persecution to his people, then demand to a final judgement and enclosing of all earthly powers by God is presented in the next major division of Revelation. Thus, an eschaton then becomes necessary to complete the theme of judgement in Revelation.

3.6 – THE EXEGESIS OF THE THIRD MAJOR DIVISION 17.1 – 22.7, AND MACROSTRUCTURE IN REVELATION 17.1 – 19.10

The author presents the eschaton of earth in this major division of Revelation (17.1- 22.9). The line is drawn between the fall of the enemies of God and the coming of the New Jerusalem. In the first part of this major division (17.1 – 19.10), the author presents in his discourse the fold of asymmetry between geographical space and time caused by the final judgement of God towards Babylon.

Moreover, the judgement brings eternal consequences and death to the enemies of God and the desolation of the earth. In the mirror structure of the coming of the New Jerusalem, the asymmetry of the reference of time and geographical space is nullified because God is with his people, and there is no more death. Additionally, the author will unfold the eschaton that will bring eternal consequences for all involved throughout his discourse.

The Macrostructure of Revelation 17.1 – 19.10
Announcement of Judgement (17.1-2)
The explanation of the symbols in Revelation (17.3-18)
Revelation 17:1 Καὶ ἦλθεν εἷς ἐκ τῶν ἑπτὰ ἀγγέλων τῶν ἔχόντων τὰς ἑπτὰ φιάλας καὶ ἐλάλησεν μετ’ ἐμοῦ λέγων· (the announcement of the judgement) δεῦρο, δείξω σοι τὸ κρίμα τῆς πόρνῃς τῆς μεγάλης τῆς καθημένης ἐπὶ ὕδάτων πολλῶν, ² μεθ’ ἧς ἐπόρνευσαν οἱ βασιλεῖς τῆς γῆς καὶ ἐμεθύσθησαν οἱ κατοικοῦντες τὴν γῆν ἐκ τοῦ οἴνου τῆς

³ καὶ ἀπήνεγκέν με εἰς ἔρημον ἐν πνεύματι.

Καὶ εἶδον γυναῖκα καθήμενην ἐπὶ **θηρίον κόκκινον**,
γέμον[τα] ὀνόματα **βλασφημίας**,
ἔχων **κεφαλὰς ἑπτὰ** καὶ **κέρατα δέκα**.

⁴ καὶ **ἡ γυνὴ** ἦν περιβεβλημένη πορφυροῦν καὶ **κόκκινον**
καὶ κεχρυσωμένη χρυσίῳ
καὶ λίθῳ τιμίῳ καὶ μαργαρίταις,
ἔχουσα ποτήριον χρυσοῦν ἐν τῇ χειρὶ αὐτῆς γέμον
βδελυγμάτων

καὶ τὰ ἀκάθαρτα τῆς **πορνείας αὐτῆς**

⁵ καὶ ἐπὶ τὸ μέτωπον αὐτῆς ὄνομα γεγραμμένον,
μυστήριον,

Βαβυλὼν ἡ μεγάλη,

ἡ μήτηρ τῶν πορνῶν καὶ τῶν **βδελυγμάτων τῆς γῆς**.

⁶ καὶ εἶδον **τὴν γυναῖκα μεθύουσαν** ἐκ τοῦ αἵματος
τῶν ἁγίων

καὶ ἐκ τοῦ αἵματος **τῶν μαρτύρων Ἰησοῦ**.

Καὶ ἐθαύμασα ἰδὼν αὐτὴν θαῦμα μέγα.

⁷ Καὶ εἶπέν μοι **ὁ ἄγγελος**·

διὰ τί ἐθαύμασας;

ἐγὼ ἐρῶ σοι **τὸ μυστήριον τῆς γυναικὸς**

καὶ **τοῦ θηρίου** τοῦ βαστάζοντος αὐτὴν τοῦ ἔχοντος τὰς ἑπτὰ κεφαλὰς
καὶ τὰ δέκα κέρατα.

⁸ **Τὸ θηρίον** ὃ εἶδες ἦν καὶ οὐκ ἔστιν

καὶ μέλλει ἀναβαίνειν ἐκ τῆς ἀβύσσου

καὶ εἰς ἀπώλειαν ὑπάγει,

καὶ θαυμασθήσονται οἱ κατοικοῦντες ἐπὶ **τῆς γῆς**,

ὧν οὐ γέγραπται τὸ ὄνομα ἐπὶ τὸ βιβλίον τῆς ζωῆς ἀπὸ
καταβολῆς κόσμου,

βλεπόντων **τὸ θηρίον** ὅτι ἦν καὶ οὐκ ἔστιν καὶ παρέσται

⁹ ὧδε ὁ νοῦς ὁ ἔχων σοφίαν.

Αἱ ἑπτὰ κεφαλαὶ ἑπτὰ ὄρη εἰσίν,

ὅπου **ἡ γυνὴ** κάθηται ἐπ' αὐτῶν.

καὶ βασιλεῖς ἑπτὰ εἰσιν·

¹⁰ οἱ πέντε ἔπεσαν,

ὁ εἷς ἔστιν,

ὁ ἄλλος οὐπω ἦλθεν,

καὶ ὅταν ἔλθῃ ὀλίγον αὐτὸν δεῖ μεῖναι.

¹¹ καὶ **τὸ θηρίον** ὃ ἦν καὶ οὐκ ἔστιν

καὶ αὐτὸς ὄγδοός ἐστιν

καὶ ἐκ τῶν ἑπτὰ ἐστιν,

καὶ εἰς ἀπώλειαν ὑπάγει.

¹² Καὶ τὰ δέκα κέρατα ἃ εἶδες δέκα βασιλεῖς εἰσιν,

οἵτινες βασιλείαν οὐπω ἔλαβον,

ἀλλὰ ἐξουσίαν ὡς βασιλεῖς

μίαν ὥραν λαμβάνουσιν μετὰ **τοῦ θηρίου**.

¹³ οὗτοι μίαν γνώμην ἔχουσιν
καὶ τὴν δύναμιν
καὶ ἐξουσίαν αὐτῶν **τῷ θηρίῳ** διδόασιν.

¹⁴ οὗτοι μετὰ **τοῦ ἄρνιου** πολεμήσουσιν
καὶ **τὸ ἄρνιον** νικήσει αὐτούς,
ὅτι **κύριος κυρίων** ἐστὶν
καὶ **βασιλεὺς βασιλέων**
καὶ οἱ μετ' αὐτοῦ κλητοὶ καὶ ἐκλεκτοὶ καὶ πιστοί.

¹⁵ Καὶ **λέγει** μοι·
τὰ ὕδατα ἃ εἶδες
οὗ ἡ **πόρνη** κάθηται,
λαοὶ καὶ ὄχλοι εἰσὶν καὶ ἔθνη καὶ γλῶσσαι.

¹⁶ καὶ **τὰ δέκα** κέρατα
ἃ εἶδες καὶ **τὸ θηρίον**
οὗτοι μισήσουσιν **τὴν πόρνην**
καὶ ἡρημωμένην ποιήσουσιν αὐτήν
καὶ γυμνήν
καὶ τὰς σάρκας αὐτῆς φάγονται
καὶ αὐτήν κατακαύσουσιν ἐν πυρί.

¹⁷ ὁ γὰρ **θεὸς** ἔδωκεν εἰς τὰς καρδίας αὐτῶν ποιῆσαι
τὴν γνώμην αὐτοῦ
καὶ ποιῆσαι μίαν γνώμην καὶ δοῦναι τὴν βασιλείαν αὐτῶν **τῷ**

θηρίῳ
ἄχρι τελεσθήσονται οἱ λόγοι **τοῦ θεοῦ**.

¹⁸ καὶ ἡ **γυνὴ** ἣν εἶδες ἔστιν ἡ **πόλις** ἡ μεγάλη
ἡ ἔχουσα βασιλείαν ἐπὶ τῶν βασιλέων **τῆς γῆς**.

The announcement of the fall of Babylon (18: 1-24)

Μετὰ ταῦτα εἶδον

ἄλλον ἄγγελον

καταβαίνοντα ἐκ τοῦ οὐρανοῦ
ἔχοντα ἐξουσίαν μεγάλην,

καὶ ἡ **γῆ** ἐφωτίσθη
ἐκ τῆς δόξης αὐτοῦ.

² καὶ ἔκραξεν ἐν ἰσχυρᾷ φωνῇ λέγων·
ἔπεσεν ἔπεσεν **Βαβυλὼν ἡ μεγάλη**,
καὶ ἐγένετο κατοικητήριον

δαμονίων
καὶ φυλακὴ παντὸς πνεύματος ἀκαθάρτου
καὶ φυλακὴ παντὸς ὀρνέου ἀκαθάρτου
[καὶ φυλακὴ παντὸς θηρίου ἀκαθάρτου]
καὶ μεμισημένου,

³ ὅτι ἐκ τοῦ οἴνου τοῦ θυμοῦ τῆς πορνείας **αὐτῆς**
πέπωκαν πάντα τὰ ἔθνη καὶ οἱ βασιλεῖς
τῆς γῆς μετ' **αὐτῆς** ἐπόρνευσαν
καὶ οἱ ἔμποροι **τῆς γῆς** ἐκ τῆς δυνάμεως
τοῦ στρήνου αὐτῆς ἐπλούτησαν.

⁴ **Καὶ ἤκουσα** ἄλλην φωνὴν ἐκ τοῦ οὐρανοῦ λέγουσαν·

ἐξέλθατε ὁ λαός μου ἐξ αὐτῆς

ἵνα μὴ συγκοινωνήσητε ταῖς ἁμαρτίαις αὐτῆς,

καὶ ἐκ τῶν πληγῶν αὐτῆς ἵνα μὴ λάβητε,

⁵ ὅτι ἐκολλήθησαν αὐτῆς αἱ ἁμαρτίαι ἄχρι τοῦ οὐρανοῦ

καὶ ἐμνημόνευσεν ὁ θεὸς τὰ ἀδικήματα αὐτῆς.

⁶ ἀπόδοτε αὐτῇ ὥς καὶ αὐτὴ ἀπέδωκεν

καὶ διπλώσατε τὰ διπλᾶ κατὰ τὰ ἔργα αὐτῆς,

ἐν τῷ ποτηρίῳ ᾧ ἐκέρασεν κεράσατε αὐτῇ διπλοῦν,

⁷ ὅσα ἐδόξασεν αὐτὴν καὶ ἐστηνίασεν,

τοσοῦτον δότε αὐτῇ βασανισμὸν καὶ πένθος.

ὅτι ἐν τῇ καρδίᾳ αὐτῆς λέγει

ὅτι κάθημαι βασίλισσα

καὶ χήρα οὐκ εἰμι

καὶ πένθος οὐ μὴ ἴδω.

⁸ διὰ τοῦτο ἐν μιᾷ ἡμέρᾳ ἤξουσιν αἱ πληγαὶ αὐτῆς,

θάνατος καὶ πένθος καὶ λιμός,

καὶ ἐν πυρὶ κατακαυθήσεται,

ὅτι ἰσχυρὸς κύριος ὁ θεὸς ὁ κρίνας αὐτήν.

⁹ Καὶ κλαύσουσιν καὶ κόψονται ἐπ' αὐτήν οἱ βασιλεῖς τῆς γῆς

οἱ μετ' αὐτῆς πορνεύσαντες καὶ στρηνιάσαντες,

ὅταν βλέπωσιν τὸν καπνὸν τῆς πυρώσεως αὐτῆς,

¹⁰ ἀπὸ μακρόθεν ἐστηκότες διὰ τὸν φόβον τοῦ βασανισμοῦ αὐτῆς
λέγοντες·

οὐαὶ οὐαί,

ἢ πόλις ἢ μεγάλη,

Βαβυλὼν ἢ πόλις ἢ ἰσχυρά,

ὅτι μιᾷ ὥρᾳ ἦλθεν ἡ κρίσις σου.

¹¹ Καὶ οἱ ἔμποροι τῆς γῆς κλαίουσιν καὶ πενθοῦσιν ἐπ' αὐτήν,

ὅτι τὸν γόμον αὐτῶν οὐδεὶς ἀγοράζει οὐκέτι

¹² γόμον

χρυσοῦ

καὶ ἀργύρου

καὶ λίθου τιμίου

καὶ μαργαριτῶν

καὶ βυσσίνου

καὶ πορφύρας

καὶ σιρικοῦ

καὶ κοκκίνου,

καὶ πᾶν ξύλον θύϊνον

καὶ πᾶν σκεῦος ἐλεφάντινον

καὶ πᾶν σκεῦος ἐκ ξύλου τιμιωτάτου

καὶ χαλκοῦ

καὶ σιδήρου

καὶ μαρμάρου,

¹³ καὶ κιννάμωμον

καὶ ἄμωμον

καὶ θυμιάματα

καὶ μύρον

καὶ λίβανον
καὶ οἶνον
καὶ ἔλαιον
καὶ σεμίδαλιν
καὶ σῖτον
καὶ κτήνη
καὶ πρόβατα,
καὶ ἵππων
καὶ ῥεδῶν
καὶ σωμάτων,
καὶ ψυχὰς ἀνθρώπων.

¹⁴ καὶ ἡ ὁπώρα σου τῆς ἐπιθυμίας τῆς ψυχῆς
ἀπῆλθεν ἀπὸ **σοῦ**,
καὶ πάντα τὰ λιπαρὰ καὶ τὰ λαμπρὰ
ἀπώλετο ἀπὸ **σοῦ**
καὶ οὐκέτι οὐ μὴ αὐτὰ εὐρήσουσιν.

¹⁵ Οἱ ἔμποροι τούτων
οἱ πλουτήσαντες **ἀπ' αὐτῆς**
ἀπὸ μακρόθεν στήσονται
διὰ τὸν φόβον τοῦ βασανισμοῦ **αὐτῆς** κλαίοντες
καὶ πενθοῦντες

¹⁶ λέγοντες·
οὐαὶ οὐαί,
ἡ πόλις ἡ μεγάλη,
ἡ περιβεβλημένη βύσσινον καὶ πορφυροῦν
καὶ κόκκινον

καὶ κεχρυσωμένη [ἐν] χρυσίῳ
καὶ λίθῳ τιμίῳ καὶ μαργαρίτῃ,

¹⁷ ὅτι μιᾷ **ῥᾷ** ἡρημώθη ὁ τοσοῦτος πλοῦτος.

Καὶ πᾶς κυβερνήτης
καὶ πᾶς ὁ ἐπὶ τόπον πλέων
καὶ ναύται καὶ ὅσοι τὴν θάλασσαν ἐργάζονται,
ἀπὸ μακρόθεν ἔστησαν

¹⁸ καὶ ἔκραζον βλέποντες τὸν καπνὸν τῆς πυρώσεως **αὐτῆς**
λέγοντες·

τίς ὁμοία τῇ πόλει τῇ μεγάλῃ;

¹⁹ καὶ ἔβαλον χοῦν ἐπὶ τὰς κεφαλὰς αὐτῶν
καὶ ἔκραζον κλαίοντες καὶ πενθοῦντες
λέγοντες·

οὐαὶ οὐαί,
ἡ πόλις ἡ μεγάλη,
ἐν ᾗ ἐπλούτησαν πάντες
οἱ ἔχοντες τὰ πλοῖα ἐν τῇ θαλάσσῃ
ἐκ τῆς τιμιότητος **αὐτῆς**,
ὅτι μιᾷ **ῥᾷ** ἡρημώθη.

²⁰ Εὐφραίνου ἐπ' αὐτῇ,
οὐρανὲ

καὶ οἱ ἅγιοι
καὶ οἱ ἀπόστολοι
καὶ οἱ προφῆται,
ὅτι ἔκρινεν ὁ θεὸς τὸ κρίμα ὑμῶν ἐξ αὐτῆς.

²¹ Καὶ ἦρεν εἷς ἄγγελος ἰσχυρὸς λίθον
ὥς μύλινον μέγαν καὶ ἔβαλεν εἰς τὴν θάλασσαν
λέγων·

οὕτως ὁρμήματι βληθήσεται **Βαβυλὼν ἡ μεγάλη πόλις**
καὶ οὐ μὴ εὕρεθῇ ἔτι.

²² καὶ φωνὴ κιθαρῳδῶν
καὶ μουσικῶν
καὶ αὐλητῶν

καὶ σαλπιστῶν οὐ μὴ ἀκουσθῇ ἐν σοὶ ἔτι,
καὶ πᾶς τεχνίτης πάσης τέχνης οὐ μὴ εὕρεθῇ ἐν σοὶ ἔτι,
καὶ φωνὴ μύλου οὐ μὴ ἀκουσθῇ ἐν σοὶ ἔτι,

²³ καὶ φῶς λύχνου οὐ μὴ φάνη ἐν σοὶ ἔτι,
καὶ φωνὴ νυμφίου καὶ νύμφης οὐ μὴ ἀκουσθῇ ἐν σοὶ ἔτι·
ὅτι οἱ ἔμποροί σου ἦσαν οἱ μεγιστᾶνες τῆς γῆς,
ὅτι ἐν τῇ φαρμακείᾳ σου ἐπλανήθησαν πάντα τὰ ἔθνη,

²⁴ καὶ ἐν αὐτῇ

**αἷμα προφητῶν
καὶ ἁγίων εὐρέθη
καὶ πάντων**

τῶν ἐσφαγμένων ἐπὶ τῆς γῆς.

Celebration in Heaven (19:1-10)

Μετὰ ταῦτα ἤκουσα

ὥς φωνὴν μεγάλην ὄχλου πολλοῦ ἐν τῷ οὐρανῷ
λεγόντων·

ἀλληλουϊά·

ἡ σωτηρία καὶ ἡ δόξα καὶ ἡ δύναμις τοῦ θεοῦ ἡμῶν,

² ὅτι ἀληθινὰ καὶ δίκαια αἱ κρίσεις αὐτοῦ·

ὅτι ἔκρινεν **τὴν πόρνην τὴν μεγάλην**

ἣτις ἔφθειρεν **τὴν γῆν ἐν τῇ πορνείᾳ αὐτῆς,**

καὶ ἐξεδίκησεν τὸ αἷμα τῶν δούλων αὐτοῦ ἐκ χειρὸς αὐτῆς.

³ καὶ δεύτερον εἶρηκαν·

ἀλληλουϊά·

καὶ ὁ καπνὸς αὐτῆς ἀναβαίνει

εἰς τοὺς αἰῶνας τῶν αἰώνων. (notion of time)

⁴ καὶ ἔπεσαν οἱ πρεσβύτεροι οἱ εἴκοσι τέσσαρες καὶ τὰ τέσσαρα ζῶα καὶ
προσεκύνησαν

τῷ θεῷ τῷ καθημένῳ ἐπὶ τῷ θρόνῳ

λέγοντες·

ἀμὴν **ἀλληλουϊά,**

⁵ Καὶ φωνὴ ἀπὸ τοῦ θρόνου ἐξῆλθεν
λέγουσα·

αἰνεῖτε **τῷ Θεῷ** ἡμῶν
 πάντες οἱ δοῦλοι αὐτοῦ
 [καὶ] οἱ φοβούμενοι αὐτόν,
 οἱ μικροὶ καὶ οἱ μεγάλοι.

⁶ Καὶ ἤκουσα
 ὡς φωνὴν ὄχλου πολλοῦ
 καὶ ὡς φωνὴν ὑδάτων πολλῶν
 καὶ ὡς φωνὴν βροντῶν ἰσχυρῶν
 λεγόντων·
ἀλληλουϊά,
 ὅτι ἐβασίλευσεν κύριος **ὁ Θεὸς** [ἡμῶν] ὁ παντοκράτωρ.
⁷ χαίρωμεν καὶ ἀγαλλιῶμεν
 καὶ δώσωμεν τὴν δόξαν **αὐτῷ,**
 ὅτι ἦλθεν ὁ γάμος **τοῦ ἁρνίου**
 καὶ ἡ γυνὴ αὐτοῦ ἡτοίμασεν ἑαυτὴν
⁸ καὶ ἐδόθη αὐτῇ ἵνα περιβάληται βύσσινον
 λαμπρὸν καθαρὸν·
 τὸ γὰρ βύσσινον τὰ δικαιώματα τῶν ἁγίων ἐστίν.

⁹ Καὶ λέγει μοι·
 γράψον·
 μακάριοι οἱ εἰς τὸ δεῖπνον
 τοῦ γάμου τοῦ ἁρνίου κεκλημένοι.

καὶ λέγει μοι·
 οὗτοι οἱ λόγοι ἀληθινοὶ τοῦ **Θεοῦ** εἰσιν.

¹⁰ καὶ ἔπεσα ἔμπροσθεν τῶν ποδῶν αὐτοῦ
 προσκυνῆσαι αὐτῷ.
 καὶ λέγει μοι·
 ὄρα μή·
 σύνδουλός σου εἰμι
 καὶ τῶν ἀδελφῶν σου
 τῶν ἐχόντων τὴν μαρτυρίαν Ἰησοῦ·
 τῷ Θεῷ προσκύνησον.
 ἡ γὰρ μαρτυρία Ἰησοῦ ἐστίν τὸ πνεῦμα τῆς προφητείας.

Patterns: The Cumulative Structure - Fall of Babylon	
Introductory Explanative scene (15.1)	Καὶ ἦλθεν εἰς ἐκ τῶν ἑπτὰ ἀγγέλων τῶν ἐχόντων τὰς ἑπτὰ φιάλας καὶ ἐλάλησεν μετ' ἐμοῦ λέγων·
The identity of Babylon in the visionary explanations	17. 3 - καὶ ἀπήνεγκέν με εἰς ἔρημον ἐν πνεύματι. 17.7 - Καὶ εἶπέν μοι ὁ ἄγγελος· 17.9 - ὧδε ὁ νοῦς ὁ ἔχων σοφίαν. 17.15 - Καὶ λέγει μοι·
The announcement of the fall of Babylon	18.1 - Μετὰ ταῦτα εἶδον ἄλλον ἄγγελον 18.4 - Καὶ ἤκουσα ἄλλην φωνὴν ἐκ τοῦ οὐρανοῦ λέγουσαν 18.21 - Καὶ ἤρην εἰς ἄγγελος ἰσχυρὸς λίθον [...] λέγων·

<p>The Celebration in Heaven due to the fall of the Babylon</p>	<p>19.1 - Μετὰ ταῦτα ἤκουσα ὡς φωνὴν μεγάλην ὄχλου πολλοῦ ἐν τῷ οὐρανῷ λεγόντων· 19.4 - καὶ προσεκύνησαν τῷ θεῷ τῷ καθημένῳ ἐπὶ τῷ θρόνῳ λέγοντες· 19.5 - Καὶ φωνὴ ἀπὸ τοῦ θρόνου ἐξῆλθεν λέγουσα 19.6 - Καὶ ἤκουσα 19.9 - Καὶ λέγει μοι· (2x) 19.10 - Καὶ λέγει μοι·</p>
<p>Patterns: The Paratactic Structural Relation within the Macrostructure</p>	
<p>The heaven-earth relation The wide-open conflict against Babylon: Who is going to be judged?</p>	<p>The earth-heaven relation The wide-open conflict against Babylon: Judgement</p>
<p>17.1,2 - δεῦρο, δείξω σοι τὸ κρίμα τῆς πόρνῃς τῆς μεγάλης τῆς καθημένης ἐπὶ ὑδάτων πολλῶν, μεθ' ἧς ἐπόρνευσαν οἱ βασιλεῖς τῆς γῆς καὶ ἐμεθύσθησαν οἱ κατοικοῦντες τὴν γῆν ἐκ τοῦ οἴνου τῆς πορνείας αὐτῆς. 17.3 - Καὶ εἶδον γυναῖκα καθημένην ἐπὶ θηρίον κόκκινον,</p>	<p>18.2 - ἔπεσεν ἔπεσεν Βαβυλὼν ἡ μεγάλη, 18.9 - Καὶ κλαύσουσιν καὶ κόψονται ἐπ' αὐτήν οἱ βασιλεῖς τῆς γῆς 18.11 - Καὶ οἱ ἔμποροι τῆς γῆς κλαίουσιν καὶ πενθοῦσιν ἐπ' αὐτήν, 19.1,2 - ἡ δόξα καὶ ἡ δύναμις τοῦ θεοῦ ἡμῶν, ² ὅτι ἀληθινὰ καὶ δίκαιαι αἱ κρίσεις αὐτοῦ· ὅτι ἔκρινεν τὴν πόρνην τὴν μεγάλην</p>
<p>Patterns: Thematic Developments between Macrostructures</p>	
<p>Claiming for the Judgement</p>	<p>Judgement</p>
	<p>18.20 - Εὐφραίνου ἐπ' αὐτῇ, οὐρανὲ καὶ οἱ ἅγιοι καὶ οἱ ἀπόστολοι καὶ οἱ προφῆται, ὅτι ἔκρινεν ὁ θεὸς τὸ κρίμα ὑμῶν ἐξ αὐτῆς.</p>

<p>Asymmetrical and Geographical Relation in the Vision of Heavenly Throne</p>		
Text	Heavenly Actors	Identity of the Enemies
<p>Revelation 17.1</p>	<p>εἷς ἐκ τῶν ἑπτὰ ἀγγέλων</p>	<p>17.1, 2 - δείξω σοι τὸ κρίμα τῆς πόρνῃς τῆς μεγάλης μεθ' ἧς ἐπόρνευσαν οἱ βασιλεῖς τῆς γῆς οἱ κατοικοῦντες τὴν γῆν</p>
<p>Revelation 17.3</p>	<p>καὶ ἀπήνεγκέν με εἰς ἔρημον ἐν πνεύματι. Καὶ εἶδον</p>	<p>17.3 - γυναῖκα καθημένην ἐπὶ θηρίον κόκκινον</p>

		17. 5 - μυστήριον , Βαβυλὼν ἡ μεγάλη, ἡ μήτηρ τῶν πορνῶν καὶ τῶν βδελυγμάτων τῆς γῆς .
Revelation 17.7	Καὶ εἶπέν μοι ὁ ἄγγελος .	17.8 - Τὸ θηρίον ὃ εἶδες ἦν καὶ οὐκ ἔστιν καὶ μέλλει ἀναβαίνειν ἐκ τῆς ἀβύσσου καὶ εἰς ἀπώλειαν ὑπάγει, 17.11 - καὶ τὸ θηρίον ὃ ἦν καὶ οὐκ ἔστιν
Revelation 17.14	Core of the dispute: οὗτοι μετὰ τοῦ ἄρνιου πολεμήσουσιν καὶ τὸ ἄρνιον νικήσει αὐτούς, ὅτι κύριος κυρίων ἐστὶν καὶ βασιλεὺς βασιλέων καὶ οἱ μετ' αὐτοῦ κλητοὶ καὶ ἐκλεκτοὶ καὶ πιστοί.	17.12, 13 - Core of the dispute: Καὶ τὰ δέκα κέρατα ἃ εἶδες δέκα βασιλεῖς εἰσιν, οἵτινες βασιλείαν οὐπω ἔλαβον, ἀλλὰ ἐξουσίαν ὡς βασιλεῖς μίαν ὥραν λαμβάνουσιν μετὰ τοῦ θηρίου . ¹³ οὗτοι μίαν γνώμην ἔχουσιν καὶ τὴν δύναμιν καὶ ἐξουσίαν αὐτῶν τῷ θηρίῳ διδόασιν.
Text	Actors and Figures	The judgement of the Enemies
Revelation 18.1	ἄλλον ἄγγελον	18.2 - ἔπεσεν ἔπεσεν Βαβυλὼν ἡ μεγάλη , 18.3 - τὰ ἔθνη καὶ οἱ βασιλεῖς τῆς γῆς
Revelation 18.4	Καὶ ἤκουσα ἄλλην φωνὴν ἐκ τοῦ οὐρανοῦ λέγουσαν	18.4 - ἐκ τῶν πληγῶν αὐτῆς ἵνα μὴ λάβητε, 18.5 - ἐμνημόνευσεν ὁ θεὸς τὰ ἀδικήματα αὐτῆς . 18.8 - ἐν πυρὶ κατακαυθήσεται, ὅτι ἰσχυρὸς κύριος ὁ θεὸς ὁ κρίνας αὐτήν . 18.9 - ἐπ' αὐτήν οἱ βασιλεῖς τῆς γῆς
Revelation 18.20	ὅτι ἔκρινεν ὁ θεός	τὸ κρίμα ὑμῶν ἐξ αὐτῆς .
Revelation 18.21	εἷς ἄγγελος ἰσχυρὸς [...]λέγων·	οὕτως ὁρμήματι βληθήσεται Βαβυλὼν ἡ μεγάλη πόλις
Text	Actors and Figures	Celebration
Revelation 19.1	ἤκουσα ὡς φωνὴν μεγάλην ὄχλου πολλοῦ ἐν τῷ οὐρανῷ λεγόντων·	18.1,2 - ἡ σωτηρία καὶ ἡ δόξα καὶ ἡ δύναμις τοῦ θεοῦ ἡμῶν [...] ὅτι ἔκρινεν τὴν πόρνην τὴν μεγάλην

Revelation 19.4	καὶ ἔπασαν οἱ πρεσβύτεροι οἱ εἴκοσι τέσσαρες καὶ τὰ τέσσαρα ζῶα	τῷ θεῷ τῷ καθημένῳ ἐπὶ τῷ θρόνῳ	
Revelation 19.5	φωνὴ ἀπὸ τοῦ θρόνου ἐξῆλθεν λέγουσα	αἰνεῖτε τῷ θεῷ ἡμῶν	
Revelation 19.6	Καὶ ἤκουσα [...] καὶ ὡς φωνὴν βροντῶν ἰσχυρῶν	ὅτι ἐβασίλευσεν κύριος ὁ θεὸς [ἡμῶν] ὁ παντοκράτωρ.	
Revelation 19.9, 21	Καὶ λέγει μοι·	μακάριοι οἱ εἰς τὸ δεῖπνον τοῦ γάμου τοῦ ἀρνίου κεκλημένοι.	
Social Actors, Literary Relation and the Vision of the Book			
Acts	Text	Actors and figures	LiteraryRelation
Act 1	Revelation 17.1	The judgement of the great whore, The earthly kings Followers of the whore	τῆς πόρνῃς τῆς μεγάλης οἱ βασιλεῖς τῆς γῆς οἱ κατοικοῦντες τὴν γῆν
	Then, the unravelling of the judgement		
	17.8	The beast the whore sits	Τὸ θηρίον καὶ μέλλει ἀναβαίνειν ἐκ τῆς ἀβύσσου
	Revelation 17.15	The people, nations, and multitudes who follow the whore	τὰ ὕδατα ἃ εἶδες οὗ ἡ πόρνη κάθεται
Act 2	Revelation 18.2	Babylon as the great city/whore	Βαβυλὼν ἡ μεγάλη, ἔπεσεν ἔπεσεν
	Revelation 18.9	The kings of earth	οἱ βασιλεῖς τῆς γῆς ὅταν βλέπωσιν τὸν καπνὸν τῆς πυρώσεως αὐτῆς
	Revelation 18.20	The rejoice of the people of God: Εὐφραίνου ἐπ’ αὐτῇ, οὐρανὲ καὶ οἱ ἅγιοι καὶ οἱ ἀπόστολοι καὶ οἱ προφῆται, ὅτι ἔκρινεν ὁ θεὸς τὸ κρίμα ὑμῶν ἐξ αὐτῆς.	
Act 3	Revelation 19.1	Alleluiah, Glory to God because he judged the great whore	ἡ δόξα καὶ ἡ δύναμις τοῦ θεοῦ ἡμῶν, ² ὅτι ἀληθινὰ καὶ δίκαιαι αἱ κρίσεις αὐτοῦ· ὅτι ἔκρινεν τὴν πόρνην τὴν μεγάλην
	Revelation 19.3	Alleluiah, The consequence of the judgement will last forever	πᾶν κτίσμα ὃ ἐν τῷ οὐρανῷ καὶ ἐπὶ τῆς γῆς καὶ ὑποκάτω τῆς γῆς καὶ ἐπὶ τῆς θαλάσσης καὶ τὰ ἐν αὐτοῖς πάντα ἤκουσα λέγοντας·

			τῷ καθημένῳ ἐπὶ τῷ θρόνῳ καὶ τῷ ἁγνίῳ ἡ εὐλογία καὶ ἡ τιμὴ καὶ ἡ δόξα καὶ τὸ κράτος
	Revelation 19.4, 6	Alleluiah, Alleluiah, The Lord God reigns	ὅτι ἐβασίλευσεν κύριος ὁ θεὸς [ἡμῶν] ὁ παντοκράτωρ.

3.6.1 – Analysis of the Levels of Discourse in Revelation 17.1 – 19.10

The focus of this division has become the judgement of the enemies of God. The author shifts the discourse in this part of the major division of Revelation to bring a full description of the enemies of God.

The author does that through a vision report, which was a characteristic literary feature of apocalyptic writings, and which entails detailed description and interpreting of highly symbolic dreams of visions for his oral/aural audience.⁷¹⁵

Angels are used to revealing the meaning of the mythical creatures that are about to be presented in this part of the discourse. The first angel is presented to assist the author to make the transition between the major division of the book and to demonstrate how this judgement against the enemies of God happens in connection to the bowl judgements.⁷¹⁶

Additionally, the author uses the angels as drivers that are part of the division within this unit of Revelation (17.1-19.10). Moreover, the use of angels as drivers of the narrative is established by using them as subjects after the main verbs in the clauses in 17.1, 18.1, and 19.1, and a new formula is added to the changing of the frame of the discourse in 18.1 and 19.1.

⁷¹⁵ Aune, *Apocalypticism, Prophecy, and Magic in Early Christianity* (Grand Rapids, MI: Baker Academic, 2006), 241.

⁷¹⁶ Koester, *Revelation*, 670.

3.6.1a – Judgement and the full identity of the enemies of God

The author appoints a chain of topical frames to assist the audience in understanding how he is delineating a transition in his discourse in Revelation 17.1-2.⁷¹⁷ A mark of this transition is ‘that the unmarked position for the subject in Greek is following the main verb, not preceding it.’⁷¹⁸ The use of this technique (ἡ πόλις ἡ μεγάλη) informs the aural/oral audience of Revelation that the author intends to draw their attention to the revelation that one of the angels with the seven bowls is set to give. Consequently, this technique helps the audience to focus on the message of the judgement of the great prostitute. Additionally, the return of the beast will complete the next step of the discourse, which is the description of the woman seating on the beast.

It is within this short introduction that there is the announcement of the judgement of the great prostitute. The author reinforces the framing of his discourse around a geographical location. The great prostitute is identified as the ἡ πόλις ἡ μεγάλη (17.18), and it becomes a spatial reference to the development of the whole unit.⁷¹⁹ With the reframing of the discourse being made in Revelation 17.1-2, the author develops his argument based on the asymmetrical and geographical relation between heaven and the ἡ πόλις ἡ μεγάλη in two different steps. Firstly, the author describes the appearance of the woman and the beast (17.3-6) from a vision that he contemplates ἐν πνεύματι.

Secondly, the author uses the angel to explain the vision, such as is

⁷¹⁷ Runce, *Discourse Grammar of the Greek New Testament*, 210.

⁷¹⁸ Runce, *Discourse Grammar of the Greek New Testament*. Also, see Stanley E. Porter, *Idioms of the Greek New Testament*, 2nd ed. (Sheffield, UK: Sheffield Academic, 1999), 296.

⁷¹⁹ Lynn R. Huber, *Thinking and seeing with women in Revelation: Babylon and New Jerusalem* (London, UK: Bloomsbury & T Clarc, 2013), 62. According to Huber, ‘Central to the imagery of Revelation 17 is the conceptual mapping A CITY IS A WOMAN, which evokes the long tradition of imagining cities as women.’

found in the old shared stories of Daniel. Therefore, the allusion to the stories found in Daniel assists the author to move forward with his discourse using the short introductory description. Moreover, the allusion also brings a meaningful arrangement to the broader part of the organization, the text, which is subdivided into the vision of the prostitute seating on the beast (17.3-6) and the interpretation of the vision (17.7-18).

The author uses judgement as his context of the situation⁷²⁰ to pair the description with an interpretation of the vision of the woman seating on the beast. This development was a ‘feature common in Jewish apocalyptic literature.’⁷²¹ This common feature helps the author to move the collective memory of his audience to the prostitute and her collaborators (17.1-2), especially the beast because the explanation of the symbolic vision focuses on the description of it.⁷²² As for the woman, she is identified as being ‘the great city,’ and the repetitive pattern to which she is directly and indirectly addresses reinforces the focus of their attention to her crimes and those of her collaborators.

The angel then appoints the first of the three accusations against the prostitute and the beast in Revelation 17.2, which is blasphemy against God.⁷²³ The second accusation comes with a vision and description of how the prostitute

⁷²⁰ Reed, “Discourse Analysis,” 195. According to Reed, *Context of situation* is ‘the immediate historical situation in which a discourse occurs, and the *context of culture*, that is, the ‘world view(s)’ in which discourse occurs.’

⁷²¹ Aune, “Revelation 17-22,” *World Biblical Commentary Series*, ed. Bruce Metzger and others, 52 vols., 52c (Nashville, TN: Thomas Nelson, 1998), 52c: 915.

⁷²² Aune, “Revelation 17-22,” 52c: 939. Aune points how the author uses a formulation to address the beast in Revelation 17.8a; 17.8b and 17.11a.

⁷²³ Adella Yarbro Collins, ‘Early Christian Apocalypses,’ in *The Problem of Apocalyptic Genre*, Semeia 36 (1986), 221.

and the beast look alike (17.3-6), which is the making of war against the saints. The third is their preparation to make war on the Lamb (17.13-14), which determines the sentence against them. Therefore, the organization of the text in Revelation 17 moves around the description and explanation of the symbolic prostitute and her collaborators, made clear by the emphasis of the use of the feminine pronoun αὐτῆς and αὐτήν (9 times).

3.6.1b – Judgement of the enemies of God and celebration in heaven

The author presents the fall of the ἡ πόλις ἡ μεγάλη in Revelation 18.1-24. The use of the expression Μετὰ ταῦτα to mark the shifts in the direction of the discourse in this part of Revelation, which now does not seek to explain symbols but to conclude the fall of the great city. It is an expression that had been used by the author to indicate a transition in his discourse (4.1; 7.1, 9; 15.5; 18.1; 19.1).⁷²⁴ This proclamation is again announced by an angel, and the city, just as in the visionary explanation in Revelation 17, becomes the framing and geographical reference to the discourse.

The announcement of the city fall is organized through two official statements by angels (18.1-3; 21-24), an announcement from a voice made in heaven (18.4-8), and four rituals of lamentations (18.9, 11-14, 15-17a, 17b-19). Furthermore, the great city, identified as Babylon (18.2, 21), is in a passive state regarding the asymmetrical relation to heaven. Moreover, the emphasis of the discourse is that justice is brought upon the city due to her persecution and lamentations by those who have been sustained by her iniquities. Therefore, this frame of the prostitute as a great city of Babylon (18.2, 10, 16, 18, 19, 21) is

⁷²⁴ Osborne, *Revelation*, 634.

sustained by the passive emphasis of the use of the feminine pronoun αὐτῆς and αὐτήν (23 times).

The use of the expression Μετὰ ταῦτα by the author is used again to shift the discourse. At this time, the author by four hymns of praise to God because Babylon has fallen. The shift of place of reference is now heaven and the throne of God (19.1, 4, 5). There is a voice to guide the process of communication and guide the development of the discourse, which organizes the different hymns. It is through these voices that these hymns are announced, and they also function as an introduction to announce that God reigns. The description of semantics that guides the development of the discourse of the author throughout these three subdivisions in this major division will be the next step of the study.

3.6.2 – Description of semantics in Revelation 17.1 – 19.10

There is a clear juxtaposed contrast between the imagery of women in the macrostructure of Revelation 17.1 – 19.10. The second woman, revealed to be the bride of the Lamb (ἡ γυνὴ αὐτοῦ), is shown as ready to be married to the Lamb. However, the marriage, that is celebrated after many alleluias are about to happen after the judgement of the first woman.

The first woman is portrayed as a prostitute seating a beast in Revelation 17.3. Much of the vision in Revelation 17 and 18 is therefore reserved to the judgement of the woman described as seating a formidable beast (17.6b). Thus, the description of the semantics will focus on the portrayal of the prostitute and the beast.

3.6.2a – The ideational meaning of the πόρνης in Revelation 17.1 – 18.24

The author is a direct form that the first woman is the πόρνης (17.1). The πόρνης is identified as a city that rules the world and a being Baylon (ἡ πόλις ἡ μεγάλη, Βαβυλὼν ἡ πόλις), which was a common feature⁷²⁵ for the audience of the book. Additionally, this allusion is common to the old shared stories that were part of the oral/aural audience collective memory. Different ancient authors used to identify cities and people as prostitutes (Is. 1.2; Jer. 3. 7-10; Ez. 16; 23). Koester points out about this form of identification happened because the people of those cities worshipped other gods and deities:

It violated the covenant relationship with God, which was comparable to a marriage (Hos 2.5; Jer 2.20; 3.1-14; Ezek 16.36). In Revelation, however, the whore is linked to Babylon rather than Jerusalem, and she resembles Nineveh and Tyre, which were called prostitutes because of their political and commercial networks (Isa 23.16-17; Nah 3.4). All of these connotations are also combined with traits of Rome, the city that exerted political and economic dominion over the world in the first century CE.⁷²⁶

It is this part of the discourse where the author adds as the enemy of God, a city, Rome, that has a violent attitude towards the people of God.⁷²⁷ As the centre of the Empire, Rome was represented as a seductive mistress that promoted order through persecution against the perception of Christians. The author seeks to link Rome as to his allusion to Babylon, which ‘persecutes and murders the children of the pure woman.’⁷²⁸ Thus, the tyranny of Rome is depicted in Revelation as a woman wearing purple and scarlet.⁷²⁹

It is interesting to note that even though there is seem to be much

⁷²⁵ Koester, *Revelation*, 671.

⁷²⁶ Koester, *Revelation*.

⁷²⁷ Middleton, *The Violence of the Lamb*, 10.

⁷²⁸ LaRondelle, “Contextual Approach to the Seven Last Plagues,” 7: 161.

⁷²⁹ Koester, *Revelation*, 672.

appreciation from earthly kings to the prostitute, Rome, the same ‘kings eventually lose interest in the Whore and strip her of any honour that she may have possessed (17.16).’⁷³⁰ The consequence of the judgement brought the vision of the prostitute humiliated and violated is to emphasize to the audience, who may nurture any sympathy with Rome, that all that is going to be left is a humiliation to those participants in its culture.

Conversely, the author closes this division of Revelation (17.1 – 19.10) with a vision of a woman that seems to be the opposite of the πόρνης. Just as represented in allusion of Babylon from old shared stories (Pv. 9.1-5; 4Q185), where the woman is represented as virtuous, the bride of the lamb is shown ‘granted to be clothed with fine linen’ (19.7).

It is through this juxtaposition that the author unveils the fate of the followers of both women. Additionally, the powers that support both of them are in a straight collision, with asymmetrical consequences for both of them. These powers are again represented by symbols and organized around geographical references. As the geographical reference of Babylon serves the intent of describing all those who supported the πόλις, also there are alleluias for those who wait for the asymmetrical judgement from heaven. The heavy description of the city as a falling prostitute and her geographical reference also guides the interpersonal dimension of the discourse.

3.6.2b – The juxtaposition of the woman and judgement of the πόρνης in Revelation 17.1 – 18.24

Since the first part of the book, through the letters to the seven Churches

⁷³⁰ Huber, *Thinking and seeing with women in Revelation*, 64.

(Revelation 2 - 3), the author has carefully created links throughout Revelation to show the correlation of the persecution of the people who ‘follow the word of God and the witness of Jesus’⁷³¹ and hope for the future judgement of the persecutors. It is through the repetition of the variants of these sentences⁷³² that the theme of a conflict between the heavenly kingdoms and kingdoms of men led by the prostitute in this part of Revelation is reinforced by the author. Moreover, the author facilitates through the theme of judgement the call to his oral/aural audience to identify themselves as people of God.

There is a further development of the drama of the coming judgement and persecution that involved the juxtaposition of the two women. According to LaRondelle, the theme of persecution and judgement that juxtaposes the two woman in Revelation 12 find its climax in 17:

The prophetic drama in Revelation 12 and 17, in which the ‘harlot’ (Babylon) persecutes and murders the children of the pure woman (the Israel of God, Rev 12.17; 17.6), suggests a basic repetition of the history of Jezebel and her daughter Athaliah for the new-covenant people of God, the church. Because Revelation 17 pictures the new Babylon as the persecuting

⁷³¹ Aune, “Revelation 1-5,” 52a: 80.

⁷³² See above in 3.2.1.a, subtopic ‘*The author and the audience: persecution, kingdom, and conflict in Revelation 1.9-11.*’

Variation on the two phrases (usually combined) “the word of God and the witness of Jesus” occur several times in Revelation:
1.2 - ὃς ἐμαρτύρησεν τὸν λόγον τοῦ θεοῦ καὶ τὴν μαρτυρίαν Ἰησοῦ Χριστοῦ ὅσα εἶδεν
1.9 - διὰ τὸν λόγον τοῦ θεοῦ καὶ τὴν μαρτυρίαν Ἰησοῦ
6.9 - διὰ τὸν λόγον τοῦ θεοῦ καὶ διὰ τὴν μαρτυρίαν ἣν εἶχον
20.4 - διὰ τὴν μαρτυρίαν Ἰησοῦ καὶ διὰ τὸν λόγον τοῦ θεοῦ
Two related phrases are combined in two further instances:
12.17 - τῶν τηρούντων τὰς ἐντολὰς τοῦ θεοῦ καὶ ἔχόντων τὴν μαρτυρίαν Ἰησοῦ
14.12 - οἱ τηροῦντες τὰς ἐντολὰς τοῦ θεοῦ καὶ τὴν πίστιν Ἰησοῦ
A variation on the phrase “the witness of/to Jesus” occur twice in 19.10:
19.10 - ὧν ἔχόντων τὴν μαρτυρίαν Ἰησοῦ ἡ γὰρ μαρτυρία Ἰησοῦ ἐστὶν τὸ πνεῦμα τῆς προφητείας

arch-prostitute, a feature not found in Jeremiah's portrayal, indicates all the more John's intention to design an exact antithesis between two basically religious bodies in Revelation 12 and 17.⁷³³

The juxtaposition of both women is exacerbated by the judgement of the πόρνης. Moreover, the asymmetry between the geographical references of the kingdom of heaven, represented by God's throne (Revelation 17.1), and the fall of the great city, which rules the kingdom of men (17.18), is demonstrated through the complete ruin that falls over those who gave support to the prostitute.

At the same time, they persecuted the innocent woman and her children. As Huber emphasizes, the vision that juxtaposes both women in this division of Revelation (17.1 – 19.10) are interconnected by the author to bring imagery of distinction to his oral/aural audience:

Immediately following the laments over the fallen Babylon in chapter 18, a hymn in heaven celebrates the Whore's destruction along with the arrival of the Lamb's wedding. The presence of the Great Whore and the Lamb's bride whose identity is implied here, in a single hymn points to the rhetorical connection between the two images. Only after he has removed the possibility that the audience might identify with the Whore, his metaphorical depiction of Rome does John offer an alternative.⁷³⁴

In this way, the juxtaposition of the imageries of both women and their identification as cities is used by the author to bring clarity of contrast and expectancy of behaviour to his oral/aural audience. Moreover, this juxtaposition helps the author to create an interpersonal connection of association with his audience, as they should 'come out' from the corrupted city.

3.6.3 – The Interpersonal Dimension of Revelation 17.1 – 19.10

The author seeks to nurture the oral/aural mind of his audience through the

⁷³³ LaRondelle, "Contextual Approach to the Seven Last Plagues," 7: 161.

⁷³⁴ Huber, *Thinking and seeing with women in Revelation*, 74.

sequence of judgements that are coming upon the prostitute, Βαβυλὼν ἡ πόλις. The fall of the persecutors of the people of God is launched as the discourse is reaching its climax with the juxtaposition of the cities.

3.6.3a – The Climax of the Judgement: the geography of the city

After each series of the septets with an intensification of the judgements,⁷³⁵ the great city suffers from the judgement of God that is coming upon her because she persecuted the audience of the book and the author right from the beginning of the discourse (Revelation 1.9). This development of the discourse in Revelation creates an expectation for God's judgement against the persecutors of the audience until it reaches its climax.⁷³⁶

The geographical reference for the Βαβυλὼν ἡ πόλις is stated in revelation 17.9. The author nurtures the imagination of his audience using prophetic language that assists the conduction of the discourse.⁷³⁷

Additionally, the author reveals information as a form of geographical reference that allows the oral/aural audience to identify the identity of the beast of seven heads that are seven mountains on which the woman is seated (Revelation 17.9).⁷³⁸ As Koester affirms,

The most plausible reading is that this passage identifies the beast with Rome, the city set on seven hills. References to Rome's seven hills were widely known: "High on the hills, the seven, the city rules the world"

⁷³⁵ Bauckham, *The Theology of the Book of Revelation* (New Testament Theology. Cambridge: Cambridge University Press, 1993), 8.

⁷³⁶ Schüssler Fiorenza, "Apokalypsis and Propheteia," 111.

⁷³⁷ For further information: Daniel 2.23-23; Josephus, *Antiquities* 3.145; *War* 5.217; Philo, *Quis rerum divinarum heres* 45.221-25; *Vita Mosys* 2.102-5; *Quaestiones in Exodum* 2.73-81; *Targ. Pal.* Exod. 40.4. *Midr. Rab.* Num. 13.13 equates the seven lamps with the "lights of the firmament of the heaven."

⁷³⁸ Koester, *Revelation*, 677.

(Propertius, *Elegies* 3.111.57). With good leaders, “Rome shall even more proudly touch the heavens with its seven hills” (Statius, *Silv.* 4.1.6).⁷³⁹

It is important to note that the author recurs to the allusion of Babylon to activate the collective memory of his aural/oral audience and to link the interpretation and identification of the prostitute with a place of geographical reference. As Aune points out, ‘the judgement of Babylon-Rome in Rev 18:2-8, 21-24 includes a number of allusions to Jer 50-51 (LXX 27-28).’⁷⁴⁰ Thus, the collective memory is used to indicate the judgement and liberation of God’s people as a direct action from God embedded in old shared traditions of political liberation against an earthly geographical enemy. In this way, this is the unravelling of further interpretation of Rome and its seven heads as seven kings that assist the author to move his discourse forward.⁷⁴¹

3.6.3b – The Climax of the Judgement: the organization of the discourse

The description of the beast makes a final connection with the previous beasts in

⁷³⁹ Koester, *Revelation*. For Propertius: ‘Non hoc, Roma, fui tanto tibi cive verenda!’ dixit et assiduo lingua sepulta mero. septem urbs alta iugis, toto quae praesidet orbi, non humana deicienda manu. haec di condiderunt, haec di quoque moenia servant: vix timeat salvo Caesare Roma Iovem.

⁷⁴⁰ Aune, “Revelation 17-22,” 52c: 983. Aune describes this recurrence to the texts of Jeremiah and other texts as a heavy indication that the author adapted the original text to fit his discourse (52c:984):

Revelation 18	Jeremiah
18.2a	51.8 (LXX 28.8) Isa 21.9
18.2b	51.37 (LXX 28.37)
18.3	51.7 (LXX 28.7)
18.4	51.6 (LXX 28.6)
18.5	51.9 (LXX 28.9)
18.6	50.29 (LXX 27.29); cf Jer 16.18
18.8	50.32, 34; 51.30, 32, 58
18.20	51.48
18.21	51.48 (LXX 28.64)
18.22c-23b	25.10
18.23b	7.34; 16.9; 25.10; 33.11; cf. Bar 2.23

⁷⁴¹ Osborne, *Revelation*, 617.

Revelation and seals the destiny of the prostitute. The connection, judgement, and the juxtaposition of the prostitute and the beast with the bride of the lamb close this first mirror division of the conclusion of Revelation.

The discourse that brings this judgement is not presented in ‘chronological order or a logical sequence but rather in such a way as to create an emotional effect on the hearers.’⁷⁴² The author organizes the announcement of the judgement and fall of Babylon around three moments:

The announcement of the fall of Babylon	18.1 - Μετὰ ταῦτα εἶδον ἄλλον ἄγγελον 18.4 - Καὶ ἤκουσα ἄλλην φωνὴν ἐκ τοῦ οὐρανοῦ λέγουσαν 18.21 - Καὶ ἤρην εἷς ἄγγελος ἰσχυρὸς λίθον [...] λέγων·
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These moments are organized through three divisions, with the other angel, who announces that Babylon has fallen (18.1-3). The second is introduced by an identified heavenly voice.⁷⁴³ The voice announces events preceding the fall of Babylon (18.4-8), and events following her fall (18.9-20). The end of Babylon is reiterated (18.21-26) to ensure that the audience comes to understand that these events are quickly and unexpected.⁷⁴⁴

Additionally, the forms of judgement that are quickly coming can be contagious, and the author seeks to emphasize that ‘coming out of the Whore ensures the audience does not contract her “disease”’.⁷⁴⁵ They should stay away from getting close to Babylon and her teachings.

Another contrast that emerges in these emphases for the oral/aural

⁷⁴² Aune, “Revelation 17-22,” 52c: 975.

⁷⁴³ John J. Collins, ‘Revelation 18: Taunt-song or Dirge?’ in *L’Apocalypse johannique et ‘apocalyptique dans le Nouveau Testament*, ed. J. Lambrecht (Duculot et Leuven University Press, 1980), 193.

⁷⁴⁴ Aune, “Revelation 17-22,” 52c: 976.

⁷⁴⁵ Huber, *Thinking and seeing with women in Revelation*, 72.

audience to keep a distance of the whore is concerning the framing of time. The contrast of time is reflected as a motif that emerges from these three announcements. They are not announced in a chronological form as before, but to create an impression to the oral/aural audience that at this point in the discourse that the coming judgement is so necessary that all is left for those supporting the prostitute is to lament. Therefore, the audience should seek to distance themselves from Rome, as it 'indicates difference and, in this case, the audience's virtue.'⁷⁴⁶

3.6.4 – Discourse and cohesiveness of Revelation 17.1 – 19.10

The cohesiveness of the discourse in this division of Revelation is well worked by the author. The coming of the final part of the book is full of connections that bring cohesiveness to the paratactic structure relation within this Macrostructure of Revelation and between the different structures of the book. The author has framed the cohesion of his discourse around the judgement of the enemies of God and the consequences for those persecuting the people of God brings the discourse together.

3.6.4a – The cohesiveness of the Judgement: the paratactic structure relation within the Macrostructure of Revelation

The author brings cohesiveness within this division of the book having as a focus the judgement of the Βαβυλὼν ἡ πόλις. This cohesiveness is mainly organized through the introduction of the different parts of the division (17.2; 18.3; 19.2). According to Aune, these parts of the division work as a summary for the themes

⁷⁴⁶ Huber, *Thinking and seeing with women in Revelation*.

of 17.3-18, 18.1-24, and 19.1-8.⁷⁴⁷ Additionally, there is a close connection between Revelation 17.2 and 18.3 in a reversed order:⁷⁴⁸

Revelation 17.2	Revelation 18.3
a) μεθ' ἧς ἐπόρνευσαν	d) ὅτι ἐκ τοῦ οἴνου τοῦ θυμοῦ τῆς πορνείας αὐτῆς
b) οἱ βασιλεῖς τῆς γῆς	c) πέπωκαν πάντα τὰ ἔθνη
c) καὶ ἐμεθύσθησαν οἱ κατοικοῦντες τὴν γῆν	b) καὶ οἱ βασιλεῖς τῆς γῆς
d) ἐκ τοῦ οἴνου τῆς πορνείας αὐτῆς.	a) μετ' αὐτῆς ἐπόρνευσαν

Furthermore, because the author does not introduce the judgement of the prostitute in Revelation 17, but in Revelation 18, the accurate description of the whore seating in a beast will function as a major cohesion with other divisions of the book. The great judgement is announced in Revelation 18, and the completion of judgement is announced in Revelation 19. Moreover, there is an asymmetry of time in reference to the lasting of the judgement in contrast to the effect of the fall of Babylon, which is utterly desolated.⁷⁴⁹ Whereas the fall is sudden and lasts only one day (18.8) or only one hour (18.10, 17, 19), the smoke of her destruction lasts forever and ever (19.3).

As indicated above, the author seeks to emphasize the need for his oral/aural audience to keep away from the whore, Babylon, or Rome. The fall of Babylon is used to move the collective memory of the audience to understand better that the same fate will happen to Rome. This emphasis gains a new element as the consequence of destruction is unlimited in time, and the declination of the might announcement of the angels in Revelation 18.2 with the verb in aorist right at assures that the same fate is going to happen

⁷⁴⁷ Aune, "Revelation 17-22," 52c: 916.

⁷⁴⁸ Aune, "Revelation 17-22."

²⁹⁶ Mounce, 'The Book of Revelation,' 325.

to Rome.⁷⁵⁰

3.6.4b – Flow of discourse and the Climax of the judgement: the organization of the discourse

There is a great theme that is being drawn to a close in this major division of Revelation. This theme is the vision of the beast, and it was presented by the author in a static form.⁷⁵¹ The beast is presented here as the main support to the whore and is depicted with care and details in Revelation 17 by the angel for the audience. Moreover, ‘the beast is the same one who appeared already’⁷⁵² in Revelation 13, and which was introduced as a technique of anticipation used by the author in Revelation 11.7

This imagery of the Beast closes a magnificent discursive theme of Revelation since its introduction in 11.7. The paratactic relation of the theme of the beast is carefully presented by Aune.⁷⁵³ The author presents the beast as ascending from the abyss in Revelation 11.7a, a representation that is repeated in 17.8a. In 13.1a, the beast ascends from the sea.

The start point for the main description of the beast is then shown in Revelation 13. It has ten horns, which is again shown in 17. 3, 7, 12, 17. It has ten heads in 13.1 and is presented again in Revelation 17.3 and 7. Then, there is an interpretation of the meaning of the seven heads in 17.9c and 9d. One important point that brings the case against the beast is the sin of blasphemy,

⁷⁵⁰ Mounce, ‘The Book of Revelation,’ 324.

⁷⁵¹ Aune, *Apocalypticism, Prophecy, and Magic in Early Christianity*, 241. For Aune, this vision ‘does not consist of any movement or action, but rather has the character *tableau*.’

⁷⁵² Prigent, *Commentary on the Apocalypse of St. John*, 487.

⁷⁵³ Aune, “Revelation 17-22,” 52c: 942-943. The presentation here is a descriptive adaptation of the table presented by Aune.

which is revealed as part of a name in the head of the beast in Revelation 13.1 and 17.3. The beast is proud to be blasphemous 13.5a and does blaspheme against God in Revelation 13.6a. The fact that the whole earth is amazed and followed the blasphemous beast is shown in 13.3 and 17.8b.

The conclusion points for these major relations that bring cohesiveness at this point in Revelation is the clear contrast of representation between the followers of the beast and the persecuted people of God:

Throughout Revelation's narrative, scenes of heavenly worship punctuate visions of earthly destruction and heavenly battles. These scenes affirm that John's audience, as participants in worship of God and the Lamb, are in line with the "cosmic majority," even though "all the inhabitants of the earth" appear to be worshipping the beasts (13.8).⁷⁵⁴

Since the beginning of the book, the author seems to create a discourse of contrast that addresses the situation involving the persecuted people of God, including his own by Rome. The juxtaposition of the persecutors and persecuted aims to create a sensation that 'Rome has swept along the kings of the earth in its prostitution.'⁷⁵⁵

Moreover, important information for the audience was introduced in Revelation 13 when the author identifies the Dragon giving power and authority to the beast (13.2b) and that the beast makes the people support the dragon (13.4a). The best is seen to impress all inhabitants of the world in this division (17.8) and has the kings of the world to support it also in the battle of the Armageddon (16.14, 16) and receive their support (17.13, 17a).

Conversely, the best will fight, conquer, and kill two witnesses of God (11.7b), persecutes the people of God s (13.7a) for a limited period (13.5b).

⁷⁵⁴ Huber, *Thinking and seeing with women in Revelation*, 75.

⁷⁵⁵ Prigent, *Commentary on the Apocalypse of St. John*, 486.

They are also given reassurances that the lamb will conquer the beast and its supporters (17.14) and that the beast is headed for destruction (17.8, 11). Finally, the cohesiveness of different paratactic structures of the book is reinforced by the fact that beasts have seemed again in conjunction with the kings of the earth (19.19), are captured with the false prophet (19.20), and they are all thrown in the lake of fire in their final destruction (19.20b). The description of these events is the starting point of the next macrostructure of Revelation.

3.7 – THE EXEGESIS OF THE THIRD MAJOR DIVISION 17.10 – 22.9, AND MACROSTRUCTURE IN REVELATION 19.11 – 22.9

The author presents the close of the eschaton in this macrostructure of Revelation (19.11- 22.9). There is the final defeat of the enemies of God and the coming of the New Jerusalem. In the second part of this major division (17.10 – 22.9), the author encloses in his discourse much more than the asymmetry between geographical space and time caused by the final judgement of God toward Babylon.

The result of the judgement means that the major enemy of God, Satan, is destroyed. Additionally, the asymmetry of geographical space and time is closed with God among his people and because God is with his people, and there is no more suffering or death.

The Macrostructure of Revelation 19.11 – 22.9	
The Victory of Heaven over the Beast (19:11-16) Transition to other division	
¹¹ Καὶ εἶδον	
τὸν οὐρανὸν ἠνεῳγμένον,	
καὶ ἰδοὺ	
ἵππος λευκός	
καὶ ὁ καθήμενος ἐπ’ αὐτὸν [καλούμενος] πιστὸς καὶ ἀληθινός,	
καὶ ἐν δικαιοσύνῃ κρίνει καὶ πολεμεῖ.	

- ¹² οἱ δὲ ὀφθαλμοὶ αὐτοῦ [ὡς] φλόξ πυρός,
καὶ ἐπὶ τὴν κεφαλὴν αὐτοῦ διαδήματα πολλὰ,
ἔχων **ὄνομα γεγραμμένον**
ὃ οὐδεὶς οἶδεν εἰ μὴ **αὐτός**,
- ¹³ καὶ περιβεβλημένος ἱμάτιον βεβαμμένον αἵματι,
καὶ κέκληται τὸ **ὄνομα αὐτοῦ** ὁ λόγος **τοῦ θεοῦ**.
- ¹⁴ Καὶ τὰ στρατεύματα [τὰ] ἐν τῷ οὐρανῷ
ἠκολούθει **αὐτῷ** ἐφ' ἵπποις λευκοῖς,
ἐνδεδυμένοι βύσσινον λευκὸν καθαρὸν.
- ¹⁵ καὶ ἐκ τοῦ στόματος **αὐτοῦ** ἐκπορεύεται ῥομφαία ὀξεῖα,
ἵνα ἐν **αὐτῇ** πατάξῃ **τὰ ἔθνη**,
καὶ **αὐτὸς** ποιμανεῖ **αὐτοὺς** ἐν ῥάβδῳ σιδηρᾷ,
καὶ **αὐτὸς** πατεῖ τὴν ληνὸν τοῦ οἴνου τοῦ θυμοῦ τῆς ὀργῆς
τοῦ θεοῦ τοῦ παντοκράτορος,
- ¹⁶ καὶ ἔχει ἐπὶ τὸ ἱμάτιον καὶ ἐπὶ τὸν μηρὸν αὐτοῦ **ὄνομα γεγραμμένον·**
Βασιλεὺς βασιλέων καὶ κύριος κυρίων.

The Beast is defeated (19:17-21)

- ¹⁷ **Καὶ εἶδον**
ἓνα **ἄγγελον** ἐστῶτα ἐν τῷ ἡλίῳ
καὶ ἔκραξεν [ἐν] φωνῇ μεγάλῃ
λέγων πᾶσιν τοῖς ὀρνέοις τοῖς πετομένοις ἐν
μεσουρανῇματι
Δεῦτε
συνάχθητε εἰς τὸ δεῖπνον τὸ μέγα **τοῦ θεοῦ**
¹⁸ ἵνα φάγητε σάρκας βασιλέων
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.
- ¹⁹ **Καὶ εἶδον**
τὸ θηρίον
καὶ **τοὺς βασιλεῖς τῆς γῆς**
καὶ τὰ στρατεύματα **αὐτῶν**
συνηγμένα ποιῆσαι τὸν πόλεμον
μετὰ **τοῦ καθημένου ἐπὶ τοῦ ἵππου**
καὶ μετὰ τοῦ στρατεύματος **αὐτοῦ**.
- ²⁰ καὶ ἐπιάσθη **τὸ θηρίον**
καὶ **μετ' αὐτοῦ** ὁ ψευδοπροφήτης ὁ ποιήσας τὰ σημεῖα ἐνώπιον **αὐτοῦ**,
ἐν οἷς ἐπλάνησεν τοὺς λαβόντας τὸ χάραγμα **τοῦ θηρίου**
καὶ τοὺς προσκυνοῦντας τῇ εἰκόνι **αὐτοῦ**.
ζῶντες ἐβλήθησαν οἱ δύο εἰς τὴν λίμνην τοῦ πυρὸς τῆς καιομένης
ἐν **θείῳ**.
- ²¹ καὶ οἱ λοιποὶ ἀπεκτάνθησαν ἐν τῇ ῥομφαίᾳ τοῦ **καθημένου ἐπὶ τοῦ ἵππου**
τῇ ἐξελθούσῃ ἐκ τοῦ στόματος **αὐτοῦ**,

καὶ πάντα τὰ ὄρνεα ἐχορτάσθησαν ἐκ τῶν σαρκῶν αὐτῶν.

The Thousand Years (20.1-6) – asymmetry: angel x satan

Καὶ εἶδον

ἄγγελον καταβαίνοντα ἐκ τοῦ οὐρανοῦ

ἔχοντα τὴν κλεῖν τῆς ἀβύσσου
καὶ ἄλυσιν μεγάλην ἐπὶ τὴν χεῖρα αὐτοῦ.
καὶ ἐκράτησεν τὸν δράκοντα,

ὁ ὄφιν ὁ ἀρχαῖος,

ὅς ἐστιν **Διάβολος** καὶ ὁ **Σατανᾶς,**

καὶ ἔδησεν αὐτὸν χίλια ἔτη

³ καὶ ἔβαλεν αὐτὸν εἰς τὴν ἄβυσσον

καὶ ἐκλείσεν καὶ ἐσφράγισεν ἐπάνω αὐτοῦ,

ἵνα μὴ πλανήσῃ ἔτι τὰ ἔθνη ἄχρι τελεσθῇ

τὰ χίλια ἔτη.

μετὰ ταῦτα

δεῖ λυθῆναι αὐτὸν μικρὸν χρόνον. (a little time – notion of time)

⁴ **Καὶ εἶδον**

θρόνους

καὶ ἐκάθισαν ἐπ' αὐτοὺς καὶ κρίμα ἐδόθη αὐτοῖς,

καὶ τὰς ψυχὰς τῶν πεπελεκισμένων διὰ τὴν μαρτυρίαν Ἰησοῦ

καὶ διὰ τὸν λόγον τοῦ θεοῦ

καὶ οἵτινες οὐ προσεκύνησαν τὸ θηρίον οὐδὲ

τὴν εἰκόνα αὐτοῦ

καὶ οὐκ ἔλαβον τὸ χάραγμα ἐπὶ τὸ μέτωπον καὶ ἐπὶ τὴν χεῖρα

αὐτῶν.

καὶ ἔζησαν καὶ ἐβασίλευσαν μετὰ τοῦ **Χριστοῦ** χίλια ἔτη.

⁵ οἱ λοιποὶ τῶν νεκρῶν οὐκ ἔζησαν ἄχρι τελεσθῇ

τὰ χίλια ἔτη.

Αὕτη ἡ ἀνάστασις ἡ πρώτη.

⁶ μακάριος καὶ ἅγιος ὁ ἔχων μέρος ἐν τῇ ἀναστάσει τῇ πρώτῃ·

ἐπὶ τούτων ὁ δεύτερος θάνατος οὐκ ἔχει ἐξουσίαν,

ἀλλ' ἔσονται ἱερεῖς τοῦ θεοῦ καὶ τοῦ **Χριστοῦ**

καὶ **βασιλεύσουσιν** μετ' αὐτοῦ [τὰ] χίλια ἔτη.

The Fall of Satan

⁷ Καὶ ὅταν τελεσθῇ τὰ χίλια ἔτη,

λυθήσεται ὁ **σατανᾶς** ἐκ τῆς φυλακῆς αὐτοῦ

⁸ καὶ ἐξελεύσεται πλανῆσαι

τὰ ἔθνη τὰ ἐν ταῖς τέσσαρσιν γωνίαις τῆς γῆς,

τὸν Γὼγ καὶ Μαγὼγ, συναγαγεῖν αὐτοὺς

εἰς τὸν πόλεμον,

ὧν ὁ ἀριθμὸς αὐτῶν ὡς ἡ ἄμμος τῆς θαλάσσης.

⁹ καὶ ἀνέβησαν ἐπὶ τὸ πλάτος τῆς γῆς

καὶ ἐκύκλευσαν τὴν παρεμβολὴν τῶν ἁγίων

καὶ τὴν πόλιν τὴν ἡγαπημένην,

καὶ κατέβη πῦρ ἐκ τοῦ οὐρανοῦ καὶ κατέφαγεν αὐτούς.

¹⁰ καὶ ὁ διάβολος

ὁ πλανῶν αὐτοὺς

<p>ἐβλήθη εἰς τὴν λίμνην τοῦ πυρὸς καὶ θείου ὅπου καὶ τὸ θηρίον καὶ ὁ ψευδοπροφήτης, καὶ βασανισθήσονται ἡμέρας καὶ νυκτὸς εἰς τοὺς αἰῶνας τῶν αἰώνων.</p>
<p>The judgement of the Dead</p>
<p>¹¹ Καὶ εἶδον θρόνον μέγαν λευκὸν καὶ τὸν καθήμενον ἐπ' αὐτόν, οὗ ἀπὸ τοῦ προσώπου ἔφυγεν ἡ γῆ καὶ ὁ οὐρανὸς καὶ τόπος οὐχ εὐρέθη αὐτοῖς.</p> <p>¹² καὶ εἶδον τοὺς νεκρούς, τοὺς μεγάλους καὶ τοὺς μικρούς, ἐστῶτας ἐνώπιον τοῦ θρόνου. καὶ βιβλία ἠνοιχθησαν, καὶ ἄλλο βιβλίον ἠνοιχθη, ὃ ἐστὶν τῆς ζωῆς, καὶ ἐκρίθησαν οἱ νεκροὶ ἐκ τῶν γεγραμμένων ἐν τοῖς βιβλίοις κατὰ τὰ ἔργα αὐτῶν.</p> <p>¹³ καὶ ἔδωκεν ἡ θάλασσα τοὺς νεκρούς τοὺς ἐν αὐτῇ καὶ ὁ θάνατος καὶ ὁ ᾄδης ἔδωκαν τοὺς νεκρούς τοὺς ἐν αὐτοῖς, καὶ ἐκρίθησαν ἕκαστος κατὰ τὰ ἔργα αὐτῶν.</p> <p>¹⁴ καὶ ὁ θάνατος καὶ ὁ ᾄδης ἐβλήθησαν εἰς τὴν λίμνην τοῦ πυρὸς. οὗτος ὁ θάνατος ὁ δεύτερός ἐστιν, ἡ λίμνη τοῦ πυρὸς. ¹⁵ καὶ εἴ τις οὐχ εὐρέθη ἐν τῇ βίβλῳ τῆς ζωῆς γεγραμμένος, ἐβλήθη εἰς τὴν λίμνην τοῦ πυρὸς.</p>
<p>The Announcement of the New Heaven and the New Earth (21.1-8)</p>
<p>Καὶ εἶδον οὐρανὸν καινὸν καὶ γῆν καινὴν. ὁ γὰρ πρῶτος οὐρανὸς καὶ ἡ πρώτη γῆ ἀπῆλθαν καὶ ἡ θάλασσα οὐκ ἔστιν ἔτι.</p> <p>² καὶ τὴν πόλιν τὴν ἁγίαν Ἱερουσαλὴμ καινὴν εἶδον καταβαίνουσιν ἐκ τοῦ οὐρανοῦ ἀπὸ τοῦ θεοῦ ἡτοιμασμένην ὡς νύμφην κεκοσμημένην τῷ ἀνδρὶ αὐτῆς.</p> <p>³ καὶ ἤκουσα φωνῆς μεγάλης ἐκ τοῦ θρόνου λεγούσης· ἰδοὺ ἡ σκηνὴ τοῦ θεοῦ μετὰ τῶν ἀνθρώπων, καὶ σκηνώσει μετ' αὐτῶν, καὶ αὐτοὶ λαοὶ αὐτοῦ ἔσονται, καὶ αὐτὸς ὁ θεὸς μετ' αὐτῶν ἔσται [αὐτῶν θεός], ⁴ καὶ ἐξαλείψει πᾶν δάκρυον ἐκ τῶν ὀφθαλμῶν αὐτῶν, καὶ ὁ θάνατος οὐκ ἔστι ἔτι</p>

οὔτε πένθος οὔτε κραυγή οὔτε πόνος οὐκ ἔσται ἔτι,
[ὅτι] τὰ πρῶτα ἀπῆλθαν.

⁵ Καὶ εἶπεν ὁ καθήμενος ἐπὶ τῷ θρόνῳ·
ἰδοὺ
καινὰ ποιῶ πάντα

καὶ λέγει·
γράψον,
ὅτι οὗτοι οἱ λόγοι πιστοὶ καὶ ἀληθινοὶ εἰσιν.

⁶ καὶ εἶπέν μοι·
γέγοναν.
ἐγὼ [εἰμι] τὸ ἄλφα καὶ τὸ ὦ,
ἡ ἀρχὴ καὶ τὸ τέλος.
ἐγὼ τῷ διψῶντι δώσω ἐκ τῆς πηγῆς τοῦ ὕδατος τῆς ζωῆς
δωρεάν.

⁷ ὁ νικῶν κληρονομήσει ταῦτα καὶ ἔσομαι αὐτῷ θεὸς
καὶ αὐτὸς ἔσται μοι υἱός.
⁸ τοῖς δὲ δειλοῖς
καὶ ἀπίστοις
καὶ ἐβδελυγμένοις
καὶ φονεῦσιν
καὶ πόρνοις
καὶ φαρμάκοις
καὶ εἰδωλολάτραις
καὶ πᾶσιν τοῖς ψευδέσιν
τὸ μέρος αὐτῶν ἐν τῇ λίμνῃ τῇ καιομένῃ πυρὶ
καὶ θείῳ,
ὃ ἔστιν ὁ θάνατος ὁ δεύτερος.

Vision and description of the New Jerusalem

⁹ Καὶ ἦλθεν εἰς ἐκ τῶν ἑπτὰ ἀγγέλων
τῶν ἐχόντων τὰς ἑπτὰ φιάλας
τῶν γεμόντων τῶν ἑπτὰ πληγῶν τῶν ἐσχάτων
καὶ ἐλάλησεν μετ' ἐμοῦ (connection to v.15)
λέγων·
δεῦρο,
δείξω σοι τὴν νύμφην τὴν γυναῖκα τοῦ ἀρνίου.
¹⁰ καὶ ἀπήνεγκέν με ἐν πνεύματι ἐπὶ ὄρος μέγα καὶ ὑψηλόν,
καὶ ἔδειξέν μοι τὴν πόλιν τὴν ἁγίαν Ἱερουσαλὴμ
καταβαίνουσαν ἐκ τοῦ οὐρανοῦ ἀπὸ τοῦ θεοῦ
¹¹ ἔχουσαν τὴν δόξαν τοῦ θεοῦ,
ὁ φωστὴρ αὐτῆς ὅμοιος λίθῳ τιμιωτάτῳ
ὥς λίθῳ ἰάσπιδι κρυσταλλίζοντι.
¹² ἔχουσα τεῖχος μέγα καὶ ὑψηλόν,
ἔχουσα πυλῶνας δώδεκα
καὶ ἐπὶ τοῖς πυλῶσιν ἀγγέλους δώδεκα
καὶ ὀνόματα ἐπιγεγραμμένα,
ἃ ἔστιν [τὰ ὀνόματα] τῶν δώδεκα φυλῶν υἱῶν
Ἰσραὴλ·

¹³ ἀπὸ ἀνατολῆς πυλῶνες τρεῖς
καὶ ἀπὸ βορρᾶ πυλῶνες τρεῖς
καὶ ἀπὸ νότου πυλῶνες τρεῖς
καὶ ἀπὸ δυσμῶν πυλῶνες τρεῖς.
¹⁴ καὶ τὸ τεῖχος τῆς πόλεως ἔχων θεμελίους δώδεκα
καὶ ἐπ' αὐτῶν δώδεκα ὀνόματα
τῶν δώδεκα ἀποστόλων τοῦ ἁρνίου.

¹⁵ Καὶ ὁ λαλῶν μετ' ἐμοῦ εἶχεν μέτρον κάλαμον χρυσοῦν,
ἵνα μετρήσῃ

τὴν πόλιν
καὶ τοὺς πυλῶνας αὐτῆς
καὶ τὸ τεῖχος αὐτῆς.

¹⁶ καὶ ἡ πόλις τετράγωνος κεῖται
καὶ τὸ μῆκος αὐτῆς ὅσον [καὶ] τὸ πλάτος.
καὶ ἐμέτρησεν τὴν πόλιν τῷ καλάμῳ ἐπὶ σταδίων δώδεκα
χιλιάδων,
τὸ μῆκος καὶ τὸ πλάτος καὶ τὸ ὕψος αὐτῆς ἴσα ἐστίν.

¹⁷ καὶ ἐμέτρησεν τὸ τεῖχος αὐτῆς
ἑκατὸν τεσσεράκοντα τεσσάρων πηχῶν μέτρον
ἁνθρώπου,
ὃ ἐστὶν ἀγγέλου.

¹⁸ καὶ ἡ ἐνδύμησις τοῦ τείχους αὐτῆς ἴασις
καὶ ἡ πόλις χρυσίον καθαρὸν
ὅμοιον ὑάλῳ καθαρῷ.

¹⁹ οἱ θεμέλιοι τοῦ τείχους τῆς πόλεως παντὶ λίθῳ τιμίῳ
κεκοσμημένοι·

ὁ θεμέλιος ὁ πρῶτος ἴασις,
ὁ δεύτερος σάπφιρος,
ὁ τρίτος χαλκηδών,
ὁ τέταρτος σμάραγδος,
²⁰ ὁ πέμπτος σαρδόνυξ,
ὁ ἕκτος σάρδιον,
ὁ ἑβδομος χρυσόλιθος,
ὁ ὀγδοὸς βήρυλλος,
ὁ ἔνατος τοπάζιον,
ὁ δέκατος χρυσόπρασος,
ὁ ἐνδέκατος ὑάκινθος,
ὁ δωδέκατος ἀμέθυστος,

²¹ καὶ οἱ δώδεκα πυλῶνες δώδεκα μαργαρίται,
ἅνα εἷς ἕκαστος τῶν πυλώνων ἦν ἐξ ἐνὸς μαργαρίτου.
καὶ ἡ πλατεῖα τῆς πόλεως χρυσίον
καθαρὸν ὡς ὕαλος διαυγής.

²² Καὶ ναὸν οὐκ εἶδον ἐν αὐτῇ,
ὁ γὰρ κύριος ὁ θεὸς ὁ παντοκράτωρ ναὸς αὐτῆς ἐστὶν καὶ τὸ
ἁρνίον.

²³ καὶ ἡ πόλις οὐ χρεῖαν ἔχει τοῦ ἡλίου οὐδὲ τῆς σελήνης ἵνα φαίνωσιν
αὐτῇ,
ἡ γὰρ δόξα τοῦ θεοῦ ἐφώτισεν αὐτήν,

καὶ ὁ λύχνος αὐτῆς τὸ ἄρνιον.
²⁴ καὶ περιπατήσουσιν τὰ ἔθνη διὰ τοῦ φωτὸς αὐτῆς,
καὶ οἱ βασιλεῖς τῆς γῆς φέρουσιν τὴν δόξαν αὐτῶν εἰς αὐτήν,
²⁵ καὶ οἱ πωλῶνες αὐτῆς οὐ μὴ κλεισθῶσιν ἡμέρας, νύξ γὰρ οὐκ ἔσται ἐκεῖ,
²⁶ καὶ οἴσουσιν τὴν δόξαν καὶ τὴν τιμὴν τῶν ἐθνῶν εἰς αὐτήν.
²⁷ καὶ οὐ μὴ εἰσέλθῃ εἰς αὐτήν πᾶν κοινὸν
καὶ [ὁ] ποιῶν βδέλυγμα καὶ ψεῦδος εἰ μὴ
οἱ γεγραμμένοι ἐν τῷ βιβλίῳ τῆς ζωῆς τοῦ ἁρνίου.

The River of Life

Revelation 22:1

Καὶ ἔδειξέν μοι ποταμὸν ὕδατος ζωῆς
λαμπρὸν ὡς κρύσταλλον,
ἐκπορευόμενον ἐκ τοῦ θρόνου τοῦ θεοῦ
καὶ τοῦ ἁρνίου.

² ἐν μέσῳ τῆς πλατείας αὐτῆς
καὶ τοῦ ποταμοῦ ἐντεῦθεν
καὶ ἐκεῖθεν
ξύλον ζωῆς
ποιοῦν καρποὺς δώδεκα,
κατὰ μῆνα ἕκαστον ἀποδίδουν τὸν καρπὸν
αὐτοῦ,

καὶ τὰ φύλλα τοῦ ξύλου
εἰς θεραπείαν τῶν ἐθνῶν.
³ καὶ πᾶν κατάθεμα οὐκ ἔσται ἔτι.
καὶ ὁ θρόνος τοῦ θεοῦ
καὶ τοῦ ἁρνίου

ἐν αὐτῇ ἔσται,
καὶ οἱ δοῦλοι αὐτοῦ λατρεύσουσιν αὐτῷ
⁴ καὶ ὄψονται τὸ πρόσωπον αὐτοῦ,
καὶ τὸ ὄνομα αὐτοῦ ἐπὶ τῶν μετώπων αὐτῶν.
⁵ καὶ νύξ οὐκ ἔσται ἔτι καὶ οὐκ ἔχουσιν χρεῖαν
φωτὸς λύχνου
καὶ φωτὸς ἡλίου,
ὅτι κύριος ὁ θεὸς φωτίσει ἐπ' αὐτούς,
καὶ βασιλεύσουσιν εἰς τοὺς αἰῶνας τῶν αἰώνων.

⁶ **Καὶ εἶπέν μοι·**
οὗτοι οἱ λόγοι πιστοὶ καὶ ἀληθινοί,
καὶ ὁ κύριος ὁ θεὸς τῶν πνευμάτων τῶν προφητῶν
ἀπέστειλεν τὸν ἄγγελον αὐτοῦ
δεῖξαι τοῖς δούλοις αὐτοῦ
ἃ δεῖ γενέσθαι ἐν τάχει.

⁷ **καὶ ἰδοὺ ἔρχομαι ταχύ.**
μακάριος ὁ τηρῶν τοὺς λόγους τῆς προφητείας τοῦ βιβλίου τούτου.

⁸ **Κἀγὼ Ἰωάννης ὁ ἀκούων καὶ βλέπων ταῦτα.**
καὶ ὅτε ἤκουσα καὶ ἔβλεψα,
ἔπεσα προσκυνῆσαι ἔμπροσθεν τῶν ποδῶν
τοῦ ἀγγέλου τοῦ δεικνύοντός μοι ταῦτα.

<p>⁹ καὶ λέγει μοι, Ορα μή: σύνδουλός σου εἰμι καὶ τῶν δελφῶν σου τῶν προφητῶν καὶ τῶν ἡρώων τῶν λόγους τοῦ βιβλίου τούτου: τῷ θεῷ προσκύνησον.</p>

Patterns: The Paratactic Structural Relation within the Macrostructure Asymmetrical and Geographical Relation in the Vision of Heavenly Throne		
Text	Heavenly Actors	Identity of the Enemies
Revelation 19.11a	¹¹ Καὶ εἶδον τὸν οὐρανὸν ἠνεωγμένον	19.1 - Καὶ εἶδον ἓνα ἄγγελον ἐστῶτα ἐν τῷ ἡλίῳ καὶ ἔκραξεν [ἐν] φωνῇ μεγάλῃ
Revelation 19.11b	ἵππος λευκός καὶ ὁ καθήμενος ἐπ' αὐτὸν [καλούμενος] πιστὸς καὶ ἀληθινός, καὶ ἐν δικαιοσύνῃ κρίνει καὶ πολεμεῖ.	19.19 - Καὶ εἶδον τὸ θηρίον καὶ τοὺς βασιλεῖς τῆς γῆς καὶ τὰ στρατεύματα αὐτῷ 19.19b - συνηγμένα ποιῆσαι τὸν πόλεμον μετὰ τοῦ καθημένου ἐπὶ τοῦ ἵππου καὶ μετὰ τοῦ στρατεύματος αὐτοῦ.
Revelation 19.16b	αὐτοῦ ὄνομα γεγραμμένον· Βασιλεὺς βασιλέων καὶ κύριος κυρίων.	19.20 - καὶ ἐπιάσθη τὸ θηρίον καὶ μετ' αὐτοῦ ὁ ψευδοπροφήτης ὁ ποιήσας τὰ σημεῖα ἐνώπιον αὐτοῦ, ἐν οἷς ἐπλάνησεν τοὺς λαβόντας τὸ χάραγμα τοῦ θηρίου καὶ τοὺς προσκυνοῦντας τῇ εἰκόνι αὐτοῦ.
Revelation 19.21	ἐν τῇ ῥομφαίᾳ τοῦ καθημένου ἐπὶ τοῦ ἵππου	19.21 - καὶ οἱ λοιποὶ ἀπεκτάνθησαν
Revelation 20.1	Καὶ εἶδον ἄγγελον καταβαίνοντα ἐκ τοῦ οὐρανοῦ	20.2 - καὶ ἐκράτησεν τὸν δράκοντα, ὁ ὄφης ὁ ἀρχαῖος, ὃς ἐστὶν Διάβολος καὶ ὁ Σατανᾶς,

		καὶ ἔδῃσεν αὐτὸν χίλια ἔτη	
Revelation 20.4	Καὶ εἶδον θρόνους καὶ ἐκάθισαν ἐπ’ αὐτοὺς καὶ κρίμα ἐδόθη αὐτοῖς	20.10 - καὶ ὁ διάβολος ὁ πλανῶν αὐτοὺς ἐβλήθη εἰς τὴν λίμνην τοῦ πυρὸς καὶ θείου ὅπου καὶ τὸ θηρίον καὶ ὁ ψευδοπροφήτης , καὶ βασανισθήσονται ἡμέρας καὶ νυκτὸς εἰς τοὺς αἰῶνας τῶν αἰώνων.	
Revelation 20.11	Καὶ εἶδον θρόνον μέγαν λευκὸν καὶ τὸν καθήμενον ἐπ’ αὐτόν	20.14 - καὶ ὁ θάνατος καὶ ὁ ἄδης ἐβλήθησαν εἰς τὴν λίμνην τοῦ πυρὸς.	
Symmetric relation between God and his people			
Text	Heavenly Figures	Restoration of the people of God	
Revelation 21.1	Καὶ εἶδον οὐρανὸν καινὸν καὶ γῆν καινὴν.		
Revelation 21.2	καὶ τὴν πόλιν τὴν ἁγίαν Ἰερουσαλὴμ καινὴν εἶδον	21.2 - ἰδοὺ ἡ σκηνὴ τοῦ θεοῦ μετὰ τῶν ἀνθρώπων,	
Revelation 21.2		καὶ αὐτὸς ὁ θεὸς μετ’ αὐτῶν ἔσται [αὐτῶν θεός],	
Revelation 21.5	Καὶ εἶπεν ὁ καθήμενος ἐπὶ τῷ θρόνῳ · ἰδοὺ καινὰ ποιῶ πάντα ἐγὼ [εἰμι] τὸ ἄλφα καὶ τὸ ὦ,	21.7 - ὁ νικῶν κληρονομήσει ταῦτα καὶ ἔσομαι αὐτῷ θεὸς καὶ αὐτὸς ἔσται μοι υἱός.	
Social Actors, Literary Relation and the Vision of the Book			
Acts	Text	Actors and figures	Literary Relation
Act 1	Revelation 19.11-16	The coming of the white rider, the Faithful, to judge the last enemies of God	ἵππος λευκός καὶ ὁ καθήμενος ἐπ’ αὐτόν [καλούμενος] πιστὸς καὶ ἀληθινός,
	Then, the unravelling of the judgement		
	19.17-19	The beast and the kings prepare for war against God	Καὶ εἶδον τὸ θηρίον καὶ τοὺς βασιλεῖς τῆς γῆς καὶ τὰ στρατεύματα αὐτῶν συνηγμένα ποιῆσαι τὸν πόλεμον

			μετὰ τοῦ καθημένου ἐπὶ τοῦ ἵππου καὶ μετὰ τοῦ στρατεύματος αὐτοῦ.
	Revelation 19.20-21	The beast, the false prophet, and their followers suffer eternal defeat	καὶ ἐπιάσθη τὸ θηρίον καὶ μετ' αὐτοῦ ὁ ψευδοπροφήτης ὁ ποιήσας τὰ σημεῖα ἐνώπιον αὐτοῦ, ἐν οἷς ἐπλάνησεν τοὺς λαβόντας τὸ χάραγμα τοῦ θηρίου καὶ τοὺς προσκυνοῦντας τῇ εἰκόνι αὐτοῦ· ζῶντες ἐβλήθησαν οἱ δύο εἰς τὴν λίμνην τοῦ πυρὸς τῆς καιομένης ἐν θείῳ.
Act 2	Revelation 20.2-3	The dragon is put in the prison of the abyss for a thousand years	καὶ ἐκράτησεν τὸν δράκοντα, ὁ ὄφιν ὁ ἀρχαῖος, ὅς ἐστιν Διάβολος καὶ ὁ Σατανᾶς, καὶ ἔδησεν αὐτὸν χίλια ἔτη καὶ ἔβαλεν αὐτὸν εἰς τὴν ἄβυσσον
	Revelation 20:10	The dragon, his followers and the death are ETERNALY destroyed	καὶ ὁ διάβολος ὁ πλανῶν αὐτοὺς ἐβλήθη εἰς τὴν λίμνην τοῦ πυρὸς καὶ θείου ὅπου καὶ τὸ θηρίον καὶ ὁ ψευδοπροφήτης, καὶ βασανισθήσονται ἡμέρας καὶ νυκτὸς εἰς τοὺς αἰῶνας τῶν αἰώνων.
	Revelation 20:14-15	Death and hades, and those whose names are not in the book of life are thrown in the fire	καὶ ὁ θάνατος καὶ ὁ ᾠδης ἐβλήθησαν εἰς τὴν λίμνην τοῦ πυρός. καὶ εἴ τις οὐχ εὗρέθη ἐν τῇ βίβλῳ τῆς ζωῆς γεγραμμένος, ἐβλήθη εἰς τὴν λίμνην τοῦ πυρός.
Act 3	Revelation 21.1	The New Heaven and New Earth	οὐρανὸν καινὸν καὶ γῆν καινὴν.

	Revelation 21.3-4	Alleluiah, God is among his people The people of God live in his eternal healm	ἰδοὺ ἡ σκηνὴ τοῦ θεοῦ μετὰ τῶν ἀνθρώπων, καὶ σκηνώσει μετ' αὐτῶν, καὶ ὁ θάνατος οὐκ ἔστι ἔτι
	Revelation 21.9-10	The New Jerusalem	δείξω σοι τὴν νύμφην τὴν γυναῖκα τοῦ ἁγίου. καὶ ἀπήνεγκέν με ἐν πνεύματι ἐπὶ ὄρος μέγα καὶ ὑψηλόν, καὶ ἔδειξέν μοι τὴν πόλιν τὴν ἁγίαν Ἱερουσαλὴμ
	Revelation 22.1-2	The River and Tree of Life from the throne of God	Καὶ ἔδειξέν μοι ποταμὸν ὕδατος ζωῆς ἐκπορευόμενον ἐκ τοῦ θρόνου τοῦ θεοῦ ξύλον ζωῆς

3.7.1 – Analysis of the levels of discourse in Revelation 19.11 – 22.10

The final chapter of the discourse in Revelation is drawn by the author in this division. The heaven is opened, and the rider with the white horse brings with him the destruction of the enemies of God, and this part of the discourse is marked by the *homodiegetic mode* of discourse.

In this way, the author marks the micro divisions of this chapter using the paratactic phrase καὶ εἶδον as a mode of assistance to indicate to his oral/aural audience how and when he is moving the discourse.⁷⁵⁶ Through this mode of organization, the author firstly narrates the final destruction of the enemies of God (19.11 – 20.15) and the restoration of the people of God into the New Earth (21.1 – 22.9). The homodiegetic mode of narrative marks the juxtaposition of the destiny of the enemies of God in contrast to his people as an imaginative first-person experience to the aural/oral audience of the book.

⁷⁵⁶ Aune, “Revelation 1-5,” 52a: xciii.

3.7.1a – Destruction of the first enemies of God: 19.11-21

The description of the destruction of the enemies of God is subdivided into four parts (19.11-16; 19.17-21; 20.1-10; 20.11-15). It is within these four parts that the final destiny to all those who have brought suffering to God's people reach its peak. The main micro divisions are marked by the *homodiegetic mode* of discourse καὶ εἶδον.

In the first part (19.11-16), there is a depiction of the 'eschatological coming of the divine warrior'⁷⁵⁷ The second part (19.17-21) encompasses the description of the imprisonment of the beast and the false prophet. Additionally, the army that supports these enemies of God is destroyed.

A further marker to these micro divisions included by the author is the fact that what he sees is an angel being added to the vision (11.17 - Καὶ εἶδον ἓνα ἄγγελον; 20.1 - Καὶ εἶδον ἄγγελον καταβαίνοντα ἐκ τοῦ οὐρανοῦ). This addition to the markers gives an emphasis again on the different stages that set the development of the discourse. The frame of the geographical relation between heaven and earthly as confrontational powers are for the last time displayed. Thus, in the first display, the framing of the revelation given by the angel is the portrayal of Jesus now as a confrontational warrior from heaven:

John sees heaven open and a rider on a white horse called Faithful and True leading the armies of heaven. At 4:1 an opened door in heaven revealed the mysteries of the world above; now heaven itself – not just a door – open wide to make way for the rider on a white horse and his troops. This is the third major image of Christ in Revelation. He is the divine warrior called Faithful and True who descends from heaven on a white horse. The other two images are the 'one like a son of man' in 1:13-20 and the slaughtered-yet-risen Lamb in 5:1-14.⁷⁵⁸

This vision of Jesus allows the author to develop his discourse in two

⁷⁵⁷ Aune, "Revelation 17-22," 52c: 1046.

⁷⁵⁸ Resseguie, *The Revelation of John*, 370.

different ways. Firstly, it definitively seeks to identify Jesus as God, the ‘King of kings and Lord of lords.’ (Revelation 19.16). Secondly, the full description of Jesus as being the one who ‘judges and makes war’ (19.11), ‘The Word of God’ (19.13) and who has ‘the armies of heaven’ (19.14) ensures that he is the one who has a ‘sharp sword with which to strike down the nations’ (19.15). This first part allows the author to prepare and identify Jesus as God and the warrior that is bringing judgement to his enemies.

Then, the author uses the vision of the angel to mark the final condemnation and judgement that Jesus brought. It is a vision from an earthly point of view that fulfils the complete asymmetrical geographical relation between heaven and earth:

From the vantage point of earth, John sees the heavens opened (a metaphor for revelation found only here in Revelation, but equivalent to the open door in heaven in 4: 1) and Christ riding forth as a divine warrior leading the armies of heaven against the beast and the false prophet, who are defeated and punished in reverse order of their appearance in chaps. 12-13.⁷⁵⁹

With this first vision, the author brings about the final punishment for the beast and false prophet, and the declaration that the army of earthly powers is destroyed brings relief to the oral/aural audience. It is through the homodiegetic mode of narrative that the audience can experience the listening of this message as being of their own.

3.7.1b – Destruction of the last enemies of God: 20.1-15

The author uses the homodiegetic mode of narrative again to indicate the coming of the final judgement over God’s last enemies. To make a distinction between

⁷⁵⁹ Aune, “Revelation 17-22,” 52c: 1069.

the first two parts, the angels are seeing appearing from heaven.⁷⁶⁰ The angel imprisons Satan for one thousand years, and the trial to bring justice to all those who have persecuted the souls of Jesus' witnesses. The end is near for them.

The record of the books presents the separation of the righteous and the unrighteous through a resurrection divided into two phases. This division works with an emphasis to declare the end of the devil, his followers, and death. There is a clear transition between the end of evil and death and those who followed the enemies of God to the next and final shift in Revelation. Furthermore, this shift shows a separation of destiny, as the witnesses of Jesus will not suffer death and seat in eternity with God. This transition becomes effective with a better understanding of the semantics used by the author to bring his discourse to a close. It is through this transition that also the author shifts the idea of abysm and death to the idea of eternal life and new heavens and earth.

3.7.2 – Description of semantics in Revelation 20.1 – 21.8

At the beginning of Revelation 2, the author carefully uses the *homodiegetic form of narrative* three times to indicate the shift of his discourse. Firstly, the author introduces the vision with the focus in the revelation of a new heaven and new earth (καὶ εἶδον οὐρανὸν καινὸν καὶ γῆν καινὴν). Then, the author moves to the holy city (καὶ τὴν πόλιν τὴν ἁγίαν Ἱερουσαλὴμ καινὴν εἶδον), and finally, he sets the closing of the frame of the discourse with the throne (καὶ ἤκουσα φωνῆς μεγάλης ἐκ τοῦ θρόνου). Through this use of the homodiegetic narrative, the author sets the scene to announce the coming of what is new.

⁷⁶⁰ Osborne, *Revelation*, 699.

3.7.2a – The voice from the Throne of God: everything made new

The framing of the throne of God is surrounded by the new earth and new heaven. The word *καινός* to qualify earth and heaven emphasizes ‘more qualitative newness than temporal newness.’⁷⁶¹ According to Osborne, the emphasis used by the author to contrast with the old shared tradition in Judaism:

There will be a whole new reality, a new kind of existence in which all the negatives of the ‘first’ (Gen. 1) world will be removed, all the discolouration by sin will be gone. There was considerable speculation regarding this new order in Jewish thinking. Two ideas predominated, one holding that there would be the total destruction of the present world and virtually a creation *de novo* of a new heaven and earth (1 Enoch 72.1; 83.3-4; 91.16; 2 Bar. 44.12; Sib. Or 3.75-90) and the other teaching a renovated or transfigured earth (Jub.1.29; 4.26; 23.18; 1 Enoch 45.4-5; 2 Bar. 32.2-6; 57.1-3; T.Levi 18.5-10).⁷⁶²

Furthermore, for Osborne, the representation of the New Earth and New Heaven in Revelation 20 follows the first tradition because the old earth and heaven have passed away. The new city also is in juxtaposition to what happened to Babylon.⁷⁶³

Moreover, the contrast is that as far as in the previous division, the fall of the great whore Babylon (Rome) was announced, now the new city where everything is made new is announced as the bride of the Lamb. Therefore, just as the destruction of the world was presented around the fall of a city (Babylon, now a new creation in the form of a new city is announced to the people of God.

⁷⁶¹ Osborne, *Revelation*, 729-730. For 1 Enoch 72.1 it says ‘And after this law I saw another law dealing with the smaller luminary, which is named the Moon;’ and for 83.3-4: 3For Thou hast made and Thou rulest all things, And nothing is too hard for Thee, Wisdom departs not from the place of Thy throne, Nor turns away from Thy presence. And Thou knowest and seest and hearest everything, And there is nothing hidden from Thee {for Thou seest everything}. And now the angels of Thy heavens are guilty of trespass, And upon the flesh of men abideth Thy wrath until the great day of judgement.

⁷⁶² Osborne, *Revelation*, 730.

⁷⁶³ Osborne, *Revelation*.

3.7.2b – The voice from the Throne of God: framing the imagery

The announcement of everything new frames the throne of God at the centre of the New Jerusalem. It is in there and within this frame that the voice from the throne announces the reframing of the whole geographical and temporal relationship between God and his people:

The geographical reframing	The temporal reframing
<p>ἰδοὺ ἡ σκηνὴ τοῦ θεοῦ μετὰ τῶν ἀνθρώπων, καὶ σκηνώσει μετ’ αὐτῶν, καὶ αὐτοὶ λαοὶ αὐτοῦ ἔσονται, καὶ αὐτὸς ὁ θεὸς μετ’ αὐτῶν ἔσται [αὐτῶν θεός],</p>	<p>καὶ ἐξαλείψει πᾶν δάκρυον ἐκ τῶν ὀφθαλμῶν αὐτῶν, καὶ ὁ θάνατος οὐκ ἔσται ἔτι οὔτε πένθος οὔτε κραυγὴ οὔτε πόνος οὐκ ἔσται ἔτι, [ὅτι] τὰ πρῶτα ἀπῆλθαν.</p>

God has established his throne in the midst of his people. Thus, the asymmetrical relation between God’s throne and sanctuary in heaven is reframed within this part of Revelation. Moreover, the eternal status surrounding the throne of God now encompasses the life of the people of God. This change within the status of God’s people in juxtaposition to the eternal destruction of the enemies of God and the old earthly powers. Death is the last enemy to be left as part of the old. This new reality deepens the qualitative meaning of *καινός* or the representation of newness in Revelation.

Thus, the descent of the ‘New Jerusalem’ from heaven here is the fulfilment of a prophetic expectation within a rich history. The *καταβαίνουσιν* (*katabainousan*, descending) of the New Jerusalem frames (3:12; 21:2, 10) the many ‘descents’ by which God has brought history to a close in the book (10:1; 16:21; 18:1; 20:1, 9). When the divine power ‘descends’ from heaven to earth, his sovereignty reigns over the affairs of humankind. Moreover, in this last descent, heaven and earth are finally united. After 21:2, 10 there is never again any ‘from heaven to earth,’ for in the new heaven and new earth they are one.⁷⁶⁴

This geographical framing of Revelation with the heavenly temple

⁷⁶⁴ Osborne, *Revelation*, 732.

(Revelation 7.15; 11.19; 14.15, 17; 15.5-6, 8; 16.1, 17) and the place where God is present becomes the new home for his people. This part of the discourse allows the author to present to his audience the description of New Jerusalem in a form to drive the imagination of his audience to the format of how their promised home will look alike. This status of ‘newness’ of the city coming from heaven shapes the interdimensional dimension of the discourse of the book.

3.7.3 – The interpersonal dimension of Revelation 19.11 – 22.9

The framing of the new city and the throne of God among his people contemplate the closing of a juxtaposition that has a double character. The first character is the newness of the temporal reality brought about by the presence of God. The people of God are now covered by his eternal nature, and death does not affect them. Eternity is a juxtaposition not only in the distinct destiny of God’s remnants in relation to his enemies but here mainly to their suffering, persecution, and martyrdom throughout the discourse in Revelation.

Secondly, the author carefully depicts the newness of the New Jerusalem to the joy of his oral/aural audience. The old iconic city of Jerusalem was only part of old shared memories to the audience of Revelation. The fact the author describes the new city as the bride of God in contrast to the fallen imperial city of Babylon⁷⁶⁵ indicates that he has chosen a powerful allusion as the recourse that to move the imagination of his oral/aural audience and his discourse to a close.⁷⁶⁶

⁷⁶⁵ Schüssler Fiorenza, *The Book of Revelation: Justice and Judgment*, 219.

⁷⁶⁶ Alan S. Bandy, “The Layers of the Apocalypse,” 480.

3.7.3a – The Interpersonal dimension of redemption and eternal life

Throughout the discourse of Revelation, the centre of geographical reference in heaven is the Throne of God right at the centre of heavenly beings. This changes in Revelation 21.3, where God is among his people. It is also a contrast to the ‘Greco-Roman cities, in which temples were a regular feature of civic life (Rev 21.22a).’⁷⁶⁷ Furthermore, the destroyed temple in Jerusalem is an important allusion because it would still be part of the collective memory and imagination of the oral/aural audience of Revelation. The newness of the new earth and heaven is marked by the contrast of old realities left in the earth that has passed.

It is within this contrast that the author draws the characteristics of the New Jerusalem to nurture the imagination of his audience. The audience is invited to participate in imagining their presence in this new reality. As Schüssler Fiorenza points out:

Since participation and persuasion, imagination and change are not exclusive of each other, poetic and rhetoric elements can be successfully intertwined in a single work. Speaker, audience, subject matter and ‘rhetorical situation’ are constitutive for any rhetoric utterance.⁷⁶⁸

The relationship between poetry and rhetoric is used by the author to move the imagination through mnemonic allusions from the past and hope for a future with God. Moreover, the author uses this form of imagery to contrast the redemptive destiny of the bride of the Lamb to the judgement of great whore since Revelation 17. The use of this type of imagery assists the audience to ‘think about and envision its identity.’⁷⁶⁹ Those who were faithful now can see how the contrast of the destiny of the enemies of God prepared them to imagine this

⁷⁶⁷ Koester, *Revelation*, 831.

⁷⁶⁸ Schüssler Fiorenza, *The Book of Revelation: Justice and Judgment*, 187.

⁷⁶⁹ Huber, *Thinking and seeing with women in Revelation*, 74.

destiny in ecstasies.⁷⁷⁰

This contrast is made complete in Revelation 21.8. Whereas eternity is promised to those who live in the city where everything is made new (Revelation 21.5) together with that who is τὸ ἄλφα καὶ τὸ ὦ (21.6), those who listed as enemies of God have as destiny the second death. The author also uses the actions that are regarded as immoral as a form of description of whom are the enemies of God: ‘the cowardly, the faithless, the polluted, the murderers, the fornicators, the sorcerers, the idolaters, and all liars’ (21.8). This rhetorical description, in conjunction with the poetic tries, to motivate and instigate the attitudes of the oral/aural audience of Revelation.⁷⁷¹

This juxtaposition of Revelation structurally works as a mirror and sets the majestic view of the New Jerusalem in Revelation. The interpersonal dimension of the book in this part of the discourse in Revelation is to create the utopian imagery that engages his audience for the wonder of what is to be presented next.

3.7.3b – The Interpersonal dimension of the utopic city

The author chooses to emphasize the juxtaposition of the geographical references that he has been using throughout his discourse in Revelation one last time. Right at the introduction of the vision presenting the New Jerusalem, the author chose to write as a form of antitheses to the destiny of the great whore.⁷⁷² The discourse again works as a mirror and where before eternal judgement and justice had to be

⁷⁷⁰ Huber, *Thinking and seeing with women in Revelation*, 75.

⁷⁷¹ Schüssler Fiorenza, *The Book of Revelation: Justice and Judgment*, 187.

⁷⁷² Koester, *Revelation*, 795.

brought upon the enemies of God, eternal joy and utopia now is presented to the people of God.

The Introduction to the Judgement of the Whore 17.1, 3	The Introduction to the vision of the New Jerusalem 21.9-10
Καὶ ἦλθεν εἰς ἐκ τῶν ἑπτὰ ἀγγέλων τῶν ἔχόντων τὰς ἑπτὰ φιάλας καὶ ἐλάλησεν μετ' ἐμοῦ λέγων	Καὶ ἦλθεν εἰς ἐκ τῶν ἑπτὰ ἀγγέλων τῶν ἔχόντων τὰς ἑπτὰ φιάλας τῶν γεμόντων τῶν ἑπτὰ πληγῶν τῶν ἐσχάτων
καὶ ἀπήνεγκέν με εἰς ἔρημον ἐν πνεύματι	καὶ ἀπήνεγκέν με ἐν πνεύματι ἐπὶ ὄρος μέγα καὶ ὑψηλόν,

This mirror is done in a very specific form by the author to stress the difference between the great whore (Babylon) and the bride (Jerusalem). As Prigent affirms:

The phrase is taken almost literally from 17:1 where it introduces the vision of the great prostitute. The method is obviously deliberate: it allows the author to emphasize the antithetical correspondence between the great prostitute and the Lamb's bride, between Babylon and Jerusalem.⁷⁷³

It is important to note that for the author, this use of geographical reference contrast was a clear necessity to nurture the imagination of the audience, move the discourse, and push his oral/aural audience to create 'sufficient distance between themselves and the Harlot who represents Rome.'⁷⁷⁴. Furthermore, the speech of the angel talks about the bride and swiftly shapes the sense of identity of the audience as belonging as citizens of the Holy City, just as the allusion of the wedding between the bride and the groom works as a transition to complete the reshaping of the identity of the people of God,⁷⁷⁵. Thus, the author reveals that there is an asymmetrical outcome between the cities as a geographical reference, motivating the people of God to look forward to the

⁷⁷³ Prigent, *Commentary on the Apocalypse of St. John*, 609.

⁷⁷⁴ Middleton, *The Violence of the Lamb*, 14.

⁷⁷⁵ Huber, *Thinking and seeing with women in Revelation*, 76.

New Jerusalem. ‘Rome and the Church are carefully presented as antithetical realities using feminine imagery.’⁷⁷⁶

It is through this motivation that the author seeks to nurture the imagination of his oral/aural audience. In the utopic city, all the asymmetrical relations, being it either temporal or geographic, are gone. The newness of the city inaugurates a form of the relationship between God and his people. The city comes down out of heaven, and ἀπὸ τοῦ θεοῦ (21.10). Moreover, the description of the city serves as the next step in nurturing the imagination of the oral/aural audience. As Aune says, ‘the act of measuring the city is a literary device to enable the author to communicate the enormous size of the holy city to the hearers and readers.’⁷⁷⁷

The city is described to be huge in relation to the cities of the time of the audience. The utopia is completed in two steps. The first is to say that God is the temple among his people, which distinguishes this apocalyptic discourse from contemporary Jewish eschatological writings.⁷⁷⁸ Furthermore, the idea is complemented with the information that God’s glory is the light of the New Jerusalem. Therefore, the enclosure of this first step is the utopia that

God will be so directly involved and immediately present that it will no longer be necessary to make use of a building symbolizing and imparting his will to encounter mankind.⁷⁷⁹

Secondly, from the throne of God at the centre of the New Jerusalem flows the river of life, with the tree of life on either side of the river. Moreover,

⁷⁷⁶ Aune, “Revelation 17-22,” 52c:1087.

⁷⁷⁷ Aune, “Revelation 17-22,” 52c:1159.

⁷⁷⁸ Prigent, *Commentary on the Apocalypse of St. John*, 621.

⁷⁷⁹ Prigent, *Commentary on the Apocalypse of St. John*.

the identity of the people relies on their closeness with God now, and their nature is shaped by the sharing of his reign forever and ever (22.5).⁷⁸⁰ Thus, the completion of the juxtaposition in Revelation achieves its climax. There is a complete contrast between the eternal damnation of the enemies of God in relation to the utopic imagery of the oral/aural audience of Revelation because they are promised that a full symmetrical relation with God is achieved.⁷⁸¹

The closing of this interpersonal relation is completed by the words of the angel: 'These words are trustworthy and true, for the Lord, the God of the spirits of the prophets, has sent his angel to show his servants what must soon take place.' All those hearing the discourse are called blessed for the hope of taking part in the prophetic words of the book.

3.7.4 – Discourse and cohesiveness of Revelation 19.11 – 22.9

The author moves the imagination of his audience to a great close of his discourse in this minor division of the book (19.11 - 22.9). The author moves the discourse to an eschatological achievement where the old world comes to an end, and there is the emergency of a new heaven and new earth.⁷⁸² It is important to note that right at the end of the old order, for the first and only time in Revelation the εἰς τοὺς αἰῶνας τῶν αἰώνων is applied to qualify the enemies of God.

There is a development that brings the audience to hear about the fate of the old order and the emergency of the new one. This development is represented through the paratactic structure and the use of the homodiegetic

⁷⁸⁰ Aune, "Revelation 17-22," 52c: 1187.

⁷⁸¹ Prigent, *Commentary on the Apocalypse of St. John*, 586.

⁷⁸² Koester, *Revelation*, 802.

narrative within this structure. Furthermore, the newness of the Holy City, the establishment of the throne of God in the middle of the city, and the description of the New Jerusalem close the contrast to the Great Whore from the previous division. Additionally, it shows that God is delivering his promises to his people given throughout the book.

3.7.4a – The Cohesiveness and residual orality and the theme of the Judgement:
the paratactic structure relation within Revelation 19.11 – 22.9

The author frames the eschatological outcome of his discourse using the description given by the angel coming from heaven. The author seeks to conclude ‘God’s redemptive action in the light of what has gone before and introduces themes developed in the next section.’⁷⁸³

The theme of redemption in Revelation is revealed by the framing of the eschatological conclusion of the book. Whereas through the organization of the septs (Revelation 4.1 – 16.16) and the vision of the great controversy (11.19 – 14.20) the focus was on the persecution of the people of God since the last division we can observe the unravelling of the world of the sinners (17.1 – 19.9).

The redemption of the people of God is complete not when there is the fall of Babylon (18.1-24), but when the asymmetrical relation between the power of earthly kingdoms under the guidance of the devil are destroyed, and the New Heaven and the Earth are revealed to the oral/aural audience in Revelation. To achieve this, the author reveals the direct clash between God, his angels, and the white rider with the devil, earthly kingdoms, and death. The start point is the

⁷⁸³ Koester, *Revelation*, 801-802.

view of the eschaton is the vision of the rider, which ‘does not precipitate the end of the world but a re-creation of it.’⁷⁸⁴

The idea of re-creation starts with the vision of the character who is coming to bring an end to the old order, and the author uses the homodiegetic form of narrative to move the imagination of his audience. The author introduces the angel, which in the discourse will show him the white rider (19.11). Additionally, the author uses the paratactic phrase *Καὶ εἶδον* in three opportunities (19.11, 17, 19). These paratactic phrases, or homodiegetic formulas, bring a first-person imaginary experience to the oral/aural audience of Revelation, just as if the actions that are being described as ‘dramatic new narrative footage.’⁷⁸⁵ These new footage narratives talk about the final battle, the capture of the enemies of God, and the final combat scene with its eternal consequences.

The footage gives the oral/aural audience a vision of the conflict between earthly powers against God reaching its climax, and the fold of the earthly realities coming to a close. The heavenly realm dominates the earthly realm, and just as the white rider brings the reality of the kingdom of God, the victory of the bride over the whore, to earth. The rhetoric works to persuade⁷⁸⁶ the audience of Revelation that their present persecutors will find eternal doom.

Moreover, it works to control the oral/aural audience’s fear and to sustain their vision and hope. In this way, the vision of white rider bringing about the justice of the kingdom of God has a political purpose of motivating a cultic

⁷⁸⁴ Blount, ‘Revelation: a commentary,’ 349.

⁷⁸⁵ Blount, ‘Revelation: a commentary,’ 348.

⁷⁸⁶ Schüssler Fiorenza, *The Book of Revelation: Justice and Judgment*, 198.

loyalty to God alone, and the basis of these three acts works the re-creation and the eschaton of newness of the world in a religious and political form:

It is just as clear that Christ's coming is a contemporary political rather than a future otherworldly happening. The transfiguration it promises is a historical one; the rider does not precipitate the end of the world but a re-creation of it. It is a new earth (21.1), not the end of the earth, that is promised. Witnesses participate in a reclaiming of the world of God, not an escape (i.e., rapture) from it.⁷⁸⁷

The judgement thus brings justice and the emergence of the new heaven and earth. These first two acts are part of the final act in this major division of Revelation. This major division represents the eschaton of the discourse in Revelation, the end of the old, and the newness of paradise. The aspects of the new heaven and earth are modelled around the old shared stories of Judaism.⁷⁸⁸

However, the author goes beyond the characteristics of paradise in contrast to the old shared stories in Judaism. In the eschaton of Revelation, 'the servants of God are finally able to see his face'⁷⁸⁹ as God now has made in place among his people. They share the holiness of God, and eternity happens to the righteous in fulfilment of the promise made to the Churches back in Revelation 3.21.⁷⁹⁰ Consequently, the eschaton brings coherence to the discourse to the division in Revelation 19.10 – 22.9 because it brings information about the end of the old world and the emergence of a new heaven and earth, where newness is the complete geographical and temporal symmetry between God and his people.

⁷⁸⁷ Blount, 'Revelation: a commentary,' 349.

⁷⁸⁸ Aune, "Revelation 17-22," 52c: 1187. According to Aune, in '22.1-6 John is shown aspects of the city modelled on traditional Jewish conceptions of Eden with its three central features: the throne of God, the river, and the fruitful tree of life. The term "paradise" (a Persian word for "garden" or "park") was used both for the earthly Eden and for a heavenly place of perfection.'

⁷⁸⁹ Aune, "Revelation 17-22," 1188.

⁷⁹⁰ Stowasser, "Die Sendschreiben Der Offenbarung Des Johannes," 64.

3.7.4b – Flow of Discourse and the Climax of the judgement: the organization of the discourse

The closing of the eschaton in Revelation also brings a dual characteristic to the aim of this part of the discourse. Firstly, this dual characteristic is the deep and close relationship between the previous division of Revelation (17.1- 19.10)⁷⁹¹ , and the closing of the whole discourse in Revelation as God and Jesus are presented as trustworthy and true (Revelation 22.6).⁷⁹²

The author has drawn a close structural relationship between the last two divisions of Revelation (17.1 – 19.10 and 19.11 – 22.9). It is important to note that this close textual relationship assists the audience in understanding that

⁷⁹¹ Aune, “Revelation 1-5,” 52a: xcii. Seen on 1.1.3.b – The Paired Angelic Revelation:

Rev 17. 1 – 19.10	Rev 21.9 – 22.9
17.1 - Then one of the seven angels who had the seven bowls	21.9 – Then one of the seven angels who had the seven bowls, full of the seven last plagues
came and said to me: Come, I will show you the judgment of the great whore	and said to me: Come, I will show you The bride, the wife of the Lamb
17.3 - So he carried me away in the Spirit into a wilderness	21.10 – So he carried me away in the Spirit to a great, high mountain
and I saw	and he showed me
19.9b - And he said to me: These are true words of God	22.6 – And he said to me: These words are trustworthy and true
19.10 - Then I fell down at his feet to worship him but he said to me:· You must not do that! I am a fellow servant with you and your comrades, who hold the testimony of Jesus	22.8b – and when I heard and saw, I fell down at the feet of the angel to worship 22.9 - but he said to me: You must not do that I am a fellow servant with you and your comrades, the prophets and those who keep the words of this book
Worship God!	Worship God!

⁷⁹¹ Koester, *Revelation*, 801.

the eschaton between all the power relations within Revelation has achieved its apex. This textual relationship is a key element in the study of the macrostructure of Revelation because the textual identification units and the interrelations of the text acquire relevance due to being part of whole discourse just as with another type of literature of the New Testament.⁷⁹³

In this way, the author is naturally shaping his written discourse to accommodate the oral sensibilities of his oral/aural audience. The pattern that is presented by Aune from the Greek text⁷⁹⁴ is even more appealing to our understanding of the framing of the eschatological discourse in Revelation and how the author organized the relation between the divisions of text becomes evident in the table below:

The Correlation between Paired Angelic Visions in Revelation	
Revelation 17.1 – 19.10	Revelation 21.9 – 22.9
Καὶ ἦλθεν εἰς ἐκ τῶν ἑπτὰ	Καὶ ἦλθεν εἰς ἐκ τῶν ἑπτὰ
ἀγγέλων τῶν ἔχόντων τὰς ἑπτὰ	ἀγγέλων τῶν ἔχόντων τὰς ἑπτὰ
φιάλας	φιάλας τῶν γεμόντων τῶν ἑπτὰ
	πληγῶν τῶν ἐσχάτων
καὶ ἐλάλησεν μετ’ ἐμοῦ λέγων	καὶ ἐλάλησεν μετ’ ἐμοῦ λέγων·
δεῦρο, δεῖξω σοι	δεῦρο, δεῖξω σοι
τὸ κρίμα τῆς πόρνῃς τῆς μεγάλης	τὴν νύμφην τὴν γυναῖκα τοῦ ἀρνίου.
καὶ ἀπήνεγκέν με	καὶ ἀπήνεγκέν με
εἰς ἔρημον	
ἐν πνεύματι	ἐν πνεύματι
	ἐπὶ ὄρος μέγα καὶ ὑψηλόν,
Καὶ εἶδον	καὶ ἔδειξέν μοι
[body of vision]	[body of vision]
μακάριοι	
καὶ λέγει μοι	Καὶ εἶπέν μοι·
οὗτοι οἱ λόγοι ἀληθινοὶ	οὗτοι οἱ λόγοι πιστοὶ καὶ

⁷⁹³ Kelber, *Imprints, Voiceprints, & Footprints of Memory*, 457. The recent approach announced by Kelber, derived from Ong’s work (*Orality and Literacy*), shows that any form of literary work in the first-century Christianity needs to take consideration that the ‘discipline of form criticism needst to bear in mind that speech is sound that “is not simply perishable but essentially evanescent, and is sensed as evanescent” (Ong, *Orality and Literacy*, 32). Furthermore, Kelber affirms that ‘recent literary work on the Gospels has demonstrated their coherent plot structure. What were once perceived to be detachable, oral items can now be understood as integral parts of a narrative structure.’

⁷⁹⁴ Aune, “Revelation 17-22,” 52c: 1202-1203.

τοῦ θεοῦ εἰσιν	ἀληθινοί
	μακάριος
	καὶ ὅτε ἤκουσα καὶ ἔβλεψα,
καὶ ἔπεσα ἔμπροσθεν	ἔπεσα προσκυνῆσαι ἔμπροσθεν
τῶν ποδῶν αὐτοῦ	τῶν ποδῶν τοῦ ἀγγέλου
	τοῦ δεικνύοντός μοι ταῦτα.
προσκυνῆσαι αὐτῷ	
καὶ λέγει μοι	καὶ λέγει μοι,
ὄρα μή·	Ὁρα μή:
σύνδουλός σου εἰμι	σύνδουλός σου εἰμι
καὶ τῶν ἀδελφῶν σου τῶν ἐχόντων	καὶ τῶν ἀδελφῶν σου τῶν προφητῶν
τὴν μαρτυρίαν Ἰησοῦ	
	τῶν τηρούντων τοὺς λόγους
	τοῦ βιβλίου τούτου:
τῷ θεῷ προσκύνησον	τῷ θεῷ προσκύνησον.

This relationship allows the author to introduce the vision of the newness of God's re-creation. The act of measuring the city is not only the outcome of the merge between the once asymmetrical heaven and earth but also presented as one. Moreover, it enables the author 'to communicate the enormous size of the holy city to the hearers and readers.'⁷⁹⁵

Furthermore, the message of the new city is the fulfilment of promises given thorough the discourse in Revelation to prophets, martyrs, and people of God (3.12).⁷⁹⁶ They share the conquest of Jesus over evil and death (5.6; 12.11). Those who died now can live forever with their God (1.18; 2.8). The faithful witnesses of God (6.9-10) now can see him with their own eyes and experience of the equality with angels and the author (22.9). The promises close the discourse with a message that should motivate the oral/aural audience of Revelation. The conclusion with new earth and heaven is an inclusion to the message of Revelation.⁷⁹⁷

⁷⁹⁵ Aune, "Revelation 17-22," 52c: 1159.

⁷⁹⁶ Koester, *Revelation*, 787.

⁷⁹⁷ Aune, "Revelation 17-22," 52c: 1188.

3.8 – THE EXEGESIS OF THE EPILOGUE 22.10 - 21

The author closes his discourse with the epilogue in the last 11 verses of the book. The framing of the discourse now moves to an epistolary genre format because the author desired to finish Revelation with a paternalistic and authoritative message. Furthermore, the author included several thematic similarities with the prologue. However, the identity of the person closing the message is not clear.

The analysis below will discuss how this ‘seemly’ confusion in the epilogue might be happening because the priority of the author in this final part is to identify his voice as being the voice of a divine being.

The Epilogue in Revelation 22.10-21	
¹⁰ καὶ λέγει μοι, Μὴ σφραγίσῃς τοὺς λόγους τῆς προφητείας τοῦ βιβλίου τούτου, ὁ καιρὸς γὰρ ἐγγύς ἐστιν. ¹¹ ὁ ἀδικῶν ἀδικησάτω ἔτι, καὶ ὁ ῥυπαρὸς ῥυπανθήτω ἔτι, καὶ ὁ δίκαιος δικαιοσύνην ποιησάτω ἔτι, καὶ ὁ ἅγιος ἁγιασθήτω ἔτι	
¹² Ἴδού ἔρχομαι ταχύ, καὶ ὁ μισθός μου μετ' ἐμοῦ, ἀποδοῦναι ἑκάστῳ ὡς τὸ ἔργον ἐστὶν αὐτοῦ. ¹³ Ἐγὼ τὸ Ἄλφα καὶ τὸ ω, ὁ πρῶτος καὶ ὁ ἔσχατος, ἡ ἀρχὴ καὶ τὸ τέλος.	
¹⁴ Μακάριοι οἱ πλύνοντες τὰς στολὰς αὐτῶν, ἵνα ἔσται ἡ ἐξουσία αὐτῶν ἐπὶ τὸ ξύλον τῆς ζωῆς καὶ τοῖς πυλῶσιν εἰσέλθωσιν εἰς τὴν πόλιν. ¹⁵ ἔξω οἱ κύνες καὶ οἱ φάρμακοι καὶ οἱ πόρνοι καὶ οἱ φονεῖς καὶ οἱ εἰδωλολάτραι καὶ πᾶς φιλῶν καὶ ποιῶν ψεῦδος.	
¹⁶ Εγὼ Ἰησοῦς ἔπεμψα τὸν ἄγγελόν μου μαρτυρῆσαι ὑμῖν ταῦτα ἐπὶ ταῖς ἐκκλησίαις. ἐγὼ εἰμι ἡ ρίζα καὶ τὸ γένος Δαβὶδ, ὁ ἀστὴρ ὁ λαμπρὸς ὁ πρωϊνός.	
¹⁷ Καὶ τὸ πνεῦμα καὶ ἡ νύμφη λέγουσιν, Ἔρχου.	

καὶ ὁ ἀκούων εἰπάτω, Ἔρχου. καὶ ὁ διψῶν ἐρχέσθω, ὁ θέλων λαβέτω ὕδωρ ζωῆς δωρεάν.
¹⁸ Μαρτυρῶ ἐγὼ παντὶ τῷ ἀκούοντι τοὺς λόγους τῆς προφητείας τοῦ βιβλίου τούτου: ἐάν τις ἐπιθῇ ἐπ' αὐτά, ἐπιθήσει ὁ θεὸς ἐπ' αὐτὸν τὰς πληγὰς τὰς γεγραμμένας ἐν τῷ βιβλίῳ τούτῳ: ¹⁹ καὶ ἐάν τις ἀφέλῃ ἀπὸ τῶν λόγων τοῦ βιβλίου τῆς προφητείας ταύτης, ἀφελεῖ ὁ θεὸς τὸ μέρος αὐτοῦ ἀπὸ τοῦ ξύλου τῆς ζωῆς καὶ ἐκ τῆς πόλεως τῆς ἁγίας, τῶν γεγραμμένων ἐν τῷ βιβλίῳ τούτῳ. ²⁰ Λέγει ὁ μαρτυρῶν ταῦτα, Ναί, ἔρχομαι ταχύ. Ἀμήν, ἔρχου, κύριε Ἰησοῦ.

Social Actors of Revelation 20.10-20			
	Divine Actor	Declined verb	Receptive Actors
Final Act	The angel	Μὴ σφραγίσῃς	ὁ ἀδικῶν ἀδικησάτω ἔτι, καὶ ὁ ῥυπαρὸς ῥυπανθήτω ἔτι, καὶ ὁ δίκαιος δικαιοσύνην ποιησάτω ἔτι, καὶ ὁ ἅγιος ἁγιασθήτω ἔτι
	Jesus	ἔπεμψα	τὸν ἄγγελόν μου μαρτυρῆσαι ὑμῖν ταῦτα ἐπὶ ταῖς ἐκκλησίαις

3.8.1 – Analysis of levels of discourse in Revelation 22.10-20

The author closes his discourse with an epistolary frame. The message is directly addressed to the oral/aural audience. The framing of the epilogue is to emphasize that the origins of the message were divine.⁷⁹⁸ Thus, the author closes his book with a discourse that does not belong to him. Apart from verse 20, all the rest of the epilogue has Jesus (v 17) or the divine being as the addresser of the epilogue.

There are two other important elements in the epilogue in Revelation. Firstly, because Jesus or the divine being is addressing the audience, the closing

⁷⁹⁸ Aune, "Revelation 17-22," 52c: 1236.

has a message that reinforces the importance of the audience to make a choice.⁷⁹⁹

Secondly, the message of the epilogue resembles the message of the prologue, thus closing the message in Revelation as a form of inclusio for the whole message of Revelation.

In this way, the author uses these two elements following an epistolary frame because the close speech from the divine being and Jesus can be given as a ‘transcendent reality from another world that is now part of their possible reality.’⁸⁰⁰ The eschatological salvation has been assured to them according to their choice,⁸⁰¹ and the author will use allusion to other prophetic stories to reinforce the importance of his apocalyptic revelation to his oral/aural audience.

3.8.2 – Description of semantics in Revelation 22.10-20

The author recurs to the allusion of the book of Daniel in 20.10. The divine being’s wording in Revelation 20.10 refers to Daniel 8.26, even though in Daniel, the angel gives the order for the prophecies of the be sealed and in Revelation is to Μὴ σφραγίσῃς. The key difference between the sealing of the prophecies is related to time.

In Revelation, the prophecy is open because the audience is now contemplating eternity with God. They could finally merge with the reality presented by God, and right at the end of the discourse they can see that the message is open for all those who want to hear the message and become relevant

⁷⁹⁹ Koester, *Revelation*, 840.

⁸⁰⁰ John J. Collins, ‘The Jewish Apocalypses,’ in *Apocalypse: The Morphology of a Genre*. SBL n° 14 (1979), 22 [21-60].

⁸⁰¹ Blount, ‘Revelation: a commentary,’ 406.

‘because it depicts a conflict with hostile forces that are already under way.’⁸⁰² It is open not only for future generations, but to all those who are right to choose to do what is right, and the holy still choosing to be holy (22.11). The message is that the time of the prophecy is near, and in fact, is already happening independent of which apocalyptic reality the audience sees itself taking part.

Moreover, the ‘newness’ of the new heaven and earth and the promise of the openness of this new reality given by the angel is now reassured by Jesus, the Alpha and Omega. Jesus reframes himself with the identity of God as God had been identified as the Alpha and Omega in Revelation 1.8. Furthermore, the merge of the identity of Jesus with God is reinforced by the use of the allusion of being the beginning and the end as it appears in Isaiah.⁸⁰³ Thus, when Jesus reframes himself as God, he is reassuring the audience that the openness of this new reality, the new heaven and earth, is a promise from God himself.⁸⁰⁴

The emergency of this reality promised by Jesus is also a message of reassurance for those to follow his teachings even within a situation of conflict. It is a message that requires an interpersonal relationship and trust between the message of Revelation and the oral/aural audience of the book

3.8.3 – The interpersonal dimension of Revelation 22.10-20

The closing of Revelation is not about the straight relationship between the author and the oral/aural audience. It is about the claim that the relationship now

⁸⁰² Koester, *Revelation*, 840.

⁸⁰³ Aune, “Revelation 6-16,” 52c 1237.

⁸⁰⁴ Blount (2009), 407.

is direct between Jesus and the audience, and his claim to be part of the identity of God.⁸⁰⁵ This is important because the relationship is being framed at his late stage in the discourse as a direct dialogue within the context of the new heaven and earth. It is within this otherworldly frame that the audience of Revelation become witnesses of this new reality within the discourse in Revelation and has to decide if they want to be part of it.⁸⁰⁶ Jesus frames his identity as God through the repetition of words applied to God before to reinforce that he is the judge of this decision that they have to make.⁸⁰⁷

3.8.3a – The ideational meaning of Revelation 22.10-20

The direct manifestation of Jesus as being the supreme judge sets the stage for the next words of either rewarding or closing down the reality of the new heaven and earth to his audience:

As the only one who exists before and before and after history, who rules over time because he is at the beginning and end of time, Christ, like God, can know how the time, concerns, and objectives that drive history to their conclusion. When the one who is before and after all things says he knows how to reward a person's works and that he will award the salvation/judgement that every human is due, John's readers and hearers can believe it.⁸⁰⁸

As witnesses and participants of that 'otherworldly' reality now it is time for the oral/aural audience to choose. Their choice now has a point of

⁸⁰⁵ Blount (2009), 407-8. As Bount says about Christ's claim, he 'requisition titles previously applied directly (in first person) to God (the Alpha and the Omega 1:8; 21:6) and applies them to himself. Indeed, the explicit meaning of those titles, already appropriated in part at 1:17 and 2:8, he now fully develops as his own self-designations. Like God, he is the first and the last, the beginning and the end. Whe the titles revelead about God, they reaveled now also about him.'

⁸⁰⁶ This is the effect of the religious phenomenon now seen in Revelation described by O'Loughlin, *Japan Missionary Journal* (Summer 2013), 123-4, already in 2.2.3.b – The technique of Allusion in Revelation and use of Memory in Revelation 1.7.

⁸⁰⁷ Blount (2009), 407.

⁸⁰⁸ Blount, 'Revelation: a commentary,' 408.

reference being part of the reality in heaven. The author did not shift the place of reference from the reality of ‘newness’ place with God back to their reality. In the face of persecution and suffering, they can choose and trust which path to follow from their direct dialogue with Jesus.

Moreover, this choice is between being found in two groups that have already their fates decided before. According to Middleton, the author

divides the world into two clear camps: the inhabitants to the earth, who receive the mark of the Beast and worship him, and the martyrs, the followers of the Lamb, who bear faithful testimony, refuse to worship the image of the Beast, and who in consequence will be slain.⁸⁰⁹

It is a choice between the two women, Babylon (Rome) and the New Jerusalem. The seventh beatitude of the book is inserted within this contrast.⁸¹⁰ Those who choose to be obedient⁸¹¹ are going to be blessed. Left outside are the ‘dogs and sorcerers and fornicators and murderers and idolaters, and everyone who loves and practices falsehood’ (22.15). The choice between being part of the blessed with the sinners is the final contrast made in Revelation to illustrate the choice the oral/aural audience has to make even in a situation of persecution and suffering.

3.8.4 – Discourse and cohesiveness of Revelation 22.10-20

The author uses the last four verses in chapter 20 for the closing of the discourse. The cohesiveness of the discourse is based on the actors that led the speeches to command the flow of message in the epilogue of Revelation. The main actors attest the divine origins of the ἀποκάλυψις. The speakers of the discourse of

⁸⁰⁹ Middleton, *The Violence of the Lamb*, 14.

⁸¹⁰ Aune, “Revelation 17-22,” 52c: 1237.

⁸¹¹ Pattemore, *The People of God in the Apocalypse*, 212.

Revelation to the oral/aural audience of the Christian church in the first century take the place of the divine actors. It is for them that the revelatory message is addressed. Thus, they become prophets that are about to deliver the message to all those hearing the message⁸¹² because the ἀποκάλυψις is a message of Jesus to be read out loud in the churches. In this way, the reading of the epilogue out loud for the churches by the prophet functions as a direct option given to the Christian communities about the choices ahead of them.

Furthermore, the readers as prophets become the centre point that delivers the fulfilment of revelatory prophecies through the person of Christ. They become the living voice of Jesus, who identifies himself with a messianic title and links the words of prophecy with mentions to old shared prophetic traditions when he affirms to be the star of David (Isiah 11.10) and the morning star (Numbers 24.17).⁸¹³ The Spirit and the bride are then called to the witnesses for the invitation of Christ to all listeners and the prohibition of any either prophets and hearers to change the message of Revelation. This framing of Jesus closing the message through the voice of the prophet closes down the message of Revelation, drawing the last parallel of the book in relation to the prologue, though this parallel starts in Revelation 22.6.

Prologue	Epilogue
δεῖξαι τοῖς δούλοις αὐτοῦ	δεῖξαι τοῖς δούλοις αὐτοῦ
ἃ δεῖ γενέσθαι ἐν τάχει	ἃ δεῖ γενέσθαι ἐν τάχει
μακάριος... οἱ ἀκούοντες	μακάριος ὁ τηρῶν
τοὺς λόγους τῆς προφητείας	τοὺς λόγους τῆς προφητείας
καὶ τηροῦντες τὰ	τοῦ βιβλίου τούτου

⁸¹² Aune, "Revelation 17-22," 52c: 1237. Aune rightly says that the 'pronoun "you" in this statement is plural and therefore cannot refer to John or to the churches (which would be redundant); rather it must refer to the circle of prophets whose task it was to deliver John's revelatory message to the Christian congregations.'

⁸¹³ Aune, "Revelation 17-22," 52c: 1237.

The framing of the use of the expression ‘in spirit,’ already point by Bauckham,⁸¹⁴ by a parallel of prophetic voice that appears to organize shift in major divisions of the book (Revelation 1.9;4.2; 17.3; 21.10). The author chose to frame the cohesion of the epilogue in a structure that is related to the ‘newness’ of the eternal reality in Jesus. The reader, as a prophet, narrates that the Alfa and Omega makes the promise and is the sole judge of the decision that the audience has to make.

The eternity in Jesus also serves as a contrast to the verbal structure in the prologue. The distinction is around the person of reference. Whereas the message from Jesus is intermediated by the author to the oral/aural audience, in the epilogue, the reader of the message acts as a prophet as described above.

Moreover, without the author’s intermediation that we observe in the prologue⁸¹⁵, the time relation of the events also changes. There is no more a message sent in the past to the author, who is revealing the message in the present about the future. The message is about a near future (ὁ καιρὸς γὰρ ἐγγύς ἐστιν), and indeed is certain and already in here in the presence of Jesus, who is the Alpha and the Omega. This reality is attested by the Spirit, who spoke to the seven churches. They attest that Jesus and reality around him that represents the ‘newness’ of heaven and earth are true: Λέγει ὁ μαρτυρῶν ταῦτα, Ναί, ἔρχομαι ταχύ. Ἀμήν, ἔρχου, κύριε Ἰησοῦ.

3.9 – Conclusion

My objective in chapter 3 of this dissertation was to apply the Discourse

⁸¹⁴ Bauckham, *The Climax of Prophecy*, 3. For more, see 1.3.1 – The expression ‘in spirit.’

⁸¹⁵ For more, see 2.2.4.a – Cohesion and secondary orality in Revelation 1.1-8.

Analysis approach that was elaborated in chapter 1. The interdisciplinary character of Discourse Analysis allowed the accommodation of the phenomenon of residual orality and to complete the exegetical analysis of the Greek text from Revelation. The exegetical analysis was developed following a linear reading of the text; however, as indicated before,⁸¹⁶ it did not mean that I was adopting a linear reading of the narrative of the text in Revelation. The full results of the analysis about the macrostructure of Revelation and reading the narrative of the text are going to be exposed in the next chapter.

After starting the pragmatics exegetical analysis in Chapter 1.2 (Exegesis of discourse analysis), I could further apply the method in the text of Revelation. The analysis of the levels of discourse, the description of semantics and allusions, the interpersonal dimensions of discourse, and the cohesion of discourse in Revelation assisted me to demonstrate how the phenomenon of residual orality influenced the author to organize his book.

The analysis of levels of discourse led me to discover how the author chose to organize his discourse by using certain repetitive patterns. These repetitive patterns operated within the implementation of the analysis of Co-text within the Context of Situation. As pointed out already,⁸¹⁷ the development of the discourse in the ἀποκάλυψις takes the explicit assumption that the book has a divine origin.⁸¹⁸ The author organized the repetitive patterns from this

⁸¹⁶ For more see Chapter 3 – The Pragmatics of secondary orality and exegesis of the macrostructure of Revelation.

⁸¹⁷ For more see *Co-text*, and the mention for Reed, “Discourse Analysis,” 196-7, which says that ‘Top-down analysis, on the other hand, is comparable to deductive reasoning, in which a person reasons from a known principle (e.g. the function of a certain genre) to an unknown (e.g. the meaning of a particular use of a word) – from a premise to a logical conclusion.’

⁸¹⁸ For more, see *Context of Situation*, and the affirmation that ‘The fact that the author calls his Book the Apocalypse, demonstrates that he had a clear idea about the objective genre of his discourse.’

perspective and forged the three major divisions of Revelation. Additionally, the repetitive use of the homodiegetic narrative could bring the discourse of Revelation to a first-person experience of the oral/aural audience of Revelation.

The pragmatics of the description of semantics assisted me to identify the variety of allusions that the author used within these repetitive patterns to shape and move his discourse. The allusions mainly reflected ‘actors’ that were part of old shared stories common to the oral/aural audience of Revelation. These allusions, such as the ‘son of man’ in the first major division of the book, assisted the author to bring alive imagery to the repetitive patterns in Revelation, and it also helped the author to create the relationships that shaped the major and macrostructure of Revelation. The imagery of the ‘son of man’ shaped the relationship with the messages sent to the seven churches, on which the messages also followed a structure that resembles the pattern.

Moreover, in the pragmatics of interpersonal dimensions of the discourse, I could show how the recourse of repetition was used by the author to establish an asymmetrical form or relation within the theological development of themes in Revelation. Within the second major division, the author chose to establish the throne of God as a centre of reference for the relationship with earthly powers and to develop theological themes. Some of these theological themes grew in prominence and drama, such as the judgement of enemies of God and salvation to the people of God. The stress of the interdimensional relation with these theological themes and the addition of hymns allowed the direct participation of the aural/oral audience of Revelation to experience these dramas.

Additionally, the author added new residual actors within interludes in the structure of the seven seals and trumpets. One of the uses of interludes

allowed the author to anticipate the inclusion of new residual actors to move the imagination of the audience, and these residual actors were an important tool that helped the development of the narrative of conflict and asymmetry between heaven and earthly powers.

The pragmatics of cohesion allowed me to discover how the technique of repetition created repetitive patterns that shaped the major divisions and the different macrostructure of Revelation because they also created markers in the discourse of Revelation. Furthermore, these repetitive patterns formed a discourse around the asymmetry of geographical locations, such as heaven and earthly power, and time reference. These asymmetries were important to give the perspective to the audience of Revelation about how the author was moving the discourse and creating the flow of the narrative of conflict and salvation in the book. The flow of the discourse, in the end, led the author to move his discourse to a climax and eschaton.

However, even though the author created markers and used the technique of Repetition within his discourse, these markers varied and were used differently to show how the author organized the macrostructure of the book. In the next and final chapter of the dissertation, I will present the thesis of how the pragmatics of discourse analysis helped me to identify the main divisions of Revelation. Additionally, I will present if the markers and repetitive patterns within and between these divisions or macrostructure suggest a linear or recapitulative reading mode of the narrative of Revelation.

CHAPTER 4 – RESIDUAL ORAL PHENOMENON AND THE MACROSTRUCTURE OF REVELATION

In Chapter 4 of the dissertation, I aim to present the conclusion of the research around how the residual oral phenomenon influenced the author into the organization of the discourse in his book. This conclusion is based on the exegetical analysis already presented in Chapter 3, and it will also take into consideration the advances from the method of discourse analysis in Chapter 1 applied to the scholar work already criticised in Chapter 2. Thus, after presenting the analysis of the full text, I aim to focus on how the author intended to organize the apocalyptic discourse in his book.

Moreover, another important factor that was presented in the introduction and Chapter 2 of the dissertation concerned if the author presents the reading narrative of the book in a recapitulating or linear form of reading. As pointed out in Chapter 1 and shown in the exegesis of the macrostructures of the text in Revelation, the author created structural links that might influence the form of the reading of the narrative either in linear or recapitulative mode. This particular discussion is also shared between the scholars in Chapter 2 of the dissertation⁸¹⁹ and will be discussed in the second part of Chapter 4.

⁸¹⁹ The table as it is presented in Chapter 1: Modern contributions to the study of the macrostructure in revelation:

AUTHOR	APPROACH	NARRATIVE	SECONDARY ORALITY
David Aune	<i>Sitz im Leben</i>	Linear	None – literacy implied
Pierre Prigent	Prophetic Narrative	Mixed: Linear/recapitulative	Yes – limited analysis
Richard Bauckham	Hybrid Function	Recapitulative	Yes – limited literary links
Elisabeth Schüssler Fiorenza	Literary and Thematic Analysis	Recapitulative	Yes – specially through imagination
Ranko Stefanovic	Literary and Symbolic Analysis	Recapitulative	Not intrinsically demonstrated

4.1 – THE PHENOMENON OF RESIDUAL ORALITY AND THE MACROSTRUCTURE OF REVELATION

In Chapter 1, I looked at the process that guided the author to communicate his apocalyptic writing to his oral/aural audience.⁸²⁰ In his choice to make his message clear to his audience, the author explicitly informed that his message was apocalyptic writing with a divine origin (1.1 - Ἀποκάλυψις Ἰησοῦ Χριστοῦ) and that he intended his message to be read out loud within an aural/oral audience context (1.3 – μακάριος ὁ ἀναγινώσκων καὶ οἱ ἀκούοντες τοὺς λόγους τῆς προφητείας). Therefore, since the opening of his message, the author showed that he intended to show how he wanted to signify his message in the historical context of a residual oral audience.

In this analysis of the production and interpretation of the discourse, it became clear that in the context where the phenomenon of residual orality is historically present, and the author of the discourse indicates that he is aware of this the reality of this phenomenon, that a presupposition of a study that involves discourse grammar *choice implies meaning*.⁸²¹ This presupposition is important because it allowed us to accommodate the historical reality of a residual oral audience within a framework (Chapter 2.2 – Exegesis of discourse analysis) to analyse the Greek text of Revelation critically according to choices made by the author. This means that within this context, the list of choices of the author is important to reveal his intention, as Rince says:

all of us make choices as we communicate: what to include, how to prioritize and order events, how to represent what we want to say. The choices we make are directed by the goals and objectives of our communication. The implication is that if a choice is made, that there is meaning associated with the choice.

⁸²⁰ See more in 2.1.1a – The author: his choice for the Apocalyptic genre.

⁸²¹ Rince (2010), 5.

These choices made by the author included the intertwining of different styles⁸²² and involved a homodiegetic mode of narrative, semantic allusions and repetitive patterns that could create paratactic and cumulative structures in the text, and that at the same time could bring cohesion and move the flow of the discourse in Revelation. All these techniques were explored in Chapter 1 (Methodology) and applied in Chapter 3 (The Pragmatics of Residual Orality and Exegesis of the Macrostructure of Revelation).

4.1.1 – Patterns and markers that shape the organization of the discourse in Revelation

The author developed his theological discourse using several repetitive patterns throughout the book. From the onset of the discourse in the prologue, the author chose to emphasise a pattern linked to bringing the first-person experience of his apocalyptic visions to his oral/aural audience.⁸²³ The author chose to use the homodiegetic narrative creating an interpersonal relationship of his audience with the discourse in Revelation through visions of immersion into a world that transcended the reality of their world.⁸²⁴

These markers become clear as the development of the relationships between the reality of the world of the oral/aural audience immerses with the otherworldly reality that is created as the discourse unravels through the visionary experiences. Thus, it is through these repetitive patterns that shape

⁸²² For more, see 2.1.1b – The text: Apocalyptic discourse within a storyline with different styles.

⁸²³ As Silva, *Seeing things John's way*, 120, rightly says, the 'focus throughout Revelation remains on John's "seeing" and "hearing," not "creating." John's voice recedes beneath the voices of otherworldly beings, intruding chiefly to remind the hearers that he is not the inventor of this discourse by calling repeated attention to his own "seeing" and "hearing."

⁸²⁴ As already discussed, and shown by Silva, *Seeing things John's way*, 96, where he says that in Revelation the author 'draws attention, both within and beyond "lived" experience, as it unfolds its map of, and its metastory for, the cosmos.'

these relationships that the author organized his mook in three major visions (1.8 – 3.22; 4.1 -16.21; 17.1 – 22.10). Furthermore, the author surrounded these three major divisions with a prologue (1.1-8) and an epilogue (22.10-20) and furthered the organization of these three major divisions through seven textual macrostructures (1.9 – 3.22; 4.1 – 8.1; 8.2 -11.18; 11.19 – 14.20; 15.1 – 16.21; 17.1 – 19.10; 19.11 – 22.9).

The main markers in Revelation are the use of imagery that relied on allusions of old and common shared stories to create imagery that could move the discourse and clarify these relationships to the oral/aural audience of Revelation. Moreover, the relationships framed by the author has as a common characteristic a reference to an asymmetrical relation concerning geographical locations and time.

Firstly, the use of imagery by the author assisted the creation of the relationship between the son of man and the seven churches (1.9 – 3.22) and used repetitive patterns to forge the dynamic of the asymmetrical relationship between the son of man from the vision in the Isle of Patmos and the seven churches⁸²⁵ undergoing suffering and persecution.

Furthermore, these repetitive patterns created identifiable paratactic structures between the description of the son of man and the seven

⁸²⁵ As shown in 2.1.3b – Syntax, semantics, and repetition:

Text	Verb	Declension case
Revelation 2.5 (Ephesus)	μνημόνευε, μετανόησον μετανοήσης	Imperative
Revelation 2.10 (Smirna)	ἰδοὺ, ἀκουσάτω	Imperative
Revelation 2.16 (Pergamum)	μετανόησον, ἀκουσάτω	Imperative
Revelation 2.22 (Thyatira)	ἰδοὺ, ἀκουσάτω	Imperative
Revelation 3.3 (Sardis)	μνημόνευε, ἰδοὺ, ἀκουσάτω	Imperative
Revelation 3.9 (Philadelphia)	ἰδοὺ (2x), ἀκουσάτω	Imperative
Revelation 3.19 (Laodicea)	μετανόησον, ἰδοὺ ἀκουσάτω	Imperative

churches⁸²⁶ within a pattern of the cumulative structure of the letters⁸²⁷ that are identifiable as a form of cohesion to this macrostructure in Revelation.

Additionally, there is an asymmetrical relation between the character of the temporality within the messages to the seven churches, that follow a reference of timing moving and following a past-present-future organizational format, and contrasts with the repetitive trend in the development of the timing declension throughout the syntagmatic introduction (Revelation 1.1-8). This repetitive trend is furthered by the inclusion phrasing ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος (Revelation 1.4 and 8) concerning the eternal reality surround the son of man. These patterns mark the first major division and textual macrostructure of Revelation.

⁸²⁶ For more, see 3.1– EXEGESIS OF THE FIRST MAJOR DIVISION AND MACRO STRUCTURE OF REVELATION 1.9 – 3.22:

Patterns: The Paratactic Structural Relation within the Macrostructure	
Vision	Letters
1.16 - ἔχων ἐν τῇ δεξιᾷ χειρὶ αὐτοῦ ἀστέρας ἑπτὰ	2.1 - ὁ κρατῶν τοὺς ἑπτὰ ἀστέρας ἐν τῇ δεξιᾷ αὐτοῦ
1.17b-18a - ἐγὼ εἰμι ὁ πρῶτος καὶ ὁ ἔσχατος καὶ ὁ ζῶν, καὶ ἐγενόμην νεκρὸς καὶ ἰδοὺ ζῶν εἰμι	2.8 - ὁ πρῶτος καὶ ὁ ἔσχατος, ὃς ἐγένετο νεκρὸς καὶ ἔζησεν
1.16 - τοῦ στόματος αὐτοῦ ῥομφαία δίστομος ὀξεῖα	2.12 - ὁ ἔχων τὴν ῥομφαίαν τὴν δίστομον τὴν ὀξεῖαν
1.14-15 - οἱ ὀφθαλμοὶ αὐτοῦ ὡς φλόξ πυρὸς καὶ οἱ πόδες αὐτοῦ ὅμοιοι χαλκολιβάνῳ	2.18 - ὁ ἔχων τοὺς ὀφθαλμοὺς αὐτοῦ ὡς φλόγα πυρὸς καὶ οἱ πόδες αὐτοῦ ὅμοιοι χαλκολιβάνῳ
1.4 - τῶν ἑπτὰ πνευμάτων ᾧ ἐνώπιον τοῦ θρόνου αὐτοῦ 1.20 - ἑπτὰ ἀστέρων οὓς εἶδες ἐπὶ τῆς δεξιᾶς μου	3.1 - ὁ ἔχων τὰ ἑπτὰ πνεύματα τοῦ θεοῦ καὶ τοὺς ἑπτὰ ἀστέρας
1.18b - καὶ ἔχω τὰς κλεῖς τοῦ θανάτου καὶ τοῦ ᾗδου	3.7 - ὁ ἅγιος, ὁ ἀληθινός, ὁ ἔχων τὴν κλεῖν Δαυὶδ, ὁ ἀνοίγων καὶ οὐδεὶς κλείσει καὶ κλείων καὶ οὐδεὶς ἀνοίγει
1.5 - Ἰησοῦ Χριστοῦ, ὁ μάρτυς, ὁ πιστός	3.14 - ὁ ἀμὴν, ὁ μάρτυς ὁ πιστός καὶ ἀληθινός, ἡ ἀρχὴ τῆς κτίσεως τοῦ θεοῦ

⁸²⁷ For more, see 3.1– EXEGESIS OF THE FIRST MAJOR DIVISION AND MACRO STRUCTURE OF REVELATION 1.9 – 3.22:

Patterns: The Cumulative Structure of the Letters	
Introduction	τῷ ἀγγέλῳ τῆς [...] ἐκκλησίας γράψον Τάδε λέγει
Recognition	Ἰδοὺ
Advertence	ἀλλὰ
Offer	μνημόνευε, μετανόησον
Conclusion	Ὁ ἔχων οὓς ἀκουσάτω τί τὸ πνεῦμα λέγει ταῖς ἐκκλησίαις.

Secondly, the author uses structural formulas⁸²⁸ to mark the transition between the first major structure (1.9 – 3.22) and the second major division of the book (4.1 – 16.21). Apart from using the phrase ‘in spirit’ (1.9; 4.2; 17.3; 21.10) as a key marker, these formulas indicate the transition that has the allusion and imagery of the heavenly throne in heaven and the vision of the lamb of God (4-5) as the spatial reference of the discourse to heaven. From this vision, the author develops the next four macrostructures of the book (4.1 – 8.1; 8.2 -11.18; 11.19 – 14.20; 15.1 – 16.21).

Using the imagery of visions about the events in the heavenly throne, the author develops three structural visions of the septets (seven seals: 4.1 – 8.1; seven trumpets: 8.2 -11.18; seven bowls: 15.1 – 16.21) and the vision of a great conflict (11.19 – 14.20) that unravel God’s actions against earthly powers that persecuted and caused the suffering of his people. For each one of the series of septets, there is an identifiable paratactic and cumulative textual structure. This pattern of repetition is seen in the vision of seven seals,⁸²⁹

⁸²⁸ For more, see 3.2.1 - The first structural formulas is the expression Μετὰ ταῦτα. The second is the use of the phrases ἡ πρώτη ἦν ἡκουσα ὡς σάλπιγξ λαλούσης μετ’ ἐμοῦ and ἐγενόμην ἐν πνεύματι, which resembles a repetitive pattern seen in Revelation 1.10.’

⁸²⁹ For more see ‘The Macrostructure of Revelation 4.1 -8.1.’

Patterns: The Cumulative Structure of the Seals	
Introduction	ὅτε ἤνοιξεν τὸ ἀρνίον μίαν ἐκ τῶν ἐπτὰ σφραγίδων
The call (1-4)	ἤκουσα ἑνὸς ἐκ τῶν τεσσάρων ζώων λέγοντος
The horseman	ἵππος λευκός, πυρρός, μέλας, γλωρός
Seeing (5-7)	καὶ εἶδον
The giving (1,2,4)	ἐδόθη
Patterns: The Paratactic Structural Relation within the Macrostructure	
The vision of the Sealed Book (move from description to entitlement)	Opening of the Seals (move from entitlement to action)
5.1 - σφραγίσιν ἐπτὰ	6.1 - τὸ ἀρνίον μίαν ἐκ τῶν ἐπτὰ σφραγίδων
5.2 - τὸ βιβλίον καὶ λῦσαι τὰς σφραγίδας αὐτοῦ	6.3 - ὅτε ἤνοιξεν τὴν σφραγίδα τὴν δευτέραν
5.5 - ἀνοῖξαι τὸ βιβλίον καὶ τὰς ἐπτὰ σφραγίδας αὐτοῦ	6.5 - ὅτε ἤνοιξεν τὴν σφραγίδα τὴν τρίτην
5.9 - λαβεῖν τὸ βιβλίον καὶ ἀνοῖξαι τὰς σφραγίδας αὐτοῦ	6.7 - ὅτε ἤνοιξεν τὴν σφραγίδα τὴν τετάρτην
	6.9 - ὅτε ἤνοιξεν τὴν πέμπτην σφραγίδα
	7.2 - ὅτε ἤνοιξεν τὴν σφραγίδα τὴν ἕκτην
	8.1 - ὅταν ἤνοιξεν τὴν σφραγίδα τὴν ἑβδόμην

the vision of the seven trumpets⁸³⁰, and in the vision of the seven bowls.⁸³¹ There

⁸³⁰ For more see ‘The Macrostructure of Revelation 8.1 – 11.18:’

Patterns: The Cumulative Structure of the Trumpets	
Introduction (8.2)	Καὶ εἶδον τοὺς ἑπτὰ ἄγγέλους οἱ ἐνώπιον τοῦ θεοῦ ἐστήκασιν, καὶ ἐδόθησαν αὐτοῖς ἑπτὰ σάλπιγγες
The preparation (8.6)	Καὶ οἱ ἑπτὰ ἄγγελοι οἱ ἔχοντες τὰς ἑπτὰ σάλπιγγας ἡτοίμασαν αὐτοὺς ἵνα σαλπίσωσιν.
The Trumpets	Καὶ ὁ πρῶτος ἐσάλπισεν; Καὶ ὁ [...] ἄγγελος ἐσάλπισεν
The consequence	καὶ ἐβλήθη εἰς τὴν γῆν (8.7); καὶ ὡς ὄρος μέγα πυρὶ καϊόμενον ἐβλήθη εἰς τὴν θάλασσαν (8.8); καὶ ἔπεσεν ἐπὶ τὸ τρίτον τῶν ποταμῶν καὶ ἐπὶ τὰς πηγὰς τῶν ὑδάτων (8.10); καὶ ἐπλήγη τὸ τρίτον τοῦ ἡλίου καὶ τὸ τρίτον τῆς σελήνης καὶ τὸ τρίτον τῶν ἀστέρων (8.12); καὶ εἶδον ἀστέρα ἐκ τοῦ οὐρανοῦ πεπτωκότα εἰς τὴν γῆν (9.1); λῦσον τοὺς τέσσαρας ἄγγέλους τοὺς δεδεμένους ἐπὶ τῷ ποταμῷ τῷ μεγάλῳ Εὐφράτῃ (9.14);
Patterns: The Paratactic Structural Relation within the Macrostructure	
The Blowing of the Trumpets (World and time relation)	The Interlude (heavenly timing)
9.5, 10 - ⁵ καὶ ἐδόθη αὐτοῖς ἵνα μὴ ἀποκτείνωσιν αὐτούς, ἀλλ’ ἵνα βασανισθῇσονται μῆνας πέντε ; 9.15 - καὶ ἐλύθησαν οἱ τέσσαρες ἄγγελοι οἱ ἡτοιμασμένοι εἰς τὴν ὥραν καὶ ἡμέραν καὶ μῆνα καὶ ἑνιαυτόν ; 10.7 - ἀλλ’ ἐν ταῖς ἡμέραις τῆς φωνῆς τοῦ ἑβδόμου ἄγγελου; 11.2 - καὶ τὴν πόλιν τὴν ἁγίαν πατήσουσιν μῆνας τεσσαράκοντα [καὶ] δύο ; 11.3 - καὶ προφητεύσουσιν ἡμέρας χιλίας διακοσίας ἐξήκοντα περιβεβλημένοι σάκκους; 11.11 - Καὶ μετὰ τὰς τρεῖς ἡμέρας ;	10.6 - καὶ ὤμοσεν ἐν τῷ ζῶντι εἰς τοὺς αἰῶνας τῶν αἰώνων ; 11.15 - εἰς τοὺς αἰῶνας τῶν αἰώνων ; 11.17 - ὁ ὢν καὶ ὁ ᾔων ;

⁸³¹ For more see ‘The Macrostructure of Revelation 15.1 – 16.21:’

Patterns: The Cumulative Structure of the Conflict	
¹ Καὶ εἶδον ἄλλο σημεῖον ἐν τῷ οὐρανῷ μέγα καὶ θαυμαστόν, ἄγγέλους ἑπτὰ ἔχοντας πληγὰς ἑπτὰ καὶ ὥφθη ἡ κιβωτὸς τῆς διαθήκης αὐτοῦ ἐν τῷ ναῷ αὐτοῦ,	
² Καὶ εἶδον ὡς θάλασσαν ὑαλίνην μεμιγμένην πυρὶ ἐστῶτας ἐπὶ τὴν θάλασσαν τὴν ὑαλίνην τοῦ θεοῦ.	
³ καὶ ᾄδουσιν τὴν ᾠδὴν Μωϋσέως τοῦ δούλου τοῦ θεοῦ	
⁵ Καὶ μετὰ ταῦτα εἶδον, καὶ ἠνοίγη ὁ ναὸς τῆς σκηνῆς τοῦ μαρτυρίου ἐν τῷ οὐρανῷ,	
Patterns: The Paratactic Structural Relation within the Macrostructure	
The heaven-earth relation Vision from the temple in heaven 15:1, 6-8; 16.1	The earth-heaven relation Vision of the angels with the bowls 16. 2, 3, 4, 8, 10, 12, 17
15.1 - ἄγγέλους ἑπτὰ ἔχοντας πληγὰς ἑπτὰ τὰς ἐσχάτας, ὅτι ἐν αὐταῖς ἐτελέσθη ὁ θυμὸς τοῦ θεοῦ. 15.6 - καὶ ἐξῆλθον οἱ ἑπτὰ ἄγγελοι [οἱ] ἔχοντες τὰς ἑπτὰ πληγὰς ἐκ τοῦ ναοῦ 16.1 - Καὶ ἤκουσα μεγάλης φωνῆς ἐκ τοῦ ναοῦ λεγούσης τοῖς ἑπτὰ ἄγγελοις· ὑπάγετε καὶ ἐκχέετε τὰς ἑπτὰ φιάλας τοῦ θυμοῦ τοῦ θεοῦ εἰς τὴν γῆν.	16.2 – Καὶ ἀπῆλθεν ὁ πρῶτος καὶ ἐξέχεεν τὴν φιάλην αὐτοῦ εἰς τὴν γῆν, 16.3 – Καὶ ὁ δεύτερος ἐξέχεεν τὴν φιάλην αὐτοῦ εἰς τὴν θάλασσαν, 16.4 – Καὶ ὁ τρίτος ἐξέχεεν τὴν φιάλην αὐτοῦ εἰς τοὺς ποταμούς 16.8 – Καὶ ὁ τέταρτος ἐξέχεεν τὴν φιάλην αὐτοῦ ἐπὶ τὸν ἥλιον, 16.10 – Καὶ ὁ πέμπτος ἐξέχεεν τὴν φιάλην αὐτοῦ ἐπὶ τὸν θρόνον τοῦ θηρίου 16.12 – Καὶ ὁ ἕκτος ἐξέχεεν τὴν φιάλην αὐτοῦ ἐπὶ τὸν ποταμὸν 16.17 – Καὶ ὁ ἑβδομος ἐξέχεεν τὴν φιάλην αὐτοῦ ἐπὶ τὸν ἀέρα,

is also a structure of repetitive patterns for the vision of the conflict.

Moreover, within the first two macrostructure of the septets (seven seals: 4.1 – 8.1; and seven trumpets 8.2 – 11.18), the author introduces interludes that further the vision and anticipates the development of these theological themes of tribulation (θλίψει) and asymmetrical conflict throughout this major division of the book (4.1 – 16.21).⁸³² This asymmetrical conflict is reinforced by repetitive patterns time after time, which result in the asymmetrical relationship between the geographical locations of heaven and earth.

Furthermore, there is an emphasis on the status of the eternity of the throne of God (4. 8: ὁ ἦν καὶ ὁ ὢν καὶ ὁ ἐρχόμενος; 7.2: εἰς τοὺς αἰῶνας τῶν αἰώνων; 10.6: καὶ ὥμοσεν ἐν τῷ ζῶντι εἰς τοὺς αἰῶνας τῶν αἰώνων; 11.15: εἰς τοὺς αἰῶνας τῶν αἰώνων; 11.17: ὁ ὢν καὶ ὁ ἦν, 16.7: εἰς τοὺς αἰῶνας τῶν αἰώνων) marked by theophanies (4.5: ἀστραπαὶ καὶ φωναὶ καὶ βρονταί; 8.5: βρονταὶ καὶ φωναὶ καὶ ἀστραπαὶ καὶ σεισμός; 11.19: ἀστραπαὶ καὶ φωναὶ καὶ βρονταὶ καὶ σεισμός καὶ χάλαζα μεγάλη; 16.18-21: ἀστραπαὶ καὶ φωναὶ καὶ βρονταί, καὶ σεισμός μεγάλη ἐστὶν ἡ πληγὴ)⁸³³ that guide the coming judgement of earthly kingdoms and the enemies of God (the beasts) through the development of time constraint in the second interlude and developed in the vision of the conflict (11.19 – 14.20).⁸³⁴ This major division end with the forging of the end of conflict and judgement of the enemies of God coming after the

⁸³² See more on ‘The Macrostructure of Revelation 4.1 -8.1, ‘The Macrostructure of Revelation 8.2 – 11.18; and ‘The Macrostructure of Revelation 15.1 - 16.21.’

⁸³³ Bauckham (1993), 8.

⁸³⁴ For more, see 3.4.3b – The authority given to the beasts and the practice of worship: ‘The other factor is the asymmetry of the time reference again. The author again recurs to the time reference to move the discourse, reinforce the links in chapter 13 with chapter 11 and 12. The reference for the time of persecution of the first beast is limited to 42 months, just as the persecution endured by the people of God under the second beast retreats in the present tense.’

devastating power of the seven bowls.

In the third major division of the book (17.1 – 22. 9), the author brings the judgement of his enemies and that cause endurance and tribulation (θλίψει) to his people through two different macrostructures (17.1 -19.10; 19.11 – 22.9). In this major division, the author uses the allusion of the two women representing cities (whore as Babylon; the bride as New Jerusalem) to bring the eschaton of the new promised time of the deliverance of God to his people. In the first macrostructure of this major division (17.1 – 19.10), the author describes the fall of Babylon (ἡ πόλις ἡ μεγάλη)⁸³⁵ and imprisonment of those who supported her. Throughout this vision of judgement, ἡ πόλις ἡ μεγάλη and her supporters found themselves in a passive and asymmetrical relationship concerning God and his throne.⁸³⁶

Furthermore, the author finishes the judgement by shifting to heaven as a place of reference. In heaven, there is rejoicing because the judgement of the whore has eternal consequences (19.3: ὁ καπνὸς αὐτῆς ἀναβαίνει εἰς τοὺς αἰῶνας τῶν αἰώνων), and the time of the marriage of the lamb with his bride (ἡ γυνὴ αὐτοῦ) has arrived. This judgement of earthly powers and the shift to the place of God in heaven creates a macrostructural pattern to the second microstructure of the third major division (19.11 – 22.9) like a mirror.

The author uses this repetitive pattern that works like a mirror to mark the eschaton of his discourse and bring the final judgement of the last

⁸³⁵ For more, see 3.6.3b – The Climax of the Judgement: the organization of the discourse:

The announcement of the fall of Babylon	18.1 - Μετὰ ταῦτα εἶδον ἄλλον ἄγγελον 18.4 - Καὶ ἤκουσα ἄλλην φωνὴν ἐκ τοῦ οὐρανοῦ λέγουσαν 18.21 - Καὶ ἦρεν εἷς ἄγγελος ἰσχυρὸς λίθον [...] λέγων·
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⁸³⁶ The author frames of the prostitute as a great city of Babylon (18.2, 10, 16, 18, 19, 21) is sustained by the passive emphasis of the use of the feminine pronoun αὐτῆς and αὐτήν (23 times).

enemies of God and introduce the newness of heaven and earth. In this new heaven and earth, the asymmetry of geographical space and time that shapes the discourse in Revelation is replaced by the newness of the city of Jerusalem. In this new Jerusalem, God is among his people that do not suffer death and share the eternity of God. Thus, the climax of the discourse is the presentation of a utopic city where God is among his people in a complete symmetrical form of relationship. Finally, the author has established the expression ‘in spirit’ (1.9; 4.2; 17.3; 21.10) as a key marker in all these major transitions to the text of Revelation.

In conclusion, these repetitive patterns are influences of the phenomenon of residual orality that help us to identify how the author organized his book. They assist the author to bring the first-person experience to his oral/aural audience, and the call for a decision to which behaviour and the world they want to belong. They indicate that author organized his book in three major visions (1.8 – 3.22; 4.1 -16.21; 17.1 – 22.10) surrounded by a prologue (1.1-8) and an epilogue (22.10-20) and furthered the organization of these three major divisions through seven textual macrostructures (1.9 – 3.22; 4.1 – 8.1; 8.2 -11.18; 11.19 – 14.20; 15.1 – 16.21; 17.1 – 19.10; 19.11 – 22.9).

4.1.2 – The Major divisions and macrostructures of Revelation

I - Prologue (1.1-8)

II. The first major division (1.9 – 3. 22)

The macrostructure of the seven churches (1.9 – 3. 22)

- A. The vision of “one like a Son of man’ (1.9-20)
- B. Proclamations to the seven churches (2.1 – 3.22)

III. The second major division (4.1 – 16.21)

The macrostructure of the seven seals (4.1 – 8.1)

- A. The eternal and sovereignty of the throne of God (4.2 – 11) and the investiture of the Lamb to break the seals (5.1 -14)

- B. The Lamb breaks the first six seals (6.1-17)
 - B.1 The first interlude: the sealing of the 144,000 (7.1-17)
 - B.2 The seventh seal (8.1)

The macrostructure of the seven trumpets (8.2 – 11.18)

- A. The Vision of the first six trumpets (8.2 – 9.20)
 - A.1 The second interlude (10.1 – 11.14)
 - A.2 The seventh trumpet (11.15 – 11.18)

The macrostructure of the great conflict (11.19 – 14.21)

- A. The woman, the Child, and the Dragon (11.19-12.17)
- B. The two Beasts (12.18 – 13.18)
- C. Announcement of future salvation, judgement (14.1-20)

The macrostructure of the seven bowls (15.1 – 16.21)

- A. The eternal and sovereignty of the throne of God (15.1-5))
- B. The seven bowls (16.1 – 16.21)

IV. The third major division (17.1 – 22.9)

The macrostructure of the judgement of Babylon (17.1 – 8.1)

- A. The revelation of whore seating in a beast (17.1-18)
 - A.1 The judgement and fall of Babylon (18.1-24)
- B. The rejoicing in heaven (19.1-10)

The macrostructure of new Jerusalem (19.11 – 22.9)

- A. The white rider (19.11-16)
 - A.1 Final judgement of enemies of God (19.1 - 20.15)
- B. The new Jerusalem (21.1 – 22.9)

I - Epilogue (22.10-20)

4.2 – THE RECAPITULATIVE READING OF REVELATION

The analysis in Chapter 3 has led this dissertation to have as a thesis that the author intended for his text to have a recapitulative narrative of the text. This recapitulative reading of the text is based on the repetitive patterns in the text, and the framing of the narrative on which the author aims to create imaginary scenes within the development of the text to guide the mind of his oral/aural audience. It is through these repetitive patterns that the author framed his

discourse on the asymmetry between the geographical and time relation reference in his discourse.

In the first major division, the frame of the vision and relationships established in the discourse is between the son of man and the seven churches. Furthermore, the author used the allusion to the son of man in the first macrostructure to form the base of the message for the seven churches (1.9 – 3.22). Using the allusion to the son of man, the author creates descriptive imagery of the son of man (1.9 – 20) and uses an asymmetrical relationship between him and the son of man based on the verbal declension of the relationship between him and the eternal son of man.

Additionally, the author used this description of the son of man to form a structural link with the messages sent to the seven churches to create a first-person experience with the delivery of the message. This experience furthers the asymmetrical character of the messages to the seven churches, and the author uses verbal declension to reinforce that this first-person experience of submission to the son of man and the seven churches.

A further step in this asymmetrical relationship is based on the appearance of the description of the son of man, and the nature of eternity that surrounds him. The letter to the seven churches though describes a repetitive pattern that positions the time reality of the churches based on acts of the past, a necessary change of behaviour in the present, for promise into the future for each church. In the end, there is a recapitulative pattern that establishes the asymmetrical relationship between the son of man and each church.

Moreover, the asymmetry uses as a reference to the geographical

location (Isle of Patmos to the Churches) and the time reference (an eternity to the limitation in time) to reinforce the required behaviour the author expected his audience to have with the message. Thus, the author aims to create vivid imagery that brings the impression of the seven churches as receiving these letters (2.1 – 3.22) from within the imagery he described to his oral/aural audience (1.9 – 20), and for them to behave as much as he did in sending the message as they are receiving the message.

In the second major division of Revelation (4.1 – 16.21), the author moves the geographical reference of apocalyptic visions to heaven. In this major division, the author will establish a relationship between the throne of God in heaven and the earthly power of kingdoms and beasts. The author uses another allusion to old shared stories to create a description of the throne of God in heaven. He describes it to create circular imagery of heavenly beings seating and worshipping God and the lamb of God (4 -5).⁸³⁷ The imagery in heaven and the relationship that is established with earthly powers are based on the persecution of the people of God by these earthly powers, and their refusal to worship God and the lamb of God as the heavenly beings worshipped God.

⁸³⁷ For more details see table ‘Social Actors, Geographical relation in the vision of the throne.’

Social Actors and Geographical Relation in the Vision of the Throne		
Text	Actors and Figures	Geographical Relation
Revelation 4.2	God	ἐπὶ τὸν θρόνον καθήμενος,
Revelation 4.4	Twenty-four elders	κυκλόθεν τοῦ θρόνου θρόνους εἴκοσι τέσσαρες
Revelation 4.5a	Theophanic signs	ἐκ τοῦ θρόνου
Revelation 4.5b	The Seven spirits	ἐνώπιον τοῦ θρόνου
Revelation 4.6a	The sea of glass	ἐνώπιον τοῦ θρόνου
Revelation 4.6b	The Living Beings	ἐν μέσῳ τοῦ θρόνου , κύκλῳ
Revelation 4.9	Living Beings give glory to God	τὰ ζῶα δόξαν καὶ τιμὴν καὶ εὐχαριστίαν τῷ καθημένῳ ἐπὶ τῷ θρόνῳ
Revelation 4.10	Twenty-four elders give glory to God	πεσοῦνται οἱ εἴκοσι τέσσαρες πρεσβύτεροι ἐνώπιον τοῦ καθημένου ἐπὶ τοῦ θρόνου

There is also a use of repetitive patterns that reinforces the asymmetry between the geographical references of heaven and earthly kingdoms in the macrostructures of the septets (seven seals, seven trumpets, and seven bowls). These repetitive patterns of the septets and the vision of the great conflict also create an asymmetry concerning the nature of sovereignty and eternity of the throne of God in relation to the temporality of the earthly kingdoms.

All these scenes have as reference the throne of God, and even though there is a linear development of the sequence of the septets, they always go back to the eternal reality of the throne of God in heaven. Moreover, all these sequences of the septets and the vision of the great conflict find their climax in the same message of the coming judgement. The scenes that are developed around the throne of God (4-5) and in the introduction of each of the septets and the great conflict are the unravelling of the same scenes in heaven that started in Revelation 4-5.

The scenes work as circular recapitulative revelations that are intertwined by the interludes added within the macrostructure of the seven seals, the seven trumpets, and the scenes of the great conflict. The scenes of the great conflict are the revelation of the powers behind the persecution of the people of God that are constrained by temporality, and that achieve their culmination with the coming judgement of the seven bowls.

The climax of recapitulation of the first two major divisions achieves their end with the structural pattern of the final judgements in the third major division of Revelation. The final judgements work as a mirror and bring the eschaton of the rejoicing of the people of God in heaven.

CONCLUSION

At the onset of this dissertation, I reported how the scholarly work of the 60 years have had helped us to comprehend the message and the organization of the macrostructure of Revelation. Conversely, I recounted how the historical reality of the residual oral phenomenon that characterizes the oral/aural audience of Revelation was a missing part of these scholarly analyses, and that this missing part could be shown to have a significant impact on our theological studies to understand how oral-scribal-memorial-performative paradigm influenced the author of Revelation in his reliance to manuscripts to communicate with his oral/aural audience. Thus, I aimed in this dissertation to critically analyse and evaluate how the awareness of the phenomenon of residual orality could advance our comprehension of the organization of Revelation.

In chapter 1, I aimed to demonstrate how the method of *Discourse analysis* could accommodate the residual oral phenomenon and established that my objective was to develop a hermeneutical approach that could allow me to make a synchronic and structural exegetical study of Revelation. In the hermeneutics of discourse analysis, I focused on evaluating how each of the four presupposition tenets of discourse analysis could provide methodological objectivity and guide to an exegetical approach that included the phenomenon of residual orality.

In the first tenet of the hermeneutics of discourse analysis, I could show how the author intended that the choices he made when writing his Ἀποκάλυψις could be noticed and absorbed by his oral/aural audience. Moreover, in this context of situation where the audience were under the constraints of the residual oral phenomenon, his choices for the allusions, the

blending of old shared stories to activate the collective, literary features, and key structural arrangements such as repetitive patterns, implied meaning for their comprehension for the organization of the message.

Furthermore, all the choices that implied meaning made by the author meant that he intended to use allusions to craft an asymmetrical form of relationship to foster the compliance and decision of his audience. To achieve this objective, the use of the homodiegetic form of narrative, shown by Aune, would be important to bring cohesion to the text, and move the development of the discourse ahead while creating the first-person experience to the oral/aural audience of Revelation. These first-person experiences could help the audience to understand how different themes were linked and being developed through the technique of anticipation and at the same time engage the content of growing stress of spiritual forces that transcended their reality.

The presupposition of the social function of the language allowed me to show how these spiritual forces of the otherworldly reality touched the reality of endurance and persecution of the audience. The tenet of social analysis of the social function of the text allowed the dissertation to explore how the author used allusion to semantics and old shared stories to bring an interpersonal connection of the message of his book to his audience.

The analysis of the cohesiveness of the text showed how the author had crafted his book as a dialogue to his oral/aural audience. This dialogue intended to bring a discourse with cohesion and flow of a narrative was common to the oral/aural audience of Revelation using an apocalyptic worldview of conflict based in asymmetrical relations of geographical spaces of reference and time.

These four tenets of *discourse analysis* allowed me to achieve my aim of accommodating the phenomenon of residual orality to an exegetical study of the Greek text in Revelation in Chapter 3, which was divided and organized to analyse each of the different Greek textual macrostructures of Revelation. The aim of this dissertation was achieved because, throughout the exegetical analysis of the book, I could reduce subjectivity and create a pattern of critical and exegetical analysis that could bring an understanding of how the residual oral phenomenon influenced the author to organize the macrostructure of his book in chapter 3 of this dissertation.

In the second chapter of the dissertation, Review of Literature, I selected a small group of scholars to critically analyse and evaluate their different presuppositions and approaches to study the book. I demonstrated throughout these critical analyses how their presuppositions led them to develop a series of pragmatics that did not include the phenomenon of residual orality. Furthermore, I depicted how it caused their analyses to construct a series of shortcomings and how the inclusion of the residual orality in their work could bring advances to their contribution concerning the study of the macrostructure of Revelation.

Moreover, the excellent contribution of David Aune has brought light to key linguistic features that are found in the text of Revelation, such as the homodiegetic mode of narrative of the text, and the parallels of the two macrostructures of the third major division of the book (Revelation 17.1 -19.10 and 21.9-22 – 22.9). However, the presupposition of the *Sitz im Leben* approach, on which the text of Revelation constates of literary sewage and Christianization of old shared stories, brought shortcomings in his pragmatics to ignore that these

literary features were artifices to cause a sensation of the first-person and present time of the message and also, as a primary form of the author to move different elements of his discourse. Moreover, the use of allusions to old shared stories was important for the author as an aural technique to help the readers understand his message and, also the pace and organization of the major divisions and macrostructure of the book.

Regarding Pierre Prigent's work, his *Prophetic Narrative* approach to analyse the use of old shared stories by the author clearly showed advances in contrast to the *Sitz im Leben* used by Aune. Prigent showed how the author used different literary arrangements, such as structural entities based on numbers to link different parts of the discourse, the exclusion of the residual limited his analysis to conclude how the use of these entities based on numbers was part of repetitive patterns that crafted solid structures as an important recourse in oral/aural setting.

Richard Bauckham *Hybrid Composition* approach was the third method of study to be analysed. Bauckham's work provided a series of important advances concerning the study of the macrostructure in Revelation, with the presentation of relevant literary arrangements that the author carefully crafted throughout his book. Furthermore, he was able to identify how some of these key expressions, such as 'in spirit' (1.9; 4.2; 17.3; 21.10) appeared as a key marker for the major divisions of the book. However, the exclusion of the residual oral phenomenon impeded his analysis to demonstrate how these literary arrangements would be perceived by the oral/aural audience in Revelation, such as a call for a decision within a first-person narrative experience of the audience

through the uses of these organized theological themes organized throughout Revelation.

The fourth critical analysis in the Review of literature was about the *New Criticism* approach of Schüssler Fiorenza. The advance of her *New Criticism* analysis showed the importance of the development of themes in the forging of the organization of the macrostructure of Revelation. The unravelling of the scrolls mentioned in Revelation 5 and 10 and how this process was used to move the imagination of the oral/aural audience was remarkable. Additionally, her analysis of how the septets were used to develop these themes in Revelation in a recapitulative manner encounters resonance to the conclusion of this dissertation. However, many of her proposals, such as the double process of intercalation in the text of Revelation lacked the necessary clarification of how such a process would be possible in the Greek text of Revelation and within the presentation of this text within the historical context of the residual oral phenomenon.

The *Threefold-chiastic* structure prosed by Ranko Stefanovic brings the important realisation that the social reality of the audience needs to be taken into account to bring a better comprehension of their historical constraints to perceive the macrostructure of the book. However, his approach ignored how literary arrangements within the development of the text in Revelation were used to assist an oral/aural audience to perceive the progress within macrostructures of Revelation, and how key expressions and the recurrence to allusions of symbols were a guide to shifts being made in major divisions of the book.

Furthermore, Ekkehardt Müller's article has shown that there are many challenges for any study in contemporary scholarship which proposes a

model for the macrostructure of Revelation. Moreover, Müller clarifies that most of these challenges are related to the subjectivity of those presuppositions, and in some cases, the disregard of some scholars with the necessity elaborates a syntactic diagram to present the linguistic units of the text more visibly. Müller craftily shows the impact that some of these studies have in lacking a critical analysis of the syntactical constructions and semantic patterns of the text. Additionally, he demonstrates the importance of studies to consider the multiplicity of the repetitive patterns the author has established in his book through the elaboration of a syntactic diagram.

The summary of these studies above depicted how the unawareness and exclusion of the residual oral phenomenon in these methods and approaches to the text in Revelation led to several shortcomings that impacted the result of these approaches. Furthermore, the evaluation of those analyses showed how the inclusion of the residual orality in their work could advance the quality of their contribution concerning the study of the macrostructure of Revelation.

Finally, the achievement of the first aim was presented and concluded in chapter 4, with the conclusion that the author used a series of repetitive patterns that shape the asymmetrical relationships within the development of his apocalyptic discourse and that the author organized his book in three major visions (1.8 – 3.22; 4.1 -16.21; 17.1 – 22.10), surrounded these three major divisions with a prologue (1.1-8) and an epilogue (22.10-20), and furthered the organization of these three major divisions through seven textual macrostructures (1.9 – 3.22; 4.1 – 8.1; 8.2 -11.18; 11.19 – 14.20; 15.1 – 16.21; 17.1 – 19.10; 19.11 – 22.9).

One element that is important and that mark the shift of the discourse in those three major divisions is the geographical and temporal reference and asymmetries in Revelation. Firstly, there is a shift of the perspective of the geographical reference between earth and heaven as the seer of the vision uses them as a repetitive element in his homodiegetic mode of narrative (earthly: 1.8 – 3.22; heavenly: 4.1 -16.21; earthly: 17.1 – 22.10). Secondly, the temporal asymmetry is intertwined with the geographical reference as God and the temporal reality of the son of man are marked as eternal in character whereas the earthly reality is always temporal and abrupt. However, in the last division, the eschatology of the Book is marked by the collision of the temporal and geographical references of earth and heaven, and the people of God share his eternal reality as the New Jerusalem descends to earth.

Moreover, I achieved the second aim of this dissertation to conclude that as a thesis, the author seemed to intend for the text to have a recapitulative narrative of the text. The author consistently created a series of recapitulative readings of the text based on the repetitive patterns throughout his discourse in Revelation, especially with the inclusion of two interludes that could further and advance intertwining elements of his discourse in the series of the septets in the second major division of the text. This intertwining of the text brought cohesion to the development of the recapitulative of the apocalyptic discourse. It framed the narrative on which the author aims to create imaginary scenes within the development of the text to guide the mind of his oral/aural audience.

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