LUKE'S THEMATIC CHARACTERIZATION:
THE INFANCY NARRATIVE (LUKE 1–2) AND BEYOND

by

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A thesis submitted to
the Faculty of McMaster Divinity College
in partial fulfilment of the requirements
for the degree of Doctor of Philosophy (Christian Theology)

McMaster Divinity College
Hamilton, Ontario
2014

Doctor of Philosophy (Christian Theology)   MCMASTER DIVINITY COLLEGE
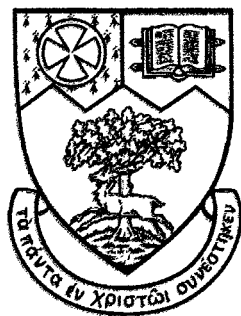Hamilton, Ontario

TITLE: Luke's Thematic Characterization:
                          The Infancy Narrative (Luke 1–2) and Beyond

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NUMBER OF PAGES: xii + 318

McMASTER DIVINITY COLLEGE

Upon the recommendation of an oral examining committee,

this dissertation by

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is hereby accepted in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY (CHRISTIAN THEOLOGY)

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Date: February 12, 2014

ABSTRACT

"Luke's Thematic Characterization: The Infancy Narrative (Luke 1–2) and Beyond"

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Doctor of Philosophy (Christian Theology), 2014

Recently scholars involved in narrative analysis seem to have overlooked the role of the narrator and overemphasized that of the readers. They even have different perspectives on the identification of the readers. Whoever the reader is, they place an omnipotent ability onto the reader as the master of interpreting the biblical narratives so that the reader maintains an unchanged position in this field but the narrator loses his/her effect. Such a tendency becomes more problematic in dealing with biblical characterization.

With this problem in mind, the principal objective of this dissertation is to demonstrate the dynamic relationship between the narrative themes and characters created by the Lukan narrator rather than the reader in the Infancy Narrative. This study considers the narrator as the main entity who creates the narrative themes, especially in relation to the narrative characters, and presents a model of narrative analysis which has been formalized for the study of the Luke's thematic characterization in the Infancy Narrative (Luke 1–2). The main question of the dissertation is two-fold: 1) how does the narrator characterize his characters for the sake of his narrative themes?; 2)

What is the thematic function of the Infancy Narrative in the Lukan Gospel in relation to the narrator's thematization of the characters?

In order to answer this question, this study suggests three steps for analyzing the narrative. One is to define the types of characters (*on-stage*: frontground, foreground, and background; and *off-stage*: setting and potential), another is to determine narrative themes based upon three dimensions (*textual, intertextual,* and *extratextual*), and the other is to observe thematic relations between the characters in the Infancy Narrative and the following parts of the Lukan Gospel. With these steps, this study defines all characters of the Infancy Narrative and evaluates their thematic roles, and the narrator's themes conveyed by his characters. Lastly, after examining the thematic coherence through narrative characters in the Gospel, this dissertation attests that the Infancy Narrative is a well-designed thematic introduction of the Gospel which establishes the major themes of the Gospel, conveyed by the divine characters (God, the Holy Spirit, and the angel), John, Jesus, and others.

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ACNT	Augsburg Commentaries on the New Testament
BDAG	Bauer, W., F. W. Danker, W. F. Arndt, and F. W. Gingrich, *Greek-English Lexicon of the New Testament and Other Early Christian Literature*. 3rd ed. (Chicago, 2000)
BDF	Blass, F., A. Debrunner, and R. W. Funk. *A Greek Grammar of the New Testament and Other Early Christian Literature* (Chicago, 1961)
BBR	*Bulletin for Biblical Research*
BT	*Bible Translator*
BTB	*Biblical Theology Bulletin*
BZNW	Beihefte zur Zeitschrift für die neutestamentliche Wissenschaft
CBQ	*Catholic Biblical Quarterly*
CQR	*Church Quarterly Review*
DJG	*Dictionary of Jesus and the Gospels*. Edited by J. B. Green et al., Downers Grove: InterVarsity, 1992.
HTKNT	Herders theologischer Kommentar zum Neuen Testament
HTR	*Harvard Theological Review*
JAC	*Jahrbuch für Antike und Christentum*
JBL	*Journal of Biblical Literature*
JETS	*Journal of the Evangelical Theological Society*
JPTSup	Journal for Pentecostal Theology Supplement
JSJSup	Journal for the Study of Judaism in the Persian, Hellenistic, and Roman Periods Supplement Series
JSNTSup	Journal for the Study of the New Testament Supplement Series
JSOTSup	Journal for the Study of the Old Testament Supplement Series
JTS	*Journal of Theological Studies*
Int	*Interpretation*
LNTS	Library of New Testament Studies
NIBC	New International Biblical Commentary
NICNT	New International Commentary on the New Testament
NIGTC	New International Greek Testament Commentary
NLH	*New Literary History*
NTC	New Testament Commentary
NTS	*New Testament Studies*
NovT	*Novum Testamentum*
SBLDS	Society of Biblical Literature Dissertation Series
SBLMS	Society of Biblical Literature Monograph Series
SNTS	Society for New Testament Series
Str-B	H. Strack and P. Billerbeck, *Kommentar zum Neuen Testament aus Talmud*

	und Midrash (6 vols.; München: Beck, 1922–1961)
TDNT	Gerhard Kittel and Gerhard Friedrich (eds.), *Theological Dictionary of the New Testament* (trans. Geoffrey W. Bromiley; 10 vols.; Grand Rapids: Eerdmans, 1964–76)
TPINTC	Trinity Press International New Testament Commentary
QR	*Qualitative Research*
WUNT	*Wissenschaftliche Untersuchungen zum Neuen Testament*
ZPE	*Zeitschrift für Papyrologie und Epigraphik*

PART I

CHAPTER ONE

INTRODUCTION

Apart from the issues that historical-critical methods have been concerned with,
literary approaches, whose insights are drawn from secular modern literary criticism,
have enjoyed a growing popularity in New Testament studies for several decades. Such
studies have applied the same techniques as used in secular literature such as by E.
Hemingway and W. Shakespeare. The main goal is to discover the *meanings* of the
biblical texts by means of the literary effects and quality which are latent in the texts.
Literary approaches are concerned with *intrinsic* data that are necessary for the textual
meaning of the texts. Among other methods, narrative criticism has been regarded as the
most eclectic model and mainly applied to the Gospels and the Book of Acts.[1] The main
object of narrative criticism is the text itself, instead of the original author, for
determining its meaning. Narrative criticism identifies all types of formal features,
allowing the reader to experience the text and its impact through a way of *"close reading,"*
which it is called by Russian Formalists and the New Critics, such as setting, characters,
plot, point of view, structure, topic, style, rhetoric, theme, and so on. In doing so, it
attempts to articulate textual coherence and to determine communicative purpose(s)
between the implied author and the implied reader.

In general, text-centered methods tend to concentrate on all kinds of information
that the text contains. Focusing on what the text looks like, such methods put their

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[1] Kingsbury, *Matthew as Story*; Rhoads et al., *Mark as Story*; Rhoads, *Reading Mark*; Tannehill, *The Narrative Unity of Luke-Acts*; Culpepper, *Anatomy of the Fourth Gospel*; Alter, *The Art of Biblical Narrative*; Powell, *What is Narrative Criticism?*; Achtemeier et al., *Introducing the New Testament*; Resseguie, *Narrative Criticism of the New Testament.*

interpretive priority on the autonomy of the text, which has usually been overemphasized by those who attempt to be free from the original author and context. Indeed, it is axiomatic that any methodological implication and assumption without considering contextual matters can be criticized as ahistorical and challenged by those who have advocated the historical-critical methods. This type of methodological conflict is evident in interpreting the Lukan Infancy Narrative (Luke 1:5–2:52: hereafter the IN) as well. Literary approaches have examined all kinds of literary aspects for the meaning of the text, whereas historical-critical approaches have depended upon all types of historical aspects to determine its meaning. Their arguments and assumptions, however, are antagonistic rather than complementary. The main reason for that is perhaps because of the methodological and presuppositional disagreements.[2]

Any new method should have its hermeneutical premises as it approaches a text for meaning. It should also consider all possible dimensions which pertain to the text. This dissertation, pursuing a particular method, would not be an exception so that we need to begin with exploring various issues arising from such dimensions. In general, there are three basic elements of interpretation: author, text, and reader.[3] According to its hermeneutical interest, each method has put its priority of interpretation on one or more of these three components. All concerns about what the text says throughout can be made

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[2] Then, is there any alternative way to settle the methodological and presuppositional conflicts among the methods of the criticisms – the conflicts between objectivity and subjectivity, synchronic and diachronic, the authorial intention and the reader's understanding, the text and its context, semantics and pragmatics, etc.? Is it unreasonable to accept authorial intention as objective? Is it totally impossible to reach the objectivity of the text by means of the reader's intuitive analysis? Ought the meaning of the text either be limited to within the text or be beyond the text? Various responses to these questions can be made according to various methods and their premises.

[3] Abrams, *The Mirror and the Lamp*, 3–29, thinks that these are the key hermeneutical elements. Tate, *Biblical Interpretation*, composes his book according to Abrams' threefold hermeneutical dimension as proposing an integrated model for biblical interpretation: the world *behind the text*, the world *within the text*, and the world *in front of the text*.

manifest by understanding what the text means. And what the text means has to do with what and how the author and the reader communicate through the text.

Presenting certain issues or themes to be understood and interpreted by the reader, the author overtly or covertly spells out his or her particular perspectives or attitudes toward the issues or themes. In the Gospel narratives, a character is a powerful narrative element for the author to have the reader to pay much attention to what the author attempts to reveal. The author assigns a special attention to characters and their relationships in order to make the meaning of the narratives more clear. In that sense, a character as a powerful entity displays the author's thematic interest. When the reader carefully observes the character's actions and the motivation of the actions, he or she can go one step closer to what the author attempts to say throughout the narratives. Thus, a narrative unit can be called a thematic continuum illustrated by characters who convey the author's ideology and personal opinions toward various subjects or issues. Fundamental to the argument is the notion that the author's thematic characterization indicates the crux of interpreting a narrative. Therefore, themes can be reconstructed by the reader's reading process depending upon the author's thematic characterization. The present study will be defined as a theme-centered analysis considering a narrative text as a thematic organization in which characters play the key role in relation to the narrator's thematic emphases.

Although the methodology of this study will take advantage of narrative critics in defining the themes of the narrative text, the study will also note the fact that narrative criticism has more or less a dim perspective on character. In addition, even though narrative criticism offers useful and broader information from the text, it is unsuccessful

in doing away with subjectivity in the process of defining themes from that information. Thus, one of the critical tasks is to set up a method to identify themes that characters project from their thematic interrelations. It is right that although there is no perfectly objective method for analyzing the text,[4] it is necessary for us to propose an analytic model that makes it possible to define the themes of the text and to organize its information.

By applying a model for examining the thematic characterization to the IN, we mainly expect two goals. First, in order to acknowledge the major themes of the IN, we will excavate the narrator's themes carried by the narrative characters. At this stage, we will focus on asking the roles of the characters, who the author Luke employs for illustrating his thematic agenda in the IN, and the major themes described from the interrelationships among the characters. Second, in order to propose the hypothetical argument that the major themes of the IN set up a particular thematic structure of the Gospel as a whole, we will trace how the themes function as the prominent ideas of the Gospel in the thematic plot of the whole narrative. In particular the thematic relation between the IN and the rest of the Gospel will testify to the propriety of our method. Then, we are able to closely reconstruct a thematic framework of the Gospel accumulated by the narrative characters.

Thus, I expect that this analysis of a thematic characterization contributes to not only understanding the significant roles of narrative characters in relation to Luke's thematic emphases but also revealing the critical role of the IN in reading the Gospel as a whole thematically. Before proposing a method performing that task, in order to locate

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[4] Bultmann, "Is Exegesis Without Presuppositions Possible?" 289–96.

our hermeneutic premises appropriately we need to evaluate in brief how the previous methods have been applied to the IN.

1. 1. Methodological Variations and Developments

Many analytic methods have tried to provide the key themes of the IN, but rarely mentioned a certain type of systematic tool facilitating their analyses, so that it is difficult to maintain which theme(s) is durative and major for the overarching purpose(s) of the Gospel. The studies of the IN so far seem to individually focus on historical debates on the one side and literary debates on the other. In general, scholarly discussions on the IN as one of the narrative units of Luke-Acts could be divided into two periods according to the major scholars and their assumptions.[5] The first is the period of historical-critical methods – form, source, and redaction criticisms – which has dominated establishment of the historical and theological aspects of the IN (from R. Bultmann to J.A. Fitzmyer). And the second is the period of text-centered methods which have been proposed by challenging the previous approaches (from C.H. Talbert to recent scholars).

1.1.1. From R. Bultmann to J. A. Fitzmyer

The main issue of the first period is to unravel both the Gospel tradition in which the IN is externally involved, and the author's composition which emphasizes Lukan internal-editorial work. R. Bultmann, V. Taylor, and their followers agree that the tradition of the IN belongs to the latest layer of the Gospel tradition apart from the kerygmatic tradition.[6] For this reason, the historicity of the IN is highly doubtful to those

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[5] For the prior discussions to 20th C, see Talbert, *Reading Luke-Acts in its Mediterranean Milieu*, 1–7.
[6] Taylor, *Behind the Third Gospel*; Idem, *The Formation of the Gospel Tradition*; Bultmann, *Theology of*

who distinguish historical value from the witness of sources. Scholars are mostly focused on the historical aspects of the Gospel itself such as the Gospel tradition, sources and composition, Lukan theological implication, and *Sitz im Leben*. Scholars prefer to depict Luke as a historian or a theologian.[7]

There are three critical issues for the themes of the IN, with which historical-critical scholars have dealt: language patterns, Luke's theology and point of view, and material uniqueness. First, scholars have contended that the language and style of the IN is heavily semitized and becomes a unique narrative to be separated from the remainder of the Gospel and Acts. This reason leads scholars to assume that the Lukan composition is based upon either Hebrew (or Aramaic) sources or the LXX. The main issue is: Does Luke translate Hebrew or Aramaic sources into Greek, or assimilate famous birth stories in the LXX (esp. 1 Sam 1–3) into his narrative to make a parallel? Both theories attempt to present Luke's methods of composition from certain prevailing language patterns,[8] so that themes are predominately connected to the language patterns. The former represents the IN as Luke's redaction of the tradition, while the latter emphasizes Luke's direct composition apart from the tradition. It is not easy to determine which argument is more acceptable, but we may infer which one gives more weight to Luke's role and attitude toward the IN for determining the themes in his entire scheme. When it comes to Luke's composition and redaction, we will widen our lenses to see how all linguistic elements of

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the New Testament.
[7] Flender, *St. Luke*; Barrett, *Luke the Historian in Recent Study*; Marshall, *Luke.*
[8] Sparks, "The Semitisms in St. Luke's Gospel," 129–38; Oliver, "The Lukan Birth Stories," 205–15; Fitzmyer, *Luke I-IX*, 308–09; Martin, *Syntactical Evidence of Semitic Sources in Greek Documents*; Brown, *The Birth of the Messiah*; Farris, *The Hymns of Luke's Infancy Narrative*, 31–50; Jung, *The Original Language of the Lukan Infancy Narrative.*

the IN are constellated for building the thematic qualities of characters and to explain how those characters express themes.

Second, historical-critical scholars have purported that the Lukan composition of the IN implies a unique Lukan method of using the OT. By placing more emphasis on Luke as a historian and theologian, they have focused on Lukan exegetical composition whose strategy is to be identified in a contemporary Jewish exegetical tradition such as midrash or haggadah. If Luke depends upon the LXX, it is likely that he may be affected by Jewish or Christian exegetical tradition.[9] Then, is the IN to be regarded as a midrashic exegesis? What is the purpose of the exegesis?[10] Scholars are divided into two groups according to their understanding of the term, midrash. The first group deems midrash as a *Jewish historiography* composed of history and fiction. The main argument of the group is that Luke employed this type of exegetical method in interpreting Jesus' history, adding his own creative and imaginative literary technique allied with the LXX. The leading proponents are J. Drury and M. D. Goulder who admit Matthew, Mark, and the LXX as the only written sources for Luke.[11] Their emphasis is upon Lukan creation of the IN. The other group understands midrash as a type of rabbinic exegesis having been practiced by the Qumran community (e.g. 1QpHab; 4QFlor 1.14; CD 4.14), Rabbi Hillel, Philo, etc. This group rejects Luke's creation but highlights his citation of the OT (Luke 2:23, 24) and commentary. The proponents of this group are J. W. Doeve and R. N. Longenecker.[12] Despite different definitions of midrash, both groups point out Luke's emphasis by means of his midrashic composition regarding the particular history of Israel

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[9] Bovon, *Luke 1*, 120, asserts that Luke is influenced by Hellenistic Jewish and Christian exegetical milieux.
[10] Wright, "The Literary Genre Midrash," 417–57.
[11] Drury, *Tradition and Design in Luke's Gospel*; Goulder, *Midrash and Lection in Matthew*.
[12] Doeve, *Jewish Hermeneutics*; Longenecker, *Biblical Exegesis*.

that the IN describes. However, these theories have faced some questions.[13] At any rate, their discussion of the themes of the IN seems to be limited to focusing on the author's theological points of views which are didactic for his audience.

Third, although different arguments have been proposed,[14] there is a tendency in this period to basically exclude the IN from the kerygmatic tradition, focusing highly upon Jesus' sayings and deeds. Scholars argue that apart from Luke 3–24 the IN is independent material having a particular tradition.[15] H. Koester presents that Luke composed the IN from the "Legends" which had different tradition(s) from what the kerygmatic gospel tradition had.[16] Conzelmann's proposal that attempts to classify God's plan in terms of three epochs – the period of Israel, that of Jesus, and that of the Church – as the Lukan purpose of Luke-Acts, basically premises that the IN is irrelevant to achieve the purpose of Luke-Acts.[17] According to Conzelmann, the IN is just helpful to assume Lukan geographical setting of Jerusalem in order to distinguish between the old age (John the Baptist) and the new (Jesus).[18] What is more, due to its unique style and temporal gap between Jesus' childhood and adulthood, scholars reckon that the IN is added later after composing the remainder of the Gospel from Mark. Fitzmyer presents another reason for separating the IN from Luke 3-24. That Luke 3:1–2 seems to resemble Luke 1:1–4 (the

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[13] H. Marshall asserts that Luke as a credible historian not only evaluates his sources carefully, but also uses them to unfold a part of history with reliable information that had existed in the tradition (both written and oral). To those who support Lukan dependency on Mark, the hypothetical material (Q), and others (such as Luke's special material, L, and the kerygmatic tradition), it is difficult to agree that the IN was created by Luke. Marshall, *Luke*, 212, goes on to say: "Luke was basically faithful to the traditions which he was using; he was drawing out motifs already present in them rather than radically reshaping the material and adding to it from his own ideas."

[14] Minear, "Luke's Use of the Birth Stories," 111–30.

[15] Conzelmann, *The Theology of St Luke*, 118; O'Neill, *The Theology of Acts*.

[16] As a result, form criticism sets the narrative aside from the Gospel tradition and categorizes the IN as a type of *legend*. See Bultmann, *The History of the Synoptic Tradition*, 320–28; Dibelius, *From Tradition to Gospel*, 120–24; Koester, *Ancient Christian Gospels*, 336–40; Horsley, *The Liberation of Christmas*, 62–72.

[17] Conzelmann, *The Theology of St. Luke*, 16–17, 202.

[18] Conzelmann, *The Theology of St. Luke*, 18–27.

prologue) is good evidence that the Lukan Gospel begins from that point just like Mark that Luke uses as his main source. To Fitzmyer, it makes evident that the IN is an independent material which was added later.[19] However, the efforts in this argument are apt to be restrictive for viewing the themes of the IN and their interconnection with the rest of the Gospel.[20]

In the first period, the IN had been conceived as a unique section of the Gospel of Luke not only according to its form and content but also according to its historical background. When it comes to the form, its generic feature is similar to a legendary story in ancient literature. For that reason, scholars have been drawn by contextual matters such as its origin, tradition, style, and redaction in comparing with other contemporary literatures. As to the content, the IN is unique because it introduces Jesus' childhood events, which are clearly distinguished from his adulthood events. Such uniqueness has driven scholars who accept that Luke used Mark as his primary source to regard this material as totally separable from the remainder of the Gospel – from this point the IN has been treated as a later addition which is treated as less authentic and without interest. Although the advent of redaction criticism proclaims another possibility of a detailed investigation into the thematic and theological interests of the author, the historical-theological approaches have still been criticized by other approaches trying to articulate the function of the IN in relation to the rest of the Gospel. It is true that regardless of such a relationship, any assumption of the IN for themes is hard to be maintained.

A fundamental motivation for scholars to advance to the next period is by and large because of a paradigm shift from a diachronic to a synchronic view. This shift

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[19] Brown, *The Birth of the Messiah*, 243; Fitzmyer, *Luke I–IX*, 310.
[20] For instance, Oliver asserts that the IN is irrelevant to the purpose of Luke-Acts, "The Lucan Birth Stories," 202–26.

causes additional motivations to bring out new methods. One of them would be a new perspective on the author's role as an artist and on the corpus as a final form having literary implications of the contemporary world.[21]

1.1.2. From C. H. Talbert to Others

From the historical concerns of the Gospel to Lukan theological consistency, the discussions of the first period have developed a way of excavating Lukan theological themes oriented to his community, but have failed to pay attention to the genuine literary features of the Gospel. The movement to return to the dominance of the text has arisen so that scholars emphasize the autonomy of the text as being free from the author. The texts now are seen no longer as windows through which we can recognize the world of the author, but as mirrors from which we can read the world.[22]

From 1970s to 1980s, scholars had published their works in light of redactional critical views,[23] but this period was crucial for those who attempted to see Luke-Acts as a particular literature of the ancient Mediterranean world having Jewish and Greco-Roman patterns.[24] A group of the Society of Biblical Literature on Luke-Acts (from 1973 to 1983) contributed to providing a head start for the next period. Paradigm shifts had been made from the notion of the world behind the Gospel to that of the world within.[25] The most

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[21] To those scholars who are involved in the literary analysis, however, the IN seems to be a virgin territory which has been given little attention as well.

[22] Although an argument that Luke and Acts should be considered together in its literary aspect was proposed by an American scholar, H. Cadbury, *The Making of Luke-Acts*, who first invented the hyphenated term *Luke-Acts*, his literary significance was not fully attentive for scholars, since form critical view as a great hermeneutical wave was overwhelmed, and even, redaction criticism brought by Conzelmann took more than one generation.

[23] Such as, Marshall, *The Gospel of Luke*; Bovon, *Luc le Theologien*; Fitzmyer, *Luke I-IX*; Nolland, *Luke*.

[24] Petersen, *Literary Criticism for New Testament Critics*; Iser, *The Implied Reader*; Iser, *The Acts of Reading*; Alter, *The Art of Biblical Narrative*; Culpepper, *Anatomy of the Fourth Gospel*.

[25] Rhoads, "Narrative Criticism," 266, emphasizes five shifts: "from the world outside the Gospel to the

dominant paradigm shift was that of the perspective on the author Luke whom the first period regarded as a historian and theologian, but now he has been treated as an artist. In fact, this notion was already mentioned by B.H. Streeter and E. Haenchen.[26] But, at that time, NT scholars were relatively less prepared to venture into new fields, such as the study of rhetoric, narratology, and discourse, than what OT scholars had achieved. However, the 1970s was a very fruitful decade in which several critical monographs came out to prompt scholars to seriously consider the IN in relation to the whole Luke-Acts.[27]

Among others, C. H. Talbert envisaged a new wave of hermeneutics rolling in the studies of the Gospels. According to him, in comparing the IN to the birth accounts of heroes of the Greco-Roman milieu, many similarities in describing heroes such as their family background and childhoods are found. Talbert suggests that the function of the IN is to set the opening part of Luke-Acts and to create the reader's expectations which will be disclosed in the following accounts.[28] Although his classification of Luke 1:5–4:15 as a unique literary unit has been criticized by other historical-critical scholars, his attempt to bring the notion of narrative in relation to the whole of Luke-Acts has become a burning issue in Lukan studies. It is eventually right that von Unnik predicted that the

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world of the story itself; from the study of brief form-critical units to the study of a Gospel narrative as a whole; from reconstructing the layers of tradition and redaction to the analysis of the single surface layer of the final story; from the author as redactor of the author as creator of a story; and from how the author may have constructed the Gospel to how the readers may have experienced it."
[26] Streeter, *The Four Gospels*, 548; Haenchen, *The Acts of the Apostles*, 90–91.
[27] Talbert, *Literary Patterns, Theological Themes, and the Genre of Luke-Acts*; Idem, *What is a Gospel?*; Johnson, *The Literary Function of Possessions in Luke-Acts*; Petersen, *Literary Criticism for New Testament Critics*.
[28] Talbert, "Prophecies of Future Greatness," 129–41.

studies of Luke-Acts with new methods will remain as 'a storm center in contemporary scholarship' for a long time.[29]

The issue of literary criticism is more concerned with the unitary aspect of the IN in relation to the whole enterprise. Since the 1980s, many scholars have proposed the holistic approach to Luke-Acts and taken into account the narrative unity and genre of the corpus as Cadbury assumed. For instance, Paul Minear provided certain pervasive and homogeneous themes for observing the two-volume work as a whole.[30] Such massive concern for the narrative unity has been specified into several issues such as canonical, narrative, genre, and theological unity.[31] One of the prominent scholars is R. Tannehill who attempts to provide various literary clues so as to disclose Luke's overarching purpose in the unified work.[32] Focusing on the literary evidence of narrative connections, Tannehill excavates Luke's unifying purpose of using the narrative elements of the Gospel. In the process of telling stories, it is crucial to note that the narrator strategically employs rhetorical devices in order to invite the reader to the narrative world and to unveil certain values and beliefs that the narrator proposes. It is also important to note

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[29] Von Unnik, "Luke-Acts, a Storm Center in Contemporary Scholarship," 15–32.

[30] Minear, "Luke's Use of the Birth Stories," 115–18, offers eight observations with each heading issue showing the link between the birth stories and the rest of the corpus: the historiographical style; the use of speeches, citations, and hymns to serve as "programmatic entrances"; common ecclesiological conceptions; the liturgical character of the life of the people; the reliance upon epiphany and angels; the accent upon the fulfillment of God's promise; the picture of response to God's inaugurated fulfillment; and the Christological shape of the witness.

[31] However, the consensus viewing Luke's two volumes into a single unified work was challenged by Mikeal C. Parsons and Richard I. Pervo, *Rethinking the Unity of Luke and Acts*, who assert the distinctiveness between Luke and Acts from a single author. Andrew F. Gregory and C. Kavin Rowe (eds.), *Rethinking the Unity and Reception Luke and Acts*, also note significant differences between Luke and Acts, and examine historical evidence of their reception history. But these scholars are aware of the unities of Luke and Acts "as questions to be pursued rather than presuppositions to be exploited," (32). Nevertheless, the relationship between Luke and Acts attracts scholars to explore the unity of the two volumes, especially in terms of God's salvation history. See Ravens, *Luke and the Restoration of Israel*, 24–49; Doble, *The Paradox of Salvation*; O'Toole, *The Unity of Luke's Theology*; Squires, *The Plan of God in Luke-Acts*; Esler, *Community and Gospel in Luke-Acts*.

[32] Tannehill, *The Narrative Unity of Luke-Acts*, 2 vols.

that the elaborate patterns and the sequential parallels penetrating the whole narrative formulate a literary framework for the sake of Luke's overarching purpose. According to Tannehill, the complex interaction among the thematic elements in the repetitive patterns generates associated themes or central symbols. He tries to concentrate on four types of material having thematic emphasis: previews and reviews, repeated or highlighted scriptural references, commission statements, and interpretive statements by reliable characters.[33] They could be significant criteria to determine thematic elements themselves, but it does not mean that the elements having thematic emphasis establish themes. Furthermore, they are not fully applicable to explain complex relationships among the themes throughout the whole narrative. Tannehill seems to heavily consider repetitive patterns and a unifying framework they make, but not on the themes that the narrator proposes through characters and their actions.

Among other things, narrative critics emphasize the narrative process of reading sequentially and completely. All elements or events should be read linearly. This strategy to read the narrative helps the reader to make connections among the events and themes coherently and to fill any gaps that the narrative has. Especially as we take a look at J. B. Green's and K. D. Litwak's works, we can realize how they offer the thematic sequence of the IN in relation to the rest of the Gospel.[34] They bring the issue of the unity of Luke-Acts as their central argument. To observe the order of narratives is a primary way not only of controlling the meaning but also of urging Luke's audience to comprehend. Green argues that in the IN Luke creates a keen sense of anticipation leading his audience to imagine what will be accomplished through immense intertextual parallels between

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[33] Tannehill, *The Narrative Unity of Luke-Acts*, 1:21.
[34] Green, *The Gospel of Luke*; Litwak, *Echoes of Scripture in Luke-Acts*.

Genesis 11–22 and the IN. Litwak also asserts the thematic unity of the Gospel by means of Lukan specific quotations of the Scriptures.[35] For instance, John's birth account in the IN has strong overtones of the tradition of the birth story which is common in the Scriptures. Not only do the echoes of the Scriptures affect the structure of Luke-Acts, but also they provide the scriptural-based interpretive clues by which the reader can expect meaning. According to Litwak, Luke uses the Scriptural echoes to make a frame of narrative, and his reader also hears the echoes as a means of ensuring the meaning of the narrative. In that sense, Luke's first intertextual echoes in the IN—echoes of annunciation stories; echoes of the Abrahamic covenant; and echoes of deliverers, prophets and commissioned individuals among God's people Israel—are crucial to acknowledge the Lukan overall framework.[36]

Although intertextual reality helps the reader's understanding of particular thematic events, it is not enough to cover overall thematic networks and complexity that a lot of characters produce. Moreover, the themes that are unfolded without intertextual relation might be considered as the central values for understanding the author's narrative purpose. In that sense, their approaches are apt to restrict the reader's attention into the intertextual way of thinking.

1.2. A Theme/Character-Centered Approach to the Gospel Narratives

The following dissertation emerges from two fundamental questions: "how does the author/narrator create and develop the narrative themes?" and "how are the characters

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[35] R. B. Hays' term *"echoes"* motivates Litwak to observe how the echoes of the Scripture that Luke hears influence to the structure of Luke-Acts. Litwak, *Echoes of Scripture in Luke-Acts*, 53, asserts that "Luke's use of the Scriptures of Israel to be at the core of his purpose in writing."
[36] Litwak, *Echoes of Scripture in Luke-Acts*, 67.

engaged in the development process?" The approach of this study is predicated on the notion that the characters function as the vehicles through which the author reveals his thematic ideas and emphases. Great attention thus will be shown to all issues germane to characters and characterization in the narrative world.

During the previous decades, due to the disconnection between the text and what is outside of the text, New Critics have restrained their understanding of characters within the text that exists in unreality.[37] Characters are bound to the narrative text, and they are deemed as just one of the elements of narrative. As a result, characters, who exist in the text, cannot interact with the reader who exists outside of the text.[38] Such a mood is little different from that of formalists and structuralists, who have greatly influenced the analysis of narrative structure. The origin of narrative character analysis among structuralists is rooted in Aristotle, who attempted to understand character in terms of action. Aristotle's view of character has been adopted by formalists and structuralists, such as V. Propp, B. Tomashevsky, and R. Barthes, but these figures deem the idea of character functionally, as a secondary-subordinated agent for understanding a narrative plot.[39] The structuralists' chief interest is in the action of a character.[40] Character refers to

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[37] The autonomy of the text as opposed to the author's intent or the original sources is one of the central tenets of New Criticism in contrast to literary and historical-critical approaches. According to New Criticism, the text is the *only* reliable avenue for critics to get at objective meaning. Textual features, such as paradox and irony, offer sufficient information for the reader to get at the meaning of the text. Several arguments, summarized by B. Pearson, "New Testament Literary Criticism," 241–66, are: the text was sufficient in and of itself for the process of interpretation; the goal of interpretation was the understanding of the text itself; rather than pointing to historical facts or the author's psychological development; the text was asserted to be important in and of itself; the text has the primary role for determining its meaning

[38] For the discussion of the place of the reader, see Vanhoozer, "The Reader in New Testament Interpretation," 262–66.

[39] Propp, *Morphology of the Folk Tale*; Barthes, "An Introduction to the Structuralist Analysis of Narrative," 237–72.

[40] Among other structualists, A. J. Greimas, *Structural Semantics*, proposes an actantial model, having six roles or six actants, which is based upon V. Propp's folktale studies: Six roles – sequence, syntagm, statement, actantial model, function, and actant; and Six actants – Despatcher, Subject, Object, Receiver, Helper, and Opposer. Although Propp did not provide any solid model for narratology, he successfully

a participant who is the subject of a verb in the narrative. And characterization is trimmed down to the notion of narrative plot.[41] Narrative criticism, whose fundamental assumptions have been shared with structuralist narratology, pays more attention to character than structuralism.[42] Here character emerges as a meaningful entity with a cumulative image in the sequence of narrative. It means that character should be taken into account in the relation between the text and the reader. However, arguments for character itself fail to gain the scholarly support of those who are concerned with the historical aspects of the text, because narrative criticism basically avoids a historical approach to the text, and character still remains within the narrative world.

Seymour Chatman is aware of such a limitation on analyzing character and puts forward a possibility for the fusion of two worlds—the story world and the real world. According to Chatman, characters can be reconstructed by the reader's consciousness.[43] He defines character as "a paradigm of traits" contained in the text and regards a trait as a permanent quality that goes beyond the story and makes a connection to the real world. From this point, he goes on to make a connection between character and real people

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identified various concepts of narrative. By applying Greimas's analysis to the Gospel narratives, Patte, *What is Structural Exegesis?* 35–52, reveals not only how effectively the structure of the system of narrative is able to be represented, but also how the model contributes to the return to the meaning of narrative.

[41] Dorsch, *Classical Literary Criticism*, 19.

[42] There are three levels to structuralist narratology: Story, Narrative, and Narration. In short, *story* refers to an abstract construct having the chronological sequence of events (actions), abstract actants, and a specific time and place in which characters and actions are formed. *Narrative* has to do with the concrete way of how the events (actions) are experienced to the reader. There are three parts of narrative: time, characterization, and focalization. At last, *narration* as the third abstract level of narratology is concerned with how the actual words and sentences are conveyed to the reader. Other structualist narratologists use different terms: historie, recit, narration – Genette, *Narrative Discourse*, 27; story, text, narration – Rimmon-Kenan, *Narrative Fiction*, 3; fabula, story, text – Bal, *Narratology*, 3–6; and narrative, story, narrative discourse – Abbott, *The Cambridge Introduction to Narrative*, 13–19.

[43] Chatman, *Story and Discourse*, 119, says "A viable theory of character should preserve openness and treat characters as autonomous beings, not as mere plot functions. It should be argued that character is reconstructed by the audience from evidence announced or implicit in an original construction and communicated by the discourse."

through retrieval and imaginative reconstruction. Baruch Hochman, however, further emphasizes such a connection from which the reader can retrieve a character in the narrative world from a similar experience of the reader's real world: "there is a profound congruity between the ways in which we apprehend characters in literature, documented figures in history, and people of whom we have what we think of as direct knowledge in life … virtually identical in literature and in life."[44] The reader's patterns of consciousness and experience configure character as an entity existing in "the common denominator between life and literature." Like John Harvey, who highly emphasizes the reader's role of understanding the reality of character, Hochman tries to extend the reader's ability to match his or her reality to that of character in the narrative, even though it might be a world that the reader cannot access.[45] Reading a character is the same process that we engage in as we interpret people in real life. And the reader's life becomes a fundamental resource for understanding "the whole spectrum of characters."[46] He believes that the signs and evidence of the text guide the reader to trace the traits of a character appropriately. The more we observe the significant traits of a character, the more clearly we construct the personalities and motives of that character so that we can apply them to our life in reality. To Hochman, character is a part of meaning that is located in the meaning of a narrative as a whole. The basic tenet in both Chatman's and Hochman's reasoning about character is that it is necessary to analyze character from the perspective of the reader's world and role.

In the biblical field, especially Gospel studies, R. A. Culpepper is one of the first scholars to be deeply concerned with characters and characterization in the Fourth Gospel.

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[44] Hochman, *Character in Literature*, 36.
[45] Hochman, *Character in Literature*, 54; Harvey, *Character and the Novel*, 54.
[46] Hochman, *Character in Literature*, 50.

He examines scholarly discussions of characters within secular literature and introduces two main groups of scholars. One group regards characters as "autonomous beings with traits and even personalities," while the other group sees them as "plot functionaries with certain commissions or tasks to be fulfilled."[47] The former group is in line with Chatman's arguments, while the latter group represents the views of formalists and structuralists. Culpepper adopts these two views when he discusses the characters and characterization of the Fourth Gospel. Robert C. Tannehill is also a pioneering figure who attempts to explain Lukan characters with respect to the plot of the Third Gospel and the book of Acts.[48] His perspective on Lukan characterization is in fact the same as Culpepper's view. Jack D. Kingsbury follows Tannehill's view, identifying characters in terms of the two conflicting plotlines of the Lukan Gospel: one concerning Jesus and the Jews, and the other concerning Jesus and the disciples.[49]

Scholarly attention to character development has moved from narrative criticism to reader-response criticism, which is more concerned with the reader's role in interpreting a character. William S. Kurz proposes that, based upon three distinctive plotlines—promise/fulfillment, conflict, and the journey motif—the implied author of the Third Gospel employs Hellenistic rhetorical conventions to portray characters and to give examples of Christian attitudes, both positive and negative.[50] One of the most significant studies of Lukan characterization is John Darr's. Darr adopts Chatman and Hochman's

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[47] Culpepper, *Anatomy of the Fourth Gospel*, 102.
[48] Tannehill, *The Narrative Unity of Luke-Acts*, 2 vols. Such an issue has already aroused many OT scholars: Alter, *The Art of Biblical Narrative*; Berlin, *Poetics and Interpretation of Biblical Narrative*; Sternberg, *The Poetics of Biblical Narrative*; Kissling, *Reliable Characters in the Primary History*.
[49] Kingsbury, "The Plot of Luke's Story of Jesus," 369–78.
[50] Kurz, *Reading Luke-Acts*.

ideas, but develops them further from the perspective of reader-response criticism.[51] He fully acknowledges that literature is able to transcend its original context and communicate with its various readers in later times. He delineates a fusion of two contexts: the original context and the reader's context. The reader is the subject of the dynamic interaction with the text and the one who reconstructs the original setting with general reading tools, such as conventions, repertoire, intertext, and common historical-geographical facts. Darr's approach to character and characterization focuses completely on the reader's role in the reading process.

It is true that the previous views on character offer great insights in some cases. I agree that characters can be reconstructed from the text itself. In other words, the text contains a plethora of textual indicators by which the reader can reconstruct characters, actions, and motivations. However, I am also convinced that without dealing with the author's role of characterization, which will be the main focus of this study, characters cannot be fully described. In other words, ignoring the author's role, the reader perhaps finds it difficult to fill in the textual gaps. The reader's successive reconstruction of character from the reading process is to be done when taking the text and the author as the object of criticism, since both the narrative world and real world are closely interconnected, though clearly not identical.[52] This dissertation thus will address essential questions that narrative critics have typically asked. The focus of this study, however, is on the narrator's role in characterization for the sake of producing his particular themes to the narrator-intended reader. There are several essential questions for developing and

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[51] Darr, *On Character Building*; Idem, "Narrator as Character"; Idem, *Herod the Fox*.
[52] If the author is a non-fictional writer and attempts to write about historical figures from recent historical events, he or she should describe them based upon historical reality, not upon fictitious idea. If his or her intended reader has known the figures and the events, the author should do more and more.

applying our analysis in the following chapters: how does the narrator characterize individuals or groups in relation to his themes? What are the narrative themes that the characters convey? From which narrative skills does the narrator reveal his thematic focuses? And how can the reader reconstruct the narrator's themes from the narrative characters?

CHAPTER TWO

RESEARCH METHODOLOGY

2.1. Introduction

In contrast to historical-critical views that see a narrative as a *window*, narrative criticism has mainly focused on the intratextual and textual features of a narrative, so that the issue of authorship and the concerns of readers are pretty much away from a historical aspect. But nowadays, reader-response critics put their priority on the reader of a narrative. Delineating the reader, whether conservative (led by W. Iser) or liberal (led by S. Fish), is the key issue for determining the meaning of a narrative, since this principle admits the autonomy of the reader for meaning.[1]

Narrative-critical points of view of the narrator and the reader of the Gospels has to do with the fact that both are literary figures within the literary world. The implied author or the narrator refers to the one who illustrates a world and conveys certain perspectives to the implied reader. The real author and the real reader are isolated from the communicative world of the narrative.[2] The narrator is the storyteller who is *intrusive*, in that he or she can interrupt the narrative flow, and *self-conscious*, in that he or she

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[1] Narrative and reader-response critics believe that the reader's reading experience, like observing a mirror, produces the meaning of narrative. For the positional shift of reader-response critics from conservative to radical, see Vanhoozer, "The Reader in New Testament Interpretation," 265.

[2] Such an attitude is well described in Culpepper's diagram, which is modified from the views of Chatman and Jakobson. Culpepper, *Anatomy of the Fourth Gospel*, 6. See Chatman's diagram of "the whole narrative-communication situation" below, *Story and Discourse*, 151.
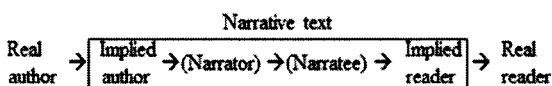
Roman Jakobson, *Essais de linguistique générale*, 214, focuses on the way of verbal communication consisting of three components (despatcher, message, and receiver) and two aspects (context and code).

realizes that his or her reader is speaking the narrative.[3] The narrator is the main player who has authority regarding "commentary, explanations, manner of describing characters and events, literary techniques, view of the writings as authoritative, and the establishment of other characters as reliable or unreliable."[4] In many cases, the narrator withdraws himself or herself from the narrative world. On the other hand, the narrator can present himself or herself in the narrative explicitly or obliquely.[5]

The narratee refers to the one to whom the narrator addresses the narrative (i.e., Mk 13:14). Until the 1990s, scholars had been concerned with identifying the reader through intertextual echoes, with which he or she might be familiar, and intratextual elements, which were the central interest of formalists. But the study of the implied reader has been enlarged by reader-response scholars. In order to amplify the role of the reader, they suggest another term: the authorial audience (reader). This reader is identified by a broad extratextual spectrum. Recently, according to Patrick E. Spencer, the authorial audience of Luke–Acts can be describable within "the social network of Theophilus," which is not only located in a "Hellenistic urban setting," but also encompasses "the widespread understanding of the early Christian movement" and excludes "the upper and lower classes." From this view, Spencer offers a broad extratextual repertoire for identifying the authorial audience:

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[3] Culpepper, *Anatomy of the Fourth Gospel*, 17. Chatman, *Story and Discourse*, 149, says "The implied author establishes the norms of the narrative, ... The norms are general cultural codes, whose relevance to story we have already considered."

[4] Rhoads et al., *Mark as Story*, 44. See also Fowler's seven ways of creating reliability, *Loaves and Fishes*, 157–75.

[5] In the case of the Third Gospel, the narrator obviously makes himself and his narratee known by the prologue (Luke 1:1-4). We assume that the narrator's participation in the story is more explicit. In this case, the narrator and the real author (regarded as Luke) are the same functionaries. His participation is explicit from so-called "We" sequences of the second volume. Cf. Culpepper, *Anatomy of the Fourth Gospel*, 15, argues a possibility that the real author and the implied author cannot be the same.

(1) knowledge of Greek and Roman coinage; (2) knowledge of Greco-Roman religious beliefs and practices; (3) understanding of the larger Greco-Roman political and historical landscape, including key political and historical figures and events; (4) familiarity with eastern Mediterranean geography, including the boundaries of Roman provinces and basic configuration of major cities such as Ephesus, Athens, Corinth, and Jerusalem; (5) awareness of social codes of patronage; (6) knowledge of social interaction during meal settings; (7) understanding of social codes denoting appropriate and inappropriate behavior, including male-female interaction in public venues; (8) knowledge of ancient rhetoric and oratory practices; (9) familiarity with names, stories, characters, and wording from the LXX; and (10) knowledge of Hellenistic texts and the traditions that ensued from them.[6]

The term "authorial audience" that Spencer uses seems to be a more contextualized concept than the implied reader. Based upon these extratextual repertoires, the authorial audience can realize what the implied author imposes onto the narrative. However, in a sense, the term "reader" is ambiguous and slippery, since it is impossible to define all potential individual readers of a text. It is nonsense to say that the author has firm knowledge of all such readers in writing the text. Additionally, the same is true of the fact that without any firm assumption about the reader, the author cannot accomplish the goal of his or her writing.

From these distinct terms above, this study of Lukan thematic characterization seeks to simplify these concepts for referring to the author and the reader. It is likely to say that contextual dimensions are obviously historically based, and that the implied author refers to Luke who is writing a two-volume work (Luke–Acts), and the implied

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[6] Spencer, *Rhetorical Texture and Narrative Trajectories of the Lukan Galilean Ministry Speeches*, 35. See Darr's suggestion, *On Character Building*, 22, for the extratextual repertoire which is composed of "all the skills and knowledge that readers of a particular culture are expected to process in order to read competently: (1) language; (2) social norms and cultural scripts: (3) classical or canonical literature; (4) literary conventions (e.g., genres, type scenes, standard plots, stock characters) and reading rules (e.g., how to categorize, rank, and process various kinds of textual data); and (5) commonly-known historical and geographical facts."

reader indicates the author's intended reader, such as Theophilus or a group of people whom Luke has in mind. The author's intended reader can be assumed by literary evidence embedded in Luke's stories.[7] One of the critical assumptions of this study, therefore, is that when Luke as the narrator assigns particular thematic issues to the characters of his narratives, he employs a certain level of shared contemporary paradigms of reality by which his intended reader can properly accept his characters and respond to them properly. And Luke's techniques of thematic characterization presuppose such an authorial expectation toward the reader who shares widespread contemporary knowledge. From this view, the text is able to be defined as a narrative conveying the narrator's ideological themes through the characters of a narrative to the narrator's intended reader (hereafter "the reader"). So, the narrative is a sequence of the characters' verbal and nonverbal actions, but more than that, it conveys the narrator's ideology, such as his theology, cultural norms, values, and claims.[8]

2.2. Theme and Character, and Thematization and Characterization

Traditionally whether they are historical-grammatical critics or literary-narrative critics, scholars have rarely considered character and characterization in relation to the meaning of a text, to say nothing of the relation between character and theme. In general, scholars more or less use theme in terms of the repetition of elements in a narrative. By

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[7] Luke may have enough knowledge of the reader through which he can expect the reader to respond to the claims that he makes in his Gospel. Thus the reader is closely linked to the narrative purpose(s). In addition, the Luke's intended reader accepts Luke's invitation to understand his themes in accordance with socially constructed conventions, which Luke and his expected reader share.

[8] As Paul Ricoeur states, *From Text to Action*, 3, a narrative or a story should be more than "an enumeration of events in serial order; it must organize them into an intelligible whole, of a sort such that we can always ask what is the 'thought' of this story."

adopting a literary approach, R. Alter perceives theme as an idea representing a "part of the value-system of the narrative."[9] Theme can be defined as the value-system(s) that the narrator purposefully reiterates, on the assumption that the narrative is a single unified text so that it has a sensibility that intends narrative (or meaning) effects. With the same presupposition, R. Culley turns to themes by giving attention to the repeated and varied patterns of action phenomena.[10] He believes that "Identifying action sequences provides a useful means of tracing movements of action at various levels of narrative, not only within single stories and episodes but also within the entire narrative that have been produced by bringing stories and episodes together."[11] Culley's action sequence is not exactly the same as narrative plot, since the former would be more than a single plot in many cases within the narrative. The narrative can be developed by the network of action sequences. It is noteworthy that Culley's work attempts to identify various themes of individual stories or episodes by their action sequences. However, it still leaves the problem of examining any theme setting apart from the action sequences of characters and relating characters' traits and qualities. It seems that Culley tries to reduce character simply to action again.

While OT scholars have been inclined to understand theme along the lines of narrative plot, NT scholars have tried to understand it within a narrative point of view and to view character as one of the narrative elements for fortifying theme. D. Rhoads, J. Deway, and D. Michie introduce numerous ways of understanding the Markan narratives. They highlight the ideological point of view of the narrator, in which "the system of

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[9] Alter, *The Art of Biblical Narrative*, 95.
[10] Culley, *Themes and Variations.*
[11] Culley, *Themes and Variations*, 50.

values and beliefs" is implicit, and through which the narrator assesses characters.[12] From such assessments the reader understands which themes the narrator wishes to evoke. All types of narrative patterns—such as repetition, two-step progression, questions, framing, and so on—indicate the narrator's points of view, and enhance the degree to which certain elements or characters are being thematized. The values and beliefs that the narrator provides can be ascertained by means of the rhetoric, the setting, the plot, and the characters. But to realize themes at the clause level is not easy, since the values and beliefs of the narrator, in Rhoads, Deway, and Michie's methodology, are normally revealed at the narrative level, not at the clause level. J. Resseguie has tried to focus on rhetorical patterns by which the narrator elaborates the theme of the narrative for the reader to adopt. Such rhetorical patterns are: repetition, framing narratives, figures of speech or rhetorical figures, and figures of thought.[13] Resseguie defines theme as the narrator's idea that is "associated with key words and motif."[14] Such a notion drives us to see theme as a subordinated concept of the narrator's point of view, which is expressed so broadly.[15] This study, however, attempts to narrow down our focus on the term, theme, in relation to characters rather than to cover all range of the point of view occurred in the narrative. We have acknowledged how ascertaining a narrative theme requires a significant amount of narrative interpretation. Not many scholars are concerned with the notion of theme and the thematic roles of characters, especially conveying the narrator's

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[12] Rhoads et al., *Mark As Story*, 40.

[13] Resseguie, *Narrative Criticism*, especially chap. 2.

[14] Resseguie, *Narrative Criticism*, 46.

[15] Rhoads, et al., *Mark As Story*, 43, offer four planes on which point of view is unveiled: "the ideological system of values and beliefs of the narrator and each of the characters; the characteristic style of speech which identifies a speaker; the physical place or point in time from which a narrator or character views something; and the mental actions or emotional states of mind such as thinking, feeling, or experiencing."

opinion and ideological value and belief. This dissertation perceives themes and thematization according to the narrator's characters and patterns of characterization.[16] The narrator's themes are put into the mouths of the characters and their actions, either explicitly or implicitly, for sure.[17] From the reading process, the reader encounters the narrator's characters, then the reader's focus may be on the textual elements that the narrator tries to emphasize. Among other elements, the traits of the characters captivate the reader's attention. Reading the characters in relation to the narrative themes means knowing the narrator's motivations to make the characters' actions possible. In that sense, a theme refers to the narrator's idea or perspective on the thematic elements that are the result of the narrator's choices such as the characters' actions, speeches, attitudes, feelings and responses.

One of the classic methods of defining character in literature is E. M. Forster's.[18] According to him, there are two central terms that categorize characters and evaluate their ideas and qualities: *round* and *flat*. Forster identifies the "round" character as the figure being full of conflict, with the chance of characteristic development, and having a variety of traits. The other is the "flat" character, given as a single trait that is highly predictable. Flat characters are normally stereotyped and simplified. J. Harvey regards such figures as problematic in that a piece of literature does not offer full information about them. So he puts flat characters aside, regarding them as secondary and as figures that support the

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[16] For a brief history, see Pavel, "Thematics and Historical Evidence," 121–45. Indeed, thematic analysis, thematics, or thematology are not common in biblical studies, although they are familiar in secular literary approaches and have been discussed for several decades. These terms are usually catalogued under the key word theme. Although literary scholars have been dealing with the concept of theme for a long time, the definition of theme has been confused in relation to other terms such as motif, concept, and subject. The theme should be derived from a study of the analytical relationship among author, text, and reader.

[17] Kissling, *Reliable Characters in the Primary History*, 20.

[18] Forster, *Aspects of the Novel*, 54–84.

protagonist.[19] Harvey goes on to suggest four types of characters: the protagonist, the card, the choric character, and the ficelle.[20] The protagonist is identical to Forster's round character, and the card is identical to the flat character. The choric and ficelle are the characters who serve to reveal the complex world of literature in relation to the protagonist. They are not mimetic like the card character. Chatman basically agrees with Forster's classification, but he is further concerned with the open-ended feature and function of the "round" character.[21] The traits of the round character unlike others are not confined to the narrative world, but are open-ended and cumulated so that the reader can ponder the traits with reference to his or her life. These scholars have been essentially concentrated on the round character as a means of linkage between the two worlds, literary and real. It is true that most central themes seem to be located in round characters and their actions much more than in other characters. However, other characters closely related to the protagonist should not be ignored, since they also help the reader assimilate their values to real life.

Taking most of her insights from poetics, A. Berlin approaches both character and characterization in light of a synchronic view.[22] She basically understands the difficulty of generalizing biblical characters, since there are so many choices of characters and ways in which they are characterized. She recognizes that a general classification of characters in literary criticism seems to be a customary dichotomy. Her main focus is to provide three categories for sorting character types—the agent, the type, and the

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[19] For the sake of a narrative function, we need to be concerned not only with round characters resembling ourselves but also with flat characters. In some cases, the latter conveys the narrator's value and opinion in a straightforward way.

[20] Harvey, *Character and the Novel*, 56.

[21] Chatman, *Story and Discourse*, 131–34.

[22] Berlin, *Poetics and Interpretation of Biblical Narrative*.

character—and to define a number of techniques of characterization, such as description, inner life, speech and actions, contrast, and combination. Although Berlin views characters as plot functionaries, her observation regarding characterization is noteworthy in that she attempts to situate characters in real life.

Culpepper's perspective on character leans on Forster's classification of character types and functions.[23] By drawing a functional distinction between characters in literature and people in real life, he emphasizes the literary function of character, which has a greater advantage than the function of a real personality in characterization. Culpepper perceives that characters, whether historical persons or not, are chosen by the narrator, and they are characterized and refashioned as convincing portraits from the narrator's point of view. And then he defines characterization as "the art and techniques by which an author fashions a convincing portrait of a person within a more or less unified piece of writing."[24] Kingsbury also defines it as "the art of bringing these persons or groups in life."[25] Whereas these scholars basically focus on the narrator's technical aspects of describing characters for the reader, Mark A. Powell tries to understand it in terms of the narrator's consistent role to provide the traits of the characters in the narrative to the reader: "the process through which the implied author provides the implied reader with what is necessary to reconstruct a character from the narrative."[26]

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[23] Culpepper, *Anatomy of the Fourth Gospel*, 101–06.

[24] Culpepper, *Anatomy of the Fourth Gospel*, 105.

[25] Kingsbury, *Conflict in Luke*, 9. See also Abrams and Harpham, *A Glossary of Literary Terms*, 48–50; Rimmon-Kenan, *Narrative Fiction*, 59–60; Williams, *Other Followers of Jesus*, 60, identifies characterization as "the element in a narrative text which state or present the traits of a particular character."

[26] Powell, *What Is Narrative Criticism?*, 52.

It is true to say that *there is no story without any character*. However, *why* are the characters there? This question is fundamental, since it brings us to the world of the narrator, who chooses the characters to be there and presents their inward thoughts.[27] We do not need to define what a character means, because it definitely refers to a person, but we do need to define the traits and types of characters and to examine characterization which refers to *a process of the narrator's portraying characters*, which is mostly acknowledged at the narrative level. Before asking how the narrator portrays his characters for the reader, it is necessary to take into account why the narrator brings them into the story in the first place. This can be describable from outlining the narrator's imaginative process of actualizing characters into the narrative text.

Indeed, characterization varies according to narrators and genres. It is impossible to give an overarching theory of characterization that is applicable to all kinds of narratives, yet it may be possible to articulate a comprehensive model. This is because intrinsic differences of characterization are not in *kind* but in *emphasis*. In other words, the main reason for any difference among theories is the difference of their emphases on characters and characterization.[28] That is why many theories of characterization proposed by such scholars above vary. However, there is a dimension that previous theories of characterization have overlooked: the dimension of thematization. As we mentioned above, while the previous theories have to do with a question of "how," the dimension of thematization is related to a question of "why." Let us look at the following diagram that I draw:

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[27] Alter, *Art of Biblical Narrative*, 117; Sternberg, *The Poetics of Biblical Narrative*, 477–78.
[28] Bennema, *Encountering Jesus*, 13, has also given some attention to this reason in his study of characterizing people of the Fourth Gospel.
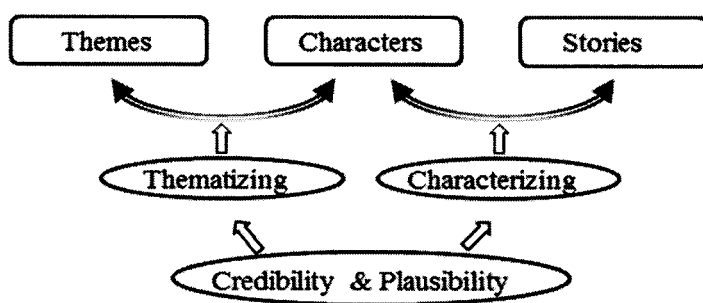
Figure 1. The Process of Thematization and Characterization

This diagram demonstrates the imaginative process of a narrator's characterization patterns. At the very first stage of narration, a narrator should have a particular story in which themes and characters are involved. If it is a fictional writing, the narrator has unlimited authority to choose and even create themes and characters. All characters, no matter whether real persons or fictitious, are functionally chosen by the narrator, who has particular themes he or she wishes to express. In the process of determining characters, the narrator's decision of indicating who will be the final players of the story depends on how he or she thematizes those characters. That is, thematization refers to *a thematic process* that the narrator imposes certain themes on each character chosen. The relative importance among characters will be determined by the degree of their thematization.[29]

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[29] The degree of thematization is closely linked to the weight of the characters' roles. For instance, in Luke 9:18–27, when Jesus asks his disciples about his identity, the narrator seeks to place greater weight on Peter's reply comparing with the other disciples' answer. Their answers generate a thematic conflict of Jesus' identity: one of the prophets vs. the Messiah. Peter's answer directly hits the nail on the head and represents the awareness of Jesus' identity that the narrator is willing to answer. Jesus' next statements regarding his messianic destiny prove that Peter's answer is right. In making the thematic process of Jesus, the narrator relatively emphasizes Peter's role more than the other disciples' roles. Syreeni, "Peter as Character and Symbol," 106, says "While Jesus is the main character of the Gospel narratives at large, Peter undoubtedly occupies the second most important role." See also Merenlahti, "Characters in the Making," 56–59.

In accomplishing thematization, the narrator links themes with other stories and produces a narrative. Any character who appears in a story has a particular thematic purpose that is integral to fulfilling the narrator's grand purpose. In this process there is a thematic-characterization shift from the narrator's world to the story world. Characters inhabiting the narrator's mind are now vividly revealed as the figures of the stories. In doing so, various narrative strategies are applied for portraying the characters' credible images, since the narrator keeps in mind the fact that the more credible character is the more plausible for the reader. If a character fails to convey the narrator's theme, the narrative is said to be untrustworthy and implausible. These two processes are not independent of each other.

We can apply these two processes to the Lukan context of the first century. To Luke, writing the Gospel is not writing a single story, but creating a grand narrative that threads numerous stories together.[30] After his hero's farewell, there was a gap of at least thirty years that had been filled with the church's tradition. As form-critical scholars argue, in this period, various forms of stories with regard to Jesus were developed and circulated to churches around the first-century Mediterranean world. Each story had its own themes and characters, since these stories were not treated as just any stories, but rather as ones that dealt with certain virtues and values for the Christian life within particular contemporary circumstances. What are the themes that Luke keeps in mind in writing his Gospel? There was probably a church tradition and a *kerygma* that were both transmitted and regulated by the Twelve and the eyewitnesses.[31] Some stories had already

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[30] In characterizing the Pharisees as hypocrite (Luke 11:37–12:12), the narrator draws various issues, such as greed, tenth, and prayer, which is linked to the theme of hypocrite.
[31] No doubt is that the most possible group as eyewitnesses is the Twelve who vividly memorize what they

been formalized by many people who attempted to write about Jesus. Thus we can say that themes abiding in Luke's mind are story-based. For instance, it is quite reasonable to assume that when Luke tries to say a theme about the Sabbath—a theme that *Jesus is the authoritative lord of the Sabbath*, he may recount relevant stories about what happened to Jesus and his disciples on the Sabbath (Luke 6:1–11 and 12–19). So themes, for Luke, had to do with stories and their values conveyed by characters. That Luke determines themes means that he determines his own choices of stories. Other narrative elements, such as plot, setting, and point of view, are able to be considered in this stage of the process. Luke's close evaluation and determination about a number of stories and their values makes it possible for him to write a whole narrative.

Contrary to general writers, Luke has some limitations in thematization and characterization. It is unlikely that he can arbitrarily pick up themes and characters in writing his Gospel. Imposing certain themes onto characters, Luke had to carefully scrutinize the Gospel tradition and kerygma to obtain credibility for his writing. He could not create uncertain or bombastic themes and artificial characters. If so, that would not only deviate from his purpose given in the prologue, but it would also surely cause him to be criticized by authoritative persons and groups within the Christian community. Thus, for Luke, to maintain the credibility of his arguments is no less significant a task than to assure which themes should be chosen. The best way to gain full appreciation from his

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have received from Jesus and been impacted in his ministry from the beginning. With regard to the transmission of the testimony, people who have individual relationship with the Twelve can also be eyewitnesses as those who frequently have chance to meet them and to bear the testimony. Bauckham, *Jesus and the Eyewitnesses*, 93–113, especially table 10. More specifically, in order to characterize particular names, he examines the Gospels with a specific narrative angle, *inclusio*. For instance, Mark highlights the gravity of Peter's name from its frequency. However, the gravity of Peter's role should be considered by his function of each case rather than the frequency of his name (124–54 and table 11–13). Therefore, his next step is to prove Peter's significant role in Mark's Gospel as the main eyewitness whom Mark deliberately employs (155–82 and table 14–15).

reader of the values of themes is for Luke simply to describe them truthfully. Even though characters inevitably create gaps and some ambiguities, as Iser indicates, we support the view that such an uncertainty is able to be filled by the reader who is living in the closest era to the author.[32]

Besides, in order to enlarge his purpose and to grip the reader's attention, Luke needed to uncover his themes through characters in a plausible manner. Such plausibility is typically acquired much more at the second stage, characterization. Luke must have continued to evaluate his more minor themes and characters in light of the main theme of the Gospel, and he must have desired to put suitable clothes on his characters to build their personality and individuality much more clearly in the narrative world. Luke must have needed also to classify characters according to their degree of thematization, and depict their thematic actions vividly. There is nothing provided without Luke's authorization. All things are derived from the Lukan thematization and characterization, which causes Luke's characters to become alive in the narrative world right before the eyes of the reader. As Marguerat says: "The character offers the reader a possible form of life, a possible way of existing; it makes specific one of the many ways which open up before the reader. ... the character can have for the reader, to the degree that a character rightly allows readers to live out in the imagination a destiny which resembles their own."[33] Characters as living entities exist through Luke, and invite the reader to adopt such values to real life. Characters actively project empathy (i.e., Luke 7:12), sympathy

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[32] For an example of how the reader fills in the gaps, see Eagleton, *Literary Theory*, 74–77.
[33] Marguerat, *How to Read Bible Stories*, 66.

(i.e., Luke 19:3), and antipathy (i.e., Luke 16:14) from their traits, with the result that the reader is constantly forced to give various emotional responses.[34]

2.3. The Narrator's Roles and Aspects in Thematic Characterization

David M. Gunn and Danna N. Fewell provide useful implications regarding the roles of narrators of Hebrew narratives.[35] Generally, the narrator offers reliable information, which is related to the character's actions and which is based upon the narrator's inner speech and attitudes. In some cases, there is much more weight placed on the information that the narrator discloses than the information that other characters give. The narrator's description must be considered, whether it is general or specific, brief or detailed. The most frequent role that the narrator plays is perhaps that of "naming characters," which the narrator performs at the beginning of a story to establish the setting. Sometimes the narrator makes evaluative statements or offers personal opinions in a straightforward manner regarding characters and their actions or attitudes.[36] Such roles of the narrator are present in the Lukan narratives for establishing the narrative setting and illustrating the vividness of characters' actions and speeches in order to determine their roles in play and to consistently generate ideological structures among characters, such as causality and problem-solving. He is also the producer of the plot of the story. The storyline is intentionally set up by him. The issues the narrator highlights elevate the thematic peak of the narrative and make reader's interest stay focused on the

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[34] Marguerat, *How to Read Bible Stories*, 68.
[35] Gunn and Fewell, *Narrative in the Hebrew Bible*, 52–63.
[36] Rhoads, et al., *Mark as Story*, 39–43.

narrative.[37] In addition, the narrator is an evaluator who imposes his own perspectives on characters and events. The narrator is a reliable participant within the story, occasionally keeping his distance from characters, assisting the reader with given information to assure them, and helping the reader get close to characters in order that he or she might correlate the values and motifs of characters with their own.[38]

In performing his or her role, a narrator takes various ways of portraying characters. As R. Alter says, characters are revealed "through the report of actions; through appearance, gestures, posture, costume; through one character's comments on another; through direct speech by the character; through inward speech, either summarized or quoted as interior monologue; or through statements by the narrator about the attitudes and intentions of the personages, which may come either as flat assertions or motivated explanations."[39] In the case of the Gospel narratives, in which the narrator weaves many unified stories having different characters into the gospel narrative, the ways of characterization vary and are complicated. The following aspects show how the narrator utilizes the myriad of pieces of the characters' puzzle in his thematic characterization.

First, the narrator's thematic characterization requires a holistic aspect. When the narrator portrays his characters, some of them demand a long, complex process to

[37] The narrator is not obligated to provide all information concerning characters. On the contrary, limited information is able to increase the characters' thematic value made by the narrator's selective choices. See Hochman, *Character in Literature*, 61.

[38] This study assumes that the narrator is a participant in the narrative. According to the types of stories, the narrator plays a role as a character, who is materialized: Chatman, *Story and Discourse*, 148–50; Rhoads, et al., *Mark as Story*, 39. However, in the Gospel narratives, the narrator does not appear himself as a character taking actions and communicating with other characters in the narrative world, but merely participates in the narrative in order to communicate with the reader. Any activity of the narrator, such as evaluation, description, and conveyance, has to do with the reader, not other characters in the narrative. In that sense, the reader can also be a participant in the narrative who is able to be materialized.

[39] Alter, *The Art of Biblical Narrative*, 116–17.

develop the narrator's specific themes, no matter how the scenes change. The process could be durable in the whole narrative level or individual story levels. The narrator characterizes a figure with detailed information and modifying expressions if the figure plays significant role for themes. Basically, such accumulated information and expression should be coherent, for the reader believes that the narrator provides a credible and logical description of characters in the development of narrative plot. The narrator's description of Jesus in the Lukan Gospel takes its process to give a whole picture in which various themes are assigned. The themes proposed in a story will be elucidated and supported by certain consistent and coherent patterns in the successive stories. The narrator's new information and traits about characters represent his thematic consistence and development in a holistic view.

Second, the narrator's characterization involves an inter-relational aspect which refers to a way of describing a character by means of comparison and contrast among characters.[40] The narrator of the Lukan Gospel depicts a certain character in light of that character's reciprocal action with a counterpart. In terms of character identification, many biblical scholars have agreed with the view that characters should be analyzed based upon the relationships among them. Luke T. Johnson emphasizes the secondary character's dependence on the central character to lead their lives in the stories.[41] Culpepper also emphasizes the relationship among characters for defining their types and functions.[42] In the Gospel narratives, Jesus as the central figure is very often identified

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[40] Alter, *The Art of Biblical Narrative*, 117; Sternberg, *The Poetics of Biblical Narrative*, 476–77.
[41] Johnson, *The Literary Function of Possessions in Luke-Acts*, 24.
[42] Most characters and their traits in the Fourth Gospel are individualized in accordance with their interaction with Jesus. According to Culpepper, *Anatomy of the Fourth Gospel*, p. 145, a character—for Forster, a flat character—has two primary functions: "(1) to draw out various aspects of Jesus' character

through his counterparts (e.g. Luke 4:22, 34, 41; 5:21; 7:16; 8:28; 9:19–20; 18:38–39; 23:2, 39, 47). The narrator demonstrates the image of Jesus with help from other characters' evaluation and opinion about Jesus, and sets his thematic role for the narrative purpose.

Third, in his Gospel narratives, the narrator directly or indirectly exhibits his particular perspective on the characters.[43] The narrator's expression and evaluation toward a character not only allow the reader not to misunderstand or deviate from the narrator's perspective but also intensify the character's reliability. For instance, in Luke 4:41, Jesus is identified as ὁ υἱὸς τοῦ θεοῦ by devils. But, right after that, the narrator adds his words of evaluation on Jesus' following actions: ὅτι ᾔδεισαν τὸν χριστὸν αὐτὸν εἶναι ("because they knew that he was the Messiah"). The narrator's view of Jesus as the Messiah here refers to his consistent interest in Jesus' identity in order to extend the significance of χριστὸς to other similar terms such as σωτὴρ (2:11; 23:39), κύριος (2:11; 20:44), Δαυὶδ υἱός (20:41), βασιλεύς (23:2), ὁ χριστὸς τοῦ θεοῦ ὁ ἐκλεκτός (23:35), and the one who suffers (24:26; 24:46). The narrator's perspective is frequently uncovered by the rhetorical function of the narrative characters, who encourage the reader to assimilate the values and motifs that all characters present. Such norms of the characters, which are closely related to the narrative themes, call for the reader's adoption. The rhetorical function of characterization allows the reader not only to experience the same manner of

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successively by providing a series of diverse individuals with whom Jesus can interact, and (2) to represent alternative responses to Jesus so that the reader can see their attendant misunderstanding and consequences."

[43] Rimmon-Kenan, *Narrative Fiction*, 59–60; Bal, *Narratology*, 129–31; Herman and Vervaeck, *Handbook of Narrative Analysis*, 67–68; Williams, *Other Followers of Jesus*, 61–62; Tolmie, *Narratology and Biblical Narrative*, 42–53.

reading a character that the narrator has already displayed, but also to re-evaluate the reader's real life by means of the norms of the characters.

Fourth, the narrator's thematic characterization is frequently made by a character's direct statement and identification. Such a self-characterization reflects the narrator's attitude introducing his themes through the mouth of the character directly. Although the narrator's voice is silent, he is still there. If the narrator shows the character as sufficiently reliable in the previous stories, using his or her voice directly is one of the effective ways imposing his themes easily. In Luke 5:26, the narrator states the crowd's response to the event, Jesus' healing a paralyzed man, with his voice, but gives them a chance to evaluate the event as παράδοξα ("remarkable") with their voice.

These aspects guide us in identifying and categorizing narrative characters in relation to thematic characterization. This dissertation identifies several types of characters in the Lukan Gospel according to various degrees of thematic roles that the narrator expresses: *frontground, foreground, background, setting* and *potential* (topic and sub-) characters. When it comes to a narrative sequence in characterization, we need to take into account the different degrees of thematization for a character. If all characters had the same thematic degree, the narrative would be shapeless and flat. Characters facilitate the thematic progress of a narrative with their different roles.

2.4. The Types of Characters

This study has been focusing on how the narrator describes his characters of the narrative and as a result, which themes the characters convey for the reader to adopt. As the first step of analysis, we shall identify the types of characters and their roles, since it

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is so important to know to which character the narrator gives more weight for his thematic purposes.[44] It is necessary to examine all elements through which the narrator depicts his characters, because the qualities of characters rely on the constellation of the elements.[45]

A definition of the types of characters deals with the story world which is comprised of events and characters. A story is made by characters' verbal and non-verbal activities, coming up with an interactive process and containing the content of communication. Thus a character per se refers to a participant of such a process and communication. Various inter-actions —verbal and non-verbal—in which the characters are involved create a certain process for giving and taking the content of communication. In order to identify characters, thus it is necessary to classify narrative characters based upon either definable or non-definable entities *on* the narrative stage. In narration, the narrator introduces two types of characters: an *on-stage* and an *off-stage* character. The former indicates a character who communicates and interacts with other characters on stage in the story, namely, a real actor. The latter speaks of a character who does not appear on stage but in the narrative setting (i.e. the narrator's narration) and the content of communication. For instance, in Luke 6:1–5, the acting characters are Jesus, his disciples, and some of the Pharisees who appear on stage. However, David and his companions mentioned by Jesus and even taking some actions in the content of Jesus' sayings are non-acting characters, since they do not show up on stage and communicate at all, but the narrator still depicts their existence from the acting character's mouth.

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[44] Tolmie, *Narratology and Biblical Narratives*, 53–59, introduces various ways of classification among scholars such as Forster, Harvey, Ewen, and Greimas.
[45] Hochman, *Character in Literature*, 166.

What is more, on-stage characters are also able to be subcategorized into three types according to the degree of role gauging not only how great the contribution they have made in the story but also how significant the initiative they take in actions as *frontground*, *foreground*, or *background character*. Off-stage characters need to be classified once again into two types: a *setting* character who appears in narration, and a *potential* character who is mentioned in the content of the communication. Potential characters play key roles, since they are involved in the main topic of the story. Among the potential characters, there are the *topic* and the *sub*-characters: e.g. in Luke 6:1-5, David as the topic-character, and his companions as the sub-characters. The following table demonstrates the summery of classification:

Types of characters	*On-stage* character	*Frontground* character (FC)	
		Foreground character (fC)	
		Background character (BC)	
	Off-stage character	*Setting* character (SC)	
		Potential character (PC)	*Topic*-character
			Sub-character

2.4.1. On-Stage Characters

2.4.1.1. A Frontground Character (FC)

The FC represents a figure performing the most salient role of a narrative. It is the main character of the narrative who is *the most clearly differentiated character from other characters in its conceptualization and presentation*.[46] This character is thematically characterized and emphasized in contrast to other characters by the narrator.

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[46] The term "frontground" is one of Stanley E. Porter's linguistic terminologies for identifying discourse elements. Porter indicates the frontground elements of discourse as "the most discrete and well-defined, and are apparently differentiated in their conceptualization and presentation from both background and foreground material." Porter, *Verbal Aspect in the Greek of the New Testament*, 92–93.

The narrator depicts this character as the initiator of all actions of other characters. Without the FC, the story is hardly narrated. The FC mostly functions as the protagonist leading all kinds of crucial arguments and issuing themes and ideas in public. To introduce such a frontground figure, the narrator employs all possible specific descriptions and always places this figure at the center of the arguments and the themes of the narrative. A FC can be introduced with "an enumeration of character traits," and identifies by the narrator's evaluation, a self-identification, or other characters' testimonies.[47] This character successfully maintains various relationships with other characters.[48] All of the things that the narrator wishes to say regarding a FC represent the narrator's thematic interest bringing into focus such a figure.[49] In the Lukan narratives, God and Jesus are most likely delineated as the FCs who are the most colorful and realistic figures who initiate other characters' activities. Various textual indicators directly and indirectly guide the reader to ascertain Jesus as the frontground character. In Forster's and Chatman's terms, the frontground character can be described as a *round* and *open-ended* character. The narrator provides numerous cumulative traits that are essential for the construal of the character.

Thus, a FC is a vehicle through which "all the most interesting questions are raised."[50] The narrator displays all his passion and confidence in this character, is most interested in this figure, and devotes relatively more space and words for this character than to any other character. The amount of information, including flowery, modifying, and attributive expressions, typically determines which figure is the most prominent in an

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[47] Herman and Vervaeck, *Handbook of Narrative Analysis*, 67.
[48] Bal, *Narratology*, 132.
[49] Kissling, *Reliable Characters in the Primary History*, 14–16.
[50] Harvey, *Character and the Novel*, 56.

episode. In addition, the degree of detailedness brings out how important the character's speech and actions are. We can ascertain the role of this character from its logical-grammatical position at the sentence level. It is also important to analyze how the character's speeches and actions dominate other characters within a particular episode and beyond. The narrator's consistent interest in the FC indicates that this figure can be successful in communicating the narrator's themes in the narrative. Furthermore, a FC directly faces particular issues and problems, and is looked to for answers to them. The FC perceives and deals with them carefully. Sometimes this character suggests direct answers regarding specific phenomena with final actions. A FC is usually identified by other characters whom he or she identifies.

What is more, in the Gospel narratives, sometimes the FC is described as a hidden actor whose actions and roles are not overtly expressed but direct the overall story on stage. The narrator ensures that this hidden character is persistently presented and initiates actions like a puppet master directing the scenes of story.

2.4.1.2. A Foreground Character (fC)

A fC refers to the counterpart of a FC. This character takes another significant role to facilitate the development of the narrative themes. This character is *the main conversation partner of the frontground character,* who is less salient than the frontground but more figurative than the background character. The narrator separates the fC from background characters by adding more information to describe it. In general, a fC establishes the fundamental conditions of the issues, produces a certain conflict toward the FC, and poses a particular problem. The fC's close relationship with the FC

helps the reader to identify who the fC is. Also, a fC verifies the identity of the FC through various responses. It is the major character who must respond to the solution that the FC proposes, either by acceptance or by rejection. In some cases, a fC as a representative acts on behalf of the background group. In other cases, it functions as an ideological model to which the reader is prompted to assimilate, and who calls the reader to be a direct beneficiary of the lesson of the FC. The narrator directly or indirectly describes the fC with his personal opinion and evaluation with an enumeration of traits like the FC. For instance, in Luke 9:37, Luke draws a man and his son into the issue of the faith of the disciples. Luke brings the man out of a large crowd and describes him as the conversation partner of Jesus. Only from the man's entreaty and Jesus' response can we get information about a certain group of Jesus' disciples as an "unbelieving and perverse generation" (9:41). Here, the man is a foreground figure, who is characterized by specific information and engaged in a particular event in the narrative. A fC can be identified based upon how both the FC and the narrator name it. In most cases, a fC is an individual entity. At times, more than one fC appears in the same degree of expression. The types of verbs describing a fC's activities are often perceptive, cognitive, and volitional.[51]

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[51] For describing the secondary characters' activities, Darr, *Herod the Fox*, 84, introduces the types of verbs such as "perception (seeing, watching, hearing, listening, observing), cognition (knowing, understanding, comprehending, discerning, ascertaining), volitional response (believing, rejoicing, obeying, submitting, self-negating) and the negative correlates of these terms (not recognizing, being ignorant, unbelieving, unwilling, and so forth)." But these verbs are not just for a fC, but the BC and sometimes the FC as well.

2.4.1.3. A Background Character (BC)

Hochman argues that "If character is not foregrounded within the text, or if the action is not unified ..., then a character will tend to be more static and simple."[52] We define such a *static* and *simple* character as a background character. A BC refers to *the least colorful and realistic figure who stands behind of the FC and the fC*. Some BCs are anonymous. This is not the same as a minor character whom some scholars identify as the counterpart of a major character.[53] It would be an individual or a group who, in most cases, is not directly involved in conflict and conversation between the FC and the fC, but who responds to the issue with sentimental action, such as with astonishment, doubt, and anger in public. A BC is occasionally demanded to accept the lesson of the FC. The information given by the narrator about a BC is usually broad and universal, not specified. A BC is mainly identified by the narrator. For instance, in Luke 7:11–17, Luke recounts a magnificent event that had happened in the town of Nain. Here three groups of people appear as the BCs: the disciples and two different groups of crowds who are third parties to the event. But their role is crucial, since their response to Jesus' deed assists the reader in the construal of what his actions means. They identify Jesus as a great prophet who brings God's salvation. In this case, the reader is guided by the perspective of a BC to understand the theme of the episode. Their opinion and response also have a literary function that the narrator easily transfers to another episode.

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[52] Hochman, *Character in Literature*, 143.
[53] Kingsbury defines some characters, playing significant roles, as the minor: e.g., John the Baptist, Mary, Herod, Pilate, the poor, etc. However, some of them should be classified as the fCs. Kingsbury, *Conflict in Luke*, 31–34.

2.4.2. Off-Stage Characters

2.4.2.1. A Setting Character (SC)

Setting characters are the most functional characters whom the narrator employs for narrative plot. When I say "functional", it is because these characters function as an indicator of the narrative setting and plot. Through these characters the narrator provides the information of narrative setting. It is impossible for their all actions and speeches to make any interaction with the on-stage characters, but not impossible for them to be on-stage characters.[54] They may play a supplementary role by giving the setting information of the story, but still remain off the stage. Luke 3:1–2 is one of the clear examples to introduce such characters. Each of these nine characters brings out specific information to set the stage for John the Baptist, but none of them is John's conversation partner.

2.4.2.2. A Potential Character (PC)

One more type of character of the off-stage characters is a potential character. This study defines a PC as a character who occupies the main content of the characters' communication so that this character can potentially play a role as an actor later, but for whose future the narrator leaves much room. A fundamental difference between the on-stage characters and a PC is the place where to be. A PC is normally linked for the main topic in the conversation of the on-stage characters, although he or she is not actually playing a role as an actor on the stage. This study defines such a PC as the *topic*-character of conversation. However, this character is not the only character appearing in the topic of conversation, since other characters can be mentioned by the on-stage characters.

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[54] E.g. Joseph (1:27; 2:4) and Pilate (3:1; 23:1). Joseph's case will be discussed later.

According to characters' topical roles, one can be called the topic-character and the other(s) as the *sub*-character who supplements additional information regarding the topic of conversation. Such a character usually offers the background information of the topic or plays the role of the main character's conversation partner. However, this character has the potential either to be a FC, a fC, or a BC, or to disappear from the narrative so that never playing an actual role at all. For the former case, to determine a PC's function depends on an examination of how much the narrator gives attention to and deals with this character. For the later, in most of the cases, a PC is brought in for a functional purpose to give additional information about the topic of conversation, to verify certain aspects of the topic, and to characterize the topic-character. In the Gospel narratives, the narrator allows the on-stage characters to cast PCs for the purpose of the conversation and to develop dynamically the narrative event.

In summation, we have proposed various issues associated with the narrator's thematizing and characterizing process in which characters convey the narrator's narrative themes. The narrator's themes closely pertain to the characters and their roles in the narrative. Thus, in order to jump into the narrator's world, this section has expressed the necessity of classifying the types of characters in accordance with the degree of their thematic roles either on or off stage. Such a classification enables us not only to imagine the degree of the narrator's thematic focus on his narrative characters but also to assume their roles for the narrative purposes and themes effectively.

2.5. Finding Themes after Defining Characters

Finding themes that the characters convey is more complicated than defining the characters. But based upon the first step, we can assume that the traits of characters imply certain ways of thematic characterization that the narrator has focused upon. While defining characters is a process of delineating characters' traits, finding themes is a process of clarifying the narrator's opinions, theologies, or arguments concerning certain matters with which the characters are engaged. The first concern we have for determining the theme(s) of a story is to get ideological knowledge about what has happened in the story. The basic information about the story can be outlined by the narrative setting. Although such a setting would not be a decisive way of finding themes, it can be useful for discerning clues about understanding the issue(s) of story. Thus, it is important to figure out what kinds of issues are dealt with by characters, and in which context characters are seen to function, since characters are constrained by contextual elements such as culture, social situations, and geography.[55] Without obtaining appropriate contextual knowledge, it is difficult to discuss the theme(s) of the story. After having contextual knowledge, we can move forward to examine the various themes that characters convey through the narrator's process of characterization.

2.5.1. The Narrative Setting

Setting indicates the mood of a story showing the basic relationships among characters, and describing the traits of characters with a framework for specific values or motifs. The narrative setting reflects the narrator's synthetic view with all background

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[55] In order to see the topographical significance of Luke, see Conzelmann, *The Theology of St. Luke*, 18–94.

information of the event and the characters. In other words, the narrator sets up a story with his characters who convey his initial thematic interest. When the narrator infuses a character with various ideological notions, the character becomes more vividly engaged in the circumstances of the story. It is thus necessary for the reader to take into account several contextual issues relating to narrative characters.

As for the setting with which the Lukan Gospel is concerned, Luke as a careful ancient historian and artist, who selectively presents his διήγησις in a distinctive order, presents numerous contextual elements regarding his characters, whether consciously or unconsciously. Thus, when examining characters that Luke describes, we must give a considerable amount of attention to the author's context, which includes the socio-cultural environment of the last third of the first century, and which involves Second Temple Judaism, Greco-Roman polytheism, and the new Christian community that included Gentiles and which was under persecution and struggled with the delay of Parousia. Based upon such an environmental setting, Luke draws characters on a broad canvas according to a "literary order of a logical structure."[56] Thus we should carefully evaluate the following contextual issues to understand the relation between setting and narrative characters: the issues regarding the world of the characters within the first century in which both the Hellenistic and the Judaic worlds were closely intermingled— the characters' socio-cultural attitude toward Hellenism and Judaism, religious patterns; the issues being concerned with thematic intertextual linkages between characters in the Hebrew Scriptures (with the LXX) and characters in the Lukan narratives—story patterns, narrative conventions, citations, the OT images and motifs, a dialectical relationship

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[56] Bock, *The Theology of Luke and Acts*, 100.

between the OT and the NT, and the characters' understanding on the Scriptures; the issues of Luke's rhetorical-literary strategies introducing his motifs and values which are conveyed by characters and engaging the reader to respond to his grand scheme – special strategies for building characters, the reader's acknowledgement and application.

2.5.2. Finding Themes Conveyed by Characters

Reading the setting of a story is not always determinative for defining themes, but it does offer background information. We have discussed that the narrative characters are the entities in whom the narrator implants his ideological vision, and proposed that it is possible to reconstruct the narrator's themes from the notion of how the narrator imposes his or her themes on various types of characters in particular narrative circumstances. One more notion we need to consider is that the narrator's themes are to be hierarchized according to the degree of thematic emphasis. For convenience, I classify three levels of themes: a *micro-*, a *compound-*, and a *macro-*theme.[57] A micro-theme denotes an individual theme uttered by a single character or the narrator, usually at the clause level. A compound-theme refers to a theme found by a grouping of more than two individual themes given by characters. This theme is definable at the episode level. It makes no sense that all characters present different themes individually without being interrelated. Some themes can share similar voices of characters in order to escalate an issue publicly. Lastly, a macro-theme has to do with a theme whose degree of meaning

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[57] This classification shares similar ideas with Jennifer Attride-Stirling, "Thematic Networks," 385–405, who classifies the degree of theme into three kinds: *basic themes* referring to lowest-order themes which are derived from the data of the text, *organizing themes* which are the clusters of basic themes, and *global themes* referring to super-ordinate themes claiming the value of the entire text.

goes far beyond a single story and represents a more encompassing theme. This theme is to be recapitulated, it embraces all hyponymic themes, and represents the major issue for the whole narrative. Having the narrator's specific worldview, many characters are engaged in conveying his themes. These themes are ascertained from the narrator's different patterns operated in different dimensions to impose his themes in the characters' actions and speeches: *textual*, *intertextual*, and *extratextual*. See the following diagram:
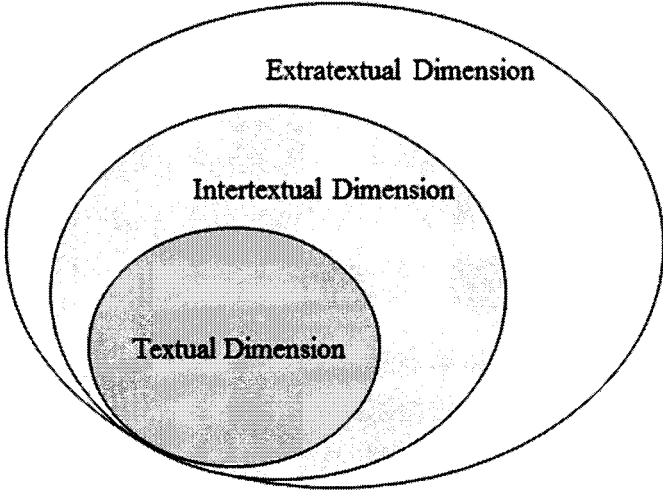
Figure 2. The Three Dimensions of Thematic Characterization

The reason for this classification lies in the nature of the narrative itself. To determine themes that characters convey requires a multi-dimensional consideration, for characters and their performances can be fully described in both the textual and contextual repertoire. Although the narrator hides his personality behind the text, he freely travels among these three dimensions by means of particular vehicles—different patterns of thematic characterization discernible in each dimension. That is, our assumption is that we can define the themes of the IN according to the certain ways that the narrator establishes the patterns of thematic characterization in those dimensions.

2.5.2.1. The Textual Patterns of Characterization: Conversation Mode (the Naming), Logical Relations, and Rhetorical Devices

The first dimension we need to discuss is the textual dimension, where various textual elements of narrative operate for creating themes. Characters obtain their personal descriptions so as to accomplish thematic purposes intended by the narrator. Among characters, the FC is the most figurative-prominent character whom the narrator highly intensifies with clear information. In the IN, the narrator puts much more weight on the FCs than any other character. All information about the FCs in a story occupies the reader's primary attention. A thematic initiative for the storyline is given to the FCs so that the reader is invited to experience the FCs and their relative descriptions as necessary. Luke's characterization of the FCs is in many instances apparent based upon the description of other characters in relation to the FCs. Characters' personal attitudes and evaluations are expressed as possible themes in certain patterns. Thus, from the patterns of Luke's thematic-characterizing in the textual dimension, it is possible to determine the themes of the IN. In particular, this study focuses on three specific textual categories useful for identifying the patterns that Luke utilizes: the characters' conversational mode which is verified by their naming, logical patterns of their actions, and rhetorical patterns.

2.5.2.1.1. The Naming

Themes can be presented by both the FC's conversation with other characters and the narrator's evaluations. That is, a theme may have to do with what the narrator or characters are mainly talking about in the conversation. Every issue toward which the narrator uncovers his attitude reflects a theme. In other words, certain themes can be

identified based on the attitudes that the narrator and/or the characters express toward certain matters. Most of the Gospel narratives are composed of conversations. In a conversation, themes can be traced throughout the attitudes of the narrator and the characters toward the issues of the story, because themes reflect their attitudes of conversation.

One way of looking at a theme from the conversation of characters is to pay attention to the names of the characters described by the narrator and his characters. Not only does naming indicate the narrator's attitudes and opinions, but it also determines the characters' attitudes toward other characters. How does the narrator depict his characters through designation, by what names do the characters call one another, and how do they show their various attitudes and evaluate each other? These questions offer basic knowledge of thematic relationships and some ways of characterization. To give proper names to characters is one of the most evident and convenient ways that the narrator can describe characters in terms of thematic issues. It seems that no other method can obtain so much reliability and credibility in characterization as naming, since a proper name is historically based in most cases of non-fiction. The narrator persistently individualizes characters by means of naming. T. Docherty says: "a proper name is often the first attribute of a character, and is perhaps the one identifying mark which remains unproblematical for the course of the entire novel, for it remains unchanged, unlike other 'characteristics' or 'qualities'."[58] He goes on to discuss the effect of naming, which is for the gaining of sense and meaning and for the radical involvement of the reader in a point

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[58] Docherty, *Reading (Absent) Character*, 45.

of view for the narrative.[59] The narrator's naming is one of the crucial textual indicators to inform the reader about characters' individuality and personality.[60] Furthermore, it is also worth observing how the narrator unifies a character with or differentiates it from others with particular designations. In Luke 8:1–3, the narrator Luke depicts some people as helping to support Jesus and his disciples with their means. Here Luke tries to unify several women with the disciples by specific naming. Among them, it is quite interesting that Luke specifically identifies Mary as a woman called Magdalene, who was possessed by seven demons and was set free from them.

The titles of characters are also given by the narrator. Luke personalizes his characters by giving their names, titles, and particular expressions. In Luke 7:36, Luke introduces a man, who is a Φαρισαῖος, without his proper name. His name Σίμων is finally unveiled by Jesus in v. 40. The narrator's initial calling him a Pharisee indicates the significant thematic assumptions that the story contains. Luke certainly aims at presenting the action that a woman performs in the Pharisee's house as much more important; Luke even calls her a sinner, ἁμαρτωλός in v. 37. And the question about Jesus' prophetic identity that the Pharisee asks also supports Luke's intended theme. In Luke 19:2, Luke identifies Zacchaeus, who is a fC, with two distinctive expressions: ἀρχιτελώνης and πλούσιος. Such details not only evoke the narrator's interest in characterizing this person in relation to some previous patterns where he uses the same terms (5:27–32; 7:29; 15:1–2 and 6:24; 12:16–21; 16:19–30; 18:18–23), but these details also function as thematic indicators relating the character's subsequent actions and

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[59] Docherty, *Reading (Absent) Character*, 47, 74.
[60] Chatman, *Story and Discourse*, 137; Burnett, "Characterization and Reader Construction," 17; Beck, "The Narrative Function of Anonymity," 143–58; Sternberg, *The Poetics of Biblical Narrative*, 331.

attitudes. There are many instances when a character names and designates other characters. In Luke 8:26ff, Luke introduces Jesus' healing of a demon-possessed man in the region of the Gerasenes. Here, the man, who is the fC, calls Jesus υἱὲ τοῦ θεοῦ τοῦ ὑψίστου ("the Son of the Most High God"), expressing "the sovereign majesty of Jesus" against all the power of evil (see also Luke 1:32, 35, 76; 4:34, 41).[61] This designation implies a significant theme regarding what will be done by Jesus who has the authority of sonship from God.[62]

Luke's naming is frequently concentrated on the FCs and fCs. In other words, some fCs and most BCs as secondary characters go mostly unnamed. Adele Reinhartz pays particular attention to the characters who remain anonymous and their roles in the books of Samuel.[63] Useful for classifying the Lukan anonymous characters and their characterization are Reinhartz's two categories based upon the degree and nature of the unnamed characters' relationship to and interaction with the named characters: dependent and autonomous characters. The first group of anonymous characters is to be identified by the size and intimacy of the group, that is, "the smaller the group, the more intimate the relationship with a named character and the more detailed the characterization of the unnamed character."[64] The second group indicates a group independent from the named characters and having less interaction with them. These groups are minimally characterized, and their roles depend upon their socio-cultural conventions. Their crucial functions are to "deflect attention away from them to the named characters" and to "focus

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[61] Marshall, *The Gospel of Luke*, 338. Beck, "The Narrative Function of Anonymity," 146, also adds a function of anonymity: to create "a gap that the reader is invited to fill with her/his own identity, entering into the narrative and confronting the circumstances and situation of the character in the text."

[62] It is very provocative to place Jesus' title into the mouth of a demonic (cf. Luke 4:3, 9).

[63] Reinhartz, "Anonymity and Character," 117–41.

[64] Reinhartz, "Anonymity and Character," 121.

the reader's attention on the main characters and the plot."[65] There are several

anonymous groups or individuals in the Lukan Gospel: a crowd, people, individual (a

woman as in Luke 11:27, a man as in Luke 12:13, someone as in Luke 13:23), the

Seventy (or the Seventy-Two in Luke 10), etc. A group of persons is normally denoted by

more vague and broad words, and is defined based upon its relationship—intimacy and

independency—with the FCs and the fCs. Sometimes Luke gives some commentary on

such groups in order that the reader can respond to their traits, which may be positively

disposed or negatively unfaithful toward the FCs and the fCs.

The naming in conversation helps us not only to determine the types of

conversations that are necessary for obtaining the background knowledge of a theme, but

also to grasp the content of a conversation that represents characters' thematic attitudes,

based upon how the characters are named to express their attitudes in communication.

2.5.2.1.2. Logical Patterns of Characters' Actions

Themes that a character conveys are closely linked to the character's action

through which his or her attitude is presented. The narrator usually describes a character's

action according to its sequence in having a causative progression from problem to

solution. Let us look at Forster's example here, as Chatman has also done: "The king died

and then the queen died of grief."[66] According to causality, the reader can assume that the

author gives a logical pattern of action referring to the queen's death because of grief due

to the king's death. It is crucial to recognize which issues allow the narrator and the

characters to perform such sequentially and coherently causative actions. In other words,

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[65] Reinhartz, "Anonymity and Character," 132.
[66] Chatman, *Story and Discourse*, 45–46.

we may ascertain themes based upon the narrator's and the characters' sequential and coherent actions and responses caused by various issues.

Such a causative progression of narrative actions usually appears in a sequence and in a single character's actions. From the action sequence of the FCs, which has its causality, we can infer a specific theme for the actions. Sequential actions develop logical ideas by means of proceeding, debating, refuting, contrasting, comparing, etc. The FCs' attitude toward an issue in general is coherent without any transition in attitude. Otherwise the fCs in the Lukan narratives frequently represent a transition in their attitudes, which determines the qualities of their actions. The narrator portrays his characters and their actions positively if they adopt the value of an issue, or negatively if not. We may see such an example from the Parable of the Good Samaritan (Luke 10:30–36). The FC of the Parable is the Samaritan. The narrator depicts him and his actions using numerous details through Jesus' voice, but especially with six concrete actions, which not only show his attitude toward the man, but also play a key role in understanding the theme of the pericope (Luke 10:25–37). One may imagine additional actions of the Samaritan that the narrator does not make known, but the given actions are sufficient to portray how much the Samaritan shows his sympathy toward the wounded man. Themes thus have to do with the issues that bind all of his actions together. Jesus introduces the Samaritan, who is in fact far away from the Law, as a model who is actually practicing what the Law means, something that the other two characters fail at doing. Causality sometimes goes beyond the event level to make a causal linkage among the stories. Several narratives are linked together by causality. We can assume that the reason for Peter's actions and attitude, which are quite different from his colleagues who

experience the same event in Luke 5:8 (ἔξελθε ἀπ' ἐμοῦ, ὅτι ἀνὴρ ἁμαρτωλός εἰμι, κύριε), is not because of a large number of fish they caught, but because Peter had already kept in mind who Jesus was from a special experience he had before this event (Luke 4:38).

What is the issue that causes another action of a character? There are other logical patterns like causality. Culley's model of action sequence forms a sort of logical pattern from the initial "open" to the final "close." One of his valuable insights is that certain phenomena of repeated patterns create themes of an event. Such patterns of actions vary based upon the themes of a narrative. According to him, a punishment story usually indicates a certain progression of action of the characters, which "begins with someone committing a wrong and ends with the perpetrator being punished for the wrong."[67] However, Culley's causational analysis seems to overly simplify the network of actions in which the characters are closely involved. For instance, in Luke 5:27–32, the narrator draws special attention to Jesus' (the FC) actions of having interaction with the fCs, i.e., Levi and the religious leaders. The main issue arises from Jesus' calling the tax collector to follow him and Levi's agreement. And this issue produces another action sequence: Levi's inviting Jesus to a great banquet and Jesus' participation. These two sets of actions (from request to acceptance) are extended by the additional actions of the religious leaders' addressing a problem and Jesus' response. The pattern of "request/acceptance" is now transferred to a pattern of "problem/solve." By doing this,

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[67] Culley, *Themes and Variations*, 49, 56. He provides six main sequences and nine subcategories: punishment sequences (wrong/punished and injury/avenged), rescue sequence (difficulty/rescued and difficulty/escaped), achievement sequences (desire/achieved and task/accomplished), reward sequences (good deed/rewarded), announcement sequences (announcement/happened), and prohibition sequence (prohibition/transgressed).

the theme of the first pattern—which is about the meaning of Jesus' calling sinners—is a bit more clarified. Comparing the fCs' (Levi's and the religious leaders') actions and attitudes as well sheds light on grasping the meaning of Jesus' calling. Jesus' final verdict secures his justification for calling sinners to repentance. In a sense, from a wide angle, this episode shows a frame of "problem/solve," yet in order to determine its theme it is necessary to carefully trace other patterns that are interconnected in light of thematic characterization.

2.5.2.1.3. Rhetorical Patterns

Elisabeth Schüssler Fiorenza asserts that rhetoric is a powerful tool "to instigate a change of attitudes and motivations" of people and "to persuade, to teach, and to engage the hearer/reader by eliciting reactions, emotions, convictions, and identification."[68] This study wishes to add one more significant aspect of rhetoric: it is a very useful tool for the narrator to impose themes onto characters. The rhetorical aspect of the Gospel narratives has been discussed by many scholars who acknowledge the pragmatic effects of language on the reader.[69] There have been several different scholarly circles applying rhetorical

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[68] Fiorenza, "Rhetorical Situation and Historical Reconstruction in 1 Corinthians," 387.

[69] Rhoads, et al., *Mark as Story*, 39–72; Darr, *On Character Building*, 49–59; Myers, *Characterizing Jesus*, 47–55. In particular, Myers specifies that her interest is in the function of Scripture and Greco-Roman rhetoric used to characterize Jesus in the Fourth Gospel. She carefully evaluates certain ways of characterizing protagonists in Mediterranean antiquity and gives an outline of techniques of characterization, which are based upon common rhetorical agendas described in rhetorical handbooks. The use of encomiastic topoi and rhetorical techniques—synkrisis, ekphrasis, and prosopopoiia: *synkrisis* refers to a way of intertextual connection having certain similarities between two persons; *ekphrasis* is a technique that leads the reader to experience a vivid description of character; and *prosopopoiia* indicates a way of introducing the character with suitable words for the speaker—are the most general vehicles for the characterization of the protagonists. Her proposal regarding characterization is helpful for examining parts of how a main character is able to be delineated, especially with reference to the rhetorical expectations of characterization. However, Myers's study is limited in its application to other characters and their relationships with the protagonist. It is more likely that its suitability for applying to the Gospels certain patterns of characterization using ancient topoi is due to a functional similarity of genre in a broad sense

models to the New Testament.[70] Generally speaking, the narrator who wishes to produce certain effects in his reader must be concerned with all the possible strategies and techniques of delineating characters more accurately and less ambiguously. Although it is difficult to determine how much we should depend on the rhetorical manuals of the Greco-Roman period in analyzing the Gospel narratives, with the narrator's rhetorical concern, our approach to thematic characterization in the textual dimension ought to be rather restricted in the use of these rhetorical manuals. Probably helpful for us is G. Kennedy's term "secondary rhetoric," which refers to the means through which the narrator attempts to construct an effective relationship with his or her narratee for accomplishing particular narrative purposes.[71] As Porter outlines in his several cautions for rhetorical interpretations, it is likely that any unnecessary assumption, such as Luke being a sufficiently and formally trained rhetor having received an advanced level of rhetorical education, should be avoided.[72] The level of our rhetorical analysis for Lukan thematic characterization will not be highly formalistic, unlike other scholars who rigidly adopt the various forms of rhetorical analysis. With a more general awareness, we take some of the advantages of a rhetorical approach in terms of its functional aspect based upon the presupposition that the Gospel narrators would have presumably been saturated within a rhetorical environment. Despite our functional concern, we still need to evaluate

rather than a formal-rhetorical correspondence between them.
[70] H. D. Betz and G. Kennedy are the leading scholars of those circles: Betz, *Galatians*; Kennedy, *New Testament Interpretation through Rhetorical Criticism*.
[71] Kennedy, *Classical Rhetoric and its Christian and Secular Tradition from Ancient to Modern Times*, 5.
[72] Porter, "Paul of Tarsus and His Letters," 533–86, esp. 562–67. In the same book, Kennedy, "History Survey of Rhetoric," 18–19, makes known the Near East and Mediterranean world in the educating system of rhetoric: "A system of formal education came into existence in which young people began the study of Greek grammar around the age of seven; a significant number of boys then entered a rhetorical school at the age of twelve to fourteen. They learned some theory from lectures by their teacher and practiced exercises in declamation in imitation of his examples." And other scholars also exercise caution on this point: Burridge, "The Gospels and Acts," 510; Black, "Rhetorical Criticism," 167.

several patterns of Greco-Roman rhetoric for an understanding of their functional effectiveness in generating the themes of narratives.

The narrative text creates a rhetorical relationship between the narrator and the reader in light of *true rhetoric* constructing a *right* relationship. Robert M. Fowler renders this relationship as the rhetorical axis around which textual communication revolves.[73] The Lukan narrator's concern for rhetorical effects depends upon the extratextual dimension, but in the textual dimension we must examine the particular effectiveness of the rhetoric that Luke uses for his thematic persuasion. In other words, we are concerned with the patterns of rhetoric in which the narrator engages his characters in order to uncover more persuasively certain themes for the reader.

Darr directs his attention to three major rhetorical strategies regarding how the Lukan narrator characterizes people: establishing narrative authority, using the rhetoric of recognition and response, and using the prevalent rhetorical convention of *sygkrisis* (comparison and contrast among characters).[74] First, the narrator employs "two reliable and authoritative perspectives (frames of reference)": the frame of the narrator and the frame of the divine. That is, from the former frame, the reader encounters the narrator's participation in the narratives, who is omnipresent and retrospective and provides reliable opinions of characters. From the latter frame, the reader experiences the divine perspective, which originates from an extratextual point of view. This perspective becomes explicit from God's impingement on the Lukan events and personages. Both frames offer the reader guidance along with authoritative perspectives. Second, the

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[73] Fowler, *Let the Reader Understand,* 54–55. The other axis is the mimetic axis representing the literary world from the linguistic code. Fowler's model is from Jakobson's communicational scheme as we mentioned above.
[74] Darr, *On Character Building,* 49–59; Idem, *Herod the Fox,* 79–89.

narrator paradigmatically delineates secondary characters "to construct a hierarchy of cognitive and behavioral values." And the reader is encouraged to respond to what he or she sees or hears from these characters. This strategy refers to the narrator's invitation to the reader to adopt the characters' virtues. Third, to assist the reader to determine the degree of the characters' values, the narrator characterizes secondary figures in comparison and contrast with primary characters. This pattern assists the reader in analyzing the values of characters. With these three, Darr focuses on defining the Lukan narrator's rhetorical techniques used to invite his reader to assimilate the system of values that the characters present.

However, it is necessary for us to have a broader approach to rhetoric than Darr's narrow approach. This means that by examining general types of first-century Greco-Roman rhetoric that were perhaps familiar to the Lukan narrator and the other NT writers, we will be able to expect certain *functional* aspects for the use of the rhetorical devices, especially in terms of Lukan thematic characterization. By using the term "functional," we mean that one can assume that when the narrator attempts to impose themes onto characters, he in a general sense anticipates and cultivates certain persuasive effects that are consistent with those of Greco-Roman rhetoric, in order that his reader can appropriately accept the thematic values the narrator expresses.[75] Our attention is focused on three general types of first-century Greco-Roman rhetoric and their functions: invention, arrangement, and style.[76]

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[75] For more functional aspect of rhetoric, see Reed, "Using Ancient Rhetorical Categories to Interpret Paul's Letter," 297–314.

[76] At the textual dimension, Kennedy's fourth step of rhetorical analysis is concerned with carefully analyzing the individual lines of a narrative with these three types. Kennedy, *New Testament Interpretation through Rhetorical Criticism*, 33–38: 1) determining the rhetorical unit; 2) analyzing the rhetorical

First, *invention* refers to "the discovery of the resources for discursive persuasion latent in any given rhetorical problem," and is generally performed in argumentation, literature, and language.[77] It contains two types of proofs: inartificial and artificial. D. F. Watson classifies them as: inartificial proofs "belong to judicial rhetoric," and artificial proofs are "constructed from propositions and supporting material gathered from the facts of the case."[78] Artificial proofs, which in a sense correspond to themes, indicate those manifested by the rhetor with three components: ethos, pathos, and logos. One of the reasons why we should consider rhetorical effects in Lukan thematic characterization is that the effects that the rhetor expects, when he makes claims successfully delivered using rhetoric, are similar to the effects expected by the narrator. That is, in order to enhance persuasive effects, the rhetor (and the narrator) demonstrates his or her proofs (themes) by means of *ethos* (character), *pathos* (emotion of the narrative audience), and *logos* (logical argument). Ethos has to do with the narrator's endeavor to establish credibility concerning his and his characters' nature. Notable for themes is the narrator's effort of appealing to his reader based upon his characters' identities and their thematic significance. Pathos pertains to the narrator's appeal to the emotion of the reader. And logos is related to the narrator's logical ways of inductively or deductively constructing proofs, such as through *example* and *argument*. We may give significant weight to the aspect of logos in the discussion of logical patterns. The narrator thus seeks to describe his characters' authoritative ethos, to engage emotional responses of the listeners, and to build persuasively particular arguments.

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situation; 3) determining the species of rhetoric, the question, and the stasis; 4) analyzing invention, arrangement, and style; and 5) evaluating rhetorical effectiveness.

[77] Heath, "Invention," 89; Reed, "Using Ancient Rhetoric Categories to Interpret Paul's Letter," 301.

[78] Watson, *Invention, Arrangement, and Style*, 14.

Second, a rhetorical *arrangement* refers to the ordering of a narrative, generally in the order of "opening–body–closing." Arrangement makes it possible for us to focus on how Luke arranges the IN and the entire Gospel for persuasive effects. It is true that a narrative arrangement ought to be examined as a whole. As to Lukan characterization, the IN has its functions of such as introducing characters to the reader, setting up an introductory mood, attracting the reader's interest, and outlining the themes of the entire Gospel. These initial elements are developed and crystalized throughout the rest of the Gospel. The arrangement of the IN is distinctive itself, having a unique narrative structure so that we are able to expect certain rhetorical effects based upon its organization within its own narrative sequence and beyond.

Third, *style* has to do with a narrator's use of language by which he or she establishes the reasons for making certain word selections and particular compositions. It is difficult to define an author's style based upon a single book. So it is more difficult in the case of the evangelists, who apparently depend upon other sources. But we may assume certain functions for Luke's particular style of choosing words or phrases and composing a unique structure. An example of this might be the issue of whether Luke borrows certain terms used in the IN from the LXX or Hebrew sources, as we saw in chapter one. Further, there are various techniques referring to style, such as tropes (metaphor, metonymy, emphasis, irony, etc.) and figures (addition, omission, transposition, though, etc.).[79]

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[79] Porter, "Paul of Tarsus and His Letters," 576–83; Watson, *Invention, Arrangement, and Style*, 22–23. Especially Watson, *Invention, Arrangement, and Style*, 26–28, takes into account rhetorical effectiveness of amplification which is closely linked to invention, arrangement, and style. He provides nine ways of amplification to escalate rhetorical effect, to stimulate emotional agreement, and to obtain credibility: 1) the use of strong words; 2) augmentation; 3) comparison; 4) reasoning; 5) accumulation; 6) the use of topics or

Another rhetorical (and literary) device for conceiving the themes of a narrative in the textual dimension is *repetition*, which we can analyze by focusing on the systematically and deliberately reiterated words, actions, and ideas of characters. Repetition has been treated as one of the often-used rhetorical categories that build consistent and coherent patterns in narratives. Alter sees repetition as "the feature of biblical narrative that looks most 'primitive' to the casual modern eye, reflecting…a mentality alien to our own and a radically different approach to ordering experience from the ones familiar to us."[80] This present study of theme is concentrated on three specific patterns of repetition for Lukan thematic characterization: the repetition of verbal and nonverbal actions, the repetition of semantic domains, and the repetition of motifs or ideas. Repetition in most cases of narrative is purposeful and rhetorical, used to expand the richness of meanings. It is not only applicable to verbal action. Action includes all types of a character's performances such as, according to Chatman, nonverbal physical acts, speeches, thoughts and feelings, perceptions, and sensations.[81] The reiterated nonverbal action of a character represents the same significance as verbal action for culminating themes, e.g., type-scenes, which refer to a continuation of "a form of repetition" ("a fixed sequence of motifs" and "recurrent themes").[82]

The power of repetition can also be seen in the use of semantic domains in which various words are categorized by the same or similar domain of meaning.[83] Based upon the repetition of words in the same semantic domain certain ambiguities generated by

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commonplaces; 7) the use of facts with the topics of proof; 8) matters of great importance; and 9) the use of several miscellaneous methods.

[80] Alter, *The Art of Biblical Narrative*, 88.

[81] Chatman, *Story and Discourse*, 45.

[82] Hays and Green, "The Use of the Old Testament by New Testament Writers," 127.

[83] Westfall, *A Discourse Analysis of the Letter to the Hebrews*, 47–55.

words themselves can be clarified for the reader, and the reader may obtain the integrated meaning of the words. The repetition of a motif or idea to which characters contribute is also worthy to be carefully considered for themes. This sort of repetition usually serves to add, modify, and change the emphasis of the motif or idea in previous stories.[84]

In summation, we have identified various elements of the textual dimension for a thematic characterization. These elements represent diverse patterns through which the narrator, Luke, strategically thematizes the characters so as to make his theological and ideological claims as persuasive and apparent as possible, in order for the reader to assimilate to the values presented in the characters. Such patterns are able to cover certain means of Luke's textual endeavors of proposing his thematic claims by his characters. However, there are other dimensions that those patterns may not embrace. Perceivable beyond the textual dimension are several issues of Luke's thematic characterization that need a different angle of examination, namely, a contextual (intertextual and extratextual) dimension.

2.5.2.2. The Intertextual Patterns of Characterization

The intertextual dimension of narrative mediates the issues of interconnection between the text and other sources with which the text deals. The so-called notion of "intertextuality"[85] draws to attention the idea that a narrative text has intertextual networks with other texts. When the Lukan narrator creates thematic linkages between

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[84] Bal, *Narratology*, 90.

[85] Draisma, *Intertextuality in Biblical Writings*. For the Lukan studies of intertextuality, Koet, *Five Studies on Interpretation of Scripture in Luke-Acts*; Brawley, *Text to Text Pours forth Speech*; Brawley, "Abrahamic Covenant Traditions and Characterization of God in Luke-Acts," 109–32; Green, "The Problem of a Beginning," 61–85; Litwak, *Echoes of Scripture in Luke-Acts*, 8–29; Evans and Zacharias, *Early Christian Literature and Intertextuality*; Porter, "Scripture Justifies Mission," 104–26.

his characters and other characters in the Hebrew Scriptures, one of his crucial aims is to support his arguments by making them acceptable and reliable for the reader.[86] The Hebrew Scriptures and the OT characters are apparently authoritative and credible for the Lukan narrator who attempts to conflate his understanding of God, Jesus, and other characters in his narratives.[87] For the Lukan narrator, the Scriptures have a divine origin and shed light on the themes, ideas, and styles of his text in light of an authoritative tradition.

The most important aspect of intertextuality has to do not only with thematic and characteristic correspondences but also with the narrator's interpretive practices and behaviors that correspond to contemporary methods.[88] Through the narrator's distinctive manner of interpreting the Scriptures, we can ascertain the themes that he develops in light of a new characteristic perspective. Several key questions show the most important aspect of intertextuality for this study: how does the narrator link characters and their actions to the intertextual characters of the Old Testament? Which theme(s) does the narrator focus on? How does the narrator evaluate such corresponding themes and revalue them? What is the role of intertextual linkage in the narrator's thematic characterization?

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[86] The reliable characters do not fail to convey the narrator's ideological approval through their actions and speeches. If they fail to do, they are to be recognized as unreliable by the reader. In that sense, the characters function as a mediator bridging between the narrator and the reader.

[87] Green, *The Theology of the Gospel of Luke*, chap. 2, perceives that Luke subordinates the Scriptures to God's authority to fulfil his purpose. See also Hays and Green, "The Use of the Old Testament by New Testament Writers," 131.

[88] Brawley, *Text to Text Pours Forth Speech*, 41, emphasizes the entire intertextual patterns for the author's interpretation. For instance, a rabbinic interpretive technique *gezerah shavah* (a degree of equivalence) which combines two passages in terms of similar views (Luke 4:16-30 → Isa 61:1-2a and Isa 58:6; Acts 13:35 → LXX Ps15:10 and Isa 55:3).

In a sense, intertextuality refers to a rhetorical strategy of the narrator in that he retrieves a previous authority on which new themes are built in order for the reader to accept them.[89] In order to provide a credible authority for his readers, Luke borrows certain stereotyped knowledge that had probably come down to the authorial readers who were immersed in the first-century Mediterranean world, a world in which Judaism and Hellenism had merged in many ways.[90] The most authoritative element of first-century Christianity in relation to Judaism was the Hebrew Scriptures, from which Luke recapitulates certain knowledge for his thematic structure. To anyone attempting to make a theological claim, the Scriptures were *the* source of authority, since the more authoritative a claim was, the more persuasive it was as well. The Lukan Gospel, like the other Gospels, is definitely all about Jesus Christ who is the divine origin of the Scriptures (Luke 24:27). Luke's interest in Scripture is proven by the frequent dependency of his claims upon it (2:23; 3:4; 4:4, 8, 10, 17, 21; 7:27; 10:26; 18:31; 19:46; 21:22; 22:37; 24:44, 46).

Although Darr refers to the scriptural quotations as God's oracles to guide the reader in God's perspective,[91] this seems to be a restrictive understanding. All images, themes, characters, events, or promises are available for the Lukan narrator to draw corresponding relations between old and new. Quoting previous values that are already familiar to readers is one of the most powerful strategies for the narrator expecting persuasion. We can agree with this view based upon the fact that the Lukan narrator

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[89] Intertextuality thus can be understood in a larger rhetorical context, see Stanley, "The Rhetoric of Quotations," 44–58.
[90] Talbert, *Reading Luke-Acts*, 17, argues that the author is able to create certain effects by means of the shared socio-cultural repertoire shared between the author and the intended reader.
[91] Darr, *On Character Building*, 27–28.

explicitly quotes the Scriptures more than twenty-five times in his Gospel and forty times in his second volume.[92] Among other things, the OT characters that have been experienced as pivotal images are useful for the narrator's depiction of his characters with respect to the specific themes of the OT. There are a couple of implicit advantages of quoting the authoritative characters known from earlier tradition for the narrator's characterization. By bringing out the old characters with his authentic interpretation, Luke can ensure that his audience will think a certain way about the new characters and the themes they convey.[93] For instance, the narrator employs OT characters such as Abraham, Moses, David, and Elijah, whose values in Israelite history are pivotal for proving God's activities of salvation.[94] The narrator reveals Jesus' identity by using these figures and refines the themes that Jesus manifests based upon the thematic values of these OT characters. In addition to Luke's quotation of the Scriptures, it is also significant to examine his interpretation of them. By transferring the authority of the previous characters to his new characters, the narrator is able to redefine his characters in light of new perspectives based upon the OT. This particular understanding of the Scriptures is necessary for Luke to describe the central events of Jesus' life and ministry, such as his suffering, death, and resurrection.

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[92] Kimball, *Jesus' Exposition of the Old Testament in Luke's Gospel*, 204–05, purports that there are 439 allusions and 33 quotations from the OT in the Gospel of Luke. The major scholars, such as Cadbury, Conzelmann, and Marshall, have discussed with the issue of Luke's OT quotations for a long time. They have tried to discover particular frames from the OT and to apply them to interpret Luke-Acts. Cadbury, *The Making of Luke-Acts*; Conzelmann, *The Theology of St. Luke*; Marshall, *Luke*. See also Bock, *Proclamation from Prophecy*.

[93] Jervell, "God's Faithfulness to the Faithless People," 30, asserts that Luke seems to be an interpreter of Scriptures.

[94] Bovon, *Luke the Theologian*, 99–121, emphasizes that Luke's typological employment of the OT figures hardly indicates as types of Christ, like 'David = Jesus', but rather historical continuity. The history of God's salvation will be successively brought by Jesus and his ministry which is proved by the Scriptures, Green, *The Theology of the Gospel of Luke*, 72.

One of the great pictures that Luke uses to portray Jesus is that Jesus is the one who interprets and fulfills the Scriptures at the beginning (Luke 2:46–47) and at the end of the Gospel (Luke 24:35).[95] Even the issue of Jesus' interpreting Torah appears in the Gospel (Luke 13, 14, 20, 24). Thus it is likely that Luke's characterization of Jesus seems to be scripturally oriented, and the purpose of the scriptural quotations and interpretation is to ensure Jesus' image and traits in comparison with the characters of the OT Scriptures, and to make the thematic claims and values for his reader. The pattern of Luke's scriptural characterization not only extends the original themes of the OT characters but also sets new meaningful parameters that assist the reader in appreciating what his characters convey.[96]

2.5.2.3. The Extratextual Patterns of Characterization

The extratextual dimension as we see in Figure 2 above covers the broadest range of territory, containing countless complex and multiple systems of human life. Even the fact that the narrator's characters are closely confined to the contextual arena makes it difficult to evaluate the historical layers of the first century CE. We have no evident information for constructing Luke's audiences and delineating their ideological

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[95] Koet, *Five Studies on Interpretation of Scripture in Luke-Acts*, 149, highly emphasizes such a way of identifying Jesus as a key for understanding Jesus and his mission.

[96] Hays' term *echo* is problematic and limited in discussing Luke's themes, and his criteria for hearing echoes have also been criticized by scholars such as Stanley, *Paul and the Language of Scripture*, and Porter, "The Use of the Old Testament in the New Testament," 79–96. Another possible pattern of Luke's thematic characterization in the IN can be discussed from its apparent interrelationship with Matthew's infancy narrative. Though both narratives' compositions are different—so that the ways of characterization are also different—it is no doubt that both infancy narratives function as "primarily vehicles" to accomplish the evangelists' theological and ideological purposes, Brown, *The Birth of the Messiah*, 26. Matthew's narrative is perhaps a good source for examining Luke's peculiar patterns of thematization based upon their numerous differences in using the Scriptures. Characteristic evaluations of both similarity and dissimilarity of dealing with the Scriptures certainly make clear how both narrators impose their thematic emphases onto their characters. This expectation is able to be extended to other narratives where a comparison of the Synoptic parallels is available.

dimension. The possible avenues for configuring Luke's extratextual world are primarily the narrative world that Luke as the narrator describes and secondarily the world shown by other contemporary literature.[97] Fortunately, many themes of characterization depend on the first two dimensions, but some themes need the assistance of the third dimension to get a more colorful picture and concrete image that the characters convey. In this dimension, our main focus is on how extratextual systems and information function as necessary vehicles for the narrator's thematic characterization, and what kinds of extratextual conventions are involved in that process. All kinds of information, such as social compositions, religious practices, economical-political systems, are valuable for understanding Luke's description of characters such as a centurion, various groups of religious leaders, tax collectors, women, and slaves. It is likely that historical and extratextual frameworks and their implications affect Luke's characterization. Thus it is possible to assume that Luke's intended reader was aware of or, at least, was easily able to figure out extratextual elements functioning as a part of the resources of Luke's characterization. Extratextual aspects including linguistic conventions, e.g., biblical Hebrew poetry,[98] and systems in relation to Jewish-Hellenistic circumstances are general tools for understanding certain patterns in which the narrator projects the narrative world.[99] They are useful lenses through which we are able to evaluate the narrator's

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[97] Rhoads, "Narrative Criticism," 278–82, points that it is necessary for understanding characters to understand "the dyadic cultures of ancient Mediterranean societies, that is, cultures in which people depend on the group to which they belong for their identity" (280).
[98] Becker, "The Magnificat among the Biblical Narrative-Set Psalms," 60–73.
[99] One of the most useful commentaries for the Talmud and Midrash is Str-B. Valuable works have been published: Marshall, *Luke: Historian and Theologian*; Hengel, *Judaism and Hellenism*; Idem, *The "Hellenization" of Judaea in the First Century after Christ*; Stambaugh and Balch. *The New Testament in Its Social Environment*; Malherbe, *Social Aspects of Early Christianity*; Aune, *The New Testament in Its Literary Environment*; Bailey and Vander Broek, *Literary Forms in the New Testament: A Handbook*; Neyrey, *The Social World of Luke-Acts*; Sanders, *Judaism: Practice and Belief, 63 BCE–66 CE*;

thematic dependence on extratextual information, and to ascertain something we cannot describe by the textual and intertextual dimensions.

One of the illustrations of extratextual issues is the issue of *genre*, which has been considered quite significant with respect to Greco-Roman literature. The Gospels have been labeled as a type of *bios*, which gives serious attention to the characterization of a hero as the main character.[100] Myers argues for a rhetorical agenda for the Fourth Gospel, suggesting that the author attempts to persuade the audience to see Jesus the protagonist as the *Logos* of God. Thus, the evangelist follows certain rules of characterization that are practiced in the rhetorical handbooks and the *progynmasmata* of the Greco-Roman period in order to integrate the genre of the Gospel with that of the encomiastic *topoi* of the Greco-Roman *bios*.[101] The issue of genre is surely extratextual in that a type of form and convention has its unique function. It is possible to define the genre of the Gospel(s) as *bios*, which has an encomiastic convention and function. As Burnett points out: "heroic personages were fixed and perhaps stereotyped in the audience's mind."[102] However, this does not mean that the ways of characterizing the character(s) are identical to one another. In a broad sense they are able to share certain points, but they do not always engage the same ways of characterization, or even the same ways of thematizing characters. We should not minimize the ability of Luke's characterization to fulfill his theological and ideological purpose. Reading conventions

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Bockmuehl, *Jewish Law in Gentile Churches*; McDonald and Porter, *Early Christianity and Its Sacred Literature*; Talbert, *Reading Luke-Acts in Its Mediterranean Milieu*; Alexander, *Acts in Its Ancient Literary Context*. Octavian, *On the Road Encounters in Luke-Acts*.

[100] Burridge, *What Are the Gospels?*; Winter and Clarke, *The Book of Acts in Its Ancient Literary Setting*.

[101] She goes on "As a *bios*, the Gospel focuses its attention on its main subject, Jesus, and narrates all other elements around this focus on Jesus' person." Myers, *Characterizing Jesus*, 36.

[102] Burnett, "Characterization and Reader Construction," 14.

based upon the characters' actions, words, and issues are helpful for the reader's reading process. Alter emphasizes this point: "Every culture, even every era in a particular culture, develops distinctive and sometimes intricate codes for telling its stories, involving everything from narrative point of view, procedures of description and characterization, the management of dialogue, to the ordering of time and the organization of plot."[103]

To sum up, the roles of characters vary due to the different degrees of the thematic performance of characters, so that to define characters helps us to depict how Luke envisions imposing different thematic focuses onto them. According to their roles, the ways of characterization vary as well. We propose that Luke's thematic characterization is projected through certain patterns discernible in three dimensions: the textual, intertextual, and extratextual. With an integrated view of these three we can ascertain a particular process of Luke's thematization and characterization.

2.6. Conclusion

We have taken the notion of character as a key component of the narrative, which is related to the narrator's thematization. If one can clearly verify certain patterns of actions and traits of characters, he or she can vividly experience the narrator's ways of characterization and, in addition, assume the themes that the narrator wants to develop from the prism of characters. From this two-step analysis, we can have more confidence not only in defining characters and themes but also in interpreting the narrative itself in terms of characterization. This model proposes a more integrated vision than others have

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[103] Alter, "How Convention Helps Us Read," 115.

used in recent narrative circles, in that it tries to explain the gap between the text and the reader as being much more on the side of the author's responsibility rather than the reader.

In applying this model to our target text, my dissertation expects two critical results. First, it sheds interpretive light on how the themes of the IN are to be uncovered based upon what the author Luke intends to say through characters. Second, we may have confidence in emphasizing the significance of the IN and its thematic observations for interpreting the remainder of the Gospel. From the thematic relationship between the IN and the rest of the Gospel, it is sufficient to say that the IN has a specific place in the Gospel's overarching purpose(s), that being, to weave all themes and ideas that all the characters of the Gospel narratives evoke. F. W. Burnett declares the necessity of studying the characterization of the Gospels as "an urgent one since other areas of inquiry, like Christology, may depend partially upon the results."[104] This is true, but we expect that our thematic characterization will shed light on such results not just *partially* but at least *fairly*.

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[104] Burnett, "Characterization and Reader Construction," 3.

PART II

LUKE'S THEMATIC CHARACTERIZATION

Introduction

None of the evangelists begins with a prologue indicating the intention of writing,

except Luke. Matthew starts his Gospel with Jesus' genealogy, and Mark starts with a

brief statement concerning the beginning of the Gospel. Luke's prologue has been

considered as a setting for his overall purpose of the Gospel. It discloses the origin of his

sources and the way of compilation. Luke carefully investigates his sources and arranges

in an orderly fashion the events that have been accomplished "among us." What are these

sources, then? Luke's sources may have been known to others; however, the number of

sources which were known to people may have been very little.[1] For many scholars who

agree with Markan priority, the primary sources are Mark, Q, and possibly L. There

might be other sources, oral or written. The significant issue here is that the IN is Luke's

first narrative taken in his orderly account and placed from the sources which may be

guaranteed by the authority of the eyewitnesses and the ministers of the word in the first-

century Churches. As we mentioned earlier, it is likely that Luke had no doubt that his

first narrative originated from sources authentic enough to establish narrative credibility

for his reader. It means that the IN is a part of the authentic gospel tradition. In that sense,

it is right that Karl A. Kuhn includes the characters of the IN, such as Zechariah,

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[1] Gregory, "Looking for Luke in the Second Century," 403.

Elizabeth, Simeon, and Mary in the group of the eyewitnesses (αὐτόπται) who are reliable.[2]

With such authentic support, Luke tries to lead the reader's attention immediately into the world of the Gospel narrative right after his prologue.[3] The first stage of the gospel narrative that Luke recounts is the days of King Herod when John and Jesus were born. From the period of Jesus' birth all kinds of setting information are given. But this information is given not only for the purpose of retelling the IN but the rest of the Gospel as well. So giving particular attention to the IN is the first step in understanding the entire purpose of the Gospel. R. E. Brown highlights the value of giving such attention: "To give them less value than other parts of the Gospels is to misread the mind of the evangelists for whom the infancy narratives were fitting vehicles of a message they wanted to convey."[4] The main object of this study thus will be to determine the themes of the IN according to Luke's characterization. Then we will examine the intimate thematic connections of the IN with the rest of the Gospel.

First of all, this chapter will begin to construct the outline of the IN in order to apply our theory of thematic characterization. For decades numerous scholars have fashioned the structure of the IN in different ways. It is necessary to re-evaluate their outlines and to establish a proper outline for the next step. According to the outline, this

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[2] Kuhn, "Beginning the Witness," 237–55. He challenges the majority opinion defining the group αὐτόπται καὶ ὑπηρέται as the apostles and other key witnesses in Acts. The thesis of the article is: "numerous parallels between the characters in the infancy narrative and the disciples as portrayed in Luke 24 and Acts signal the evangelist's intent to present the faithful heralds of John's and Jesus' birth in Luke 1–2 as among those who are 'eye-witnesses and ministers of the word'" (237).
[3] Green, "The Problem of a Beginning," 61, emphasizes that the IN is the beginning of Luke-Acts in relation to the narrative world.
[4] Brown, *The Birth of the Messiah*, 38.

chapter and the next will mainly discuss all thematic issues of the IN and verify various thematic connections with the rest of the Gospel.

The Outline of the IN

The IN has clear transitional markers, which set it apart as a distinctive unit, much like the Passion and the Resurrection narratives. After his prologue—and in order to draw the reader's attention—Luke directly jumps into the episodes regarding the two protagonists' births with a temporal indicator. Luke 3:1–2, which is similar to the prologue, also starts with another temporal indicator, noting a new section.[5] Moreover, this unit of the IN is distinctive itself in that it deals with the childhoods of two heroes. One may say that the story of Jesus' adolescence (2:41–52) is unsuitable to be called a part of the *infancy* story, but also realize that it will be better to place it within the IN rather than within Jesus' public ministry. In general, scholars agree that the IN contains a couple of episodes manifested by significant parallels between John and Jesus, even though there are some more ambiguous factors in comparison to Matthew's account. Let us compare several proposals briefly. First, Brown suggests a structure of the IN based upon the two-stages of composition as follows:[6]

> I. Two Annunciations of conception:
>   1. Annunciation about JBap (1:5–23);
>   plus Elizabeth's pregnancy and praise of God (1:24–25).
>   2. Annunciation about Jesus (1:26–38);
>   plus Elizabeth's praise of Mary's pregnancy (1:39–45, 56).
> II. Two Narratives of Birth/Circumcision/Naming and Future Greatness;
>   1. Narrative about JBap (1:57–66);
>   plus a growth statement transitional to his ministry (1:80).
>   2. Narrative about Jesus (2:1–27, 34–39);

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[5] Fitzmyer, *Luke I–IX*, 310.
[6] Brown, *The Birth of the Messiah*, 251–52.

plus a growth statement transitional to his ministry (2:40).

Brown believes that this structure not only shows Jesus' superiority to John the Baptist well at the first stage, but that it also indicates some evidence of Luke's composition in which he added material at the second stage. Brown regards Luke 2:41–51 as an appendix added in a later composition.[7] He offers this structure in light of a compositional view rather than a view of narrative unity.

Second, influenced by Dibelius, Fitzmyer tries to illustrate further parallelism among the episodes as follows:[8]

> I. The Angelic Announcements of the Births (1:5–56)
>   1. About John (1:5–25)   2. About Jesus (1:26–38)
>   3. Complementary Episode (1:39–45)
> II. The Birth, Circumcision, and Manifestation of the Children (1:57–2:52)
>   4. The Birth of John (1:57–58)   5. The Birth of Jesus (2:1–20)
>   6. The Circumcision and   7. The Circumcision and
>   Manifestation of John (1:59–80)   Manifestation of Jesus (2:21–40)
>   8. Complementary Episode (2:41–52)

Fitzmyer notes the greatest parallels between the first and the second episode, so that, as Brown asserts, he also considers a function of parallelism which establishes *one-upmanship*. But it seems that, while his parallelism is profitable for section I, it is not so much for section II. Identifying the function of the last episode is especially difficult, though it is added in the IN.

Third, Green attempts to explain such a parallelism in terms of a narrative juxtaposition, and attributes it to the narrator's intention to invite his reader to read in that way. See the following:[9]

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[7] Form critical views categorize this episode as a "legend." Brown, *The Birth of the Messiah*, 483, classifies it as a "biographical apophthegm."
[8] Fitzmyer, *Luke I–IX*, 313–14.
[9] Green, *the Gospel of Luke*, 50.

John		Jesus
1:5–7	(A) The Introduction of Parents	1:26–27
1:8–23	(B) The Annunciation	1:28–38
1:24–25	(C) The Mother's Response	1:39–56
1:57–58	(D) The Birth	2:1–20
1:59–66	(E) Circumcision and Naming	2:21–24
1:67–79	(F) Prophetic Response	2:25–39
1:80	(G) Growth of the Child	2:40–52

Green parses the narrative so as to set up a strong parallelism between John and Jesus. His landscape seems to easily solve Fitzmyer's struggle about parallelism by giving the same titles to events, but it appears to be more or less subjective, as Fitzmyer cautions, since Green does not provide particular criteria for parsing the narrative like this. Moreover, although he tries to look at the narrative through the eyes of narratology, it is questionable that such titles refer to the main themes of the episodes. That is, how does he get the theme of each of these episodes?

Bock provides an outline of "parallelism with interchange" between John and Jesus. He takes 2:41–52 out from the IN and sees it as having a concluding function after the IN. Bock outlines nine episodes.[10]

1. Announcement to Zechariah (1:5–25): John
2. Announcement to Mary (1:26–38): Jesus
3. Meeting of Mary and Elizabeth (1:39–45): both
4. Mary's praise: the Magnificat (1:46–56): both
5. Birth of John (1:57–66): John
6. Zechariah's praise: the Benedictus (1:67–80): both
7. Birth of Jesus (2:1–7): Jesus
8. Reaction to the birth (2:8–21): Jesus
9. Witness of the man and woman at the temple (2:22-40): Jesus

It seems that Bock chooses a title for each topic with the key features of the actions of particular characters.

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[10] Bock, *Luke 1:1-9:50*, 69.

After evaluating the previous outlines by means of considering Luke's stylistic-formal features and the sources, Bovon proposes a new outline composed of two currents of symmetry. He organizes those episodes in consecutive order:[11]

a. The annunciation of John the Baptist's birth (1:5–25)
a'. The annunciation of Jesus the Messiah's birth (1:26–38)
    b. The encounter of Mary and Elizabeth (1:39–56)
        c. The birth of John the Baptist (1:57–80)
            1. Birth (1:57–66)
            2. Greeting (1:67–80)
        c'. The birth of Jesus the Messiah (2:1–40)
            1. Birth (2:1–21)
            2. Greeting (2:22–40)
                d. Jesus in the temple (2:41–52)

However, in order to outline these episodes in a reliable structure it is necessary to focus on all characters, their actions, and all textual devices. As we saw above, scholars offer their own outlines without giving reliable criteria that integrate all of these features. It is crucial to have a reasonable outline, since it delineates a thematic flow. The apparent shift of characters and their roles manipulate the thematic flow. We may also classify each episode by observing literary indicators such as temporal, topological, and geographical deixis, which support the shift. There are at least fifteen characters, two regions (Judea and Galilee), and three places (Jerusalem, Bethlehem, and Nazareth).

The first episode (1:5–25) begins with a temporal indicator—which Luke prefers to use as a transitional marker for a new section (3:1; 9:51; 22:1; 24:1)—to inform the reader of the beginning of a new narrative with brand new characters. The first characters are Zechariah and his wife, Elizabeth. The first trait of the characters that the narrator depicts is their righteousness, to which their practices in the temple testify. The second

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[11] Bovon, *Luke 1*, 28–29.

character is the collective people of Israel, who are depicted as the worshipers. Once the next character, the angel sent by the Lord appears, the tension of the episode is dramatically escalated. The dominant focus is on the angel's action and speech. The angel's revelation in the temple comprises the main event of the first episode, which can be defined as a temple account. The central part of the scene is occupied by the conversation between the angel and Zechariah, which is about childbearing. After finishing all his duties, Zechariah comes out of the temple. And the narrator ends the episode with Elizabeth's pregnancy after her return home.[12] Zechariah and Elizabeth play the role of the fCs who directly/indirectly respond to the angel's action and speech (the FC) while the crowd plays the role of the BC as an anonymous group who is less salient than the fCs. Herod king of Judea, Abijah, and Aaron are the SCs functioning as the narrative setting information. The content of conversation between the angel and Zechariah is about John's and his ministry. John as a PC is the topic-character in the topic, and the people of Israel are the sub-characters. This episode has strong structural cohesion by means of several indicators. A topological *inclusio* represents it as a distinctive unit (5–8: home; 9–23a: Jerusalem; 23b–25: home). This scene takes place within the region of Judea. The episode also shows a chiastic structure of topics illustrating the narrator's thematic interest.[13] There is no critical shift of the characters and their roles (the FCs: Gabriel and God; the fCs: Zechariah and Elizabeth; and the BCs:

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[12] The expression of "return home" functions as an indication ending the episode. See Goulder, *Luke*, 91–92.

[13] V. 6: Zechariah's and Elizabeth's righteousness
     v. 7: childless
     v. 24: conception
   v. 25: God's righteousness

people). In addition, v. 26 strongly signals the beginning of a new episode. John as a PC (the topic-character of the conversation) should wait till the revelation fulfilled.

The second episode (1:26–56) is somewhat longer than the first. The lens of the camera turns from Judea to Nazareth in Galilee. The FC is still Gabriel who performs the same type of mission. Indeed, God is also described as the FC who initiates this event through sending Gabriel. Joseph and Mary appear as the new characters. Here the narrator portrays Joseph as a SC while Mary as a fC who becomes a direct receiver of the angel's revelation. The angel proclaims Mary's conception as well as the child's identity and fate, and speaks of Elizabeth's pregnancy as the supporting evidence of the proclamation (v. 36), which functions as a bridge to link the next event. In this episode, Jesus becomes the content of communication between the angel and Mary so that being regarded as a PC (Jesus as the topic-character; David and Jacob as the sub-characters of the topic). After Gabriel's disappearance, Mary moves from Galilee to Judea where Elizabeth lives. Elizabeth who was a fC in the first episode still plays the same type of role. And both women confirm to one another what had happened to them, and praise the Lord who blessed them. Surely Mary's conception is more astounding, but she can have confidence from Elizabeth's pregnancy and praise God who has planned all things. The last verse (v. 56) concludes the episode with Mary's return (ὑποστρέφω) to Galilee, so that a topological *inclusio* again provides episodic cohesion (Galilee—Judea—Galilee). The role of the Holy Spirit is introduced for the first time (v. 41).[14]

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[14] In terms of the role of the Holy Spirit, I will discuss in the following chapters more detail. But here I am saying that the Holy Spirit plays a role as a FC, since the Spirit initiates the conversation between Mary and Elizabeth.

The third episode (1:57–80) is about John's birth as the fulfillment of God's promise. It begins with another temporal indicator to introduce a new section. The narrator's attention turns to Judea where he ended in the first episode. The FC is God who has done all these things and will fulfill the promise. The fact that Zechariah as a fC praises God, not the angel, proves that all the angel's actions are recognized as God' actions. Zechariah's relatives play as the BCs who are the conversation partners of Zechariah responding to the issue of the birth. The baby John appears as an on-stage character who plays a role as a fC taking non-verbal actions. Reemphasized with the birth are John's fate and ministry disclosed in the first episode. The narrator closes the event with another concluding statement referring to the period from John's birth to his life in the wildness in Judea until his public appearance (cf. 3:2). Verse 80, then, signals a strong transition into Luke 2.

The fourth episode (2:1–20) begins with the giving of specific historical information in which Augustus and Quirinius function as the SCs. Mary and Joseph move from Galilee to Judea for a census and Mary gives birth in Bethlehem. Here Joseph who was a SC becomes a fC. An angel of the Lord, which may be Gabriel, informs shepherds (fCs) of Jesus' birth. The shepherds seek the baby Jesus to worship. Here like the baby John, Jesus can be defined as a fC with his non-verbal actions. Their testimony from the angelophany assures Mary and gives her a sense of stability. This episode ends with the report of the shepherds' *return* (ὑποστρέφω in v. 20) after finishing their duty, as the narrator finishes the second episode in 1:56.[15]

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[15] The notice of the characters' movements helps the reader to get the boundaries of the events. Carroll, *Luke*, 35, notes "Journeys help structure Luke's first two chapters, as they will for the ensuing narrative. Some such notice of movement—of departure or return—or a summary report of a child's growth signals

The fifth episode (2:21–40) concerns Jesus' purification including circumcision and naming in the temple by the Law of the Lord (esp. Num 3:13).[16] Another time indicator represents the start of a new unit. Two significant fCs are employed by the narrator: Simeon and Anna. Both are characterized as unmistakably righteous prophets who have expected God's intervention for Israel. Jesus' identity and ministry are confirmed by those proclamations. Joseph and Mary are astonished by them. This episode again comes to end up with a recurring motif that refers to the completion of the mission (ἐπιστρέφω in v. 39). In the same way that the third episode finishes, Luke closes this episode with a transitional statement in v. 40.

Some scholars see the IN concluding at 2:40 and separate the last episode (2:41–52) as additional compositional material regarding Jesus' childhood.[17] But it is also unreasonable to attach this episode to the next episode, which is apparently a new unit. As a matter of fact, this episode functions as a transitional account bridging the IN to John's and Jesus' public appearance. Thus this study includes the last episode of the IN because of a thematic correspondence that will be examined later. The episode represents another distinctive unit, which is illustrated by its structural parallel (the temple motif, cf. the first episode) and by an *inclusio* (with the motif of Jesus' growing up). It is the first time we see Jesus' actions and hear his voice as the FC who initiates Mary and Joseph's actions searching and asking him, and responding to him.

Therefore, our outline of the IN is as follows:[18]

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the close of each major narrative unit in Luke 1–2."

[16] Marshall, *The Gospel of Luke*, 114.

[17] Plummer, *Critical Commentary*, 6; Brown, *The Birth of the Messiah*, 251–52; Fitzmyer, *Luke I–IX*, 435.

[18] Figure 3 (the Narrative Relationship among Episodes) will support this outline in more positively, see chapter 9.

1st episode (1:5–25): God's revelation for John's birth
    2nd episode (1:26–56): God's revelation for Jesus' birth
3rd episode (1:57–80): John's prophetic birth
    4th episode (2:1–20): Jesus' messianic birth
    5th episode (2:21–40): Jesus' confirmation as the Messiah
    6th episode (2:41–52): Jesus as the Son of God

The following analysis will be based on this outline. Our methodology has emphasized how the narrator imposes themes on characters. Now we shall scrutinize each episode of the IN in order that we not only articulate which themes are uncovered by characters, but also trace them in the whole Gospel so as to redefine the thematic function of the IN. As the first step, we shall determine characters and their thematic roles in light of a narrative setting to appreciate how the narrator employs them for his particular perspective. Then we shall take into account individual episodes according to an integrated view of various patterns activated in three dimensions (textual, intertextual, and extratextual).

As we see the outline above, the first three episodes have a unique structure that illustrates a specific relationship between John and Jesus. The announcement of Jesus' birth is encompassed by the prophetic promise-fulfillment of John's birth corroborating Jesus' messianic birth.[19] The other three episodes in which John is totally effaced mainly deal with Jesus' birth and the boy Jesus.

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[19] Strauss, *The Davidic Messiah in Luke-Acts*, 86, emphasizes the theme of promise-fulfillment as a vehicle threading the whole of the two volumes.

EPISODE ONE (LUKE 1:5–25): GOD'S REVELATION OF JOHN'S BIRTH

3.1. Narrative Setting and Defining Characters

M. Coleridge defines this first episode of the IN as "the beginning of the beginning" in terms of its opening function.[1] The beginning starts with describing the piety of a Jewish priestly couple in their tradition and regulations. They are righteous and old, but without a child. Both righteousness and barrenness function as the main issues of the beginning of the episode. An angel's supernatural revelation in the temple invades a specific situation of the childless Jewish couple, and touches the issue of childlessness directly. A promise of good news (εὐαγγέλιον in v. 19) is given to Zechariah by the angel and has to do with the birth of his son who will be named John.

3.1.1. Setting

The narrator Luke places this first episode of the Gospel within the context of a particular time in first-century Greco-Roman Judea. He fills the first scene of the episode with the description of a Jewish couple belonging to a division of the priesthood of first-century Judaism. They are Zechariah and Elizabeth whose names are common in Jewish culture. Luke describes them very positively as righteous and blameless. It is likely that Luke's description is not probably based upon his personal criteria but upon the assumed Jewish value systems (cf. Acts 5:34). The first problematic issue that Luke focuses on is barrenness representing a tragic situation. The fact that Luke mentions Elizabeth's

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[1] Coleridge, *The Birth of the Lukan Narrative*, 27.

barrenness prior to their old age indicates that barrenness has been a significant issue for them, as their hopes of begetting a child have increasingly dwindled. The statement that they are old gives a verdict of impossibility to beget a child in future. They have perhaps looked forward to the slight chance of yet having a child, but they may also know it is likely impossible.

Yet the problem does not discourage them from fulfilling their duty as a priestly family. Luke vividly draws the next picture, showing Zechariah's temple ministry as one chosen by a custom of the Jewish priesthood. Once Zechariah goes into the Holy Place of the temple to burn incense as the people outside are praying, an angel of God named Gabriel appears to him and brings him news.[2] Thus, Luke recounts the first supernatural intervention of his two-volume work in this way (cf. other cases of divine appearance in Luke-Acts: Luke 24:34; Acts 2:3; 7:2, 30, 35; 9:17; 13:31; 16:9; 26:16).[3] That is, central to Luke is the issue of barrenness. The angel announces to Zechariah that his wife will beget a child who will be named John. And the rest of the episode mainly deals with the conversation between the angel and Zachariah. The main topic of the conversation is about the child John and the traits of his ministry as a prophet. Yet it is not easy for Zechariah to believe that his wife will beget a child, since they are old. Of the two reasons for their childlessness, the angel only mentions their old age in v. 7. From the angel's further sayings, Zechariah's response implies that he asks for a certain sign to guarantee the promise. His inability to speak is given as the sign, which causes him to

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[2] Luke does not make any significant sense for the meaning of the angel's name. Instead, he places much weight on the angel's performance. In *1 Enoch* 20, Gabriel is the angel taking care of the Garden of Eden. Cf. Dan 8:15–16; 9:21; *1 Enoch* 40.9; Tob 12:15.

[3] Fitzmyer, *Luke I–IX*, 324; Bock, *Luke 1:1–9:50*, 80; Aune, *The New Testament in Its Literary Environment*, 134–35.

believe what the angel says regarding Zechariah's family and nation. This sign also causes the people to assume that he saw a vision in the temple, for which they have prayed. Luke closes his first episode with the last scene indicating their return home and the fulfillment of the promise, and briefly describes the five months after the vision. Based upon this storyline we can subdivide the episode as follows:

(Scene 1) 1:5–7: A pious priestly couple and their childlessness
(Scene 2) 1:8–23: God's revelation in the temple for John's birth
(Scene 3) 1:24–25: The fulfillment of the revelation (Elizabeth's pregnancy)

3.1.2. Characters

There are various characters in the episode. The narrator begins his first story of the Gospel by means of three SCs to describe a certain moment in time: Herod, Abijah, and Aaron. The first on-stage characters whom the narrator draws are a priest Zechariah and his wife Elizabeth. The narrator portrays them in great detail expressions and evaluates their deeds by means of a particular perspective, i.e. the righteous couple before God. We define them as the fCs to whom the narrator invites the reader to pay special attention, since multiple paradigms of characters' traits are unfolding. But the reason they cannot be the FCs is that the narrator's main concern and focus are not on their actions and qualities of behavior, but on certain motivation and its result: although opening the story with this couple, the narrator attempts to tell not just about the righteous couple, but about the angel who occupies the following scene. The given information is sufficient for the reader to configure both characters and enables the reader to assess the quality of their

following actions. At the very first stage of the narrative, the narrator aims his lens on Zechariah and his actions in the temple.[4]

The narrator draws other characters into the story, with whom Zechariah interacts. A crowd participates in the event by praying to God when the priest Zechariah undertakes his duty as one of the representatives of Israel in the service of God in the temple. The people play the role of the BC that remains static and simple, and provides the background information of the event. Luke frequently characterizes a group of people as the BCs.[5] The action or attitude of the BC assists the reader to see the fC and the FC through the eyes of the BC. In fact, to the people who are waiting for him, Zechariah's appearance coming out of the temple as having become dumb causes them to confirm that God has revealed a certain vision to him. This vision is not just for Zechariah but for the people, and eventually for the reader as well.

A FC of the event is the angel Gabriel who mainly interacts with a fC Zechariah. Indeed, Gabriel is an agent of God so that we can point to God as the real FC who initiates and leads the entire event through Gabriel (the FC). The angel's role is unique and authoritative. Coming across this figure, Zechariah perceives the angel as a divine representative embodying God's authority and the angel's message as not his own words but God's. God is the hidden actor, however, who directs all the scenes by discerning Zechariah and Elizabeth's righteousness and barrenness, leading Zechariah's temple activities (chosen by lot), receiving the crowd's prayer, sending his agent, answering the

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[4] Brown, *The Birth of the Messiah*, 263, regards such a skill of isolating a particular character as "a storytelling technique" of the narrator Luke.

[5] Normally Luke uses λαός and ὄχλος to describe people or a crowd as the BCs in almost every chapter. But he also depicts the BCs with the indefinite adjectives like πᾶς. In some cases certain specific groups such as Pharisees, teachers of the law, and the disciples are described as the characters providing the background information.

couple's prayer, and taking care of Elizabeth's disgrace. He sends his agent Gabriel to deliver the answer as the result of Zechariah's prayer. He is Israel's God who has the lordship over his servant Israel (1:16).

All prophecies about John are to be fulfilled in the near future. The message of God's revelation in the temple has to be fully highlighted, since they have to do with the crucial themes of the episode that the on-stage characters communicate. The content of conversation is all about John and his ministry. Although he is not an on-stage character, John as a PC plays the role of the topic-character off stage. The people of Israel are expressed as the sub-characters closely interacting with John. The reader expects John to play a prominent role either as a FC or as a fC in the future. Many tensions surround him. All information about him should be seriously considered, since the FC's message is primarily about John and secondarily about Zechariah. The narrator's reference promises that John will appear in accordance with the revelation, but the degree of potentiality will be clear as further information about him is released.

The main beneficiary of God's answer is decidedly Zechariah and his wife (the fCs), but eventually the people of Israel as well.[6] Through Elizabeth's final confession, the narrator recapitulates what God has done for her. Thus in this episode, the FC as a hidden character directs all events and as a puppet master controls the flow of the story. The fCs are those who directly react more sensitively to the FC's actions and communicate with the FC. On the other hand, the BCs refer to those who are relatively

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[6] The people of Israel mentioned in the angel's prophecy refer to the off-stage characters, so definable as PCs (Sub). But the crowd on stage should be defined as the BC, and is still included in the beneficiary group.

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dependent upon the fC's action through which they realize the special relationship between God and Zechariah.

Types of characters	*On-stage* characters	FCs: God and the angel
		fCs: Zechariah and Elizabeth
		BCs: a crowd
	Off-stage characters	SCs: Herod the Great, Abijah, and Aaron
		PCs	*Topic*-character: John
			Sub-characters: the people of Israel

3.2. Finding Themes from Characters

It is necessary for us to reemphasize that defining themes allows one to acknowledge how the narrator characterizes these characters. The results of the narrator's characterization depend upon particular patterns of narration, which are performed in textual and contextual dimensions. But how does the narrator thematically characterize God and Gabriel, Zechariah and Elizabeth, and the people? From this question, we can identify the narrator's intended themes that he wants his reader to adopt them as the values of real life.

3.2.1. The Textual Patterns of Characterization

For Luke's thematic characterization, it is important to grasp the role of Luke as the narrator, for he is the one who describes characters in terms of the narrative purpose(s), evaluates their attitudes, and adds his particular perspective on them. What we can be sure of in the textual dimension by and large is how Luke chooses various textual elements so as to vividly personalize, logically thematize, and persuasively

delineate his characters. We have proposed three types of patterns of characterization in this dimension.

3.2.1.1. The Naming

The first information that the narrator supplies for a narrative setting is about the specific period of the first episode: ἐν ταῖς ἡμέραις Ἡρῴδου βασιλέως τῆς Ἰουδαίας with a particular verb ἐγένετο, which is used fourteen times within the IN. This information provides the temporal notification of the events happened at the time of Roman domination. Through Herod the Great who is a setting character, the narrator tries to draw the reader's attention to the particular period of history when the episode actually happened.[7] He focuses on Zechariah and Elizabeth, and discloses their traits, such as their origin, names, occupation, and statuses. Notice the following words of sequences describing them.

> *Zechariah*: ἱερεύς - Ζαχαρίας ἐξ ἐφημερίας Ἀβιά - δίκαιος - οὐκ τέκνον – προβεβηκότες
>
> *Elizabeth*: γυνὴ αὐτῷ - τῶν θυγατέρων Ἀαρὼν - Ἐλισάβετ - δίκαιος - οὐκ τέκνον - στεῖρα - προβεβηκότες

As we see, Luke offers multiple traits of the fCs through which the reader can personalize them as clearly as possible. Luke's first identification of Zechariah is as a priest whose priestly division is Abijah and whose wife's name is Elizabeth, a descendant of Aaron.[8]

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[7] This is Luke's preferred style to offer background information for an event: Luke 2:1; 3:1; Acts 18:2; 19:1; 25:1. Luke has little interest in characterizing Herod in comparison with Matthew who describes him as an actor having a prominent role in Jesus' birth (Matt 2:1–18).

[8] Such characterization allows the reader to assume that Zechariah's priesthood and Elizabeth's origin may raise certain issues. As a matter of course, in the Hellenist world the woman is normally supposed to be invisible and her naming subverts her cultural subordination. If anything, by naming Elizabeth at this point, the reader assumes that her role in the narrative plot will show her counter-culture independence illustrated from such as the naming of John in the third episode, a direct experience of divine revelation, and her

The narrator particularly portrays these two characters' spiritual status in the light of God's side.[9] The narrator's use of ἄμεμπτος (v. 6) particularly indicates their righteousness which is based upon their faithful attitude toward God.[10] After introducing both characters in the first scene, the narrator moves over to the next scene occupied by Zechariah's temple ministry, with which the major issue of the episode—God's revelation—is engaged. In the scene, Elizabeth is called as ἡ γυνή of Zechariah by the angel (v. 13) and as προβεβηκυῖα ἐν ταῖς ἡμέραις αὐτῆς by Zechariah (v. 18). The narrator remains with silence regarding Elizabeth's response to Zechariah's temple experience, while describing the response of people. Elizabeth's pregnancy represents the result of Zechariah's confrontation with the angel in the temple. Although the order of naming is not the *only* determining criterion for calculating the theme, we argue that the narrator's thematic emphasis remains on this naming.

What the narrator attempts to recount from these traits are two things. First, he wants to inform the reader of the idea that Zechariah and Elizabeth are of priestly origins and are considered as righteous before God. Yet the narrator makes an issue that they have no child and are old. That is, they are a righteous priestly family before God, but old and without a child. Their life observing all rules and regulations is evaluated as righteous before the righteous God. Such a life has nothing to do with their childlessness. However, it is obvious that these two issues, righteousness and childlessness, are seriously dealt with by the narrator. Second, he implies that the fCs and their issues will

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prophetic speech.
[9] In comparison with Matthew's description of Joseph's righteousness (Matt 1:19), Luke alludes to God's existence and role in this episode. Although God is a hidden character, Luke indicates the couple's intimate relationship with God who directs the narrative stages.
[10] Cf. Gen 17:1; Kuecker, *The Spirit and the 'Other'*, 55.

play critical roles in this event and the subsequent as well. Contrary to the fCs, the narrator delineates the BCs without any modifying word in order for the fCs to get more spotlight.

The angel sent from κύριος discloses himself as Γαβριὴλ ὁ παρεστηκὼς ἐνώπιον τοῦ θεοῦ in v. 19.[11] It is likely that the narrator does not wish to use flowery words for depicting the angel, because, for him, Gabriel is simply an agent carrying God's message, no one can deny his authority as God's messenger. The narrator's focus is on God's revelation delivered by the angel and on characterizing God as the real FC who manages all these events although God seems to be behind the screen. In particular, from the angel's revelation, the narrator identifies God as Israel's God which is the first distinctive image of God that the narrator portrays. This image is closely related to God's other images and traits which will be overtly disclosed in the successive episodes. The Lord (κύριος) is dominantly used for naming God who reveals himself to the chosen couple. The fCs' righteousness and childlessness are mainly linked to God's revelation. In other words, the narrator describes the function of these two issues as keys for the advent of God's revelation.

What is more, the narrator pointedly narrates Gabriel's statement which is the topic of conversation. John who is the topic-character is distinctively characterized. There are key traits of Gabriel's description alluding to his ascetic and prophetic ministry: John will be great before the Lord; he will never drink wine or strong drink; he will be filled with the Holy Spirit from his mother's womb; he will turn many of the children of Israel

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[11] Luke portrays the angel as a divine messenger whose authority represents God's authority. This expression certifies the angel's credibility as God's messenger whose message is authoritative to be accepted. Green, *The Gospel of Luke*, 78.

to their Lord God; he will go on before the Lord in the spirit and power of Elijah; he will turn people; and he will make people ready for the Lord. From these statements, although he does not call John a prophet yet, the narrator depicts him as the one who is filled with the Spirit and turns people to the Lord in preparation for his coming. By creating the titles and traits of the characters, the narrator implants his particular thematic perspectives on God's revelation and its value into the characters and their actions.[12]

3.2.1.2. Logical Patterns of Characters' Actions

The logical patterns that the narrator displays are affirmed by observing the characters' action sequence and coherence in logical relationships in which he presents his particular attitude. In the first episode, the narrator displays several logical relationships among the characters' actions. At first, he offers two different action structures. The first logical action structure appears in v. 6 regarding the issue of righteousness. He evaluates Zechariah and Elizabeth as righteous due to their perfect attitudes before God and their obedience to the entire range of the commandments and regulations (ταῖς ἐντολαῖς καὶ δικαιώμασιν). After that, he gives another logical structure of action bringing out the issue of childlessness in v. 7. The narrator indicates two reasons for childlessness: Elizabeth's barrenness and their old age. These two issues do not seem to have any logical connection. Nor is there any hint with which the reader can assume the connection. In vv. 8–9, the narrator turns his attention to the first issue

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[12] Fully emphasized by the angel is this fate of John, which is determined by God who makes John's birth even possible. Zechariah is faced with accepting his son's prophetic fate. We are able to assume that Luke tries to characterize John's fate like that of a prophet. Luke clearly states all arguments not by showing any probability or possibility toward the prophecies but by implying the accuracy of assertions. Luke keeps in mind the fact that the actual originator of the prophecies is God, the real FC, who will prepare John in advance to accomplish his plan of salvation.

again by proving Zechariah's righteousness by his duty before God. In the process of carrying out his duty, Zechariah meets the angel, God's representative. Until this scene, the narrator furnishes additional information to confirm Zechariah's righteousness. From these several actions, one may infer that the angel makes his appearance to the righteous man before God, but he and his wife have no child. However there is still no logical connection between the two issues.

In v. 13c the narrator directly brings out the angel's assertion, which functions as a bridge to connect the two issues: εἰσηκούσθη ἡ δέησις σου.[13] Yet, to what does ἡ δέησις refer? How does it connect the issues? Before answering these questions, we need to ask first what the people are praying. Unfortunately, we have no clue for that, but it is less likely to say that they are praying for Elizabeth's childbearing during the time of burning incense on behalf of Israel. If Zechariah and the people are praying for Israel, how is the angel's announcement to be understood? It is notable that the content of the angel's annunciation is both John's birth, which is personal, and his ministry for the redemption of Israel, which is national. Here, the narrator attempts to make a thematic claim that God's revelation is fundamentally good for both Zechariah's family and the whole of Israel. Namely, the prayer of the righteous invites God's redemption of Israel, and God's answering of his prayer by giving him a child represents *the beginning* of God's redemptive activities. The logical connection between righteousness and childlessness constructs the overall structure of the first episode which functions as the story informing the reader of the beginning of God's salvation.

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[13] Scholars have argued what the content of Zechariah's pray is. There may be two possibilities: for a child, which is personal (Bock, *Luke 1:1–9:50*, 82; cf. Danker, *Jesus and the New Age*, 29) or for the redemption of Israel, which is national (Marshall, *The Gospel of Luke*, 56). Green tries to combine these two, *The Gospel of Luke*, 73–74.

The narrator designs an additional pattern of action in vv. 18–20. Zechariah does not believe in the angel's announcement. As a result of his unbelief, Gabriel makes him mute until the appointed time. The narrator logically narrates the reason the sign is given: the angel's good news makes an issue of Zechariah's unbelief, and Zechariah's unbelief leads to his muteness.[14] From this logical procedure, Luke stresses the authenticity of the angel's promise to be fulfilled in the near future. The promise given from God is presented as thoroughly trustworthy. People's recognition of God's intervention based upon Zechariah's speechlessness guarantees this. Luke leaves room for people to assume that the sign that is given by God is for the nation. According to a prayer-answer pattern, Luke depicts people as those who pray and finally get the answer from God to whom they pray.

Finally, the narrator begins to make thematic claims at the first scene of the episode indicating both Zechariah's and Elizabeth's righteousness in observing God's commandments and regulations, and their childlessness. In the final scene, he narrates Elizabeth's pregnancy and her action praising what the Lord has done. From this logical

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[14] Coleridge, *The Birth of the Lukan Narrative*, 43–44, argues that there are two functions of the sign of Zechariah's muteness. First, it is punitive. Zechariah's muteness is God's punishment as a result of his unbelief. Some other scholars such as Marshall and Fitzmyer agree with this view. At the same time, second, it is propaedeutic. God wants to educate this novice who is awkward in faithfully responding to the divine request. However, in terms of Luke's characterization, he underlines Zechariah as a righteous man who is blameless in observing all commandments and regulations of the Lord. This is not Luke's own evaluation but the evaluation from God's sight. If his muteness is God's punishment, it is difficult for the reader to comprehend the reliable reason why Luke shows the abrupt change in characterization. There is no such a reason that Luke has to negatively describe Zechariah. According to Luke's view, Zechariah is a righteous man to whom God's visitation is allowed. On the contrary, this muteness positively functions to reveal God's miraculous sign in the third episode (esp. vv. 64–66). It is more reasonable to think that Zechariah's response to the angel's revelation is natural just as such a normal human being is afraid of the heavenly figure's sudden appearance. His muteness further functions as a divine promise guaranteeing the fact that God's promises must be fulfilled. Ravens, *Luke and the Restoration of Israel*, 27, argues that Zechariah's muteness is "a narrative device which should not be regarded as a punishment for asking a question (1.18) and which Luke may have based on Abraham's question to God about his childlessness (Gen. 15.1–2)". David Tiede, "Glory to Thy People Israel," 24, also sees Zechariah's characteristic as "implicitly trusted" as other characters of the IN.

pattern, which is a *promise-fulfillment*,[15] the narrator seeks to create a crucial theme that

God who intervenes in Israel's situation is righteous.

3.2.1.3. Rhetorical Patterns

The boundary of rhetoric in narrative analysis is very broad and vague. Among

scholars, some are apt to apply rhetoric in a narrow sense with specific devices, as do

Darr and Myers, but others tend to utilize it in a broad sense so that they try to explain

every expression with respect to a rhetorical purpose, as do Rhoads, Deway, and Michie.

Some arguments they make are engaged in various ranges, which are covered by a

general literary perspective without any rhetorical technique. The rhetorical examination

of this study of thematic characterization focuses on a functional aspect of general kinds

of first-century Greco-Roman rhetoric with which the narrator may have been familiar.

Some themes appointed by the narrator are discernible from three components

that are generally understood to comprise Greco-Roman rhetoric: ethos, pathos and logos.

Ethos has to do with the way the narrator's characterization establishes credibility for

persuasion. He begins the first episode by providing the historical background of the

characters so as to enhance the reader's understanding and conviction.[16] Yet, this does

not mean that the narrator's main concern is a historical reconstruction of the characters'

personalities. Instead, his concern is to provide for the reader the credibility of the themes

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[15] Strauss, *The Davidic Messiah in Luke-Acts*, 76–125.

[16] Arguing historicity of certain information in the story is likely taboo among narrative critical scholars. But if one affirms that unlike in fiction, the Gospel narratives need to be assumed as historical artifacts, he or she may discern the right attitude toward the narrator dealing with historically reliable evidence. Rhoads, "Narrative Criticism," 268, says "interpretations of the Gospel narratives are drawing upon our knowledge of the history, society and cultures of the first-century Mediterranean world *as a means to help us understand the story better*" (original emphasis).

from sufficient information, which the characters themselves evoke. In v. 5, Luke

narrates Zechariah and Elizabeth in two ways. First, he indicates Israel's particular period

of time in which three SCs were involved. And second, he casts them for the fCs'

historical origin ascribed to the history of Israel's priesthood. In doing so, the narrator

seems to introduce God's on-going story, and attempts to establish a credible relationship

with his reader.[17] However, the priestly couple's plausible image is maintained by their

present lifestyle, preserving their priestly purity before God, contrary to the purity of

priests in Luke 10:31 and Acts 6:7.[18] No one can argue about this priestly couple's

righteousness from the given information even though their childlessness seems to be

shameful in many cases of Israelite history.[19] The narrator refuses any direct linkage

between childlessness and shame by his own words, and rather thoroughly speaks for

their righteousness with their actions before God.[20] The narrator's emphasis of

childlessness here serves as a preliminary condition of God's intervention not only for

Zechariah and Elizabeth but also for the people of Israel. The narrator appeals to the

reader that with the intervention Zechariah and all people are delighted (v. 14), and urges

the reader to take into account the fact that God's revelation in the temple is good news

for Israel's redemption and for the reader's as well.

Another rhetorical aspect of the first episode is Luke's arrangement of the

episodes. The first episode functions as the beginning of the IN introducing the major

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[17] Green, *The Gospel of Luke*, 64.

[18] Carroll, *Luke*, 25, also notes their present characteristics as even more significant than their distinguished pedigree (1 Chr 23–24).

[19] Lev 20:20–21; Deut 28:15, 18; Jer 22:30; 1 Sam 1:5–6; 2 Sam 6:23; cf. Gen 1:28; 16:14; 29:32; 30:1; Pss 127: 3–5; 128.

[20] But we may assume a certain pressure of childlessness that Elizabeth as "the wife of a Jerusalem priest" has felt from her confession in v. 25: ὄνειδός μου ἐν ἀνθρώποις (my disgrace among people), Fitzmyer, *Luke I–IX*, 372.

characters and issues through which Luke places various parameters around the IN and the rest of the Gospel. He loads various themes onto characters and invites the reader to hear the voices of characters and to observe their actions. In that sense, the first episode has an introductory effect. It is notable that, for Luke, the reader should pay much more attention to the opening story than to others. This episode paves the way for determining the probabilities and possibilities of the reader's assimilation to the succeeding episodes. The episode guides the reader's imagination and response. On the one hand, the beginning of the IN brings the issue of God's visitation and revelation as the center of John's birth and his ministry. On the other, for Israel and all the nations, it foreshadows God's redemptive plan, which will be fulfilled by John and Jesus. By taking the issue of God's revelation at the very first, the narrator announces the initiation of God's salvation, which is to be manifested by the following narratives. He expects the reader to follow the narrative procedure of God's salvation that he will carefully draw.

As to style, the narrator's choices of words, phrases, and structures have purposes of generating opportunities for the reader to grasp his thematic emphasis from those choices. First of all, the narrator employs the word ἐγένετο in vv. 5, 8, and 23, which functions as an indicator to note a cutaway.[21] This word contributes to pushing the reader into the narrative world more directly. Second, in the temple scene the narrator brings out numerous words related to the Jewish cultic service. Describing the priestly duty in detail, for instance introducing a way of choosing the server and noting the place where the angel stands, he helps the reader to imagine that he or she is in the midst of the service and vividly hears and sees what is happening to Zachariah. Furthermore, the narrator's

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[21] Cf. Marshall, *The Gospel of Luke*, 53–54.

choice of words from the words of the angel regarding John's fate—such as μέγας ἐνώπιον [τοῦ] κυρίου, πνεύματος ἁγίου πλησθήσεται, ἐπιστρέψει, προελεύσεται ἐνώπιον αὐτοῦ, and ἑτοιμάσαι—also assists the reader to imagine John's prophetic identity and ministry.

Another rhetorical effect designed by the narrator is repetition. My proposed method has suggested three types of repetition. The repetition of verbal and nonverbal actions represents how the narrator is primarily concerned with certain actions. The first trait of the priestly couple that the narrator proposes is their righteousness. Luke's evaluation of the couple is not based upon his personal view but is based upon God's judgment. He emphasizes that their actions as a priestly family are righteous *before* (ἐναντίον in v. 6 and v. 8) God to whom their prayer has been offered. The narrator also lets the reader hear the angel's voice using ἐνώπιον, a word similar to ἐναντίον, which twice emphasizes John's character before the Lord in v. 15 and the angel's authenticity before God in v. 19. This repetition thus stresses God's involvement and presence in the event. Another verbal repetition appears in highlighting the couple's impossibility to bear a child. When the angel offers the good news to Zechariah, he does not believe it because of their old age, which is the main reason of barrenness. This repetition draws the reader's attention not only to how much God's intervention dramatically and powerfully engages to the couple, but also to how seriously this theme of God's intervention is escalated from interconnection with childlessness.

Describing Zechariah's service in the Holy Place, the narrator reiterates a specific word three times in vv. 9–11: θυμίαμα. It seems that he does not need to repeat the word. For instance, he could have simply said that all people were praying outside *at that time.*

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We can infer that the narrator continues to describe Zechariah's duty, the time, and place in order to attract the reader's attention. Luke seems to strategically prepare God's visitation in that way.

To have a child for one who wants to have but cannot is as good news as he or she could be. Zechariah encounters such a perfect moment by the angel's appearance. The angel announces that John's birth will be a joy to Zechariah and people. The narrator emphasizes *joy* as the first effect that John's birth brings to the characters and to the reader. By using a threefold repetition (χαρά, ἀγαλλίασις, and χαίρω in v. 14), he depicts the emotional change of the characters (from disgrace to joy: v. 25) that God's intervention accompanies.[22] This remarkable change is further described as the result of God's salvation (1:44, 47, 58; 2:10, 14). Furthermore, in the angel's message regarding John's prophetic task, the narrator evokes the image of Israel's restoration, which is an overarching issue of the Gospel, for the first time.[23] The restoration had been experienced by the Israelites once they only returned to the presence of God. John's prophetic ministry is characterized by the word ἐπιστρέφω (vv. 16, 17). The narrator describes John's task to turn people to God as a preliminary ministry for God's salvation (vv. 17, 76).

Another repetition appears at the final stage of the temple sanctuary scene. The angel's message of childbearing is both surprising and doubtful to Zechariah. The angel disciplines him for his unbelief and boldly states what will happen next. Gabriel's semantically redundant statement about the sign indicates rhetorical emphasis: σιωπῶν

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[22] Carroll, *Luke*, 30.
[23] For the issue of Israel's restoration, see chapter nine of this dissertation.

καὶ μὴ δυνάμενος λαλῆσαι in v. 20.[24] Louw and Nida reverse the phrases for better

translation: "not be able to speak but remain silent," but the basic meaning of σιωπάω is

"to lose or not have the ability to speak."[25] There are different words that the narrator

uses for presenting silence, which are more or less irrelevant to the inability to speak,

such as ἡσυχάζω (Luke 14:3–4; Acts 22:2) and σιγάω (Luke 9:36; 18:39).[26] The word

σιωπάω in v. 20 has the sense of losing the ability to speak rather than intentional silence.

The narrator seems to keep the angel's original voice, but adds his words to describe what

happened in the temple: οὐκ ἐδύνατο λαλῆσαι and διέμενεν κωφός. By using κωφός

instead of σιωπάω, Luke reinforces that Zechariah becomes unable to speak. In addition,

he makes a remark to describe how Zechariah communicates with others: αὐτὸς ἦν

διανεύων αὐτοῖς in v. 22. The repetition of speechlessness functions as evidence of

reinforcing God's revelation in the first episode and in the third as well (vv. 62–64).

In summation, from the textual dimension we can discern various thematic images

drawn by the characters in detail. Luke's narrative strategies create special themes that

are revealed in the way his characters perform their actions. It is necessary for the reader

to envision how Luke tries to impose themes on his characters. We have focused on

Luke's attitudes of using textual patterns in relation to themes. However, Luke's themes

are not able to be entirely uncovered through the analysis of the textual dimension alone.

To more clearly verify themes, other dimensions should be examined: the intertextual and

extratextual.

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[24] Brown, *The Birth of the Messiah*, 263; Bovon, *Luke*, 1, 59; Green, *The Gospel of Luke*, 80.

[25] Louw and Nida, *Greek-English Lexicon*, 402. The semantic domain number of the words is 32 which is "communication" (Speak, Talk and Keep Silent).

[26] Cf. Matthew uses σιωπάω in Matt 20:31 which parallels with Luke 18:39.

3.2.2. The Intertextual Patterns of Characterization

The narrator's intertextual patterns shed light on his characterization and thematic emphasis, since his preference for and dependence on the Scriptures reflects that his thematic emphasis is linked to the Scriptures. Many scholars have suggested numerous intertextual linkages to the Scriptures.[27] In terms of the IN, Green emphasizes the function of the Scriptures as a foundation to understand the IN.[28] Keeping in mind such crucial functions of the Scriptures, we find that the most striking point in the first episode is the motif of barrenness, which is one of the most well-known motifs in the OT. Although there are several stories dealing with the motif of barrenness such as in the book of Genesis (Sarah, Rebekah, and Rachel), in the book of Judges (Manoah's wife), and in 1 Samuel (Hannah), Brown suggests two sets of OT parallels that Luke keeps in mind: Elkanah/Hannah and Abraham/Sarah.[29] Our major concern here is to comprehend which general theme(s) the narrator attempts to project by capitalizing on such stereotyped stories that have particular patterns, rather than to determine which scriptural stories he bears in mind in narrating his story.

This study argues that the Lukan barrenness story has internal linkages with the stories of the OT, especially those of Abraham/Sarah and Hanna. If the narrator is trying

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[27] Among others, Evans, "The Prophetic Function of the Pentecost Sermon," 218, especially highlights their prophetic function: "The explicit citation, the verbal allusion, and the thematic similarities invite the reader to compare the Christian narrative with the words of Israel's ancient prophets." He goes on arguing the five roles of the Scriptures in Luke-Acts: Christological, soteriological, apologetic, minatory and critical. For further discussion for a prophetic function of the Scriptures in Luke-Acts, see Denova, *The Things Accomplished among Us.*

[28] Green, "The Problem of a Beginning," 66. Bovon, *Luke the Theologian*, 90–91, also notes that "The vocabulary of the infancy narrative (Luke 1–2) is full of the OT expressions" and "the nature of the scriptural argument specifies the logic of Lukan faith."

[29] If the reader is familiar with such stories, he or she may expect a certain outcome of Elizabeth's barrenness. If the reader is more informed regarding the theological implication of the barrenness stories in the OT, he or she may also infer the theological function of Luke's parallelism. Brown, *The Birth of the Messiah*, 268–69. See also Green, *The Gospel of Luke*, 53–55.

to draw out these stories from the OT, he is probably emphasizing significant functions of the stories and trying to integrate them with his new theme(s).[30] If this assumption is reasonable, we are able to infer the theme that Luke is projecting in the barrenness story. We suggest that there are two crucial functions of the barrenness stories of the OT that Luke bears in mind. First, in the book of Genesis, the most significant barrenness story is the Abraham/Sarah story which functions to stress God's covenantal faithfulness.[31] When God appeared to Abraham, he was ninety-nine years old and his wife Sarah was ninety. Both were so old that they could no longer bear a child. But God established a covenant with Abraham and his descendants. The content of the Abrahamic covenant was that God would be Abraham's and his descendants' God. And the sign of the covenant was Sarah's bearing a son. The reason God established this covenant was that he wanted to make Israel a great and powerful nation that kept the way of the Lord in righteousness and justice (Gen 18:18–19). In light of a covenantal interconnection, the Lukan barrenness story of the first episode reactivates God's covenant with Abraham for the reader. It is likely that the narrator is proclaiming God's intervention, which recapitulates the Abrahamic covenant and assures his faithfulness toward the covenant through the giving of a son for Israel. Just like Abraham's righteousness (Gen 15:6), upon which God's

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[30] One of the major issues is the functions of the intertextuality. Bock, *A Theology of Luke and Acts*, 284, provides a concrete idea on this issue as well: "a text has a life (or a voice) beyond its original author. When it is reused, a new meaning results simply because of the application of the text into a new context. This extends the message of the original text. An author sets the parameters for helping the reader appreciate the nature and force of his or her use of the Scripture, but he or she also assumes the cultural expectations of his or her audience."

[31] Cf. Gal 4:21–31. In the passage, Paul tries to emphasize the Abrahamic covenant in relation to Sarah's barrenness. In addition, he confirms the relationship by making an intertextual link between Gen 21:10 and Isa 54:1. The idea that the image of barrenness straightforwardly recapitulates God's covenant might pervade among those, like Luke, who had been influenced by Paul.

covenant was established, the narrator sets the righteousness of Zechariah and Elizabeth as a precondition for making God's remembrance of the Abrahamic covenant possible.

Second, according to 1 Samuel 1–2, Hannah's barrenness story accentuates its prophetic function of restoring God's covenantal relationship with Israel. God's restoration of the covenantal relationship is proved by Hannah's childbearing, since Hannah is likely symbolic of "a suffering Israel."[32] The circumstance of Israel during Hannah's time is represented by the circumstances of Eli's family. Thus, Samuel's mission is to bring Israel back to the Lord to recover God's covenant (1 Sam 7:3).[33] From this view, we can demonstrate that the narrator also expects such a prophetic function of the barrenness story in order to restore God's covenant. The prophetic fate of Israel's last prophet, John, corresponds to Israel's first prophet, Samuel.[34] Accordingly, through the barrenness story the narrator thematizes God's faithful action for salvation and characterizes God as the one who reveals himself in faithfulness, both fulfilling the covenant by showing his favor (v. 25) as he did to Abraham and Sarah, and restoring the covenantal relationship with Israel by his prophet as done to Zechariah and Hannah.[35]

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[32] Callaway, *Sing, O Barren One*, 54; Pao and Schnabel, "Luke," 256. See also Isa 49:20–21, 23; 54:1.
[33] Compare some sense of parallel between these two passages:

LXX 1 Sam 7:3	Luke 1:16–17
καὶ εἶπεν Σαμουηλ πρὸς πάντα οἶκον Ισραηλ λέγων εἰ ἐν ὅλῃ καρδίᾳ ὑμῶν ὑμεῖς *ἐπιστρέφετε πρὸς κύριον* περιέλετε τοὺς θεοὺς τοὺς ἀλλοτρίους ἐκ μέσου ὑμῶν καὶ τὰ ἄλση καὶ *ἑτοιμάσατε τὰς καρδίας ὑμῶν πρὸς κύριον* καὶ δουλεύσατε αὐτῷ μόνῳ καὶ ἐξελεῖται ὑμᾶς ἐκ χειρὸς ἀλλοφύλων	καὶ πολλοὺς τῶν υἱῶν Ἰσραὴλ ἐπιστρέψει ἐπὶ κύριον τὸν θεὸν αὐτῶν. καὶ αὐτὸς προελεύσεται ἐνώπιον αὐτοῦ ἐν πνεύματι καὶ δυνάμει Ἡλίου, *ἐπιστρέψαι καρδίας* πατέρων ἐπὶ τέκνα καὶ ἀπειθεῖς ἐν φρονήσει δικαίων, *ἑτοιμάσαι κυρίῳ* λαὸν κατεσκευασμένον.

[34] Bock, *Luke 1:1–9:50*, 85.
[35] Luke reemphasizes this theme again in Peter's preaching (Acts 3:20–26) that God's faithfulness is fully proved by Jesus. In terms of God's covenant, it is certain that the first episode is interconnected with the story of the Abrahamic covenant in the book of Genesis. Yet, Luke's characterization of John the Baptist seems to be more related to Samuel's story in that John's role is introduced on the basis of the scriptural allusions containing a prophetic aspect.

What is more, other features of the first episode are also deeply connected to the Scriptures, which serve as the narrator's thematic presuppositional pool.[36] Especially in terms of John's identity and ministry, many features from the angel's message are shown to be grounded in scriptural interconnections. By stating that Zechariah did, in fact, hear the angel's voice directly, Luke invites the reader also to hear the same voice. Zechariah's hearing fulfills the earlier scriptural references and characterizes his fate. In terms of the angel's characterization of John, although some scholars attempt to see John's fate in light of the Nazirite role in a narrow sense, we can infer that the angel projects John's prophetic image as a mixture that is reformulated according to his role and ministry.[37] The angel brings out some key features of the OT stories and characters in order to reformulate John's prophetic image. By and large there are four characteristics that the angel promises regarding John: being great, abstaining from wine and other fermented beverages, being filled with the Holy Spirit, and bringing Israel back to the Lord. V. 17 seems to offer an additional explanation of v. 16. The first three images are concerned with John's identity, and the last with his ministry. The identity apparently alludes to those of the OT prophets. Among other prophets, John's identity parallels Jeremiah's as the following – although some key words do not correspond one another, prophetic images are still paralleled:

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[36] According to Green's term, the OT is "a data bank" for Luke, *The Gospel of Luke*, 69.
[37] Fitzmyer, *Luke I–IX*, 318–19.

Jer 1:5	πρὸ τοῦ με πλάσαι σε ἐν κοιλίᾳ ἐπίσταμαί σε Before I formed you in the womb, I knew you	---------- a
	καὶ πρὸ τοῦ σε ἐξελθεῖν ἐκ μήτρας ἡγίακά σε and before you were born from the womb, I purified you	---------- b
	προφήτην εἰς ἔθνη τέθεικά σε I appointed you a prophet to the nations	---------- c
Luke 1:15	ἔσται γὰρ μέγας ἐνώπιον [τοῦ] κυρίου, For he will be great before the Lord	---------- c'
	καὶ οἶνον καὶ σίκερα οὐ μὴ πίῃ, and he must never drink wine and strong drink	---------- b'
	καὶ πνεύματος ἁγίου πλησθήσεται ἔτι ἐκ κοιλίας μητρὸς αὐτοῦ, and he will be filled with the Holy Spirit even from his mother's womb	---- a'

The reverse of Jeremiah's prophetic identity appears in Luke's characterization of John. John will be great like Jeremiah, who became a prophet for the nations, implying John's greatness. He is to abstain from fermented drink, separating his life from normal living as Jeremiah was set apart. He is filled with the Holy Spirit from the κοιλία of his mother as Jeremiah had been from his mother's κοιλία by God. In particular, John's second and third identities are illustrated by other prophetic allusions. The phrase οἶνον καὶ σίκερα οὐ μὴ πίῃ referring to John's ascetic image echoes a Nazirite Samson (μὴ πίῃς οἶνον καὶ μέθυσμα in Judg 13:4) and Samuel (οἶνον καὶ μέθυσμα οὐ πέπωκα in 1 Sam 1:15), whose lives were empowered by God's Spirit (Judg 14:19; 1 Sam 10:10).[38] The reference to being filled with the Spirit, which Luke prefers to use (Luke 1:41, 67; Acts 2:4; 4:8, 31; 9:17; 13:9), also echoes other cases of the OT prophets such as Elijah and Elisha (2 Kgs 2:9–16).[39] The empowerment of the Spirit is the best way of describing prophetic authenticity given by God. As far as John's ministry is concerned, the major task of John

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[38] Asking for more connection with the image of Nazirite, one may find Num 6:3 (מִיַּיִן וְשֵׁכָר) which refers to the requirements for a Nazirite.
[39] Cf. Isa 61:1; Jer 1:2; Joel 1:1. Brown, *The Birth of the Messiah*, 274.

is to bring back the people of Israel to the Lord as the other prophets in the OT had done, in order to remind the people that only God is their Lord and they are his people.[40] In v. 17, the oracle quickly moves to the later period of the prophetic history. The verse precisely reflects an allusion to God's promise given to the prophet Malachi (LXX Mal 3:1, 22–23).[41] However, to what does the phrase πνεύματι καὶ δυνάμει Ἡλίου in v. 23 refer? It is certain that the scene of 1 Kings 18 is the greatest moment of Elijah's ministry, when he was filled with the spirit and power. In the battle with the prophets of Baal, Elijah demanded God's answer to bring fire upon the altar of the Lord so that people can realize God as the Lord who *turns* their hearts *back to* him through his answer of fire (v. 37). Notice the following chart:

LXX 1 Kings 18:37c	LXX Mal 3:23[42]	Luke 1:17
γνώτω ὁ λαὸς οὗτος ὅτι σὺ εἶ κύριος ὁ θεὸς καὶ σὺ ἔστρεψας τὴν καρδίαν τοῦ λαοῦ τούτου ὀπίσω	ὃς ἀποκαταστήσει καρδίαν πατρὸς πρὸς υἱὸν καὶ καρδίαν ἀνθρώπου πρὸς τὸν πλησίον αὐτοῦ μὴ ἔλθω καὶ πατάξω τὴν γῆν ἄρδην	ἐπιστρέψαι καρδίας πατέρων ἐπὶ τέκνα καὶ ἀπειθεῖς ἐν φρονήσει δικαίων, ἑτοιμάσαι κυρίῳ λαὸν κατεσκευασμένον.
make this people know that you are the Lord God and you have turned this people's heart back	he will turn father's heart to child and a man's heart to his neighbor and I will not strike the land with a curse	to turn the hearts of fathers to children and the disobedient to the wisdom of the righteous, to make ready people prepared for the Lord

[40] See especially Jer 11:4; 24:7; 31:31–33; 32:38; Ezek 11:19–21; 14:11; 36:24–31; 37: 23, 27 (cf. Exod 6:7; Lev 26:12).

[41] Darr, *On Character Building*, 64; Litwak, *Echoes of Scripture in Luke-Acts*, 92–94. See Litwak's demonstrating parallel with Mal 3: 1a, 23 so as to read John as the eschatological forerunner:

Luke 1:17	Mal. 3:1a, 23
καὶ αὐτὸς προελεύσεται ἐνώπιον αὐτοῦ ἐν πνεύματι καὶ δυνάμει Ἡλίου, ἐπιστρέψαι καρδίας πατέρων ἐπὶ τέκνα καὶ ἀπειθεῖς ἐν φρονήσει δικαίων, ἑτοιμάσαι κυρίῳ λαὸν κατεσκευασμένον.	ἰδοὺ ἐγὼ ἐξαποστέλλω τὸν ἄγγελόν μου καὶ ἐπιβλέψεται ὁδὸν πρὸ προσώπου μου ... ὃς ἀποκαταστήσει καρδίαν πατρὸς πρὸς υἱὸν καὶ καρδίαν ἀνθρώπου πρὸς τὸν πλησίον αὐτοῦ μὴ ἔλθω καὶ πατάξω τὴν γῆν ἄρδην

[42] Cf. BHS Mal 3:23, וְהֵשִׁיב לֵב־אָבוֹת עַל־בָּנִים וְלֵב בָּנִים עַל־אֲבוֹתָם פֶּן־אָבוֹא וְהִכֵּיתִי אֶת־הָאָרֶץ חֵרֶם׃—"I will turn the hearts of fathers to their children and the hearts of children to their fathers, else I will come and hit the land with a curse" (my translation).

The main purpose of the Mt. Carmel event was to cause the people to know both that God

is the Lord and that God can turn his people back to him. The prophet Malachi had an

eschatological vision through the image of *returning*.[43] Now, according to such a

prophetic linkage, the narrator discloses John's birth in terms of the fulfillment of God's

eschatological promise. The image of returning the people of Israel to *their* God (v. 16)

has also been projected with the eschatological expectation for the restoration of Israel.[44]

Thus, the narrator is attempting to characterize John and his ministry in light of the

fulfillment of the Malachic eschatological promise and motif, which are actually ascribed

to the prophet Elijah.[45] An additional evidence to support such an eschatological point of

view appears in the name of the angel, Gabriel, who acted as the eschatological

messenger in the book of Daniel.[46] From this view, we can assume that once again the

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[43] Another parallel between Elijah and Malachi supports this argument. Mal 3:18 indicated the distinction—between the righteous and the wicked, between who serve God and those who do not—in "the great and dreadful day of the Lord" (LXX Mal 3:37) which Elijah tried to do in 1 Kings 18:21: εἰ ἔστιν κύριος ὁ θεός πορεύεσθε ὀπίσω αὐτοῦ εἰ δὲ ὁ Βααλ αὐτός πορεύεσθε ὀπίσω αὐτοῦ ("if the Lord is God, follow him; but if Baal is *God*, follow him").

[44] Other possible intertextual links with this returning image are Isaiah 11 and 40:3 (cf. Sir 48:10–11). When it comes to the theme of restoration, it is in fact, a huge theme of Luke-Acts that many scholars have been involved. Jervell, *Luke and the People of God*; Tiede, *Prophecy and History in Luke-Acts*; Idem, "The Exaltation of Jesus and the Restoration of Israel in Acts 1." 278-86; Tyson (ed.), *Luke-Acts and the Jewish People*; Evans and Sanders, *Luke and Scripture*; Ravens, *Luke and the Restoration of Israel*; Moessner ed., *Jesus and the Heritage of Israel*; Scott (ed.), *Restoration: Old Testament, Jewish and Christian Perspectives*; Bauckham, *The Jewish World around the New Testament*. Schmid and Steck, "Restoration Expectations in the Prophetic Tradition of the Old Testament," 41-88. It will be dealt in more detail in chap. 9.

[45] Matt 11:14; John 1:21; cf. 1QS 9:11; 4Q174 3:12; 4Q175 1:1–8. Cf. also Deuteronomic promise (Deut 18:14–22). Conzelmann's neglect of the IN, *The Theology of St. Luke*, 118, is strongly appeared in the neglect of the connection between John and Elijah in light of the eschatological suddenness in Luke 21; Darr, *On Character Building*, 64, also hesitates to see Elijah in this verse because of the reason that "in the reading process, the reader does not have enough information to decide on this issue." However, the reason that Darr fails to emphasize Elijah's motif here is that he hesitates to consider Luke's role as the narrator who certainly has *enough information to decide on the issue*. Porter, "The Messiah in Luke and Acts," p. 150, rightly says, "John is here standing as himself an Elijah figure passing the prophetic calling to the prophesied eschatological prophetic figure, who will take up these prophetic functions and separate the wheat from the chaff in judgment (Luke 3:17)."

[46] Dan 8:16–26; 9:21–27. Sanders and Davies, *Studying Synoptic Gospels*, 261. Some similarities between Daniel 8–9 and Luke 1 have been suggested: see, Brown, *The Birth of the Messiah*, 270–71; Ravens, *Luke and Restoration of Israel*, 30.

narrator highlights God's faithfulness to fulfilling the promise he had given through the prophets regarding *the* (eschatological) Day. This is clear evidence to prove that God is Israel's God.

In v. 18, the narrator discloses Zechariah's response to the angel's proclamation. Some scholars are inclined to argue that in the response Luke leads the reader to hear Abraham's voice (Gen 15:8; 17:17; 18:12). Others insist with more confidence that the reader would never miss this scriptural allusion.[47] The issue here is whether the narrator envisages Abraham's voice from Zechariah's mouth. Coleridge suggests that, despite a few similarities, from situational differences the parallel between Abraham and Zechariah is not clear.[48] It is true that Abrahamic stories resonate in various places of the first episode and beyond. But I suggest that it is also true that the narrator has a freedom of thematic characterization not restricted by the scriptural type-scenes.[49] Here the narrator tries to reemphasize how powerfully God visits Zechariah's hopeless situation.

According to the intertextual dimension, it is apparent that in characterizing John's identity and ministry as Israel's last prophet, the narrator displays the episode in the same line of the OT narratives, which may have been familiar to the reader.[50] By doing that, he attempts not only to integrate God's covenantal history of the OT, in which

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[47] E.g. Brown, *The Birth of the Messiah*, 280. Litwak, *Echoes of Scripture in Luke-Acts*, 78, ensures that Zechariah's voice echoes that of Sarah in Gen 18:12.

[48] Coleridge, *The Birth of the Lukan Narrative*, 37–41.

[49] In the case of v. 18, we do not need to too much concern a verbatim parallel with Abraham's story, since Luke's thematic characterization takes place by means of his particularly integrated point of view on God's revelation, as we have seen. Alter, *The Art of Biblical Narrative*, 47–62. "In some case, moreover, the biblical authors, counting on their audience's familiarity with the features and function of the type-scene, could merely allude to the type-scene or present a transfigured version of it" (58).

[50] The surroundings of the narrative world Luke projects are familiar to the reader so that he or she may easily assimilate into the world since they may be part of the reader's story. Johnson, *The Gospel of Luke*, 35.

his agents had engaged, but also to multiply various prophetic allusions.[51] Thus the

angel's oracle regarding John functions as a prophetic summary of the OT for the

provision of the new era, when Jesus is inaugurated as the Messiah, so that John's

ministry is relegated to the old era.[52] Elizabeth's final statement confirms how God has

faithfully worked for her family and nation as he had done for Sarah (Gen 21:1, 6) and

Rachel (Gen 30:22–23).[53] Consequently, based upon the intertextual links, the narrator

characterizes God as the One who turns his eyes toward the pious couple and to all the

children of Israel who are the beneficiaries of his covenant promised to Abraham and his

descendants. The narrator describes the pivotal relationship between God and Israel in

terms of the covenantal tradition, and introduces him as the One who has been faithful to

Israel.[54]

3.2.3. The Extratextual Patterns of Characterization

Luke fills the first background page of his canvas with a particular Jewish cultic

image in the temple, which contains distinctive cultural systems: the order of the Jewish

priesthood and the custom of offering incense in the first century, under Roman

domination when Herod was a Jewish ruler for Rome (37–4 BCE).[55] According to the

Letter of Aristeas 95, written by an Alexandrian Jew, there were approximately 18,000

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[51] Bock, *Luke 1:1–9:50*, 85.
[52] Cf. Green, *The Gospel of Luke*, 78. Rhoads, et al., *Mark as Story*, 59, also say that "all oracles are related to the plan and rule of God, the reader experiences how the establishment of that rule over the world provides the larger framework of the story world, the past and the future, including the impetus and goal of the narrated events."
[53] Green, *The Gospel of Luke*, 81.
[54] Brawley, "Abrahamic Covenant Traditions and Characterization of God in Luke-Acts," 113.
[55] Describing extratextual images and conventions, Luke may transmit *faultlessly*. Bovon, *Luke 1*, 32.

priests in first-century Jerusalem.[56] The city of Jerusalem was a temple-centered place supervised by the high priests. There were twenty-four divisions (1 Chr 24:1–31) and each division served in a weekly rotation.[57] Only a small portion of priests (around 1,500) and Levites resided in Jerusalem at that time. To allocate the priests for the performance of special duties in the sanctuary was one of the major tasks of the temple. Casting lots was the most common way of choosing priests for a particular duty.[58] The result of the lots represented the sign of God's permission to serve. The chosen ordinary priests and Levites were usually associated to help the high priests' cultic services with "the right to enter the Court of the Priests."[59] Zechariah's division was chosen by lots for the sake of the following performances: censing twice a day (the morning and the afternoon), performing a burnt offering twice a day at the altar of burnt offering (the *ordinarium*), performing additional offerings for the annual festivals (New Year, the Day of Atonement, Passover, etc.), and performing personal communion offerings (peace offering).[60] Luke informs his reader of God's intervention in Zechariah's ministry especially when Roman power overwhelms Israel. In addition, Zechariah and his companions (normally four) went into the Holy Place in order to offer the incense, which symbolized intercession with God. This was one of the greatest moments for Zechariah, since it would be the only moment of his entire life for which he could be chosen.[61] All of

[56] Jeremias, *Jerusalem in the Time of Jesus*, 200; Bock, *Luke 1:1–9:50*, 100. This number includes the Levites. Sanders, *Judaism*, 78, also assumes 20,000 priests and Levites in the first century as Josephus noted (*Apion* 2. 108). In general, there were two different groups dedicated to worship: the priests and the Essenes.

[57] Ferguson, *Backgrounds of Early Christianity*, 565.

[58] Casting lots is a familiar way of ascertaining God's will in the OT and the NT. Cf. Plato, *Inscriptions Graecae* 12.3, 178.

[59] Reicke, *The New Testament Era*, 164.

[60] Reicke, *The New Testament Era*, 166–68.

[61] Marshall, *The Gospel of Luke*, 54; Fitzmyer, *Luke I–IX*, 323; Hurst and Green, "Priest, Priesthood," 634–

the chosen priests and Levites devoted to the sacrificial services served sincerely. Luke evokes such a devotional image of the temple in the first episode.[62] He describes dramatically how the chance was given to Zechariah to be able to enter the Holy Place, and characterizes him as the priest who was granted an extraordinary honor from God. It is uncertain whether the time of the burning incense is the morning or the evening (maybe the latter). Yet, it was a time of prayer using a benediction for the community (cf. Num 6:24–26).[63] The angel's statement εἰσηκούσθη ἡ δέησίς σου in v. 13c emphasizes the significant moment of God's revelation. The place where the angel stands refers to the locus of God's glorious presence. From this temple image, Luke stresses that although Israel has been under the Roman oppression, God's deliverance of Israel begins through a glorious meeting between the angel and Zechariah in the Holy Place. The first image of the IN recalls Israel's privileged relationship with her faithful God who visits his people of Israel.

3.3. Conclusion

At first, we have analyzed three thematic notions of the textual dimension through which we can verify how the characters convey the narrator's themes. The narrator's attitudinal references emphasize God's righteous activities taking care of Zechariah's family and Israel by giving a child whose fate will be destined for Israel. God's righteousness is proven from the fact that God sends his representative the angel with his plan for the salvation of Israel. The narrator places his attention on the FCs' actions and

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35; Bock, *Luke 1:1–9:50*, 79.
[62] Sanders, *Judaism*, 53.
[63] Green, *The Gospel of Luke*, 68.

messages. God's initiative reveals that all narrative movements are under his control. The angel's message contains the story's topic in which John plays a role as the topic-character. The topic evokes the expectation that John, who is a PC, will appear as an on-stage character, certainly as a FC or fC. Zechariah and Elizabeth's faithful attitude toward God heightens the dramatic elements of the story and creates another trigger for the next episode(s).

The logical patterns of the first episode announce the narrator's thematic relationships among the characters' actions and traits. God's revelation delivered by the angel represents both his righteousness and his faithfulness in caring for his people and fulfilling his promise for salvation. As supporting evidence of such an implication, the narrator describes Zechariah's muteness and Elizabeth's pregnancy through which God's faithfulness is proclaimed. The narrator's rhetorical strategies are effective tools for projecting his themes. The narrator invites his reader to experience God's revelation and righteousness on the basis of the event. In the first episode as the opening story of the Gospel, the narrator makes careful choices of words and concepts, and straightforwardly articulates his themes.

The second and the third dimensions also support and amplify the themes defined from the first dimension. The narrator's theme on God's covenantal faithfulness is apparently based upon the OT stories. The narrator highlights God's predominant action and multiple traits, showing his righteousness and revealing him as the Lord of Israel who remembers the covenantal relationship. God's faithfulness is further condensed into the topic of the characters' communication, which is about John's identity and ministry. The narrator also desires to integrate various prophetic images and concepts so as to

reformulate John's eschatological-prophetic image. Some contextual descriptions also support God's faithful action for Zechariah and Israel.

Thus the narrator's understanding of God's faithfulness in the first episode is magnified not only by the characters' various actions and attitudes, but also by the content of the characters' communication promising to send his prophet, John. The narrator demonstrates that God's revelation promising to send the eschatological prophet, John, indicates his covenantal faithfulness for Israel's restoration. Zechariah and Elizabeth, who are righteous and childless and symbolize the status of Israel, are not only the beneficiaries of God's revelation but also the corroborators of the revelation. God's revelation for Israel's restoration turns out to be in Zechariah's muteness and Elizabeth's pregnancy with which the following episodes will deal as the critical issues.

CHAPTER FOUR

EPISODE TWO (LUKE1:26–56): GOD'S REVELATION OF JESUS' BIRTH

4.1. Narrative Setting and Defining Characters

After the first episode, having remained silent for a moment, Luke takes a breath

without mentioning what happened just after Zechariah and Elizabeth begot their child.

At last he begins the second episode by breaking the silence and jumping over a five-

month period between two episodes. However, Luke is immediately caught up in another

incredible event. This event is an even greater and more miraculous than the first: God's

revelation for Jesus' birth. God's revelation for Israel's restoration will be more overtly

released to a young girl, Mary.

4.1.1. Setting

The narrator's angle of the narrative camera now moves toward Nazareth, a town

in Galilee, to film another incredible event. Gabriel appears to a virgin, Mary, to deliver

God's grace, which refers to her bearing a child. She will give birth to a son named Jesus.

This is more surprising and outstanding than the first episode. At first glance, both

episodes resemble one another in dealing with childbearing but their situational

differences are great. Every single narrative shot is pointedly introduced by the narrator.

The most striking fact is that a woman who is a virgin is going to give birth a child

without man's sexual intervention. This scenario is even more difficult to believe for

Mary than it was for Zechariah and Elizabeth in the first case. The reader has already

experienced God's omnipotent authority, which made it possible for a barren woman to

bear a child. Such an advantage to respond is given to the reader, but such an advantage is not given to Mary, who is meant to respond to all of the requirements of the angel.

It is worthwhile to compare both episodes in terms of the narrator's settings. The narrator resumes the wordings he employed in the first episode.[1] Both episodes are very similar due to the resemblance of topics dealing with God's annunciation and human attitudes.[2] However, there are various contrasts according to the settings. First, the places where God's annunciations are given are different. In the first episode, the narrator sets forth God's revelation in the temple, which was normally considered God's dwelling place in Israel's history, whereas in the second episode he does not note a particular place for God's revelation, but just mentions a town. Second, Luke's ways of characterization are apparently different. In the first episode, he attempts to offer reasonable descriptions of characters through the use of terms like righteousness, barrenness, choosing lots, and burning incense. Through these terms the reader assumes his or her attitude toward God's revelation in the first episode, but the narrator refrains from providing such details in the second episode. Third, in doing so, the narrator characterizes Mary and Elizabeth from their attitudes toward God's annunciations in the second episode with rapid progression. For instance, the narrator indicates that Mary understands Elizabeth's childbearing without a doubt as God's work even before she meets Elizabeth (v. 38). He also leaves room for the reader to grasp the reason for Mary's visiting Elizabeth. The reader can assume her visitation is for confirming God's previous action rather than eradicating any

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[1] Coleridge indicates the narrator's role resuming "elements of the previous episode" and modulating "them by means of variation and addition at times subtle, at other times less so," *The Birth of the Lukan Narrative*, 52.
[2] See more comparisons of both similarities and contrasts between them: Brown's Table XI, *The Birth of the Messiah*, 297; Goulder, *Luke: A New Paradigm*, 221–22; Green, *The Gospel of Luke*, 83–84.

doubt about the message given to her. Such a logical jump again appears more clearly in Elizabeth's acknowledgment of God's annunciation of Mary. The narrator does not give any information about the Messiah's birth in the first episode. However, once Mary comes to her, Elizabeth realizes Mary's conception and who the baby is. Despite the differences of settings, it is clear that the reader perceives the second episode as a subsequent event of the first.

It is surprising that Mary, unlike Zechariah, accepts the revelation without asking for any sign. Indeed, she does not need to ask for a sign because she has faith that Zechariah did not have. Mary is informed about the baby. After the angel leaves, she quickly visits Elizabeth's house to confirm her pregnancy. Elizabeth's being filled with the Holy Spirit proves Mary's pregnancy. This is the first meeting between the Prophet John the Baptist and the Messiah Jesus that the narrator dramatically depicts. Marshall comments on the meeting as "the beginning of John's witness to Jesus."[3] We may pay particular attention to the scene, since it has a special function, as we will discuss. The last scene is occupied by Mary's song, praising what God has done for her and for Israel. The second episode comes to the end with the narrator's brief statement informing the reader of Mary's return to her home, in the same pattern of Zechariah in v. 23.

Geographical shifts set up the episode dramatically. The first scene is laid out in Nazareth in Galilee. The scene rapidly turns toward the second scene, which takes place in the hill country around Jerusalem where many priests resided and which is about one hundred kilometers away from Nazareth. The narrator is not interested in how Mary gets

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[3] Marshall, *The Gospel of Luke*, 77.

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there. He simply mentions that she gets up and goes μετὰ σπουδῆς. And finally, staying three months with Elizabeth, Mary leaves her and returns to her home in Nazareth.

From the setting, the storyline of the second episode can be subdivided into three scenes:

(Scene 4) 1:26–38: God's annunciation for Mary of Jesus' birth
(Scene 5) 1:39–45: The confirmation of Mary's conception in visiting Elizabeth
(Scene 6) 1:46–56: Mary's praise of God who works for her and Israel

4.1.2. Characters

The narrator begins his second episode with God resending his agent Gabriel. Just like in the first episode, God and Gabriel play the role of the FCs through whom a new event unfolds. Not only does Gabriel as God's agent deliver God's will and message, but also the angel himself takes the initiative of performing his mission. In the first episode, the narrator predominantly characterizes the angel as an authoritative divine entity whose oracle is uttered as God's words. Here the angel is also portrayed somewhat with human characteristics, as a person who tries to soothe someone, and not as stern as in the first episode. The angel initiates all actions that affect Mary's actions: the angel's visiting, greeting, informing, etc. Such actions involve Mary in God's plan. God, who works through the angel, is still a hidden character who continues to work. God is glorified by Mary in the sixth scene. God is the FC who is decisively initiating and working throughout the episode. The narrator's *modus operandi* of characterizing the FC (here, heavenly characters) seems to be limited,[4] but he tries to personalize God as the Lord and Savior who sets out to restore his covenant and to unfold his salvific plan on earth. In

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[4] Sternberg, *The Poetics of Biblical Narrative*, 153–54.

addition, the angel reveals God as the Most High to Mary.[5] Such divine characteristics are usually unfolded by the characters' confession or their response. In this episode, the narrator deals significantly with God's traits from Mary's song, which contains much more obvious statements referring to the activity of God as Israel's Savior than the first episode. The verses of the Magnificat predominantly announce God's powerful traits, which faithfully reflect the promises of the Scriptures. There is another divine character whom the narrator portrays for the first time: the Holy Spirit. It is not easy to define the character type of the Holy Spirit, since the Spirit takes a single action without any characteristic depiction and trait. However, it is true that the Spirit plays a role of an on-stage character. The Holy Spirit is not a separate entity from God who directs all the events. The narrator's information of what the Holy Spirit has done to Elizabeth is the most important key of the scene, for unless filled with the Holy Spirit, she could not realize the amazing event which is even greater than her experience. Thus in the fifth scene of the IN the Holy Spirit plays a role of a FC who induces Elizabeth's prophetic utterance and Mary's glorious song.

Mary appears on the front stage as a new character. The narrator describes her as the one who receives God's revelation just like Zechariah. Mary plays a role of a fC who substitutes for Zechariah of the first episode. She is the main conversation partner who receives the FC's offer. The narrator devotes a good deal of space to her actions and speeches representing her trusting attitude toward the divine revelation, so that the reader

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[5] The angel did not use this term as introducing himself to Zechariah in Luke 1:19 even though his identification depends on God. The reason of that is probably that Luke wants to leave the term for Jesus' identification and John's later (1:76).

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is sure to pay attention to her.[6] Although the storyline weaves into the dramatic plot elements that retain some ironic points, the narrator keeps the reader's eyes on Mary's motions, wordings, and attitude. He portrays Mary as a more prominent figure who acts more decisively than Zechariah and Elizabeth.[7] The other fC Luke brings on to the narrative stage is Elizabeth who occupies the fifth scene of the IN. In the first episode, she was less in the foreground than Zechariah at that time, but now she is more crucial to the narrative in that her actions and speeches provide significant clues for understanding God's work. The narrator recapitulates Elizabeth's status – barrenness and old – which was crucial in the first episode, in order for her to reminisce about what God has done. The angel calls her to the witness stand. And two great women, both pregnant, come up on stage simultaneously. This is not only the moment of meeting between these women, but, as a matter of fact, the symbolic moment that both the great prophet and the Messiah meet together. In this episode the narrator does not cast Zechariah, who was the fC in the first episode, and does not focus on Joseph. There is no BC. As Mary and Elizabeth interact, the narrator gives the reader a chance to hear their vivid voices in direct conversation. Such a way of narrative statement helps the narrator propose his thematized issues in light of the characters' perspectives. Moreover, it is a narrative strategy for him to step back from the scenes in order that the reader is more easily able to get involved in the episode. In the sixth scene, Mary's song maximizes such narrative effects.

Joseph is introduced as a SC to characterize Mary. However, more than giving setting information, Joseph's status, although he is not an on-stage character, functions as

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[6] Green, *The Gospel of Luke*, 92; Coleridge, *The Birth of the Lukan Narrative*, 70.
[7] While Zechariah is charged with the issue of giving the name for John, Luke depicts that Mary takes the charge of naming. In doing so, he tries to emphasize her prominent role in the event of Jesus' birth. The naming is fulfilled in Luke 2:21 and Mary fulfills her role faithfully.

a trigger of story connecting the content of the FC's following conversation directly. Jesus, who is not individualized as an actor yet, is described as a PC who is the topic-character of the content of the conversation, and to whom significant thematic traits are given: Jesus will be great; the Son of the Most High; the Davidic king; the holy one; and the Son of God. The richness of Jesus' traits proves his potentiality that he is the most important character of the episode at least, although he is an off-stage character.

Other PCs appear in the Magnificat. In Mary's memory of Israel's past history, God, who was there, plays a role as a topic-character. Mary describes what God had done for Israel and glorifies him. All God's actions do not refer his present activities but activities in Israel's past history. Thus God can be identified as a topic-character.[8] Nevertheless, those actions effect Mary's present time as well, since she realizes God in Israel's history as the same God who has done for her. All characters in Israel's history – people who are proud themselves, rulers, the humble, the hungry, the rich, God's servant Israel, Abraham and his descendants – function as the sub-characters of the content of the conversation who support the FC's traits.

Types of characters	On-stage characters	FCs: God, the angel, and the Holy Spirit	
		fCs: Mary and Elizabeth	
		BC: N/A (not appeared)	
	Off-stage characters	SC: Joseph	
		PCs	Topic-characters: Jesus and God
			Sub-characters: multiple characters in Israel's history

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[8] It is complicated to define God as a topic-character based on our method, when God who is a FC can appear in the conversation of on-stage characters' past memories. This method uses the term "topic-character/sub-character" only for the off-stage characters, not for the on-stage. However, according to our method, no on-stage characters can be defined as topic or sub-characters, *except the omnipresent God*, since anyone on stage can be defined by three types of on-stage characters: a FC, a fC, and a BC.

4.2. Finding Themes from Characters

In order to define the themes of the second episode, one needs to keep in mind the themes of the former scenes. There were various topics in the first episode, such as righteousness, barrenness, childlessness, muteness, pregnancy, and so on. The macro-theme of these topics was about God's revelation and his faithfulness. The narrator attempted to declare the theme of the advent of God's revelation from Zechariah's righteousness and childlessness. From John's prophetic characterization, seen in the light of the OT, he also increases the reader's interest in God's righteousness and faithfulness, which has been proclaimed by the prophets. John's integrated and reformulated prophetic image points to God's faithfulness in his willingness to restore his covenantal relationship with Israel. Therefore, in the first episode the narrator has set various themes according to thematic characterization. In the next episode he seeks to keep eyes on continual themes and to provide additional themes in relation to the previous ones. It is relevant, then, to ask: which thematic information does Luke unfold as new and add on top of the previous?

4.2.1. The Textual Patterns of Characterization

4.2.1.1. The Naming

Naming is an effective way of characterization that thematically individualizes characters. The first character of the episode is the angel Gabriel, who is an abiding character from the first episode. There is no additional naming and description, nor is any modifying word given about him, but he still initiates the fCs actions. Even Mary meets him for the first time. We can assume that, from the first episode, only the reader is informed about the angel and what he has done, not Mary. Here the emphasis is on the

angel representing God who is a hidden actor directing all stages. The angel gives

nothing to Mary regarding the fact that five month ago the angel met Zechariah in the

temple and talked with him. The narrator simply narrates the things done by the angel in

a single verse (v. 36). What the narrator more importantly focuses on is that the angel

brings out a new issue to Mary. He characterizes the angel as a messenger faithfully

securing God's plan. In the second episode, unlike the first, the narrator prominently

reveals God's identity according to his actions. From the angel's voice, he identifies God

as the Most High (v. 32 and v. 35), and helps the reader envision God's traits in

significant detail from Mary's voice (Mary calls him as "my Savior" in v. 47, the

"Mighty One whose name is holy" in v. 49, and "the merciful, powerful and faithful One"

in vv. 50ff). The image of God becomes more vivid and concrete than that of God in the

first episode.[9] God is not only a FC who initiates all activities of the other on-stage

characters but also a topic-character who occupies the topics of Mary's song

remembering God's past activities. The narrator's thematic focus is apparently on God

and his ongoing actions for Israel.

The angel's announcement to Mary substantiates Jesus' identity in a similar

pattern as the angel's announcement to Zechariah about John. The content of God's

revelation is: Jesus will be great, the Son of the Most High, and the King of Israel.[10] The

first two traits that Jesus will be known by (κληθήσεται in v. 32) have to do with Jesus'

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[9] God's revelation includes his divine identification. The narrator's characterization of God in that way has two purposes at least. First, such images allow the reader to recognize who God was and what he had done in the first episode, and second, to expect who he will be and what he will do in the second episode.

[10] Some scholars argue that although the phrase "the Most High" is found in the Old Testament, in terms of Jesus' identity, Son of the Most High, the evangelists get this term from Hellenistic Jewish Christianity rather than Palestinian: Bultmann, *Theology of the New Testament*, 1. 130–31; Hahn, *The Titles of Jesus in Christology*, 291–93.

identity and the third concerns his ministry of ruling over τὸν οἶκον Ἰακὼβ εἰς τοὺς αἰῶνας ("the house of Jacob forever," in v. 33). In addition, the angel's terms used to characterize Jesus generate central themes regarding Jesus' identity and ministry. The angel especially discloses Jesus as τὸ γεννώμενον ἅγιον ("the holy one who is born") and again υἱὸς θεοῦ ("Son of God," in v. 35). The narrator thematically emphasizes Jesus as the Son of God especially along with the image of the Davidic king reigning over his kingdom. The narrator's thematic focus of God's revelation is on the relationship between God and Jesus, namely, God who sends his son Jesus and God's aim to accomplish through his son. God's faithful plan is distinctively uncovered through his son: God appoints his son as the eschatological king reigning over the house of Jacob forever. Such a thematic focus automatically draws the reader's attention to how the narrator perceives Jesus' identity and ministry from God's revelation.

The description of Mary is also interesting. Look at the word order in v. 27.

Mary: παρθένον – ἐμνηστευμένην ἀνδρὶ – τῆς παρθένου – Μαριάμ

The first word that the pen of the narrator writes down for naming Mary is παρθένος which means a virgin. The second expression shows her marital status as engaged (ἐμνηστευμένην) to a man ᾧ ὄνομα Ἰωσὴφ ἐξ οἴκου Δαυὶδ. By mentioning her fiancé and his origin, the narrator underlines both her marital status and her inherited connection to the Davidic line. The narrator intentionally gives him the role for the narrative setting without informing the reader of Joseph's voice and action; even his inherited status corresponds to the main topic of the event. It is because the narrator needs to focus on Mary, who is a virgin, and her role more than Joseph's. In doing so, he significantly develops a theme that is surprising to the reader: God makes a virgin, who is engaged to

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the Davidic linage, beget the Messiah. Moreover, the narrator reiterates παρθένος before mentioning her name, Mary, rather than using a construction like τὸ ὄνομα αὐτῆς in Elizabeth's case. The reader may infer the narrator's thematic concern of naming from his introducing her in that way, and the reader may expect something special brought out in the episode by the issue of her being a virgin just as the issue of barrenness functions thematically in the first episode. Although Mary is a virgin, the angel calls her κεχαριτωμένη in v. 28, which represents her favored status of having divine benefaction.[11]

In the fifth scene, Mary immediately makes a journey to visit Elizabeth. Here there is additional information modifying Elizabeth. The angel describes her as Mary's συγγενίς, which appears only here in the NT.[12] This word associates Mary to Elizabeth. Moreover, the angel calls Elizabeth τῇ καλουμένῃ στείρᾳ, which suggests her barrenness already known publicly, or at least known to the family including her relatives. The narrator also adds her spiritual status as filled with the Holy Spirit. The fC Mary gets more spotlight than Elizabeth. Elizabeth's identification of Mary offers additional traits of her. The narrator does not give information about any assumption that both women have an opportunity to meet during Elizabeth's pregnancy. Instead, he leaves the reader to infer that the encounter is their first after Elizabeth's conception. Even when Mary visits her, Elizabeth does not have any pre-knowledge of Mary's extraordinary encounter

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[11] Whereas in Zechariah's case the angel's command is given after Zechariah's response to the angel's appearance, in this episode the angel gently addresses Mary.

[12] Green, *The Gospel of Luke*, 91, proposes three functions of such a description. First, the word ἡ συγγενίς interweaves John's and Jesus' stories together. Second, it brings the attention back the first episode and prepares for their encounter. And third, it is used for Luke's careful characterization for Mary who belongs to Elizabeth's family. The first two are possible, but the third suggestion is most probable.

with the angel.[13] Nevertheless, Elizabeth recognizes Mary's conception and calls her ἡ μήτηρ τοῦ κυρίου μου (v. 43) and ἡ πιστεύσασα (v. 45) through her confessional monologue. And Elizabeth recalls God's faithfulness that accomplishes his promise. A more interesting trait of Mary is given by her confession. When accepting God's revelation, she identifies herself as ἡ δούλη κυρίου (αὐτοῦ) (" the servant of the Lord," in vv. 38 and 48). It is a self-designation to show her attitude toward God's faithfulness and favor. This title indicates her low status, which means submission and obedience to God and to his plan,[14] and to set a unique relationship between God and Mary, just like between God (κύριος) and Israel (δούλη). Due to God faithful traits and activities, Mary faithfully responds to God's revelation and embraces her fate in faith.

4.2.1.2. Logical Patterns of Character's Actions

The narrator starts the second episode with an adverbial phrase, which is an indicator not only of the start of a new event but also of a narrative continuation from the first episode: Ἐν δὲ τῷ μηνὶ τῷ ἕκτω.[15] This phrase signals that certain following actions need to be considered in terms of logical relations with the previous. The narrator has informed the reader of various thematic elements preparing God's intervention in the first episode, such as a priestly origin, righteousness, barrenness, and prayer, but not many in the second episode. The angel's visitation and greeting is obviously unexpected by Mary. From the narrator's glimpse into Mary's astonished state (v. 29), the reader recognizes that Mary comprehends something special from the angel's greeting. The

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[13] Carroll, *Luke*, 46, points out Elizabeth's prophetic role here.
[14] Cf. Gen 29:32; 31:42; Deut 26:7; 1 Sam 9:16; 2 Sam 16:12; Pss 9:13; 25:18; 118:153; Neh 9:9.
[15] Green, *The Gospel of Luke*, 83–84, points out such an aspect: "The one account recalls and interprets the other. These events take their significance in part from their shared form and language."

angel unfolds God's revelation, which is about her conception, in the succeeding statements. She is deeply affected by the message and wonders how it is even possible, for she has never had such a relationship with a man. The angel tries to settle her mind and allows her to know God's previous revelation given to her relative, Elizabeth, six month earlier. Mary's uncertainty has been eliminated through the angel's final proclamation in a double-negative structure (οὐκ ἀδυνατήσει) in v. 37. When Mary has been informed about all, she has peace about τὸ ῥῆμά of the revelation. After completing the mission, the angel leaves Mary. This scene delineates the logical process of Mary's acceptance of the revelation that underlines the perfection of the revelation that Mary cannot help but accept. The revelation transcends human knowledge and the laws of nature. In fact, this process corresponds to the progression of Zechariah's acceptance: the angel's visitation causes his initial reaction, and the angel's message results in his eventual acceptance and belief.

After the angel leaves, Mary visits Elizabeth to see what God had done for Elizabeth. Although remaining silent regarding Mary's reaction to Elizabeth's six-month pregnancy, the narrator stays focused on what happened to Elizabeth as Mary greeted her. It seems that the fifth scene is occupied with Mary's visitation to confirm Elizabeth's pregnancy. But the reverse is probably more likely. The narrator has designed the scene so as to underline Mary's conception through Elizabeth's confirmation. The narrator's focus is on Jesus rather than John. Moreover, he says nothing about Mary's response to Elizabeth's conception; instead Elizabeth and the baby in her womb respond to Mary's conception.

The reader may feel the narrator's logical jump from Elizabeth's acknowledgment of Mary's conception. As we pointed out above, Elizabeth has not been given detailed information about the Messiah, such as his time and how he would come.[16] But all of a sudden Elizabeth miraculously recognizes what has happened to Mary. Two clues are added for that: the baby in her womb leaped as she heard Mary's greeting, and at the same time she was filled with the Holy Spirit. This sequence of actions demonstrates that the Holy Spirit enlightened her both as to why the baby leaped as Mary greeted her and how it was that Mary had conceived her baby.[17] The narrator recounts what God as the FC has been doing with these two women through the Holy Spirit. This logical jump is explained by God's intervention one more time. Elizabeth's last pronouncement indicates that Mary believed God's faithfulness to accomplish all things given to her.

In the sixth scene, the narrator describes that she is to experience no more fear but instead peace. Every logical conflict and question is relieved by her song. Mary's recognition of God's favor is expressed in her song exalting God's salvific work for Israel now just as he had done for the fathers of Israel. The Magnificat is comprised of God's numerous actions in which God is the grammatical and logical subject of all the verbs (except μακαριοῦσίν in v. 48b).[18] Mary begins her song with glorifying the Lord, her Savior, and states the two main reasons for the song with two ὅτι clauses (vv. 48a, 49a): because God has seen her humble state (ἐπέβλεψεν ἐπὶ τὴν ταπείνωσιν), and because God has done great things for her (ἐποίησέν μοι μεγάλα). Such traits of God have

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[16] Someone probably analogizes that the only possible information given for the Messiah is in v. 17: John will go on before *the Lord*. However, the narrator does not characterize the Messiah for the reader in the first episode.

[17] The narrator implies that the baby Jesus actually exists in the narrative from this scene on. See Rowe, *Early Narrative Christology*, 43.

[18] Bovon, *Luke 1*, 56.

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been known to her from Israel's history, beginning with the Abrahamic covenant (from v. 51 to v. 55).[19] It is certain that Mary is recounting what has happened to her in recognition of God's great works in Israel's history. In her song, God's faithful actions are displayed with numerous verbs: ἐπέβλεψεν ("looked at" in v. 48); ἐποίησεν ("done" in vv. 49, 51); διεσκόρπισεν ("scattered" in v. 51); καθεῖλεν ("took down" in v. 52); ὕψωσεν ("lifted up" in v. 52); ἐνέπλησεν ("filled" in v. 53); ἐξαπέστειλεν ("sent out" in v. 53); ἀντελάβετο ("helped" in v. 54); μνησθῆναι ("to remember" in v. 54); ἐλάλησεν ("spoke" in v. 55). The fact that God who is a FC is a topic-character as well refers to how significant a role he plays in the episode. He is the most figurative and focused character. The beneficiary of all God's activities is not only Israel but also Mary, who represents God's servant, Israel.

4.2.1.3. Rhetorical Patterns

The most arduous task that the narrator has in telling this story to his reader may be this part of Mary's conception, because he needs to take into account both her virginity and the conception at the same time. If the narrator's goal is to persuade his reader that the virginal conception is true, we should see every element in his characterization as carefully chosen by him as the narrator. In the fourth scene he introduces the angel with credibility that he has already ensured in the first episode. The angel is sent to a virgin pledged to a man named Joseph, who is a descendant of David. Instead of adding any extra details, the narrator determines to come to the point of issue

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[19] Schreiner, *New Testament Theology*, 50, perceives that the Magnificat reflects a significant aspect of early Jewish piety before the Messiah's coming. According to him, Mary expects God's faithfulness, which has shown in Israel's covenantal history, in her situation.

promptly. There is no prelude for God's visitation. He simply and directly discloses what happened to her: she received God's favor (v. 28 and v. 30). The narrator ensures that the reader, who has aligned himself or herself with the reliability of the narrative from the first episode (even from the prologue), will be ready to accept this event as well. As the most persuasive way the narrator chooses to convey an unadorned fact: Mary's conception was caused by God's favor. God's action has been proven credible and faithful from the first episode. Here the narrator also tries to encourage the reader to understand God's grand actions being performed in Israel's history (vv. 32, 33, 54, 55).[20] In order to establish the credibility of the event, the narrator also attempts to inform the reader of the fact that the Holy Spirit is another character in the event. Mary's childbirth will be accomplished by the intervention of the Holy Spirit securing every circumstance. The Holy Spirit also empowers Elizabeth to recognize Mary's conception. The narrator guarantees the reliability of the story by means of the evidence of the divine participation (God, the Holy Spirit, and the angel).[21]

Then what is the thematic emphasis that the narrator attempts to point out through such divine activities? I suggest that it is about God's revelation and his faithfulness to his covenant. God as the FC is the true initiator of all events. He has actively accomplished what he has promised. No matter which situations the characters are in,

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[20] In particular, v. 54 and v. 55 underline God's actions which have fulfilled his promise and shown his mercy in the OT, and proclaim God's fulfillment of the covenant from Mary's conception of the Messiah.
[21] God sends the angel; the angel announces God's message; the Holy Spirit makes the characters realize and believe God's message which is about his Son Jesus. Especially the role of the Holy Spirit in the first episode was not displayed but expected in John's birth and ministry (in v. 15). However, the role of the Holy Spirit significantly appears in the succeeding events of the IN (vv. 67, 2:25, 26, 27). For the characterization of the Holy Spirit in Luke-Acts, see Menzies, *Empowered for Witness*, 17–45; Turner, "The Spirit and the Power of Jesus' Miracles in the Lucan Conception," 124–52; Idem, "Luke and the Spirit," 267–93; Idem, *Power from on High*, 20–79; Shepherd Jr., *The Narrative Function of the Holy Spirit as a Character in Luke-Acts*; Fitzmyer, "The Role of the Spirit in Luke-Acts," 165–83; Green, *The Theology of the Gospel of Luke*, 41–47.

God faithfully brings them out of the situations and places them in the middle of the divine activities. This norm can be applied to the reader for whatever situation he or she is in. Mary is totally right in questioning the divine activities in v. 34. She, being favored by God, has the prerogative to question the situation to the angel. The reader may agree with her without scruple, or the reader may speak for her as if a spokesman defends an innocent woman.[22] In that way, telling the reader the characters' miraculous experience, the narrator appeals to the reader to believe God's revelation and to own the same faithful attitude to God's activities. Elizabeth's story offers reasonable assumptions and convincing proof for the reader to believe Mary's story. In the same pattern, both stories suggest that according to the same assumptions and the concrete proof supporting the credibility of God's revelation, the reader is able to experience God's faithful activities in his or her own story without a doubt.

God's faithfulness is also proven by the arrangement and style of the episode. From the temporal arrangement of a six-month difference between John and Jesus, the narrator attempts to elicit an expectation that the reader can spontaneously bridge their identities and ministries.[23] As a result, the expectation draws the reader to the belief that this moment represents the most crucial point in God's salvation history. Elizabeth's proclamation and Mary's encomiastic song of the episode also supports God's faithfulness in fulfilling his covenant. By allowing the reader to hear Mary's actual voice, the narrator maximizes her attitude toward God's faithfulness.

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[22] Coleridge, *The Birth of Lukan Narrative*, 63, proposes two advantages that the narrator is able to expect through Mary's question: Luke may insinuate "a sense of collaboration between Gabriel and Mary," and use that as "a technique of emphasis" for the angel's succeeding proclamation.

[23] Danove, *The Rhetoric of Characterization*, 22: "the repeated realization of particular semantic arguments in reference to a character cultivates an expectation for continued portrayal primarily according to the same semantic arguments."

In numerous verbal and nonverbal repetitions appears the narrator's endeavor to provide the reliable images and traits of characters through which the reader can evaluate their patterns of life. Although all reiterated words do not have the equal level of thematic value and purpose (rhetorical or theological), it is true that some of them ask the reader to take into account the narrator's thematic intention more seriously. With this guideline, first, the narrator pays particular attention to Mary's virginity as we discussed above. He uses the word παρθένος twice in v. 27. Instead of using the pronoun (αὐτῆς), he underlines her status by means of a double affirmation.[24] The meaning of the word is rendered by Mary herself in v. 34: ἄνδρα οὐ γινώσκω ("I do not know a man"). "Virgin" also refers to the status of not married but betrothed to a man (μνηστεύω in v. 27).[25] The narrator illustrates that Jesus' birth is the normal type of human birth but its cause is uniquely divine. Second, the word ἀσπασμός is used four times (vv. 29, 40, 41, 44). It is a key word having a significant role in the episode. Through the angel's greeting, God's revelation is unfolded to Mary and she realizes what will happen as the angel says. The narrator also peculiarly depicts that John heard Mary's greeting while in Elizabeth's womb in v. 41. Mary's greeting functions here as a means of enlightening Elizabeth to God's revelation given to Mary. Elizabeth's acknowledgement of Mary's conception is made at the time Mary greets her (in. v. 44). Another significant reiterated word is δούλη in v. 38 and v. 48, which is Mary's self-designation. We have discussed what it means with respect to naming. One more interesting aspect turns out to be in Mary's song, when

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[24] According to Louw and Nida (9.39), the definition of παρθένος is "a female person beyond puberty but not yet married and a virgin (though in some contexts virginity is not a focal component of meaning) – 'virgin, young woman.'" Luke uses this word in Acts 21:9 once more.
[25] A betrothed status, John Carroll, *Luke*, 39, says, means that "formal consent to the marriage has been given and the man has gained legal rights over the young woman (typically 12–13 years old)."

she uses the word παιδὸς in v. 54, which is in the same semantic domain (Louw & Nida, 87. E) as δούλη. In the song Mary manifests Israel as παιδὸς αὐτοῦ (of God) whom God has helped. There are two possible emphases established from the semantic link between these words. First, the narrator stresses the fact that Mary recognizes that her conception is a certainty of God's faithful care and action having been testified to Israel's history. God's faithful action is illustrated by his remembrance of mercy (μνησθῆναι ἐλέους in v. 54). Second, from Mary's submission to God, the narrator reemphasizes the covenantal relationship between God and Israel: the Lord is the true God of Israel, and Israel is his people.

Furthermore, some patterns of fulfillment help the reader to obtain reliable inferences about God's activities.[26] Familiar to the reader from the first episode is a promise-fulfillment pattern by means of which the narrator highlights God's faithfulness. The same pattern appears in the second episode (Mary's case and the angel's repetition of Elizabeth's case in v. 36). The angel appears and discloses God's promise. Mary responds at first and then accepts the promise as fulfilled to her. God's faithfulness is accentuated by the characters (the angel in v. 37; Mary in v. 38, v. 48 and v. 55; Elizabeth in v. 45). Elizabeth's special experience with the Holy Spirit is repeated by the narrator's voice (v. 41) and her own (v. 44). By doing this, the narrator appeals to the reader to assure this particular moment. Luke's goal is to communicate to the reader that if he or

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[26] Danove, *The Rhetoric of Characterization*, 23. In general, a pattern of fulfillment has been considered in light of the Scriptural fulfillment. However, at this moment we focus on Luke's literary pattern which is more obvious in Luke-Acts. In order to look at such a point of view, see especially Tannehill, *The Narrative Unity of Luke-Acts*; Johnson, *The Acts of the Apostles*, 12–14; Denova, *The Things Accomplished among Us*, 9–40.

she will believe, they will be blessed, just as Mary who believed what God had said to her (v. 45).

4.2.2. The Intertextual Patterns of Characterization

In the first episode, we confirmed that the narrator's intertextual attention plays a significant role for his thematization concerning John's identity and ministry, which are to be perceived in light of a prophetic origin. Then, how does such an attention play in the second episode, especially concerning Jesus' identity and ministry?

Although Joseph as a SC is not an actor in this episode, the narrator introduces a significant term to describe him: ἐξ οἴκου Δαυὶδ ("of the House of David"). The identification of this term does not primarily focus on Joseph himself, but on Jesus, as will be disclosed further in vv. 32–33.[27] In addition, the verb ἐμνηστευμένην in v. 27 seemingly refers to Mary's current marital status, but the reader may discern the narrator's idea of laying certain legal grounds for Jesus' inheritance of the House of David.[28] Both terms seem to function as foreshadowing devices, making a cohesive image of the following announcement about Jesus who is the Davidic king. If this function is accepted, it is perhaps possible to assume its additional intertextual linkage with Isaiah 11 (especially ἡ ῥίζα τοῦ Ιεσσαι "the root of Jesse" in v. 10). Though at this stage an affirmation of the linkage may be opaque, it will be clear as further information about the Davidic Messiah is given.

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[27] Bovon, *Luke 1*, 49.
[28] Bruce, "The Davidic Messiah in Luke-Acts," 8, asserts that Luke leaves a hint by which the reader can glimpse Joseph's fathership of Jesus in terms of a family bound. See also Ellis, *The Gospel of Luke*, 71.

In general, the first intertextual argument of the episode that scholars have discussed is from v. 31, which indicates its formulaic similarity to the birth announcements in the OT (Gen 16:11; Judg 13:3, 5, 7; Isa 7:14).[29] It is true that this verse has a strong correspondence with the scriptural phrases in birth announcements. However, it seems a less important issue to determine which echoes are here; rather, it is important to consider what the narrator intends to say in using the well-known formula. The most significant aspect that all the cases refer to is that the babies were divinely chosen for God's plan.[30] Although the reader may be familiar with the childbearing formula in the Hebrew Scriptures, he or she may be surprised by the fact that God's revelation is given to Mary who is not in the similar situation to the other women of the Scriptures, namely, being a virgin. The reader is even more surprised on hearing the subsequent prophecy, which is about the eschatological Messiah.

Brown asserts that in vv. 32–33 Luke makes a crucial parallel to 2 Sam 7:9–16, which is Nathan's oracle regarding the Davidic monarchy.[31] The narrator uses a high level of "kingship" language in this passage. Such references to Jesus' Davidic kingship

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[29] Fitzmyer, *Luke I–IX*, 346–47; Bock, *Proclamation from Prophecy*, 58–62. Most major Lukan scholars have warned that Isa 7:14 should not be taken as a decisive allusion here, even though Luke may have it in mind. A supporting idea of that would be the dearth of Isaiah's key term *Immanuel* which is given in Matthew's version. For more intensive arguments, see Brown's discussion of the issue in Matthew's birth narrative, *The Birth of the Messiah*, 145–53.

[30] Litwak, *Echoes of Scripture in Luke-Acts*, 77.

[31] Brown, *The Birth of the Messiah*, 310–11. Cf. 2 Sam 23:1–7; 1 Chr 17:4–14; Ps 132:1–18. See the following parallel:

Luke 1:32–33	LXX 2 Sam 7:9–16
[32] οὗτος ἔσται μέγας καὶ υἱὸς ὑψίστου κληθήσεται καὶ δώσει αὐτῷ κύριος ὁ θεὸς τὸν θρόνον Δαυὶδ τοῦ πατρὸς αὐτοῦ, [33] καὶ βασιλεύσει ἐπὶ τὸν οἶκον Ἰακὼβ εἰς τοὺς αἰῶνας καὶ τῆς βασιλείας αὐτοῦ οὐκ ἔσται τέλος.	9c: ἐποίησά σε ὀνομαστὸν κατὰ τὸ ὄνομα τῶν μεγάλων 13b: ἀνορθώσω τὸν θρόνον αὐτοῦ ἕως εἰς τὸν αἰῶνα 14a, b: ἐγὼ ἔσομαι αὐτῷ εἰς πατέρα καὶ αὐτὸς ἔσται μοι εἰς υἱόν 16a: πιστωθήσεται ὁ οἶκος αὐτοῦ καὶ ἡ βασιλεία αὐτοῦ ἕως αἰῶνος ἐνώπιον ἐμοῦ

are the key elements of the narrator's thematic characterization of Jesus. Suffice to say, it would impact the reader greatly that the narrator's first Christological identification of Jesus is the Davidic Messiah. In fact, the Davidic promise motif is gradually substantiated through the Gospel.[32] The elements of the angel's announcement that Luke draws on are: Jesus' greatness, the sonship of the Most High, the enthronement of his father David, the sovereignty of the house of Jacob, and the perpetuity of his kingdom. Three questions should be asked for assuming the narrator's thematic concerns: where does Luke get this image from? Why does he place it at the very beginning of his characterizing of Jesus? And how does the reader respond to Luke's characterization of Jesus?

First, where are these expressions derived from? Surely they are from the Hebrew Scriptures. But the tradition of the Davidic promise occupies the broad range of the Scriptures. Mark L. Strauss carefully outlines the tradition from its origin to early Christianity.[33] What he finds from that is that the tradition had been modified and utilized according to a variety of historical contexts. Strauss suggests three stages of its development. At the first stage, which relied upon 2 Sam 7:5–16 and Ps 89, the Davidic promise was focused on the coming Davidic king who was to be individualized by elements such as God's faithfulness, the perpetuity of the line, the divine sonship, the reign in justice and righteousness, victory, and the prosperity of the kingdom. After the collapse of the Davidic monarchy, the image of the Davidic king had been presented as a

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[32] Bock, *Proclamation from Prophecy and Pattern*, 278, emphasizes that this Christological portrait in the IN continues throughout the Gospel.
[33] Strauss, *The Davidic Messiah in Luke–Acts*, 35–74.

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Davidic shoot that would restore and reunite the kingdom of Israel.[34] In the next stage—

the Post-Exile and Second Temple Judaism in which period the role of the high priest

was increased—the focus of the Davidic image had been turned into eschatological

expectation by emphasizing a priestly Messiah (non-Davidic) rather than a royal one.[35]

Strauss highlights three critical features about the Messiah in this stage: the Messiah's

"dependence on and obedience to Yahweh"; the focus of "the *fact of salvation* rather than

the person of the savior"; and the assured *Davidic* deliverer.[36] In the last stage, early

Christianity seemed to take the image of the first stage, but perceived it in light of a

pattern of promise-fulfillment. Thus, the exalted Christ was especially stressed. The

Davidic tradition was interpreted according to what Jesus had accomplished with his

death, resurrection, and exaltation. Jesus possessed "the Davidic descent, his role as

savior, and his status as Son of God."[37] Strauss's approach to the Davidic tradition is

applicable to the exploration of the intertextual linkage of the IN, and helps to overcome

the thematic imbalance between the IN and the rest of the Gospel.[38]

Another integral approach to Davidic messianism has been ventured by a

Japanese scholar, Y. Miura.[39] He evaluates Strauss's approach of the Davidic messianism

in Luke-Acts as being decisive for the genealogical character that emphasizes the

historical David. However, he adds another aspect, which is typological, on the

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[34] The Prophets: Isaiah (Is 11:1, 10), Jeremiah (Jer 23:5–6; 33:14–26), and Ezekiel (Ezek 34:23–24; 37:24–25).

[35] Strauss, *The Davidic Messiah in Luke–Acts*, 39, indicates that "This is not to say that the covenant to David was forgotten, or that hopes for a Davidic king disappeared completely, but increasingly, as the hierocratic administration took on greater authority, Davidic hopes were set aside or postponed to an indefinite future."

[36] Strauss, *The Davidic Messiah in Luke–Acts*, 55–56.

[37] Strauss, *The Davidic Messiah in Luke–Acts*, 73.

[38] Strauss, *The Davidic Messiah in Luke–Acts*, chap 6. Strauss's view will be discussed in more detail in the next chapter where I will be concerned with Jesus' identity and ministry.

[39] Miura, *David in Luke-Acts*.

relationship between David and Jesus, and devotes more to the typological aspect of biblical writings and extra-biblical writings, which is regarded as a minor dimension of Lukan studies. Most of the typological images of David are drawn from four kinds of writings: the Hebrew Scriptures (Samuel and Prophets), Qumran, *Psalms of Solomon* 17, and Targum of Jonathan.[40] As to the IN, Miura examines the genealogical character of Davidic messianism that other scholars have observed, and also suggests the typological character for its thematic links between the first two canticles in the IN and other writings.[41] In doing so, he suggests that Mary and Zechariah have ideal pictures of David in mind so that their understanding of Jesus as the Davidic Messiah should be construed by those pictures. From both Strauss's and Miura's arguments, we may receive a probable answer to the first question above: where does Luke get these Davidic messianic images from? It is quite possible that Jesus' Davidic character originated from both the genealogical and the typological characters of biblical and extra-biblical traditions. However, the more significant question(s) for thematic characterization would center around the other two questions above, which are not adequately answered by the arguments concerning the origin of the images.

One significant aspect to observe from the scriptural evidence is God's role in the Davidic covenant. The central meaning of the Davidic covenant is "God with us." In Nathan's oracle to David, the emphasis is on God who faithfully carries out all of his promises. Psalm 89 also highlights God's covenantal faithfulness in caring for David and

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[40] Miura, *David in Luke-Acts*, chap 2, 3, 4, and 6.

[41] Miura, *David in Luke-Acts*, 199–211. Miura lists ten ideal pictures from the links: God's holiness, God's mercy for Israel, God's power to bring reversal, God's salvation (a horn), God's salvation from enemies, God's salvation to bring righteousness, God's help, God's exaltation, God's everlasting covenant, and the coming of the Davidic Messiah as the sunrise (204). Further details of the thematic links between the IN and the rest of the Gospel will be discussed in the next chapter.

his descendants (vv. 24, 28, 33–35, 48). Furthermore, Isaiah 9:7 depicts the zeal of God accomplishing his covenant, and Isaiah 11 proclaims the eschatological kingdom that comes about as a result of God's faithfulness. In the angel's announcement of the second episode, we also ascertain God's dominant actions.[42] In the first episode, we noted that Luke employs the integral aspect of the OT prophets to characterize John (identity) and his fate (future ministry), and aims to reveal God's faithfulness from the prophetic announcement of the first episode. By the same token, in the second episode, Luke emphasizes God's covenantal faithfulness, especially in sending his Son to take care of his people. The narrator's identification of Jesus' kingship stresses the Davidic Son of God upholding the kingdom with justice and righteousness (cf. Isa 9:6–7).[43] This is the greatest moment of fulfilling God's covenantal relationship with his people through his Son. By means of the Davidic messianism, the narrator proves God's faithful image from the past, in the present, and for the future. At the very beginning of characterizing Jesus, he focuses all of his attention on announcing God's covenantal faithfulness to the salvation of his people and on inviting the reader to believe in God's greatness, displayed in Jesus' birth, and in which also God reveals his mercy. As Bovon notes: "The

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[42] What is the logical subject of the passive verb κληθήσεται (vv. 32, 35)? It is unclear here, but we may assume that God is the logical subject so that Jesus will be called by God. This assumption is supported by Luke himself: Luke 3:22 (God calls "you are my Son"), Luke 9:35 ("This is my Son"), and Acts 13:33 ("You are my Son").

[43] There is a strong possibility that such a view can be linked to the stream of the Messianic tradition of the middle of the first century BCE. E. Lohse, "υἱὸς Δαυίδ," TDNT 8, 480, points out a strong connection of God's promise between 2 Sam 7:12–16 and Pss Sol 17:4–32 which illustrates the clearest expectation of the Son of David: the endless kingdom of David; the raise of the king the Son of David for Israel; his punishment to the alien dominions; the retaking of the holy city; the subdual of the people; the judgment of the tribes of Israel; and the reign over Israel with righteousness and purity.

impossible, which for God is possible (Luke 1:37), becomes evident by a comparison of the feeble means with the greatness of the result."[44]

Mary acknowledges God's visitation in her song. It is significant for the reader that she deems her conception to be God's action for salvation, which is to be understood in the context of Israel's history. Every single aspect of the song reminds the reader of the scriptural emphases, especially the women's canticles. The opening of the Magnificat is similar to Hannah's hymn (1 Sam 2:1–2). Both women begin with the motivation for their songs. They praise God for what he has done for them, and delight in God's work of salvation. Both humble themselves before God: τὴν ταπείνωσιν τῆς δούλης σου (LXX 1 Sam 1:11) and ἐπὶ τὴν ταπείνωσιν τῆς δούλης αὐτοῦ (Luke 1:48).[45] Through such self-abasement, they exalt God's faithfulness in taking care of his servants. This is the noblest attitude by which human beings can exalt God. Luke aims to underline the fact that *the* God who regards Hannah's and Mary's unworthiness also goes into action for Israel as well (v. 54). God is the Mighty One (Ps 89:9; Zeph 3:17) whose name is holy (Ps 111:9; Isa 57:15).[46] God's power and strength, which are already represented by appearance of the angel (v. 37), are established by Mary's subsequent statements that generally parallel Hannah's hymn (1 Sam 2:7–8), and perhaps other places in the Hebrew Scriptures as well: showing his mercy, which is the covenantal love for Israel (Ps 103:17) and his mighty arm which is a symbol of power (Ps 89:11); defeating the rulers (1 Sam 2:9); vindicating his people (Job 5:11); feeding the hungry (Ps 107:9); assisting his servant (Isa 41:8–9);

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[44] Bovon, *Luke 1*, 53.

[45] Most cases of using the word ταπείνωσις in the OT emphasize God whose action takes care of individual or national humiliation: Gen 29:32; 31:42; Deut 26:7; 1 Sam 9:16; 2 Kgs 14:26; Neh 9:9; Pss 9:14; 21:22: 30:8.

[46] Brown, *The Birth of the Messiah*, 361–62, observes God's holiness in terms of His covenant (Lev 11:44–45).

and accomplishing his covenant for Israel (Gen 17:9).[47] From Mary's song, the picture of God that Luke deliberately attempts to integrate is further enunciated by what God has done for Israel and Mary.

One of the interesting points from Mary's song is also that she acknowledges God's revelation and faithfulness in light of the Abrahamic covenant rather than the Davidic covenant. Several significant thematic values fashion the last verse of the song: God's faithfulness has been revealed from Abraham, that is, his faithfulness is based upon the Abrahamic covenant.[48] In the confession, Mary praises God who gives his grace not only to her but also to Elizabeth,[49] and the confession urges the reader to experience the same God whom she experienced.

4.2.3. The Extratextual Patterns of Characterization

The episode presents a certain type of socio-cultural environment of the first century that the narrator and his reader shared. Just as he picked a temple image in order to characterize Zechariah in the first episode, the narrator in the second episode adopts a marital system in order to do the same for Mary. Although the narrator does not reveal Mary's age, it is probable that her age is over twelve and a half.[50] The basic meaning of the Palestinian Jewish marriage of the first century was in a sense a transfer of a girl's right from her father to her husband. In that process, there was a betrothal system. A girl

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[47] Fitzmyer, *Luke I–IX*, 368–69.
[48] This fact will be reinforced in vv. 69, 72–73.
[49] Elizabeth's barrenness and various scriptural echoes in the first episode recall the Abrahamic covenant. In addition, this confession has made right after the meeting with Elizabeth.
[50] Twelve and a half years was the age that a girl could seclude herself from her father for independence and have her own rights, even she had a right to refuse her father's ask for marriage. Jeremias, *Jerusalem in the Time of Jesus*, 363–64; for Roman law, the minimum age was 12 for a girl and 14 for a boy, Rawson, "The Roman Family," 21.

whose age was over twelve and a half years could get married.[51] Up to one year before the marriage ceremony, two families performed the betrothal ceremony, which represented a legal marriage contract between the families.[52] A betrothed woman was normally called a "wife" by her groom.[53] The narrator characterizes Mary as betrothed. Though she was under Joseph's authority, she could reside in her father's house.[54] She could travel somewhere with her father's permission in keeping with Jewish custom, which was quite strict for a woman, especially unmarried. As we have seen, the narrator in particular underlines Mary's virginal status, namely, she was legally married but lived separately from her husband. Mary's pregnancy in her virginal status could have been a definite reason for divorce and could have further resulted in death if the reason for the divorce was adultery. Mary's betrothed status to Joseph means that he has the right to be either lenient towards her or not. The information about Joseph's further action or attitude might be necessary. However, unlike Matthew, Luke's silence about Joseph offers no way to rescue her from family and public accusations.[55] The angel's revelation is certainly surprising for Mary to accept. Nevertheless, what Mary experiences is not fear and worry about being stoned, but peace and joy, since she believes in what God has faithfully done for her and her nation.

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[51] Str-B II, 373–75, 393–98; Marshall, *The Gospel of Luke*, 64.

[52] At that moment, both families exchanged a marriage agreement and paid the "bride price," Fitzmyer, *Luke I–IX*, 343–44. According to the rabbinic tradition, a girl of this age was called נַעֲרָה, Bovon, *Luke 1*, 49.

[53] Jeremias, *Jerusalem in the Time of Jesus*, 367.

[54] Matthew gives a little more information about Mary's status: she was betrothed to Joseph, but did not begin to live together yet (Matt 1:18).

[55] Num 5:11–31 and its effectiveness in John 8:1–11.

4.3. Conclusion

God's faithfulness that the narrator has developed from the first episode is reinforced by the responses of both Elizabeth and Mary to what God has done in the second episode. While Elizabeth confirms God's faithfulness from what he has done for her, Mary confirms God's faithfulness from what he has done for Elizabeth and for Israel including her. God's faithfulness is proven by these two women's attitudes faithful to the divine works (God, the Holy Spirit, and the angel) directed by the puppet master, God. Based upon the distinctive naming and the characters' responses to God's revelation, the reader can recognize what the narrator thematically emphasizes in this episode. God, who is faithful to carry out his covenant with Israel, is the Most High, Savior, and Mighty One showing his mercy and power to those who faithfully respond to the covenant. The faithfulness and perfectness of his revelation is uncovered through the characters' unanimous voice. The characters experience the same covenantal faithfulness of God, which is his on-going action, in their own history as Israel had experienced long ago. God sends John the prophet first, and then Jesus his Son, the King of Israel, the Holy One. This is the result of the remembrance of his covenant, which had been promised from the time of Abraham. God's promise to restore the covenantal relationship with Israel becomes clear in the promise to rebuild the Davidic kingdom through his son Jesus. Just as God's faithful identity is established based on what he has done, Jesus' identity will be established by what he will do.

God's covenantal faithfulness is more evident by Mary's and Elizabeth's faithful responses to God's faithful activities. Both women make the knowledge of God's faithfulness clear based on their personal service to the pan-Israelite restoration. On the

basis of this knowledge, the narrator appeals to the reader to include himself or herself in the great history of salvation. The relationship between the narrator and the reader which has been formulated from the first episode is further intensified from the thematic arguments of the second episode. Although God's revelation is not completed yet, the reader can assume that it will be fulfilled insofar as he or she has experienced based on the pregnancies of the two women. The narrator boldly encourages the reader by means of Mary's and Elizabeth's vivid voices as the first people who confess Jesus as the Messiah and prophecy specifically about him: ὅτι οὐκ ἀδυνατήσει παρὰ τοῦ θεοῦ πᾶν ῥῆμα ("nothing is impossible with God," in v. 37), γένοιτό μοι κατὰ τὸ ῥῆμά σου ("may it be to me as you have said," in v. 38) and μακαρία ἡ πιστεύσασα ὅτι ἔσται τελείωσις τοῖς λελαλημένοις αὐτῇ παρὰ κυρίου ("blessed is she who has believed that what the Lord has said to her will be accomplished," in v. 45).

Whereas the narrator in the first episode introduces God's faithfulness through the revelation of Israel's covenantal restoration with the promise to send the eschatological prophet, John, it is crystal clear that the narrator in the second episode clarifies God's faithfulness through the second revelation of salvation with the promise to send the Davidic Messiah, Jesus, who will reign over God's kingdom forever. God faithfully carries out his responsibility of the lordship and kingship over the covenantal people by sending his only son whose sovereignty represents God's one. Mary and Elizabeth play a significant role to confirm God's faithfulness. Their physical (barrenness and virgin) and spiritual (with the Holy Spirit) statuses function as the key elements to prove God's faithful activities.

CHAPTER FIVE

EPISODE THREE (LUKE 1:57–80): JOHN'S PROPHETIC BIRTH

5.1. Narrative Setting and Defining Characters

Zechariah and Elizabeth have waited for their son for around ten months. Now, it is the time (ὁ χρόνος) that the angel had prophesized. According to the narrator's chronological perspective, the third episode is mainly occupied by John's birth as the fulfillment of the first episode. Although there was an interruption of the second episode, both the first and the third episodes display a narrative coherence and a congruent plot in terms of characters and themes. The narrator has informed the reader of various issues and opinions. The reader now has information from the previous episodes and expects a follow up of the first episode. Thus the reader may recognize the narrator's new information as something causing him or her to be surprised. By reinforcing given aspects and adding the details about their consequence, the narrator continues to clarify the following events for the grand purpose of his Gospel, which is to unveil God's salvation project.

5.1.1. Setting

One narrative strategy Luke frequently employs is that he withdraws characters when turning to a new episode. It is a sign of the beginning of a new episode that at the end of the second episode, the fC, Mary, disappears behind the stage. The narrator begins the third episode with the fulfillment of John's birth at the house of Zechariah. The birth is not just for his parents to rejoice but all neighbors and relatives. Nor is it a general birth

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but *the* birth bringing the mercy of the Lord into the world. The episode represents a miraculous event and numerous elements that are actually attributed to the first episode. Most of the issues generated in the first episode are resumed and resolved: a childbearing from barrenness, people's rejoicing over the birth, the issue of naming, and Zechariah's recovery from muteness. These issues are keys in the composition of the seventh scene of the episode. The narrator particularly sets them in a fulfillment mode.

In order to begin the seventh scene, the narrator employs another time indicator referring to the time of the baby promised by the angel in the first episode. In fact, the narrator has consistently showed his interest in time—the fifth month (v. 24), the sixth month (v. 36), and the ninth month (v. 55)—in order that the reader may stay focused on John's birth. In the first episode, we emphasized that the birth is not just for Zechariah's family but for all Israel. Luke confirms this fact from the response of people (neighbors and relatives) who rejoice in John's birth. The reader is, at the very early stage, informed of how Zechariah and Elizabeth are righteous before God in observing the commandments and regulations. Here again, the reader sees that the parents are instructed to follow the laws of purification and circumcision. The main issue of the scene is naming, which had already been predicted in v. 13e. The narrator indicates John's naming as another element of fulfillment. But there is a conflict between the people and Elizabeth in naming her son. The narrator dramatically uses the issue of naming as a trigger in solving Zechariah's muteness, which has lasted for almost ten months. If Zechariah were not mute, the conflict would not have likely been greater. Zechariah's recovery of speech is also a fulfillment of v. 20. As all things are accomplished, all people (in Judea) have heard what happened to Zechariah's family.

The narrator moves over to Zechariah's song of prophecy, which parallels Mary's song in the second episode. This eighth scene in fact indicates a kind of answer to the people's question in the last verse of the previous scene in v. 66b: τί ἄρα τὸ παιδίον τοῦτο ἔσται; ("then what is this child going to be?").Thus the basic function of Zechariah's song is to give an answer to what John will become. Zechariah reaffirms John's identity and ministry, which were revealed to him by the angel in vv. 16ff, in light of God's salvific plan for Israel. Finally, the narrator closes the episode by offering a brief description about John and by setting John apart in a new stage. Therefore, there are three scenes in this episode:

(Scene 7) 1:57–66: John's birth
(Scene 8) 1:67–79: Zechariah's prophecy about John
(Scene 9) 1:80: John's growing and staying in the wilderness

5.1.2. Characters

That Mary left the stage at the end of the second episode indicates her absence in the time of Elizabeth's delivery,[1] and implies that the narrator's thematic focus is shifted from Mary's pregnancy to John's birth. Mary's encounter with Elizabeth (vv. 39–45) in the second episode is the only scene in which Jesus and John are portrayed together in the narrative camera of the IN. Except for this scene, the episodes of the IN are firmly occupied by these two protagonists independently: John (1st and 3rd episodes) and Jesus (2nd, 4th, 5th, and 6th episodes).[2] Focusing on two heroes, John and Jesus, is one of the

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[1] We mentioned above "return home" as an indicator that Luke employs for ending an episode. Green, *The Gospel of Luke*, 106, asserts that Mary may have stayed with Elizabeth and celebrated the birth. It is, however, improbable that Mary plays no role even though she is there. Luke totally turns from Mary, the fC in the second episode to Elizabeth's house and village to capture the significant moment of John's birth.

[2] See Figure 3 in chapter nine.

narrator's characterizing strategies. He helps the reader to grasp the heroes' parallel identities and ministries for God's plan.

The first character of the episode is Elizabeth, who has been known by multiple traits. She has played the role of the fC since the first episode. Zechariah was also the fC in the first episode, but he was not cast in the second. Both characters, whose roles were critical when God's first revelation was given, once again are the fCs whom the narrator imbues with certain thematic significance. The narrator delineates them as the agents whose actions are deeply focused on the fulfillment of God's promise. Elizabeth's argument in naming her son furnishes critical momentum for the narrative flow, and Zechariah's actions occupy a dominant position in the episode. Above all, Zechariah's prophecy sums up what God has done in the episode of John's birth and calls upon the reader to remind God's faithfulness. There is no abrupt change in their traits that the narrator provides. They have shown consistent traits from their first appearance. As God is faithful, so are they.

There are many people who play the role of the BCs. The BCs' point of view sometimes provides crucial clues for obtaining the narrator's thematic focus. The BCs of the first episode are eyewitnesses of Zechariah's muteness, which was regarded as a sign of God's intervention. Although not the main actors responding to God's intervention, they indirectly participated in God's miraculous work. The narrator introduces three groups of BCs: Elizabeth's neighbors (περίοικοι) and relatives (συγγενεῖς), all who live around Zechariah and Elizabeth (πάντας τοὺς περιοικοῦντας αὐτούς), and all who hear (πάντες οἱ ἀκούσαντες). These groups may partially overlap, but Luke's description of the BCs seems to be getting broader from Zechariah's house to the whole country of

Judea, even beyond Judea.[3] The first group confirms John's birth as a result of God's great mercy in v. 58, which recalls Elizabeth's confession in v. 25 and foreshadows Zechariah's praise in v. 68. This group is given a chance to participate in the miraculous event and eventually becomes a group of eyewitnesses that spread abroad what they experienced. The second group also partakes in this task. A question and a statement of the last group not only facilitate the narrative flow but also foreshadow John's ministry in God's great power.

All the fCs and the BCs announce God as the One who has played a leading role to accomplish all that has happened in John's birth. God is the FC who designs all prophecies and makes efforts to fulfill them. Under the influence of what he has done, the other characters' actions and responses are predominantly determined. Although his appearance seems to be off-stage, the invisible God as a hidden character is glorified and recognized as the present God by characters (vv. 64, 66). Everything that is fulfilled was already informed by the angel sent from God. God, who has fulfilled his promise, is the One who will be and work with John. Accordingly, the reader is able to remember this fact when he or she encounters any episode of the Lukan Gospel in which John plays a role as an acting character. The Holy Spirit also plays a critical role not only by causing Zechariah to view what happens to his family in light of God's grand purpose for salvation but also by taking care of John's growing up in the wilderness.

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[3] The first group seems to be those who live around Zechariah's house while the second is those who live in the hill country of Judea. However, we do not know who are in the third group. This group is not identified by geographical and spatial boundary. Cf. Luke's description of boundary in Acts 1:8.

John as a new-born baby is depicted as a fC, who appears on stage.[4] Although

none of his actions gets involved in others' activities, the event happens because of John.

John's occupancy in this episode is dominant, for the narrator's thematic focus is highly

placed on John. In the last verse of the entire narrative of John's birth (v. 80), the narrator

for the first time identifies John, who was a topic-character, as a real acting character.

This brief announcement describes a particular image of John who is playing a FC in this

short scene.[5] This concluding statement indicates the narrator's narrative technique of

closing down the curtain and of turning off the spotlight for John's stage in order to

prelude to the dawn of the new stage.[6] Based upon these notions, we define the types of

characters as:

Types of characters	*On-stage* character	FCs: God, the Holy Spirit, and John in wildness	
		fCs: Zechariah, Elizabeth, and John	
		BCs: Zechariah's relatives and neighbor	
	Off-stage character	SC: N/A	
		PCs	*Topic*-character: God
			Sub-characters: multiple characters in Israel's history

5.2. Finding Themes from Characters

The third episode especially illustrates the narrator's thematic integration

activated from the first stage of writing. We have closely observed the narrator's thematic

characterization in John's birth narrative, and have discussed his thematic attitudes

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[4] See Jesus' case in Chap. 6.
[5] There is a clear shift of scene. But the last scene is simply described by the narrator's omniscient perspective summarizing John's growth from infancy to adolescence. Anyway John appears as an on-stage character. The narrator depicts his entire life as being under the Spirit who is playing a role as a FC.
[6] Brown, *The Birth of the Messiah*, 391.

concerning the characters. The themes of the third episode thus should be considered in terms of both retrospective and prospective aspects. The former view helps the reader come to understand Luke's thematic re-emphasis, and the latter guides the reader's expectations of the narrator's forthcoming themes. The cumulative information in a narrative sequence needs to be re-evaluated in retrospect and to be used as the road map for the forthcoming episodes for the reader.

5.2.1. The Textual Patterns of Characterization

5.2.1.1. The Naming

The narrator has revealed the multiple traits of the FCs and the fCs from three episodes. In general, the more prominent characters receive greater complexity of naming. God as the FC is depicted by the narrator and the other characters in individual scenes. Above all, in the third episode, the narrator reiterates God's traits known from the previous scenes. He calls God κύριος in v. 66. This title is also brought up by the BCs in v. 18. God's title is further verified by Zechariah in the eighth scene: κύριος (vv. 68, 70), ὁ θεὸς τοῦ Ἰσραήλ (v. 68), and ὕψιστος (v. 76). So far, these names of God have been highly emphasized and described through what he has done for the individual characters and for the people of Israel. Indeed, every scene unfolds God's miraculous actions matching his reputation. The third episode presents the peak of the narrator's depiction of God's reputation, which is meant to attract the reader's attention. On the basis of the worthiness of his name, God faithfully fulfills the promises given to Zechariah by his agent, Gabriel. His name deserves to be praised by people. He is *the* God of Israel who reveals his mercy to Zechariah's family as he does to all Israel.

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After her childbearing, the narrator identifies Elizabeth as John's mother and Zechariah as his father according to the parent-child relationship. In the seventh scene, Zechariah is never called by his name but rather by ὁ πάτηρ αὐτοῦ (vv. 59, 62). What is more, there is a considerable number of expressions (13 times) indicating John in this scene. One thing that the reader can assume from these facts is that the narrator focuses mainly on the baby, John, and his identity and future ministry. By recalling the angel's naming of John in v. 13, the narrator ascertains that the angel's command has been fulfilled. God's miraculous intervention, which makes Zechariah able to regain his speech from almost his ten-month muteness, also reminds the reader that the promise of v. 20 has been fulfilled.[7] From Zechariah's voice, the narrator identifies John as προφήτης ὑψίστου in v. 76, which is paralleled with Jesus as υἱὸς ὑψίστου in v. 32. This confirms our assumption that Luke attempts to describe John as a prophet of God in the first episode. John's prophetic identity before God spontaneously foreshadows his prophetic ministry in the upcoming narratives. The narrator reemphasizes John's ministry by drawing a parallel with v. 17: προπορεύσῃ … ἐνώπιον κυρίου ἑτοιμάσαι ὁδοὺς αὐτοῦ ("you will go … before the Lord to prepare his way," v. 76) and προελεύσεται ἐνώπιον αὐτοῦ … ἑτοιμάσαι ("he will go before him … to prepare," v. 17). In addition, he provides an additional expression referring to what John's prophetic ministry will be about: σωτηρίας … ἐν ἀφέσει ἁμαρτιῶν αὐτῶν ("salvation … by the forgiveness of their sins," v. 77). In the last scene, by summarizing John's life through a diachronic view that

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[7] In naming the baby, the characters' roles are different. The first role is played by the relatives and the neighbors, although we cannot ascertain how much authority they had in determining their relative's name. Elizabeth is opposed to their suggestion and gives her opinion. The crowd, then, wants to hear from Zechariah, the boy's father. It seems that Luke tries to depict Zechariah's authority in naming his son, the authority which is from God. This is why the crowd is astonished. Zechariah faithfully fulfills the angel's revelation and immediately experiences the recovery of his speech.

extends from the baby John to before his public debut, the narrator ends his first birth narrative for the forerunner of Jesus.

5.2.1.2. Logical Patterns of Character's Action

The narrator begins the third episode by declaring the time for Elizabeth's childbearing, which was appointed in the first episode. This frame of promise/fulfillment helps the reader to recognize the logical coherence of the characters' actions. This time basically deals with that of John's birth, but it also implies the retrospective time that the angel promised in v. 20, and even the time when God had promised to his prophets. The first two episodes enunciate how God has faithfully fulfilled his covenant with the people of Israel. The time of John's birth thus indicates the moment that God has shown his faithfulness to Israel once again. Furthermore, this time also signals the prospective time that represents the beginning of John's prophetic fate for God's salvific plan through Jesus. The narrator establishes God's faithfulness for the reader not only based on what God has done but also on what God will do. Although the first group to experience God's faithfulness through John's birth is Zechariah and Elizabeth, and then their neighbors and relatives, the reader also experiences God's faithfulness through the prism of John's birth.

The angel in the first episode predicted that until the appointed time Zechariah would be unable to speak due to his unbelief in the angel's message regarding Elizabeth's pregnancy. The angel's proclamation is meant to evoke two expectations for the reader: (1) Elizabeth will give birth to a child whom Zechariah is commanded to call John; and (2) Zechariah will regain his speech at that time. However, at this point, it is still not known how and when his speech will be recovered. Now the reader, prompted by such

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curiosities, expects certain answers from the narrator. The narrator configures these two

expectations in a logical sequence. That is, the point that Zechariah begins to speak is as

soon as the couple consents to naming the baby John. But the narrator describes the event

of naming in detail and makes it dramatic. In the event, the BCs, Elizabeth's neighbors

and relatives, may play a significant role in the naming. They want to name the baby

Zechariah after his father. Elizabeth strongly opposes that by using οὐχί, ἀλλὰ, and gives

him the name John. The crowd does not agree with her and decides to hear Zechariah's

will on this matter. His father also writes down the baby's name as John so that the crowd

is astonished. Scholars have offered several arguments to suggest that the narrator surely

wants to make this scene dramatic:[8] first, the crowd does not know about the revelation

Zechariah received about the naming, even though they may know that he had had a

vision in the temple. Second, Zechariah may not have informed Elizabeth of the name

John; if he did, the event is not dramatic any more but anticlimactic. Third, if Zechariah

did not communicate with her about the name, then how did Elizabeth know it? The only

way would be God's revelation just as she knew Mary's pregnancy without

foreknowledge in the second episode. Fourth, when the crowd asks Zechariah, they

gesticulate to him in order to communicate. It seems that Zechariah is mute and deaf as

well. If he is just mute, gestures are unnecessary to communicate. And lastly, the main

reason for the crowd's astonishment is Zechariah's naming, not his recovery, which

would be more surprising. What is the reason for that? These arguments should be

reevaluated in light of a logical sequence of the characters' actions. We have underlined a

promise/fulfillment frame in the episode. The prophecies of John's naming and

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[8] Brown, *The Birth of the Messiah*, 371–76; Marshall, *The Gospel of Luke*, 88; Fitzmyer, *Luke I–IX*, 381; Goulder, *Luke 1*, 237–38; Bock, *Luke 1:1–9:50*, 167–68.

Zechariah's recovery in the first episode still need to be fulfilled. The seventh scene

weighs these two prophecies considerably. Indeed, the primary prophecy has to do with

the baby John: the baby will be born and be called John (v. 13). Zechariah's muteness is

secondary. The scene focuses on the former more than the latter. According to this view,

the crowd's astonishment in v. 63 is the critical point of distinguishing the narrator's two-

fold emphasis. In other words, Luke concentrates strongly on the fulfillment of John's

naming until that point, and, after that, focuses on that of Zechariah's recovery. When the

crowd suggests the name Zechariah after his father, Elizabeth gives a name that seems to

deviate from custom. The narrator falls into silence regarding how Elizabeth knows the

name John, though we may assume that her husband had informed her of it.[9] The crowd

does not listen willingly to what she names him and asks Zechariah's opinion. It is

unnecessary to assume that Zechariah may also be deaf since the crowd gesticulates at

him.[10] In fact, no matter whether or not Zechariah can hear Elizabeth, the issue is that he

also wants to use the same name that Elizabeth proposed. Better than anyone, Zechariah

will know that the name is inappropriate for his family, but he also knows that it is God's

revelation.[11] Thus the main reason that the crowd is surprised is that the name Zechariah

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[9] If Elizabeth realizes the name John without any conversation with her husband, it is more reasonable that Luke should give additional information such as v. 41: Elizabeth was filled with the Holy Spirit. But Luke says nothing. It is more odd that they do not somehow communicate about the naming or the revelation, even though Zechariah can use a tablet to communicate. Fitzmyer, *Luke I–IX*, 381, hesitates to strongly agree with the possibility. Brown, *The Birth of the Messiah*, 375–76, turns down the possibility because of a dramatic tension.

[10] In the first episode, we emphasized Luke's repetition of words indicating the loss of the ability of speech. If Zechariah is deaf as well, Luke may underline the issue. The critical evidence for Luke's silence about the assumption is v. 64 which indicates Zechariah's recovery. Here, Luke does not mention the recovery of his hearing. Coleridge, *The Birth of the Lukan Narrative*, 110, assigns his emphasis on the parallel between the first episode and the third. In terms of the parallelism, the crowd's gesturing resembles Zechariah's in v. 22. However, he tends to overemphasize to make the parallelism between Zechariah and the crowd even though their roles are different in accomplishing God's revelation.

[11] This name was a well-known name in the Second Temple Period of Palestinian Jews such as John ben Zakai and John ben Nuri. 1 Macc 2:1f; 9:36, 38; 13:53; 1 Esdr 8:38; 9:29; ApcEsdr 1:19, BAGD, 485;

writes down is from the revelation that was given to him ten month ago. That is, they

recognize that Zechariah's naming is based upon God's revelation, although they did not

agree with Elizabeth. The narrator's emphasis is on the fulfillment of God's revelation

about John's birth by the naming. He attempts to describe Zechariah and Elizabeth as the

righteous couple who faithfully fulfill God's revelation even in a difficult situation.

Zechariah's muteness is a means of fulfilling God's revelation. The narrator's camera

focus quickly moves to Zechariah. After fulfilling the naming, Zechariah immediately

regains his ability to speak and experiences another revelation of God, and praises God

who has worked such miraculous things not only for his own family but also for all the

people of Israel. The last two verses of the scene also unfold the crowd's and the

narrator's responses to the event. Their emphases are still upon John rather than

Zechariah. The crowd's wonder is about John's future, which the narrator explains

through the use of γάρ. Luke's display of Zechariah's prophetic song echoes the crowd's

wonder as well: τί ἄρα τὸ παιδίον τοῦτο ἔσται; ("then what is this child going to

be?").[12] Thus, the song should be read in light of the logical relation of question/answer.[13]

The narrator continues to project the logical coherence of the characters (God,

John and Jesus) in the prophetic song. In a sense, the crowd's question about John

indicates their request to hear about Zechariah's vision concerning the baby in that

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Brown, *The Birth of the Messiah*, 369.

[12] In v. 66, the narrator utilizes a special skill of narration. In general, the FC facilitates other characters actions and attitudes and gets himself deeply involved in the narrative plot. It seems that the narrator tries to communicate with the characters by giving the answer to the crowd's question. The answer refers to how the crowd perceives the event, and contains the same answer that the narrator has made, the purpose being to reconfirm that God directs this event under his control. Thus the narrator's final statement of the seventh scene evokes the following scene. Anyway, the role of the BCs is specific and unique here.

[13] In fact, the song seems to be more adequate when placed right after v. 64. But Luke places it after the birth has been announced and become a public issue. He treats it as a separable form of canticle with an introductory formula. It is right that Fitzmyer, *Luke I–IX*, 376, asserts two functions of Zechariah's canticle: praising God and answering the question of the crowd. See also Carroll, *Luke*, 56.

Zechariah's song takes an apocalyptic form that represents an eschatological proclamation. Thus Zechariah provides the answer to the crowd's request in vv. 76–77, which are paralleled with the angel's revelation in the first episode. This is the proclamation of the prophecy that accompanies praise of God. The prophetic song is composed of three strophes depending on each topic-character: God's salvation (vv. 68–75), John's prophetic mission (vv. 76–77), and the Messiah's mission (vv. 78–79). In the first strophe, Zechariah emphasizes God's salvation, which has been already shown to Mary. We know that Zechariah already recognizes the fact that Mary has conceived the Messiah whom John will go before and for whom John will prepare the way. God's faithfulness, which was highlighted by his action in Mary's song in the second episode, is reinforced by another action sequence of God's (vv. 68–75): ἐπεσκέψατο (visit); ἐποίησεν λύτρωσιν (redeem); ἤγειρεν (raise); ἐλάλησεν (speak); ποιῆσαι ἔλεος (show mercy); μνησθῆναι (remember); ὤμοσεν (swear); and ῥυσθέντας (rescue). These verbal actions stress God's enthusiastic actions to fulfill διαθήκης ἁγίας αὐτοῦ ("his holy covenant," v. 72) of salvation. Zechariah is praising God's faithfulness, because his triumphal activities have been established. Basically, the song should be understood in terms of John's birth, which is a lens through which he sees God's faithfulness toward Israel. Zechariah tries to locate his son in the middle of God's salvific plan (God—John—Jesus) outlined by the prophet Malachi (Mal 4:5). Zechariah's prophecy regarding his son occupies the second strophe. Now the prophecy releases new information compared with the first in vv. 15–17; John's ministry will be closely connected with God's salvation, which will come through the forgiveness of sin. The third strophe foreshadows Jesus' ministry of retrieving and accomplishing God's covenant in order to redeem his people from all sins. From

Zechariah's song, the narrator seems to draw the reader's attention from John to Jesus in preparation for the next episode. In the song, Zechariah has a conviction that all God's triumphal activities including John's birth are to prepare for Jesus, the Davidic Messiah, and Jesus' birth.

5.2.1.3. Rhetorical Patterns

In the third episode, the narrator's rhetorical purpose is rendered much more concretely through the accumulated information of the characters that he has given to the reader. The narrator pushes the reader further to believe the characters and their actions. The angel's revelation in the first episode cannot but be fulfilled, since it was a kind of short-term promise. He dramatically displays Elizabeth's childbearing as a public issue in which most people of her town are involved. The angel's revelation, given to Zechariah personally, is now publicly announced. This means that John's birth represents the divine intervention for all the people of Israel. To the narrator, the fulfillment of the revelation is a powerful means by which he can ask for the reader's assent. In addition, his detailed descriptions fill in the scene colorfully so that the reader can take a close look at every piece of information.[14] The first verse of the episode informs the reader of the time for which he or she is waiting. The reader encounters the scene with the knowledge gained from the first episode, knowledge that the BCs of the third episode do not have: Elizabeth will give birth; people will rejoice; the baby will be called John; and Zechariah will be healed. Through the unfolding conflict between the crowd and Elizabeth in the naming of

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[14] Such expressions—the baby's circumcision on the eighth day, the way of naming after his father, the crowd's making signs to communicate, a writing tablet, Zechariah's mouth and tongue, and so on—show Luke's extraordinary attention to describe the situation vividly.

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John, the narrator intends a rhetorical effect. The conflict surprises the reader, since it is totally unexpected by the reader who is enjoying the already-gained information that allows him or her to imagine what is going to occur. The narrator raises a question in the reader's mind: what does the narrator plan to do with the conflict? In doing so, the naming automatically becomes a substantial issue for the reader who already knows that the crowd does not recognize the content of the divine revelation, and thus who expects that the narrator will get rid of the conflict and alter the crowd's attitude. Zechariah is the one who shatters the cloud of conflict among the characters. He has been regarded as a reliable character to the reader since the first episode. What he writes on the tablet is actually what God wants to say. The reader once again experiences God's miraculous work from Zechariah's actions. The narrator invites the reader, who experiences God's faithfulness second hand, to become like the characters who experience it firsthand. Such an invitation is re-emphasized in Luke's characterization of the fCs.[15]

This episode delineates the final stage of John's birth narrative. Every piece of information has to be dealt with in light of the narrative coherence and the unity of the three episodes. The third episode by and large has a structure of fulfillment/praise/expectation. The narrator prudently assembles what he has disclosed in the previous episodes and offers a much clearer image of John than before. All prophecies concerning John will be fulfilled, but some of them have been delayed for his future ministry. From the fulfilled prophecies the narrator creates a belief that the

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[15] In the third episode, the narrator tries to get Elizabeth and Zechariah involved in the group of the initiators who accomplish the divine revelation, although the divine characters (God, the Holy Spirit, and the angel) were only the initiators who unveiled it in the previous episodes. Through the faithfulness of the couple receiving the divine revelation, the narrator elucidates God's faithfulness for the reader to believe.

unfulfilled prophecies will be fulfilled later as well.[16] In that sense, Zechariah's prophetic song has a double rhetorical function: it encourages the reader to praise God who has faithfully carried out his covenant for his people; and it also assists the reader to have the expectation not only of John as the prophet with whom God will faithfully accomplish his salvific plan but also of Jesus as the Messiah through whom God will faithfully carry out the plan. The narrator's structural arrangement invites the reader to have the same view as Zechariah.

Luke's thematic emphasis becomes clear from his numerous verbal repetitions. He construes the entire episode of John's birth as a narrative of the divine-centered activity. He reiterates God's designation, which represents God as the real actor, rescuing his people from the hand of enemies (vv. 71, 74). God is the Lord, the God of Israel (vv. 58, 66, 68, 70, 71, 75–78) who remembers His people (vv. 68, 72) and shows his mercy (vv. 58, 72, 78)[17] for the sake of salvation (vv. 69, 71, 77). God's salvific activity is not just for Zechariah's family but for all the people of Israel and all those who live in darkness and the shadow of the death (v. 79).[18] This universal motif of God's salvation is strengthened by Zechariah's inclusive use of the first-person plural pronoun (used 10 times). The narrator's concluding theme to which he alerts the reader through repeated words is that John's birth is the result of God's faithfulness to his covenantal relationship

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[16] This expectation is quite reasonable if we pursue how Luke has carefully dealt with all information since the first episode.

[17] It is uncertain that Luke intends to weight on an etymological concern of John's name which means "Yahweh is generous or gracious." But it is certain that Luke underlines God's mercy. If the question of the crowd is considered in such an emphasis, they may expect how God will show his grace through John.

[18] Kuecker, *The Spirit and the 'Other'*, 61–67, argues Luke's inclusion of the Gentiles in Zechariah's song. He gives two factors to support such a claim: (1) the LXX provides material that describes non-Israelites sitting in darkness or bondage and (2) Luke's own usage of light/darkness imagery *always* includes non-Israelites as part of its referent (63).

with Israel.[19] This theme also urges the reader to stand on the solid ground of God's

faithfulness and not to lose his or her faith as the following episodes unfold.

5.2.2. The Intertextual Patterns of Characterization

Many scholars have proposed the intertextual background of the IN from the

Abrahamic covenantal cycle.[20] Such a proposal is reasonable in the sense that Luke's

emphasis on God's faithfulness originates from God's covenantal relationship with

Abraham and his descendants. It is also true that Luke does not just remain in the

Abrahamic cycle to present the birth of John and the Messiah. This view further suggests

that we have to keep in mind Luke's diachronic perspective on God's faithfulness that he

characterizes according to the covenantal history of Israel. The narrator focuses on John's

birth in order to develop the overall story of his Gospel rather than getting side-tracked

with the Old Testament. It is not always the case that the narrator wants to link his text,

whether directly or indirectly, to the Hebrew Scriptures. For instance, some scholars find

intertextual links to the Old Testament in v. 57 (Gen 24:24) and v. 59 (Gen 17:12; 21:4)

based upon their verbal similarities.[21] However, these echoes unfortunately give us

nothing to focus on in the narrator's thematization of characters. V. 57 does not lead the

reader to the time of Rebekah's delivering Jacob but rather recapitulates the time that the

angel promised. And the narrator does not pay any attention to circumcision in v. 59.

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[19] In terms of the repetition in the Markan Gospel, Rhoads, et al., *Mark as Story*, 48, says "repetition alerts the reader to major themes in an episode, and its recurrence keeps the motif before the reader."

[20] Brawley, "Abrahamic Covenant Traditions and Characterization of God in Luke-Acts," 109–32; Bock, *Luke 1:1–9:50*, 160; Green, *The Gospel of Luke*, 53–58, questions the capacity of the reader to understand and to read such a parallel between Genesis and Luke and suggests that the Lukan audience may have such ability as Paul expects of his audience in Corinth.

[21] Brown, *The Birth of the Messiah*, 368; Litwak, *Echoes of Scripture in Luke-Acts*, 87.

What the narrator wants is simply to re-emphasize the righteousness of the couple in relation to Old Testament regulations and commandments. It is true that certain well-known motives and wordings are probably easily detected by a person skilled in the Hebrew Scriptures, like Zechariah.[22] The point is that Zechariah brings them out to make clear his knowledge of God's revelation to him. From such intertextual links Luke amplifies the thematic images of the characters more clearly.

In the third episode, the narrator's intertextual links predominantly appear in Zechariah's song, which is a spiritually inspired prophecy. Although there is no direct quotation of the Scriptures, the song alludes to scriptural language, through which Luke carefully characterizes God, John, and Jesus. Most of the thematic elements remain ambiguous unless the scriptural intentions are clearly explained. Zechariah's song concentrates on God's salvific actions for Israel based upon his holy covenant with Abraham (Gen 17, 22). Zechariah provides two reasons for praising God as κύριος ὁ θεὸς τοῦ Ἰσραήλ: (1) he has cared and redeemed his people in Israel's history; and (2) he has raised up a horn of salvation (κέρας σωτηρίας) in the house of David. These activities do not refer to a particular moment, but, instead, various historical moments when God has acted (e.g. Exod 3:16; 4:31; 32:34; Ruth 1:6; Pss 41:13; 72:18–19; 80:14; 106:4; etc.).[23] In addition, Zechariah's combination of the horn of salvation and the house of David is unique.[24] The significant point is that Zechariah tries to understand the combination in

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[22] As Tannehill, "The Magnificat as Poem," 265, illustrates: "The use of the language of tradition is not necessarily a sign that creative ability is lacking. Traditional language is language already heavy with meaning. It carries the weight of its use in the past, and a skilled poet can awaken this past meaning and use it for his own purposes."

[23] Green, *The Gospel of Luke*, 115–16; Strauss, *The Davidic Messiah in Luke-Acts*, 98.

[24] Κέρας σωτηρίας appears in Psalm 18:2. However, it refers to God who rescues David from the power of all enemies, not the Messiah who will come.

terms of God's covenantal relationship with Israel: the Lord is the true God of Israel, and Israel is his people. In that sense, the combination most likely alludes to Psalm 132:17 and Ezekiel 29:21.[25] God's covenantal reconciliation to Israel by showing his mercy is attributed to God's faithfulness to accomplish salvation, through which Israel will know him as the Lord of Israel (γνώσονται ὅτι ἐγώ εἰμι κύριος, "they will know that I am the Lord," in Ezek 29:21).

Zechariah now proclaims God's powerful actions for salvation according to his recognition of what God has done for his family and Israel. Zechariah is aware that God's faithfulness for salvation has been proclaimed through his prophets throughout the entire history of Israel, and continues applying this notion to the ministry of his son, John, as the prophet.[26] In accomplishing the covenantal salvation it is necessary to defeat the power of the enemies, which is symbolized as their "hand": ἐξ ἐχθρῶν ἡμῶν καὶ ἐκ χειρὸς πάντων τῶν μισούντων ἡμᾶς ("from our enemies and from the hand of all who hate us," v. 71). This phrase alludes to both Psalm 18 (ἐκ χειρὸς πάντων τῶν ἐχθρῶν αὐτοῦ καὶ ἐκ χειρὸς Σαουλ, "from the hand of all his enemies and from the hand of Saul," in v. 1 and ἐκ τῶν μισούντων με, "from those who hate me," in Luke 1:71), which refers to the power of Saul and all enemies, and Psalm 106:10 (ἐκ χειρὸς μισούντων καὶ ἐλυτρώσατο αὐτοὺς ἐκ χειρὸς ἐχθροῦ, "from the hand of those who hate [them] and he redeemed them from the hand of enemy"), which symbolizes the power of Pharaoh. Zechariah's repetition of God's salvific power (vv. 71 and 74) reemphasizes how

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[25] Farris, *The Hymns of Luke's Infancy Narratives*, 95.

[26] Bovon, *Luke 1*, 75, says, "As a prophet, John has only one foot in the old convent; the other is in the new. He is the last prophet, the forerunner. His birth and office are on the threshold between the two testaments." Cf. Conzelmann, *The Theology of St. Luke*, 22–27.

faithfully God has delivered his people from the hands of the enemies through the horn of

salvation. As a result, the people of Israel retrieve their covenantal relationship and serve

God in holiness and righteousness.[27]

The most difficult phrase for which to see a scriptural allusion is Zechariah's

metaphorical description of the Messiah as ἀνατολὴ ἐξ ὕψους in v. 78.[28] It seems to be

another of Zechariah's metaphorical combinations referring to the Messiah as in v. 69.[29]

However, recalling that Isaiah 9, which articulates the Davidic Son and his kingship,

would be known to Luke, we can assume that Zechariah's combination alludes to Isaiah

9:1-2 (LXX Isa 9:1), presenting a couple of significant eschatological expressions:

Luke 1:78b–79	LXX Isa 9:1
ἐπισκέψεται ἡμᾶς ἀνατολὴ ἐξ ὕψους, [79] ἐπιφᾶναι τοῖς ἐν σκότει καὶ σκιᾷ θανάτου καθημένοις, τοῦ κατευθῦναι τοὺς πόδας ἡμῶν εἰς ὁδὸν εἰρήνης. "the dawn will come to us from heaven, to shine to those sitting in darkness and the shadow of death, to guide our feet into the way of peace"	ὁ λαὸς ὁ πορευόμενος ἐν σκότει ἴδετε φῶς μέγα οἱ κατοικοῦντες ἐν χώρᾳ καὶ σκιᾷ θανάτου φῶς λάμψει ἐφ' ὑμᾶς "the people who walk in darkness have seen a great light, a light has shined upon you people who live in the land and the shadow of death"

The image of this parallel represents the terrible situation of Israel waiting for God's

redemption.[30] Zechariah's spiritually-empowered prophecy projecting an Isaianic image

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[27] The combination between ὁσιότης and δικαιοσύνη only occurs in Wisdom 9:3, Brown, *The Birth of the Messiah*, 372. In particular, the reverse does Paul's argument of God's new creation in Ephesians 4:24. The word ὁσιότης is only used in 1 Kings 9:4 in terms of the Davidic covenant.

[28] Brown, *The Birth of the Messiah*, 373–74. A light metaphor represents God's glorious presence and his trait (Exod 13:21; Pss 4:6; 36:9; 37:6; 43:3; 97:11; 119:105; Hab 3:4). Other texts link light to righteousness and judgment (Prov 13:9; Isa 2:5; 26:9; 30:26; 51:4; 59:9; 62:1; Hos 6:5; Mic 7:9; Zeph 3:5; Zech 14:7).

[29] One of the messianic titles in the OT is צמח which is able to be rendered into Ἀνατολήν (Jer 23:5; Ezek 16:7; Zech 3:8; 6:12) and which probably refers to the Davidic Messiah in Jewish traditions (4Q174; 4Q252). It will be discussed in more detail. Fitzmyer *Luke I–IX*, 387; Strauss, *The Davidic Messiah in Luke-Acts*, 106–07. The verb ἀνατέλλω is frequently used in Isaiah's eschatological contexts (Isa 42:9; 43:19; 44:4, 26; 45:8; 60:1; 61:11; 66:14), Ravens, *Luke and the Restoration of Israel*, 39.

[30] In particular, Isaiah indicates it with respect to God's salvation (Isa 42:6; 49:6; 51:5; 60:1–3).

of salvation delivers the reality of Jesus' ministry as the Savior who comes from *the above* and leads Israel into peace and salvation.[31]

From the intertextual correspondence, the narrator attempts to portray the concrete images of the characters (God, John, and Jesus), and to focus on the activities in their ministries for salvation. The third episode, therefore, puts all thematic information together in order not only to provide the more obvious images of the characters than the previous episodes for the reader but also to lay down certain credible beliefs with which the reader can participate in the forthcoming events.

5.2.3. The Extratextual Patterns of Characterization

The narrator begins the seventh scene with Jewish customs of birth similarly to what he did in the first scene: childbirth, circumcision, and naming. In Jewish tradition, naming the child was practiced during the time of the birth.[32] Naming the child after the father was found in some places, but naming it after the grandfather was more common.[33] Bovon provides interesting evidence of the case of naming after the father. According to him, if the father was physically handicapped, his son would be given the father's name.[34] It is probable that the crowd regards Zechariah as a disabled priest who is unable to perform his duty properly, since Luke does not state that they had known about

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Furthermore, in Isaiah 60:19–20 God is designated as the everlasting light (κύριος φῶς αἰώνιον). Another possible allusion would be Psalm 107, Bauckham, *The Jewish World around the New Testament*, 343.

[31] Gathercole, *The Pre-existent Son*, 71–72, argues that this verse proves Jesus' pre-existence with God as the divine son. The fact that Jesus comes from the above is related to Jewish messianic tradition (Zech 3:8; 6:12; Philo, *Confusion*, 62).

[32] Gen 4:1; 21:3; 25:25–26, Fitzmyer, *Luke I–IX*, 380.

[33] Marshall, *The Gospel of Luke*, 88, suggests sufficient examples: Tob 1:9l; Josephus, *Vita* 1.4; *Ant.* 14:10; 20:197; Bel 4:160; 5:534; Str-B II, 107f. See also Brown, *The Birth of the Messiah*, 369.

[34] Bovon, *Luke 1*, 70, shows Josephus's case whose ancestor followed that way.

Zechariah's recovery.[35] Another extratextual issue is that naming a child right after the birth was usual in both Jewish and Hellenistic customs, yet naming a child at the time of circumcision in contemporary Judaism was certainly unusual.[36] The narrator, however, does not draw attention to any thematic relationship between naming and circumcision. Only naming receives thematic attention, because he thematizes the relevant characters in relation to the occasion of naming.[37]

5.3. Conclusion

In the first three episodes of the IN the narrator assigns a considerable amount of information to individual characters. His integral concern in this assignment is to formalize the credibility and the reliability of the characters' images and attitudes. Hence he carefully displays the information and arranges it in well-organized forms through which the reader can vividly see the characters and hear their voices. The narrator describes God as a FC on whom the center of narrative gravity is placed. Various words and expressions are chosen for God's traits. From our careful examination above, we deem that God's most prominent trait is his covenantal faithfulness which had been pledged to Abraham and David. The first chapter of the Gospel thus refers to the great moment of God's salvific history, signaling the time that the forerunner of the Messiah and the promised Messiah are to come. The narrator's aim here is to characterize God in light of the whole range of Israel's covenantal history, and to demonstrate his faithfulness

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[35] So his relatives may expect his son to take over Zechariah's priesthood.

[36] According to Jewish tradition, circumcision was performed on the eighth day of the birth. Gen 17:12; 21:4; Lev 12:3; Cf. Acts 7:8; Phil 3:5.

[37] This pattern appears in the fifth episode where the narrator quickly moves over to Jesus' purification, in which the characters from his circumcision and naming are involved.

on the basis of what he has done for Israel. The fCs, Zechariah and Elizabeth, are characterized in relation to God. Their responses to God's visitation make their traits more clear and salient. God's faithfulness to the covenant is proven by their encomiastic confessions and confident attitudes toward the entire history of Israel. God's faithful trait is testified by Elizabeth's pregnancy and childbearing. The couple's faithfulness is attested by the naming of the child. Although John remains as an on-stage character, it is sufficient to give weight to him, because he will appear in the upcoming events and function as a key player. The significant expectation that the narrator establishes for the reader is that God's faithfulness to the covenant, which *was* proven by John's birth, *will* be further completed by John's ministry. The evidence of this is v. 80, which is the narrator's omniscient point of view summarizing John's life. In order to move to the birth of the Messiah, the narrator leaves John side for a moment, but the reader knows that the narrator will bring him out on stage again.

CHAPTER SIX

EPISODE FOUR (LUKE 2:1–20): JESUS' MESSIANIC BIRTH

In the previous chapters I analyzed the first three episodes focusing on the narrator's thematic characterization. Several major theoretical questions regarding patterns of the narrator's thematization have been addressed. For instance, what are the connections between Lukan characterization and the narrative themes? How does he delineate the characters by using various types of narrative techniques? How does he impose certain themes on these characters? What are the themes through which the narrator tries to appeal to the reader? How do the themes function for the narrator's overall narrative purpose(s)? These questions have been asked based upon the assumption that the characters convey the narrator's themes. The following chapters will ask the same questions in order to perform a thematic analysis for the other three episodes in Luke 2.

God's faithful intervention to fulfill his salvific covenant with Israel begins when God shows his mercy on the righteous couple, Zechariah and Elizabeth, and on a virgin, Mary.[1] The first and the third episodes were devoted to John's birth, which was written in a frame of promise/fulfillment. God's promise for the birth of the prophet in the first episode was precisely accomplished in the third. This tendency evokes another expectation for the reader: that God's promise for the birth of the Messiah in the second

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[1] Not only does his action retrospectively refer to his faithfulness to fulfill the Abrahamic and Davidic covenants, but it also prospectively refers to the proclamation of the fulfillment of God's salvation. Luke displays all the events as the nucleus of God's salvation. The juxtaposition of both John's integrated-prophetic image and Jesus' kingship image summarizes what God had promised in the history of the OT and proclaims the fulfillment of the new era of salvation.

episode will be accomplished in due course. As John's identity and ministry proved God's faithfulness, Jesus' identity and ministry will prove the faithfulness of God as well.

Luke has carefully designed the structure of the IN in consideration of the homogenous relationship among the subsequent narratives of the Gospel, and strategically described all thematic information referring to his ideological interests. From his first chapter, the narrator has successfully established a reliable, authoritative, and credible relationship with the reader. All information represents the results of his prudent choices while keeping in mind the reader, and these choices are attributed to Luke's textual, intertextual, and extratextual perspectives. Thus the narrator's attitude toward thematic characterization should be consistent in the subsequent episodes, otherwise he may fail to attain his narrative purposes.

6.1. Narrative Setting and Defining Characters

At this point Luke adjusts the lens to bring the new scene of Jesus' birth sharply into focus. Several flashforwards regarding John will come up later. All human characters involved in John's birth, except Mary, have left the stage, and new characters are being cast for a new stage by the narrator. In the same pattern of John's birth, Jesus' birth, which was promised to Mary in the second episode, will find its fulfillment. The fourth episode is assigned for the event of the Messiah's birth. It is very important to focus on the new characters and elements, since they play significant roles for carrying on the narrator's additional thematic interests.

6.1.1. Setting

Luke begins the first scene of the episode, which is the tenth scene of the IN, with another temporal indicator referring to a particular event of Greco-Roman history in relation to Jesus' birth. In fact the time (ἐν ταῖς ἡμέραις) is linked to John's birth in narrative sequence. However, its purpose is not to bring the narrator's focus back to John but to introduce a new event that has a more concrete connection to Jesus. The event is a worldwide census issued by Caesar Augustus. According to the decree of the census, Joseph and Mary were to go up from Nazareth in Galilee to Bethlehem in Judea, the home country, in order to register. When they reach the city of David, Mary is ready to give birth to her child. Finally, she gives birth to Jesus in the stable of an inn. The tenth scene ends there.

The next scene begins with totally new characters to the IN: shepherds staying in the field with their flocks at night. The angel of God, probably Gabriel who is "an old friend to the hearer,"[2] brings them great news for all people, which is about the birth of the Messiah, and gives them the great opportunity to become the sole witnesses of the miraculous event. Before the angel leaves them, the narrator describes another great experience of the shepherds which emphasizes that Jesus' birth offers glory to God and peace to humanity. Jesus' birth forms a bridge between heaven and earth with glory and peace. The scene closes with another departing image similar to Luke 1:38 and the shepherds' decision to go to the place and to confirm all the signs the angel had revealed.[3]

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[2] Goulder, *Luke*, 248.
[3] Many scholars divide a new section at v. 14 rather than v. 15. Brown and Bock (2:1–7 / 8–14 / 15–21), *The Birth of the Messiah*, 410, and *Luke 1:1–9:50*, 199–229; Coleridge (2:1–5 / 6–14 / 15–21), *The Birth of*

The shepherds hurry to find and to see Joseph, Mary, and the baby. Finally, they find them and deliver to them the message of the angel. Due to the message all who heard are amazed. In particular, the narrator adds Mary's response and his evaluation, and ends the episode with another returning motif like Luke 1:12 and 1:56. When it comes to v. 21, scholars have been divided into two groups. Some scholars, such as Bovon, Bock, Coleridge, Goulder, and Garland, end the fourth episode at v. 21.[4] They prefer to combine the birth and circumcision/naming together just like in John's birth in 1:59. Among others, Bovon tries to compare the sequence of the event with that of John's birth: 2:6–7a—21—7b, and ends the episode at v. 20.[5] Other scholars, such as Marshall, Fitzmyer, Johnson, and Green, attempt to finish the episode at v. 20. I agree with these latter scholars, since it is appropriate that circumcision and naming with purification and presentation can be included as the factors related to the parent's obedience to the Law.[6] Thus the episode can be subdivided into three scenes as following:

(Scene 10) 2:1–7: Census and Jesus' birth
(Scene 11) 2:8–15: The angel's invitation and the shepherds' visitation
(Scene 12) 2:16–20: The fulfillment of God's revelation

6.1.2. Characters

The major characters as the ongoing figures contribute to the thematic continuity in the narrative flow. This means that the narrator is consistently concerned with their

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the Lukan Narrative, 127–56; Bovon (1–5 / 6–7, 21 / 8–14 / 15–20), *Luke 1*, 83–93. However, I places v. 15 to the second scene because of the narrator's double patterns: another departing image in v. 15 indicating the shift of scenes (1:38); and the repetition of words in 1:39 (σπουδή) and 2:16 (σπεύδω) indicating a new scene.
[4] Brown, *The Birth of the Messiah*, 394; Bovon, *Luke 1*, 81–82; Bock, *Luke 1:1–9:50*, 199–229; Coleridge, *The Birth of the Lukan Narrative*, 128–30; Goulder, *Luke*; Garland, *Luke*, 125.
[5] Bovon, *Luke 1*, 81
[6] Marshall, *The Gospel of Luke*, 114; Fitzmyer, *Luke I–IX*, 419–20; Johnson, *Luke*, 51–54; Green, *The Gospel of Luke*, 140.

important roles conveying his themes. Rhoads, Dewey, and Michie point out how Mark portrays such characters:

> Mark creates characters who are consistent. Their portrayal coheres within scenes and, if they are ongoing characters in the plot, their portrayal coheres from one scene to the next. Mark does not develop full-blown characters as we find in modern literature. Rather, Mark presents rich characterizations by being minimally suggestive. The narrator reveals these characters in a gradual process, guiding what the audience knows and when they know it. The hearers see how the character is introduced, has initial impressions confirmed or amplified or adjusted or overturned, observes how the character exits the narrative, and consider what the implied future is for the character.[7]

Such patterns of characterization are created by Luke as well. The most dominant characters are of course the FCs of the on-stage characters and the topic-characters of the off-stage. Among other characters, God, like the puppet master who controls the stage, has designed the plan and invited his people to respond to what he has done and what he will do. He will play the key role until the narrator ends his narratives.[8] The narrator's historical setting at the first scene refers to the result of God's plan, not to his own imagination. God as a FC is depicted as the one who leads every phase in the most accessible way for his salvation plan. He brings Joseph and Mary to the city of David, the promised place, and sends his agent to deliver the message to the shepherds. God himself also responds to Jesus' birth by sending the heavenly choir. All the things he has done are praised and glorified by the other characters who have been invited to the great celebration. The angel plays the same role as in the previous episodes. God's message

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[7] Rhoads et al., *Mark as Story*, 100.
[8] What is more, he, as an open-ended character, will play the same role for the reader. The narrator portrays God consistently and coherently. That is the most credible way of characterization for the FCs and thematization for the reader. He has revealed God's faithfulness through other characters' responses and various events. He has initially embedded his thematic emphasis in God's faithfulness, and has written of God's nature through astonishing images and traits.

and revelation are given by the agent. The angelophany and its revelation represent an authority equivalent to that of God.

In the episode, there are four fCs who play other key roles: Joseph, Mary, the shepherds, and Jesus. Joseph, who was a SC in the second episode, now comes on stage attracting the reader's attention. The reader recalls his role and information given by the narrator in the second episode, and expects a similar role in the new episode. Joseph goes up to Bethlehem with his wife-to-be, Mary, in order to register. Indeed, portraying Joseph alone, the narrator has described him in relation to David: Ἰωσὴφ ἐξ οἴκου Δαυὶδ ("Joseph of the house of David" in 1:27), εἰς πόλιν Δαυὶδ ("to the city of David"), and ἐξ οἴκου καὶ πατριᾶς Δαυίδ ("from the house and family of David," in 2:4). The narrator employs Joseph for two narrative purposes: to describe the couple's registration in the town of Nazareth, and to emphasize Joseph's Davidic lineage to portray the birth of the Davidic Messiah in Bethlehem. Mary is more salient character than Joseph. She is another ongoing character who has come into the spotlight. The narrator describes her actions in detail. Mary wraps the baby and places him in a manger. She hears all the promises that the angel, whom she already experienced, gives through the shepherds, and keeps them in her mind (v.19 and later v. 51).[9] The other fCs are the shepherds who are the narrator's new characters. They are not the prophets or priests or Magi whom Matthew presents, but shepherds who are staying nearby. It is quite interesting that they are invited by God. Although their anonymity may have the reader infer that their role is less salient and significant than that of Joseph and Mary, they immediately play a key

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[9] This is evidence for an assumption that Luke's source of the IN may come from Mary's first eyewitness experience. Luke informs the reader of Mary's attitude concerning this event much more seriously than any other.

role in the second scene of the episode. The angel, who is still one of the FCs, appears to them and brings the message for them. Even a sign is given to them like that given to Zechariah in the first episode. We do not know how many shepherds there are, but they become *the* witnesses of Jesus' birth. They play a role as a vehicle for delivering God's revelation to the couple and eventually to the reader. God is also glorified by these witnesses. A multitude of the heavenly host can be defined as the BCs who praise God along with the angel.[10] The baby Jesus is a fC on stage,[11] but is the topic-character of conversation between the angel and the shepherds. All the people who are the sub-characters in the content of conversation support Jesus and the meaning of his birth. For the SCs, the narrator employs Caesar Augustus and Quirinius Governor of Syria. They function as background to give specific information for other characters, but they do not play any future role. The BCs are strangely cast without any additional information in the second scene of the episode. It is unlikely that πάντες οἱ ἀκούσαντες ("all who heard") refer to Jesus' parents. Rather, the narrator implies that there is a group who play a role of the BCs. See the following classification:

Types of characters	On-stage characters	FCs: God and the angel	
		fCs: Joseph, Mary, Shepherds, and Jesus	
		BC: a unnamed group	
	Off-stage characters	SCs: Augustus and Quirinius	
		PCs	*Topic*-character: Jesus
			Sub-characters: all the people

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[10] Luke is the only NT author who uses the term—στρατιά—(Luke 2:13; Acts 7:42), but it is used in the OT (LXX: 1 Kgs 22:19; 2 Chr 33:3, 5; Jer 8:2; 19:13; Zeph 1:5). Marshall, *The Gospel of Luke*, 111.

[11] We define two babies as the fCs, since they are closely connected to other fCs' activities and to God. They are special mediators through whom God works and accomplishes his plan. Although John and Jesus have no salient actions on the stage, they are considered as the fCs. However, Jesus in Scene 11 is known to the reader as the topic-character of the conversation between the angel and the shepherds, because Jesus is not on the stage of the scene.

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6.2. Finding Themes from Characters

The narrator's thematic focus is to be developed, clarified, and intensified once new characters arrive on the scene. Some characters retain only a short-term duration in the reader's memory and others a long-term. The length of duration does not always depend upon the types of characters. A fC like Zechariah who plays a critical role in thematic development, can vanish as soon as the character has carried out his or her task for narrative purposes. In many cases, the shift of the characters is attributed to that of the stages. Another of the narrator's temporal indicators in v. 1 strongly signals that both characters' and topological shifts will occur so that his thematic interest may also be shifted. Thus the main questions of this section will be: what are the roles of the new characters? How does the narrator describe them? Which themes are developed, clarified, and intensified by those characters? Which themes are given to them for the sake of the narrative purposes?

6.2.1. The Textual Patterns of Characterization

6.2.1.1. The Naming

God is the narrator's dominant ongoing character who initiates all the events. No more new title for him is given in this episode, since Luke wrote considerably about him in the previous episodes. Some titles such as the Lord and God in the highest (corresponding to the Most High) recur to emphasize his heavenly authority. His glory shines around the shepherds. As to the angel, who featured in the first and the second episodes, the narrator depicts him as appearing with God's glory. In particular, the

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angel's praising along with the multitude of the heavenly host demonstrates the angel's status as one of the archangels whose authority represents God's authority.

The narrator describes Joseph with his inherent origin (ἐξ οἴκου καὶ πατριᾶς Δαυίδ), by adding πατριᾶς from 1:27.[12] It seems that the narrator tries to emphasize Joseph's status as a descendent of King David in order to show Jesus' Davidic lineage. In the first episode, the narrator introduced Mary as a virgin betrothed to Joseph in 1:27, a woman who is highly favored in 1:28, the mother of the Lord in 1:43, and a servant of the Lord in 1:38, 48. Here, he reemphasizes her status by using the same word μνηστεύω again to indicate that she belongs to Joseph. The reason that he picked only this title rather than a number of others is to underline Mary's linkage to the family of David.

The narrator highlights other fCs, a group of shepherds, who are living out in the fields watching over their flocks. There is no further personal information given them. They are anonymous. Nothing about them can be assumed to be relevant to Luke's thematic emphasis from these anonymous characters in the mode of conversation. It is the same case for the SCs, Caesar and Quirinius in v. 1. But for the topic-character, Jesus, the narrator draws serious attention to his title. First of all, the baby Jesus, who is a fC on stage, is depicted as Mary's firstborn (πρωτότοκον) in v. 7.[13] Bovon notes significantly that Luke employs the term to show Jesus' "privileged relationship to God."[14] The narrator describes Jesus' birth as the result of God's intimate relationship to him, a relationship that entails not only Jesus' divine status for identity but also his divine authority for ministry. In v. 11, he displays three titles for Jesus: σωτήρ, χριστός, and

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[12] Schrenk, "πατήρ," TDNT 5, 1016–17.
[13] Luke is the only Gospel writer who uses this term. Cf. for Jesus, Rom 8:29; Col 1:15, 18; Heb 1:6; Rev 1:5.
[14] Bovon, *Luke 1*, 86.

κύριος. He repeatedly mentions the title κύριος in Luke 1 (5 times for Jesus and 14 times for God).[15] Χριστός is used for the first time. At this moment, he intentionally merges this title with David so as to amplify its significance. The title σωτήρ here is used for a second time, but it is the first time it is attributed to Jesus (the first for God in 1:47). The narrator portrays Jesus as σωτήρ, that is, God's embodiment having divine authority. This is a pivotal aspect of Luke's Christology in relation to Jesus' identity and ministry. Jesus as the Savior becomes *the* glory to God and *the* peace to people (v. 14), and his authority is equal to the heavenly God.

6.2.1.2. Logical Patterns of Character's Actions

The first scene of this fourth episode provides a totally new stage, but it should be understood as a continuation in relation to the previous events, especially the second episode. The narrator has purported that God is the initiator of all the events and that he is the one bringing to completion the covenantal promises. The logical relationships among the characters' actions are also to be clear from the narrative sequence.

Although he serves as a SC, Caesar Augustus's δόγμα of the census is magnified as a new trigger for the episode. The narrator gives the reader additional information about the census in relation to Quirinius's legateship over Syria (v. 2). The reader can also infer that the imperial decree represents Caesar's sovereignty (v. 3). Joseph is in charge of his family's registration for the census. That is why the narrator for the first time describes Joseph's active role as a character. Joseph takes his wife Mary, who is expecting a child, and goes to Bethlehem, which is the city of David. Ostensibly, the

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[15] See chapter nine.

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reason for their visitation to the city is the registration according to the decree, but in reality it is a part of God's plan.[16] The reader has been informed about how God has accomplished all things since the first episode. God gave the message of Jesus' birth to Mary in the second episode (1:31). The narrator describes how God now accomplishes the promise. In God's plan, the Messiah should be born in the city of David. In that sense, this scene is to be regarded as the fulfillment of the previous promise according to Luke's narrative frame. The narrator intentionally sets the time of the Messiah's birth as that of Caesar's decree. It is ironic that the Messiah who is a Savior is born in a stall, wrapped in cloths, and placed in a manger. But the narrator gives the reason that there is not any available room in the city. The reader can assume that there were many crowds in the city at that time. Although there are many people in the city, no inhabitants are invited to the great birth.

The second scene of the episode begins with the anonymous shepherds who are invited by God's messenger. They are staying in a field near the birth place with their flocks at the same time as the birth. Who are they? No personal information about them has been provided by the narrator. However, they become another of God's messengers to transmit such good news for all the people to Mary and Joseph. In order to help them respond properly, the angel offers a sign which is another trigger for further actions. All of sudden, the heavenly celebration of the birth is displayed. From these two scenes, the narrator intends to depict two events simultaneously. Although the birth of the Messiah is miserable on earth, God and the heavenly entities gloriously celebrate. If the heavenly

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[16] Coleridge, *The Birth of Lukan Narrative*, 130, rightly remarks, "The authority of Caesar brings Joseph and Mary to Bethlehem, but the readers know that it is the authority of God which brings the child to birth."

proclamation was given to the couple, the reader might easily perceive the narrator's logical process. However, the vision is not given to the couple, instead only to the shepherds. It is the narrator's purpose first to project God's response to Jesus' birth as the heavenly Father's joy for the fulfillment of his covenant before the narrator describes the earthly parents' joy. God the Father becomes the first eyewitness of his Son's birth through which he is glorified. Jesus' birth becomes God's glory and the people's peace (v. 14). This statement implies both Jesus' identity as the Messiah, Son of God and his ministry, which will glorify God and give heavenly peace to the people.

In the next scene, the narrator narrates the shepherds' visitation to confirm the angel's revelation and sign. Although the couple did not see and hear the heavenly vision, now they indirectly experience the vision from the shepherds and directly respond to what the shepherds say, referring to ὁ ῥῆμα τοῦ κύριου in v. 15. The shepherds become the second eyewitnesses of the Messiah's birth. They glorify God because of all the things that happened to them.

In dealing with a logical relationship in characters' actions, we face the narrator's strange report about an unnamed group in v. 18. The narrator all of sudden informs the reader of a group's response to the shepherds' message, the group about which the narrator has not given any information. Who are they? The narrator does not give an answer but just says that there was a group with Jesus' family. It seems like a logical contradiction, since the narrator said nothing in the first scene of the episode about this

group. The role of the group is to respond to the shepherds' message and to be eyewitnesses of Jesus' birth.[17]

6.2.1.3. Rhetorical Patterns

Beginning with the particular historical setting within the Roman Empire in relation to John's birth in the first episode, now for Jesus' birth the narrator includes an additional setting which is more specific. One of the ways that the narrator's characterization establishes a credible and reliable relationship with the reader is to provide more precise information about the historical situation. The beginning of the fourth episode exhibits a specific historical event, a census, surrounding Jesus' birth, which supplies more precision to the reader than the first episode. It is certain that the narrator seeks to privilege the function of the census in Jesus' birth by addressing historical figures—Caesar and Quirinius.[18] His concreteness about this census calls the reader's attention to the following event. The reader probably knows this pattern from previous experience (Luke 1:5). What is more, when the reader becomes aware that the issue of the census functions as a narrative trigger, he or she may feel much more pressure to focus on it. By making a historical bridge between the census and Jesus' birth, the narrator escalates the reader's thematic interest.

Another way that the narrator strives to appeal to the reader is in his consistency of characterization. In the second episode, he casts Joseph and Mary having unique traits: Joseph as a Davidic descendant, and Mary as one betrothed to him. In this episode, the

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[17] Carroll, *Luke*, 72, suggests that their appearance is to make a parallel between John's birth (1:58–66) and Jesus'.

[18] The historical evidence and possibility of this census will be discussed in the section of extratextual dimension in more detail.

narrator recasts the couple with the same traits that recapitulate the reader's cognition about the previous event. Indeed, the narrator has provided additional significant traits for Mary such as her being a virgin and a servant in the second episode, but now his focus is on describing the couple in light of a family bond for their registration. There is no doubt that the narrator perceives that Mary's virginity, which has been a key theme, need not be repeated here. Luke's consistency of characterization builds more of a concrete relationship with his reader. Such a consistency is conspicuous in Luke's characterizing of God. No matter how the characters are shifted, Luke's thematic emphasis on God's faithfulness still runs through the narrative. As God's faithfulness proposed in the first episode was demonstrated by its fulfillment in the third, the same pattern is expected by the reader who was given the promise in the second episode. By offering historical precision and showing his consistency in characterization, the narrator draws the reader's attention to Jesus' birth as evidence of God's faithfulness for salvation. The reader has experienced God's faithfulness through his astonishing interventions.

In scene 12, an unnamed group also creates a unique rhetorical tension that Luke expects by breaking a rule that he has instituted in casting characters so far. All characters have been portrayed without any logical problem. However, this group appears on stage all of a sudden without any adumbrative information and surprises the reader who is not told about them.[19] But the narrator attempts to quickly get the reader involved in the scene as if the reader hears the shepherds' message with Jesus' family.

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[19] Coleridge, *The Birth of the Lukan Narrative*, 148–50, regards the role of this group as functional to confirm the implication of the shepherd's message. From their reaction, according to Coleridge, three reasons can be assumed: (1) the news itself is astonishing enough; (2) the messengers themselves are almost as astonishing; and (3) they should be the recipients of such news.

In particular, the narrator displays particular styles of composing the episode in order to involve the reader in the event. He fills in the latter part of the promise/fulfillment frame. Unlike John's birth, in the initial childbearing, there is no witness to prove Jesus' birth. But the narrator immediately introduces God's dynamic actions in order to prepare the witnesses so as to celebrate the birth, since good news should reach all people. From heaven, a great multitude of angels proclaims Jesus' birth as glory to God and peace to the people. From the earth, the anonymous shepherds praise God's faithful actions in the birth. Furthermore, based upon these witness groups, the narrator encourages the reader to join in the groups. The reader knows that Jesus is the One who has been promised from the first episode; his or her expectation raised from the beginning of the IN becomes a reality. The reader observes what has happened to the couple and realizes that he or she becomes a witness to the Messiah's birth.

Another rhetorical aspect of the narrator's thematic focus becomes more evident from the examination of various repetitions. First of all, he reiterates a phenomenological pattern of the angelophany: visitation—response—announcement—sign.[20] This pattern enables the reader to remember the thematic function to reveal God's faithfulness in the previous episodes. The functions of the first two visitations were to foretell the births and to predict the identities and the ministries of the two protagonists, but the function of the present visitation is to confirm Jesus' birth as that which has already been accomplished. Unlike in John's birth, by informing the reader of the angel's double appearance functioning as a prediction and a confirmation, the narrator further increases the dramatic mood to underline God who is at work in Jesus' birth.

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[20] Similar to Green's notion, *The Gospel of Luke*, 132.

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Another repeated pattern that Luke displays is the depiction of the angel as a sign giver. In the first episode, when Zechariah asked to ensure the message, the angel gave him a sign, his muteness. Through the sign, Zechariah believed Elizabeth's pregnancy was God's faithfulness to fulfill his covenant. The sign also functions to make a bridge between the first and the third episode. In the second episode, although Mary did not ask for a sign as Zechariah did, the angel provided Elizabeth's pregnancy as a sign to encourage her to believe in God's power. The narrator's thematic focus, however, is not on the signs themselves, but on what they represent, that is, what he wants to emphasize through them. I have proposed that the signs play a key role emphasizing God's faithful activities. In this episode, the angel gives a sign to the shepherds without their request. The sign ἐσπαργανωμένον καὶ κείμενον ἐν φάτνῃ ("wrapped in cloths and lying in a manger") helps them not only find the baby, but also believe what God has done, with regard to sending the Messiah. These signs urge the reader to believe and experience God's faithfulness like Zechariah, Mary, and the shepherds.

As to verbal repetition, there are several issues holding the narrator's thematic attention. In the beginning of the episode, the narrator describes Roman imperial authority and sovereignty as the apparent cause of Joseph and Mary's going to Bethlehem. The repetition of "register" (vv. 1, 2, 3, 5) governs the first scene of the episode. This highlights royal authority and sovereignty influencing all the people. However, the narrator's attention is not on the imperial decree but on the imperial birth of the Messiah as the Davidic King. God's authority and sovereignty is the real cause to lead them to the city of David. By reiterating David (vv. 4, 11), the narrator emphasizes the birth of the

Davidic Messiah and contrasts the sovereignty of Caesar to that of Jesus, which affects all the people (1:33, 77, 79; 2:10).

In the second scene, the narrator significantly repeats the word "glory" (and "glorify"): God's glory shines around the shepherds (v. 9); the angels proclaim God's glory (v. 14); and the shepherds glorify God (v. 20). This repetition stresses the fact that God is the only One who authoritatively initiates Jesus' birth and is glorified by all people. The narrator describes the birth as glory to God. In fact, Jesus the Son of the Most High is God's glory.[21]

Another reiterated word is ῥῆμα (vv. 15, 17, 19).[22] The word appeared in the second episode as well. Mary confessed God's faithfulness to fulfill his word in 1:37–38. The reader knows her attitude toward what God had revealed to her. The shepherds also show their attitude toward what the Lord revealed (ἐγνώρισεν) to them in v. 15.[23] This word is also repeated when the shepherds again make known (reveal) the same things (words) to the couple (v. 17). Hearing what they reveal, Mary preserves and ponders them in her mind. Those characters' enthusiastic attitudes represent how God has faithfully fulfilled his promises that have been revealed by his agents. Furthermore, Luke's evaluation of Mary in v. 19 recalls his evaluation of the crowd's action regarding the question about John's fate in the previous episode (1:66). Here as well, based upon Mary's response in v. 19, Luke invites the reader to maintain a certain future expectation

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[21] Although he does not directly mention the fulfillment of the angel's promise for Mary in 1:35 (ὁ ἄγγελος εἶπεν αὐτῇ· πνεῦμα ἅγιον ἐπελεύσεται ἐπὶ σὲ καὶ δύναμις ὑψίστου ἐπισκιάσει σοι), the narrator portrays the fullness of God's glory in the birth. In terms of the former promise regarding the Holy Spirit, the narrator seems to wait to bring out the role of the Holy Spirit until Jesus' baptism so that he does not mention the Spirit at the time of birth. However the latter promise can be assumed as fulfilled at this moment as long as various visualized images are concerned.

[22] Although most scholars render it as "thing" rather than "word," it has a thematic implication emphasizing God's faithfulness, since the word directly indicates God's miraculous actions.

[23] BAGD, 203 (γνωρίζω).

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in terms of Jesus' identity and ministry with an assumed question, like the crowd in 1:66: *what then is this child going to be?*

6.2.2. The Intertextual Patterns of Characterization

The most significant intertextual link of the episode appears in the narrator's characterization of Joseph illustrating Jesus' inheritance of the House of David. In v. 4, the narrator describes Joseph's Davidic lineage and his connection to Bethlehem. An interesting point here is that the narrator notes that Bethlehem is the city of David, since such a designation is normally reserved for Jerusalem in the OT and early Judaism.[24] Several passages portray Bethlehem in close association with David, especially Βηθλεεμ τὴν πόλιν αὐτοῦ (David) in 1 Sam 20:6.[25] Very little attention in Second Temple Judaism is paid to the city as the birthplace of the Messiah. Some scholars attempt to see Luke's connection of Bethlehem to the unique expression, "the city of David," as the fulfillment of Mic 4–5, especially 5:2, although there is no explicit textual evidence.[26] Strauss suggests that the narrator's purpose regarding the connection is "to associate the birthplace of Jesus with that of David and again *to stress the Davidic connection in Jesus' messianic identity.*"[27] He goes on to compare the life of Jesus in Luke's Gospel to that of David in Micah, and from the similarities, concludes that Jesus' birth in Bethlehem is the fulfillment of Mic 5:2.[28] Miura tries to focus on Luke's theological interest based upon

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[24] 2 Sam 5:7, 9; 6:10, 12, 16; 1 Kgs 2:10; 8:1; 9:24; 11:43; 14:31; 15:8, 24; 22:50; 2 Kgs 8:24; 9:28; 12:21; 14:20; 15:7, 38; etc. and 1 Macc 1:33; 2:31; 7:32; 14:36. See Marshall, *The Gospel of Luke*, 105; Fitzmyer, *Luke I–IX*, 406; Bock, *Luke 1:1–9:50*, 204; Garland, *Luke*, 119.

[25] 1 Sam 16:1, 4; 17:12, 58; 20:6, 28-29; 2 Sam 23:15.

[26] Fitzmyer, *Luke I–IX*, 395–96; Ravens, *Luke and the Restoration of Israel*, 42–44.

[27] Strauss, *The Davidic Messiah in Luke-Acts*, 110–11 (emphasis original).

[28] Strauss, *The Davidic Messiah in Luke-Acts*, 111–12, "both follow the pattern of David's life, and both

the implication of Micah rather than the correspondence of both passages, and concludes

that Luke's reference is "an intentional contrast with Jerusalem" to prove *the legitimacy*

of Jesus' Davidic sonship."[29] Pao and Schnabel also suggest that from the images of

Micah Luke intends to evoke David's kingship image.[30] In fact, there are various

corresponding images between the two passages.[31] Among them, the most dominant

image is the Davidic kingship image, which the narrator has thematized since the first

episode. The narrator has particularly emphasized Jesus' kingship, the image of his

reigning over all people who are returning to God (1:17), him being of the house of Jacob

(1:33), having the throne of King David (1:32), and guiding the people in the path of

peace (1:79). These indications are apparently interconnected with Jesus' ministry. The

narrator's connection of Bethlehem to the city of David thus implies his connection of

Jesus' ministry to Davidic kingship whereas Jesus' identity is connected to the divine

sonship (1:32, 35). The narrator seeks to emphasize Jesus' Bethlehem birth as the birth of

the Davidic King who rules Israel, and the fulfillment of the prophet Micah (5:2).[32] With

another fulfillment, the narrator reinforces God's faithfulness to fulfill the prophecy of

Micah and encapsulates Jesus' future ministry as the Davidic King. He portrays Jesus'

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focus on the ruler who will arise from the house of David. While David was born in Bethlehem (1 Sam. 17. 12ff; 17.58), it was Jerusalem which formed the background for the key conflicts and victories in his life. In Micah, though the ruler comes from Bethlehem (Mic. 5.2), Yahweh's triumph through him is centered in Jerusalem/Zion and returns dominion to her (Mic. 4.8). Similarly in Luke, after Jesus' birth in Bethlehem his parents 'go up' to Jerusalem to present him to the Lord (2.22)."
[29] Miura, *David in Luke-Acts*, 202–03 (emphasis original).
[30] Pao and Schnabel, "Luke," 267.
[31] The returning image (Mic 4:6–8; 5:3); the image of watchtower of the flock (4:8); the image of childbearing (4:9–10; 5:3); the image of shepherding the flock (5:4); and the image of peace (5:5). Cf. Bock's objection about the interconnection of v. 8 to Mic 4:8, *Luke 1:1–9:50*, 226.
[32] Talbert, *Reading Luke*, 31. In terms of the fulfillment of the restoration of Israel (Mic 5:1–3), see Ravens, *Luke and the Restoration of Israel*, 42–43.

kingship image more distinctively by adding a specific identification referring to Jesus' inheritable privileges through the use of the word πρωτότοκος ("firstborn") in v. 7.[33]

6.2.3. The Extratextual Patterns of Characterization

The narrator attempts to weave tightly together both Jesus' birth and Caesar's census to make a thematic contrast. The official initiator of the census seems to be Caesar Augustus (Octavian) who was the most powerful figure of the contemporary world. After his victory at the battle of Actium against Mark Antony and Cleopatra VII (Sep. 31 BCE), which was the last victory of the Roman Republic, Octavian consolidated his dominions and power, made a great transformation of Rome, and was awarded the name Caesar Augustus by the Senate (27 BCE).[34] His authority and sovereignty were accepted as he unified the disparate regions of his empire. He was designated the *Son of God*, which meant the son of Julius Caesar, his adopted father who was called *God*.[35] Not only this title, but others had also been granted to him. Augustus was also recognized as the *Savior*, the divine figure who brought heavenly peace to all his people.[36] According to an inscription about Augustus found at Priene of Ionia (present-day Turkey) in 9 BCE, we may grasp how meaningful the birth of Augustus was to the people:[37]

> Providence ... has brought into the world Augustus and filled him with a hero's soul for the benefit of mankind. A Savior for us and our descendents, he will make wars to cease and order all things well. The epiphany of Caesar has brought to fulfillment past hopes and dreams.

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[33] Cf. Gen 25:25; 27:19, 32; 35:23; 38:6–7; 41:51; 46:8; 48:18; Exod 13:2; Num 3:12–13; 18:15–16; Deut 21:15–15. Brown, *The Birth of the Messiah*, 398.

[34] Herod the Great could get more independent authority (e.g., the right of his succession) from Augustus than from Antony: Josephus, *A.J.*, 15.6.7. §198; 16.3.3 §85; 16.4.1 §§92-93.

[35] Evans, "Jesus and the Dead Sea Scrolls from Qumran Cave 4," 93.

[36] Braund, *Augustus to Nero*, especially inscription numbers 10, 36, 44, 66, and 123, indicated by Green, *The Gospel of Luke*, 122.

[37] Danker, *Jesus and the New Age*, 24.

The relationship between Augustus and Herod the Great had been developed for a long time. Although Herod supported Mark Antony who was Augustus's opponent,[38] Herod's reign of Judea lasted over twenty years more. The friendly relationship, however, was at a crisis when Herod attacked the Nabataeans ruthlessly in 9 BCE. Due to Herod's impertinence, Augustus treated him as one of his subjects not his friend.[39] Herod had to do something for regaining the friendship with Augustus and for showing his loyalty to Augustus. The census in Luke 2:1–2 can be examined in this circumstance. Many scholars have raised the questions: which census does Luke refer to? Is this census the same one that Flavius Josephus indicated or a different one?[40] Luke brings to the fore the issue of census as the direct cause of Jesus' birth in Bethlehem and gives an additional note about the census according to the chronological basis.

The census of the first century of the Roman Empire was to be different from a modern census. It is obvious that Caesar's power was behind the census, as Brook Pearson asserts that it was "a means of demonstrating control of the world."[41] The census demonstrates Israel's status and identity located within the shadow of Roman oppression.[42] Luke assuredly puts a thematic value on this census which functions as "a

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[38] Josephus, *Ant.* 15.187–96; *War 1.*386–93
[39] Josephus, *Ant.* 16.290.
[40] Lee, "The Census in Luke," 431–36; Evans, "Tertullian's References to Sentius Saturninus and the Lukan Census," 24–39; Brown, *The Birth of Messiah*, 395, 547–56; Fitzmyer, *Luke I-IX*, 399–405; Pearson, "The Lukan Censuses," 262–82; Smith, "Of Jesus and Quirinius," 278–93; Porter, "The Reasons for the Lukan Census," 165–88; Puig i Tàrrech, "Why was Jesus not born in Nazareth?" 3409–36; Dąbrowa, "The Date of the Census of Quirinius and the Chronology of the Governors of the Province of Syria," 137–42. In fact, this issue has been dealt by scholars for almost two centuries. Despite the various difficulties unsolved, it is worth noting that after the so-called *Titulus Tiburtinus* found in 1764, new evidence has been discovered by scholars. Although I cannot fully discuss this issue here, it is necessary for a theme to state certain aspect that the narrator may try to bring out through the census.
[41] Pearson, "The Lucan Censuses, Revisited," 230; See also Bovon, *Luke 1*, 83.
[42] Kuecker, *The Spirit and the 'Other'*, 51.

penetrating symbol of Roman overlordship."[43] He tries to bring the issue of Jesus' birth in circumstance of the power of Roman authorities through the census which functions as the main cause of Jesus' birth in Bethlehem.[44] According to Luke's description, it seems that the census was issued by Augustus and related to Quirinius's legateship over Syria in 6 CE. However, these two verses (2:1–2) invite a reading on several levels of understanding of historicity in terms of both Augustus's census (8 BCE) and Quirinius's legateship (6 CE), which seem to have no connection with the year of Jesus' birth. It is true that there is no clear evidence to support that the narrator's information provides the accurate history of the census declared by Caesar Augustus and the relationship between the census and Quirinius. One may simply assume that Luke seems to misdate Quirinius's legateship of Syria which was taken in 6–7 CE and Jesus' birth which happened in 4 BCE. However such an assumption does not harmonize with our assumption that in order to gain the reliability and credibility of accounts the narrator should provide accurate information and characters, thus Luke's chronological information should be accurate.[45] Some scholars using narrative criticism in their approaches tend to leave this issue with an assumption that Luke's historical accuracy is

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[43] Green, *The Gospel of Luke*, 122.
[44] Some scholars have suggested Luke's apologetic view toward the Roman Empire. See Cadbury, *The Making of Luke-Acts*, 308–16; Conzelmann, *The Theology of St. Luke*, 137–49; Johnson, *The Writings of the New Testament*, 200–04; Esler, *Community and Gospel in Luke-Acts*, 205–19; Brawley, *Luke-Acts and the Jews*; Squires, *The Plan of God in Luke-Acts*, 52–55.
[45] Luke's historical evidence seems to object the contemporary evidence, e.g. Josephus, *A.J.* 17.13.5 §§354–55; 18.1.1 §§1–10; 18.2.1 §§26–27; *B.J.* 2.8.1 §§117–18; 2.9.1 §167. This is a huge issue which has been debated by numerous scholars. It is significant to assume that Luke provides the chronological accuracy of events. But then how can we grasp such a contradiction between Luke and Josephus. Without historical accuracy, the narrator would be easy to fail on his narrative purposes. However, it is true that scholars are still struggling to resolve such a problem. Nevertheless, we should pay attention to Schürmann's caution, *Das Lukasevangelium I*, 98-101, that one needs to be careful not to easily accept an assumption that Luke made a mistake regarding historicity. See also, Marshall, *Luke*, 69-70.

not a critical matter to view his narrative and to hear his stories any more.[46] Although to determine the historicity of information is not the primary concern of this study, the notion that Luke's *purposeful storytelling* is rooted in historical accuracy certainly helps us to imagine that the reader accepts Luke's characterization of the story as more credible.

Here for sake of space I cannot fully discuss with the scholars, who deal with this issue, but it is significant to note that they have easily overlooked Herod's historical position and role. Herod the Great had full authority over Judea, and had issued a couple of censuses by himself. From this fact, a possibility is proposed by Pearson: a census was taken *by* Herod the Great in Judea (6/5 BCE) and *prior to* Quirinius's census (6/7 CE).[47] It is quite reasonable to think that way, when Herod's current situation, especially the relationship with Augustus, is concerned. Augustus's census in 8 BCE was a census affected to Roman citizens only for mainly taxation purposes. Herod's last census of his reign of Judea issued in 6 BCE during Gaius Sentius Saturninus's legateship over Syria (9–6 BCE) was for showing his royalty to Augustus and asking the loyalty of the Judean to himself (as he did in 20 BCE). If this assumption is accepted, Luke in Luke 2:1–2 tries to mention two censuses which had been held in Judea. A possible reason of Luke's reference of Qurinius's census is probably that it had been remembered as a special

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[46] For instance, L.T. Johnson's argument, *The Gospel of Luke*, 51–52, clearly underlines this attitude: "an obsession with accuracy leads the reader astray. Luke needs the emperor and a census in the picture, because he needs to get Joseph and Mary to Bethlehem. He needs to get them to Bethlehem both because a shared tradition placed Jesus' birth there in the time of Herod (cf. Matt 2:1–6), and because birth in the city of David was important as a messianic credential. We are dealing, in other words, not with a scientifically determined chronology, but with purposeful storytelling." See also Bovon, *Luke 1*, 82; Bock, *Luke 1:1–9:50*, 203; Yamazaki-Ransom, *The Roman Empire in Luke's Narrative*, 73–74.

[47] Pearson, "The Lukan Censuses," 267–68. In terms of the common features of censuses, some other scholars argue the parallels between Luke's account of census and the documents of the Egyptian censuses and the property returns of Arabia. See Porter's discussion, "The Reasons for the Lukan Census," 176–88, with B. Palme, "Die ägyptische κατ᾽ οἰκίαν ἀπογραφή und Lk 2,1–5," 1–24, and K. Rosen, "Jesus Geburtsdatum," 5–15.

event—according to Puig i Tàrrech, "the famous and controversial census of Judea"—which was for political and fiscal reasons.[48]

The narrator's constant connection of the events of the IN to the secular historical context is one of the strategies to draw the reader's attention to his narrative purposes. In particular, this episode introduces Jesus' birth along with a specific political/imperial circumstance of the Greco-Roman world. Augustus, Herod, and Quirinius are the characters symbolizing the power of the world. Contrary to the imperial power and benefits, Luke's description of Jesus' birth in the first scene of the episode can be seen to embarrass the reader, since he seems to take a completely opposite stand in describing the divine power and image. The birth of the Son of the Most High takes place in incredibly humble circumstances. No one can imagine this birth as that of the Davidic Son. Yet this is Luke's way of unveiling God's predestined scheme. The origins of the Messiah take place in a manger in a stable, which symbolizes the lowest place.[49] The Messiah came down in the lowest place in order to take care of his people, Israel.[50] Only Joseph and Mary welcome the coming of the Messiah in desolate loneliness. Although narrated in calmness and silence on the earth, the birth is celebrated in great joy and glory from heaven. The heavenly celebration and proclamation designate Jesus' divine qualities as the Son of God and the Davidic King who brings peace and salvation to all people. In

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[48] Puig i Tàrrech, "Why was Jesus not born in Nazareth?" 3424. After Herod the Great's death and one of his sons Archelaus' dismissal by Augustus, Judea was not reigned by the Herodians any longer, but became just like one of the Roman provinces. Thus Quirinius's census was the first one that Rome officially carried out in the region of Judea under the direction of Syria although it had caused widespread uprising.

[49] The inscription of Theodotus, which is a famous Greek synagogue inscription, tells us that there was a hostel in Jerusalem for those traveling from outside of Judea. It implies that such hostels provide rooms to not only Jewish diaspora but also the Gentiles who are willing to go up to Jerusalem for the Feast. See Josephus, *Ant.* 3.318; cf. John 12:20; Acts 20:4, 16.

[50] Jesus' humbleness is one of the significant Christological images in first-century Christianity. In particular, Paul stresses this image in Phil 2:7; 2 Cor 8:9.

this scene, the narrator underlines the imperial qualities of human history through the census on the one hand, and the divine qualities of God's salvation history through Jesus' humble birth on the other. Luke ensures Jesus' birth in connection with the power of Caesar Augustus, Herod the Great, and Quirinius, and urges the reader to be aware of Jesus' birth within the Roman background.[51]

In terms of the appearance of the shepherds, it is likely that the narrator continues to hold a humble motif regarding the marginal groups of society or humble people who accept Jesus.[52] If we take into account the lowly status of the shepherds around the first-century Mediterranean world, the overall atmosphere of Jesus' birth is clearly contrasted to the imperial status of Augustus and Quirinius (2:1–2).[53]

6.3. Conclusion

The narrator in this episode delineates God's distinctive role and traits in the broder range of human history and demonstrates Jesus' messianic birth for all nations as the result of God's faithful activities. Truly, Jesus' birth proves that God is the initiator of

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[51] Tiede, "Glory to Thy People Israel," 24, rightly says: "The reader thus not surprised at the political connection that this birth took place within the census of Caesar Augustus during Quirinius's governance of Syria … it is clear that Jesus' messiahship has everything to do with Israel's fate within the Roman order."
[52] Brown, *The Birth of the Messiah*, 420; Jeremias, *Jerusalem in the Time of Jesus*, 303–12; Fitzmyer, *Luke I–IX*, 408; Witherington, "Birth of Jesus," 73.
[53] Green, *The Gospel of Luke*, 130–31. Cf. consider the metaphoric imagery of the shepherd which had been associated with various characters in the Hebrew Scriptures and the Second Temple literature: Baxter, "From Ruler to Teacher," 208–224. In fact, there are more cases in which the shepherd motif is associated with rulers such as leaders, judges, prophets, and kings. Num 27:14; 2 Sam 7:7; 1 Kgs 22:17; 2 Chr 18:16; Pss 23; 78:70–72; 80:1; Isa 56:10–11; Jer 17:16; 23:1–2; 25:34; Ezek 34:22–24. In addition, the pivotal designations of the eschatological-Davidic Messiah are the shepherd, the servant David, and the ruler: Chae, *Jesus as the Eschatological Davidic Shepherd*, successfully covers a wide range of implications of the image and provides critical assumptions enabling us to apply the image to Jesus in the First Gospel. Although he seems to narrow down too much the image of the Davidic Messiah into the Shepherd image, he shows that the Davidic Shepherd image had been transmitted throughout Israel's history and the Second Temple period. However, it is hard to say that Luke tries to connect the eschatological image of shepherd to Jesus, even though it is clear in the OT. For more extending view on the shepherd motif in Jewish and Christian writings, see Baxter, W. "From Ruler to Teacher," 208–24.

all the events and human history whose authority is not comparable to any other authority in the world. God's entire power and authority is transferred to Jesus the Davidic King who has been appointed from the Scriptures. He will faithfully reign over all nations with the power and authority. Although to all outward appearances the Messiah's birth looks shabby – the humble birth, the shepherds' visitation, and an unnamed group, the narrator does not fail to characterize Jesus' image as the king who brings glory for God and peace for human beings, among other things, God's salvation for all. God glorifies the Messiah's birth and offers a promise for of peace and joy to those who faithfully respond, like the anonymous shepherds, who glorify God. What a glorious event it is for all who experience Jesus as the Messiah. Such Jesus' messianic identity as a continual thematic image foreshadows his future ministry.

EPISODE FIVE (LUKE 2:21–40): JESUS' CONFIRMATION AS THE MESSIAH

7.1. Narrative Setting and Defining Characters

The narrative setting has been shifted from the outside to the inside of Jerusalem. The characters and the events are Judaic, cultic, and sacrificial. They are obviously set in contrast to the previous episode. Although this study includes the sixth episode in the IN, which functions as a transition, this fifth episode indeed is the last for the birth stories of two heroes. Hence, this episode will not only recapitulate various themes that the previous episodes have proposed, but also foreshadow the pivotal functions of those themes in the subsequent narratives. Here I will take a close look at Luke's synthesizing characterization for his overarching theme which is God's salvation and faithful activities.

7.1.1. Setting

In comparison to the third episode that deals with John's circumcision and naming, the fifth episode briefly narrates Jesus' circumcision and naming with the fulfillment formula. Nothing has happened in that time. Instead, the narrator introduces another Jewish ceremony, purification, which was not presented in John's birth. All events occur in succession at the time of purification in the Jerusalem temple. The temporal and spatial movements govern the overall structure of the episode. As to the temporal movement, the episode begins and ends with particular temporal indicators: "on the eighth day" (v.21), "when the time of purification had been completed" (v. 22), and "when they had done" (v. 39). During staying in Jerusalem for the census, Joseph and Mary go into the temple with

Jesus in obedience to the law of purification. After finishing all the regulations (v. 39a), they return to their own town of Nazareth in Galilee (v. 39b). There is a spatial shift from Jerusalem to Nazareth. Furthermore, the new characters occupy the setting and mood of the episode, and their roles refresh the scenes. Some textual indicators operate to divide the scenes. First, the shifts of characters indicate the transition of scenes: Joseph and Mary – Simeon – Anna – Joseph and Mary. Second, the phrase καὶ ἰδοὺ in v. 25 signals the narrator's attention to a new subject.[1]

The first journey of Jesus' family to Jerusalem is for the purpose of the law of the Lord. According to the law that the firstborn male should be consecrated to the Lord, Joseph and Mary take the baby to the temple with a sacrifice. They meet a righteous and devoted man, named Simeon, who has been waiting for the Lord's Christ. Simeon realizes Jesus is the One for whom he has been waiting, and praises God who has fulfilled his promise to Simeon that he would see the Christ before he died. Simeon blesses the couple and prophesies about the baby to his mother.

At that moment, a prophetess named Anna, who has been serving the Lord at the temple for a long time, also is made to recognize the baby as the One who will bring the redemption of Jerusalem, and proclaims him to all people.[2] Once again, the narrator emphasizes Jesus' identity and ministry through the confirmation of special characters who have been waiting for God's salvation.

The atmosphere of the episode being generated in the Jerusalem temple looks familiar to the reader due to that of the first episode although both represent different practices. In revealing traits of the characters, the narrative's temple setting, with which

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[1] Bovon, *Luke 1*, 100; Marshall, *The Gospel of Luke*, 118. Cf. Luke 5:12; 10:25; 13:11; 14:2; 19:2.
[2] It seems that for praying, individuals might be allowed to get in the temple. Sanders, *Judaism*, 203.

the reader is already familiar from the first episode, provides the reader with a positive attitude to ensure the accuracy of information. The reliable characters, especially Simeon and Anna, evoke the narrator's thematic emphases regarding Jesus' identity and ministry, and guarantee the credibility of the subsequent narratives. Certain reiterating structural patterns illustrate the narrator's special attention to compose a well-organized narrative. Hence, the structure of the episode is as follows:

(Scene 13) 2:21–24: A preparation for purification
(Scene 14) 2:25–35: Simeon's prophecy for Jesus in the Jerusalem temple
(Scene 15) 2:36–39a: Anna's confirmation about Jesus
(Scene 16) 2:39b–40: Joseph's and Mary's Return to Nazareth and a concluding statement

7.1.2. Characters

The narrator continues to depict Joseph and Mary as ongoing characters and keeps special attention on Mary, whose actions and responses play significant roles to unveil the narrator's thematic attitude (scenes 4, 6, and 12).[3] In the thirteenth scene, he portrays Joseph and Mary as the fCs together, whose actions are thematically focused, especially in relation to Jesus. After fulfilling the naming of the baby as the angel promised (1:31), they take Jesus to Jerusalem in order to consecrate him to God, and prepare a sacrifice for Jesus. It seems that, in characterizing Joseph and Mary, the narrator attempts to make a thematic parallel with Zechariah and Elizabeth. In the first episode, the narrator characterizes them as the righteous in observing all God's commandments and

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[3] This may be possible evidence that Luke's source is directly from Mary's personal experience. This means that Luke's version, which is quite different from Matthew's, has a strong connection to the first eyewitness group. Of course, this does not mean that Matthew's IN may not have the connection. Mary's role in raising her son would be crucial. Luke gives us hints not only to assume how she has recognized her son as God's promised One since his birth: all events in the IN are described by Luke as if Mary also knows everything, and but also to reveal how she plays a devotional though not major role (Acts 1:14).

regulations, and establishes this righteousness through Zechariah's temple ministry. Here, Luke also characterizes Joseph and Mary as those who observe the Mosaic Law. In the temple, the parents encounter two inspired persons and are fully aware of the identity and future ministry of their son. As usual, Mary becomes more prominent than Joseph when she is given an additional prophecy by Simeon. When everything is fulfilled, they return to their own town. This final statement implies not only that they have fulfilled all things that God has assigned to them, but also that God has fulfilled what he has promised to the parents and to Israel.

The narrator casts two new characters who play crucial roles in the plot as the other fCs whose actions and speeches need to be focused: Simeon and Anna. At first, Luke does not provide genealogical or vocational information about Simeon but does note the high qualities of his spiritual traits that no one can have among the fCs of the IN.[4] He is a righteous, devout, and spiritually empowered character who has had a special relationship with God. All his actions are driven by the Spirit. He confirms Jesus as the reality of God's faithfulness for salvation. Luke does not inform the reader of any sacrificial ceremony of which the priest is in charge (Lev 12:7–8) even though he mentions that the parents enter the temple for the custom of the Law and are ready to observe a sacrificial rite. Based upon this point, it is likely that although his pious characteristics make the reader reminisce about those of Zechariah, Simeon is not a priest. Simeon's job and identity are not the narrator's main interest. Rather the narrator's emphasis is on Simeon's role in the temple to bring God's revelation about Jesus to the

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[4] Bock, *Luke 1:1–9:50*, 238.

parents. The other pious character is Anna a prophetess who is very old.[5] Nevertheless, the prophetess knows the baby's identity and proclaims the baby to all people in the temple. Although the narrator does not reveal what Anna says exactly about Jesus, her prophecy certainly has to do with the redemption of Jerusalem, corresponding to the previous prophecies regarding Jesus' identity and ministry. Only one piece of information helps the reader recognize the BCs in the episode: all people in the temple who are waiting for the Messiah.

The FCs of the episode are God and the Holy Spirit, who play the dominant roles that make it possible to accomplish all these events. Although God is not active in appearance, he is the One who sent his agent to reveal the message of promise that occupies the central portion of the episode. All other characters show God-centered attitudes: Joseph and Mary strive to follow God's words and directions; Simeon, Anna and all people have been waiting for God's redemptive action. The episode has a decisive function of highlighting God's faithfulness, since every promise regarding the birth has been fulfilled. Because of that fulfillment, God is praised by Simeon and Anna. He also gives another prophecy to Simeon concerning Jesus' ministry and God's action of destining Jesus' fate (v. 34). God is the FC whose actions faithfully save both Israel and the Gentiles according to his salvific promise.[6]

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[5] Luke informs the reader about Anna's biography in more detail than other characters. In general, if we assume that her age of marriage was 12 or 13 years old based upon Mary's case in the second episode, her age now would be about 104 years old. She is still serving the Lord in the temple with fasting and praying. But it is not easy to make a decision on her age. John, "How Old Was Anna?"; Marshall, *The Gospel of Luke*, 123–24. For another view that places her age at eighty-four, see Hendriksen, *Exposition of the Gospel according to Luke*, 172–73. In terms of a symbolic value of her age eighty-four, see Varela, "Luke 2:36–37: Is Anna's Age What is Really in Focus?"

[6] Farris, *The Hymns of Luke's Infancy Narratives*, 150, says "The Nunc Dimittis picks up anew two themes familiar from the Magnificat and Benedictus, that God has acted decisively to save Israel and that his salvation is rooted in Israel's past ... They [the Gentiles], too, are to have a share in this great salvation."

In the fourteenth scene, the narrator depicts the Holy Spirit as playing a major role in the episode, and emphasizes the work of the Holy Spirit in making known God's message to Simeon (κεχρηματισμένον in v. 26). The Spirit guides Simeon's every single step. Simeon's piety demonstrates his devotion to God, but this cannot become the pivotal condition to realize Jesus' identity.[7] The Spirit not only gives the spiritual awareness to know who the baby is, but also leads Simeon to praise God and to prophesy to Mary. Such a role of the Spirit has been indicated in the other cases: Mary (1:35), Elizabeth (1:41), and Zechariah (1:67). The only difference among them is that Simeon has a direct relationship with the Holy Spirit without the angel's intervention. Thus, Simeon's confirmation coincides with the Holy Spirit.

The narrator portrays the baby Jesus who can be defined as a fC as well. Although Jesus' action is not described on the stage, all the focus of the other characters and their claims are oriented around him who is a mediator through whom God works.[8] The first scene of the episode is entirely concerned with his circumcision and naming that even the narrator's notion about the rite of purification and the sacrificial offering underlines Jesus' purification more than Mary's.[9] In doing so, he places the spotlight on Jesus.[10] All the prophecies and proclamations are oriented to him. He is the one whom the fCs have been waiting for and on whom the reader places his or her interest. In Simeon's canticle, multiple groups of people appear as the sub-characters who are described as future

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[7] Garland, *Luke*, 135.
[8] In comparison with John's role in the third episode, Jesus' role is much more highlighted in this episode. The narrator always places him in the center of the other characters' conversations and actions in order to thread out all thematic elements. All characters focus on identifying Jesus and his ministry.
[9] Carroll, *Luke*, 75.
[10] Bovon, *Luke 1*, 99; Garland, *Luke*, 135.

beneficiaries of the coming of the Messiah. As a SC, Phanuel is mentioned for identifying Anna. We define various characters of this episode as:

Types of characters	On-stage characters	FCs: God, and the Holy Spirit	
		fCs: Joseph, Mary, Simeon, Anna, and Jesus	
		BC: a crowd	
	Off-stage characters	SC: Phanuel	
		PCs	Topic-character: N/A
			Sub-characters: multiple groups of people

7.2. Finding Themes from Characters

It is necessary to consider carefully narrative consistency and coherence so as to recognize the narrator's integrating and overarching themes within the IN. This holistic view of the characters helps the reader determine the narrator's thematic climaxes. At this point, the narrator will try to evoke God's faithfulness by means of more integrated pictures, and the reader will be led to the final remark of Jesus' birth without a doubt if he or she has closely experienced the narrator's integrity with respect to characterization and thematization.

7.2.1. The Textual Patterns of Characterization

7.2.1.1. The Naming

One of the ways Luke characterizes individuals is to reveal how they perceive one another. The interpersonal relationship among the characters helps the reader establish certain realities to evaluate their traits. The trait(s) of a character is to be discernible

through his or her fundamental actions and attitudes toward other characters. Of course, the setting of the relationship has been established by the narrator.

First of all, the narrator reemphasizes God's lordship by means of the title κύριος: νόμῳ κυρίου and τῷ κυρίῳ (vv. 23, 24), τὸν χριστὸν κυρίου (v. 26), and τὸν νόμον κυρίου (v. 39). From the title, the narrator reminds the reader that God is the Holy One who gave the Law to Israel on behalf of her holiness. In particular, it is very unusual to define Jesus as the Christ of the Lord in the NT.[11] The reader has already been informed of χριστὸς κύριος in Luke 2:11, but in v. 26 he or she comes across a new term χριστὸς κυρίου.[12] Another new title for God is also used by Simeon: δεσπότης (v. 29). This title represents God's authority and lordship over all people as well.[13] From these references, the narrator characterizes God as the one who gave the Law to his people in the past and Christ in the present (whom Simeon sees) to be God's salvation.

Simeon's response to the baby magnifies Jesus' identity and ministry: Jesus is *holy* to the Lord (ἅγιον τῷ κυρίῳ in v. 23; 1:35, 49), the *consolation* of Israel (παράκλησιν τοῦ Ἰσραήλ in v. 25; 1:25, 48, 52b; 2:10), the *salvation* of the Lord (τὸ σωτήριόν σου in v. 30; 1:69, 71, 77; 2:11), and the *light* of the revelation to the Gentiles and the *glory* to the people of Israel (φῶς εἰς ἀποκάλυψιν ἐθνῶν καὶ δόξαν λαοῦ σου Ἰσραήλ v. 32; 1:78–79; 2:9, 14).[14] In fact, all these traits originated from God's identity

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[11] According to the Christological designations of the first century Christianity, there were three major titles: Lord, Christ, and the Son of God. But some occasions also indicate the combination of the first two: mostly "Lord Christ" (Rom 8:39; 16:18; Eph 3:11; Phil 3:8; Col 3:24; 2 Tim 1:10) and only "Christ the Lord" (2:11).

[12] Luke 9:20; 23:35; Acts 3:18; 4:26.

[13] BAGD, 220; Louw and Nida, *Greek-English Lexicon*, 497. Louw and Nida says that this title would be in the same semantic domain of κύριος (12.9). This title is used for God (Acts 4:24; Rev 6:10) and Christ as well (2 Pet 2:1; Jude 4).

[14] For the further discussion for the issue of interpretation in relation to light and glory, see the section of

and ministry in Israel's history.[15] Thus Jesus' birth is the great moment when God delegates his authority and characteristics to Jesus. Even though Jesus is now a baby, his parents have fulfilled every requirement of the Law of the Lord for him. In addition, Simeon's prophecy identifies Jesus as a σημεῖον (v. 34) whom God appoints to be opposed. This identification foreshadows that Jesus' ministry will be in conflict and not be welcomed by people. The narrator's summary that God's wisdom and grace is upon Jesus in his growing up (v. 40) allows the reader to expect that Jesus will faithfully embody God's lordship through his ministry. Green rightly says, "the child already possessed the qualities that will make him extraordinary in later life.... Both qualities [wisdom and grace] will come to the fore in the following story [2:40–52]."[16]

Joseph and Mary are described as the pious couple obeying τὸν νόμον κυρίου in terms of purification after childbearing (Exod 13:2, 12; Lev 12:2–6, 8; 15:11). Observing the Law has been introduced as righteousness from the occasion of Zechariah and Elizabeth in the first episode. In the temple scene, the narrator identifies Joseph and Mary as the parents of the baby because he tries to give the spotlight to the baby (vv. 27, 33, 34), as he did in the third episode.[17] In the first episode, he described the traits of Zechariah and Elizabeth in terms of their relationships with God. This applies to Simeon and Anna here, too. Consider how the narrator describes Simeon and Anna:

Simeon: ἄνθρωπος ἦν ἐν Ἰερουσαλήμ – ᾧ ὄνομα Συμεὼν – ὁ ἄνθρωπος – δίκαιος

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the Intertextual dimension of this chapter.

[15] Consolation (Isa 49:13; 57:18; 61:2; 2 Bar 44:7); salvation (Pss 50:23; 98:2; Isa 40:5; 52:10; LXX Isa 56:1; Tit 2:11; CD 20:34; 1QH 5:12; 1QIsᵃ 51:5); and light (Isa 49:6; 60:3).

[16] Green, *The Gospel of Luke*, 154. But Green includes v. 40 into the last episode, since he sees that this verse and v. 52 make an *inclusio* of the episode.

[17] Coleridge, *The Birth of the Lukan Narrative*, 166: "to name them in relation to Jesus (as 'the parents' does) allows the narrator to shift the focus from them as the ones who bring Jesus to the Temple to Jesus himself as the one about whom Simeon will prophesy."

– εὐλαβὴς – προσδεχόμενος παράκλησιν τοῦ Ἰσραήλ – πνεῦμα ἦν ἅγιον
ἐπ’ αὐτόν   – τὸν δοῦλόν σου

Anna: Ἄννα – προφῆτις – θυγάτηρ Φανουήλ, ἐκ φυλῆς Ἀσήρ – προβεβηκυῖα ἐν
ἡμέραις πολλαῖς – χήρα

The narrator's first word to introduce Simeon is a man in Jerusalem. His name is Simeon, and he is righteous, devout, waiting for the consolation of Israel, and filled with the Holy Spirit. From the first word about Simeon, the reader may wonder why the narrator offers no personal or occupational information about him, unlike the priest Zechariah.[18] It seems unusual that the narrator characterizes a person without personal information such as occupation and family origin, even though that is a good strategy in characterization. However, he chooses a better way to characterize Simeon, that is, by illustrating his uniqueness in having a direct relationship with God. He qualifies Simeon's full dedication to God by means of powerful descriptions. The most distinctive expression is that a special oracle from the Holy Spirit about the Messiah was given to him as also to Zechariah (1:67), Elizabeth (1:41) and Mary (1:35). Since such previous characters have been depicted as witnesses to the coming of the Messiah that attest God's faithfulness, Simeon becomes another witness of this faithfulness. What is more, from Simeon's self-designation (τὸν δοῦλόν σου in v. 29) of placing himself into a low state, which means submission and obedience to God just as Mary had done (1:38, 48), the narrator stresses God's faithfulness to taking care of his servant Israel, on the one hand, and Simeon's righteousness in trusting God's faithfulness on the other.

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[18] Cutler, "Does Simeon of Luke 2 Refer to Simeon the Son of Hillel?" 29–35, attempts to identify Simeon as the son of Hillel and father of Gamaliel. But most major scholars reject the view. Any attempt to define his occupation and status from Luke's account will fail to get support. Brown, *The Birth of the Messiah*, 437–38; Fitzmyer, *Luke I–IX*, 426; Bovon, *Luke 1*, 100.

As for characterizing Anna, the narrator displays a similar pattern shown in the case of Zechariah and Elizabeth. Her first title is that of a prophetess who possess a prophetic lineage.[19] From the characterization of Anna, the reader recognizes the narrator's thematic interest in her devotion to God and her prophetic role in Israel. Fasting and praying represent her strong desire, waiting for the redemption of Jerusalem. Now she sees that it is being fulfilled through the baby, and she gives thanks to God who has acted faithfully for Israel's salvation.

7.2.1.2. Logical Patterns of Characters' Actions

The sequence of actions in relation to logical patterns is frequently based upon the temporal sequence, as we have seen in the previous episodes. The narrator creates logical relationships among characters' actions in terms of the timeline of events. On the first day after the birth, the shepherds visited, confirmed the birth of the Messiah, and left Jesus' family. The fifth episode begins with the eighth day after the birth when it is time to circumcise and name the baby just like John's case in the third episode. The narrator has given particular attention to John's naming, since Zechariah's muteness was closely linked to it. But here he briefly mentions the issues in order to head directly to another event, that is, the completion of the period of purification for Jesus and Mary, which is thirty-three days after his circumcision (Lev 12:4). The narrator indicates the sacrifice for purification as "a pair of doves or two young pigeons" (Lev 12:8). Although Luke remains silent on the additional note in Leviticus 12:8, the reader may know its

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[19] Perhaps she may be a well-known prophetess as we see the fact that Luke directly informs the reader about her name and public recognition.

implication, i.e., that Mary and Joseph cannot afford a lamb.[20] The main event of the episode takes place at that time, which is Jesus' first journey to Jerusalem. It is also the time that Simeon is moved by the Holy Spirit and goes into the temple. However, both the parents and Simeon have not taken any former action for their meeting in the temple. They dramatically come across one another without any appointment. In order to escalate the dramatic effect of the meeting, the narrator weaves together the characters' actions by alternating the events: Jesus' family heads to Jerusalem – Simeon heads to Jerusalem – the family in Jerusalem – Simeon in Jerusalem – the family takes Jesus to Simeon – Simeon takes Jesus and praises – the parents respond – Simeon responds with prophecy. What is more, it is also the time that Anna is fasting and praying in the temple. The narrator adjusts his camera angle to get all the characters on a single stage. In doing so, he maximizes the significance of Jesus' first journey to Jerusalem to be presented before God.

All prophecies and promises regarding Jesus' birth are expected to be fulfilled here, which is the last of the infancy episodes, in accordance with their logical consistency. The first case of promise/fulfillment appears in the first verse of the episode, which is the fulfillment of 1:31. The narrator does not inform the reader of what happened during Jesus' circumcision and naming, but only reminds the reader that the angel's promise regarding Jesus' name is now fulfilled. In fact, the second episode did not inform the reader of when Mary exactly conceived. Only the reader would have been able to know that she was already pregnant while meeting Elizabeth. But in this episode, the narrator offers additional information enabling the reader to be aware of the time of

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[20] Fitzmyer, *Luke I–IX*, 426; Garland, *Luke*, 135.

Mary's pregnancy: τὸ κληθὲν ὑπὸ τοῦ ἀγγέλου πρὸ τοῦ συλλημφθῆναι αὐτὸν ἐν τῇ κοιλίᾳ ("the name [given] by the angel before he was conceived in the womb" in v. 21). It is certain that Mary conceived after the angel's announcement rather than before.

Moreover, the fulfillment of Jesus' birth, which was already confirmed by the shepherds in the previous episode, is reaffirmed by the pious man Simeon and the prophetess Anna. In particular, two specific points from Simeon's canticle coincide with Zechariah's: Jesus is salvation (2:30; 1:77), and this salvation is a light that shines to all people (2:30–32; 1:78–79). What Simeon sees from the baby implies the fulfillment of Zechariah's prophecy. In characterizing Simeon, the narrator stresses the fact that the supernatural revelation of the Holy Spirit about the Messiah was given to him. Yet the narrator does not give any clue for ascertaining when the message was given or how long Simeon had been waiting.[21] A crucial point is that Simeon may have recognized that it is the time that the promise comes true, when the impulse of the Holy Spirit drives him into the temple. Thus Simeon's canticle functions as the proclamation about the messianic fulfillment of God's promise whereas his prophecy to Mary acts as a foretelling of the messianic ministry.[22] The reader can assume that Simeon's prophecy will be successfully fulfilled without a doubt because the previous frame of promise/fulfillment proves and guarantees its prophetic certainty.

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[21] The narrator's descriptions of the advent of the Messiah depend on his view of God's salvific history for Israel. The promise of the Messiah is rooted in the Abrahamic covenant (1:55–56) as we have seen. The narrator strategically tries to express such a long history of God's promise into the characters' traits and features: for instance, Zechariah and Elizabeth have been looking forward to their son, and are old; and Simeon and Anna are old and almost near to death. According to the narrator's overall mood in describing the coming of the Messiah, Simeon has probably been waiting for a long time. But if we consider that the IN is the center stage of God's salvation history on which the revelations focus, it is probable that the revelation was given to Simeon relatively recently as with the righteous couple (Zechariah and Elizabeth).

[22] Regarding the exclusion of Joseph, Marshall, *The Gospel of Luke*, 122, suggests two motivations: Mary's virgin birth and Joseph's death before Jesus' crucifixion.

In the previous chapters, this study examined the participation of the Holy Spirit in the first three episodes of the IN, and emphasized the role of the Holy Spirit in John's birth inspiring the characters to experience God's faithfulness. In this episode, the narrator describes the role of the Holy Spirit more overtly than in the previous episodes. In Luke's first description, the Holy Spirit plays the role of imparting a message to a character by himself, which is normally the role of the angel.[23] Luke strives to characterize the Holy Spirit as the One who governs all the characters' actions. Accordingly, in a logical sense, it is probable that the parents are also led into the temple through the impulse of the Holy Spirit. Luke's additional denotation, τὸ κληθὲν ὑπὸ τοῦ ἀγγέλου πρὸ τοῦ συλλημφθῆναι αὐτὸν ἐν τῇ κοιλίᾳ in v. 21, recalls the moment of the angel's first appearance to Mary in the second episode. At that time the angel promised Mary that πνεῦμα ἅγιον ἐπελεύσεται ἐπὶ σὲ (1:35b). This message is shown to Simeon: πνεῦμα ἦν ἅγιον ἐπ' αὐτόν (v. 25). Therefore, although Luke does not clearly make known to the reader the fulfillment of Mary's accompaniment by the Holy Spirit, the reader can assume that all of Mary's actions represent the richness of her spiritual status. The pattern of the prophecy/fulfillment evidently enunciates the role of the Holy Spirit more clearly.[24] After the presentation, the parents fulfill the rest of the custom of the Law and return to their town.[25] Every prophecy is fulfilled, and the births of two protagonists are completed for Luke's narrative purposes.

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[23] The word χρηματίζω is related to making "known a divine injunction/warning," BAGD, 1089. In Acts 10:22, the subject of the verb is the angel.

[24] Johnson, *The Gospel of Luke*, 56.

[25] The obedience of the parents to the Law allows the reader to assume Jesus' obedience in his life without a doubt. Talbert, *Reading Luke*, 36, says "The thread of obedience to the law is also theologically important in 2:21–52. Jesus, who as a boy was obedient to the law, came from a family for whom obedience was an unargued assumption of life. In this Jesus' family fulfilled the Jewish ideal which believed the family's

7.2.1.3. Rhetorical Patterns

The narrator has crafted his work to elicit a proper response to what he wants to say through his characters. The reader's responses are to have been made from individual episodes and their thematic implications based upon the characters' actions and attitudes. Now, it is certain that the narrator is confident that his reader will not fail to understand what the episodes have proclaimed so far. This assumption is supported by the fact that the narrator does not amend or modify his attitude to the previously given information. All the more, providing new information, he seeks to amplify the traits of the characters and to clarify the themes of episodes. In this episode, the narrator's new information about the ongoing characters is to be regarded as his endeavor to reinforce credibility and to demand the reader's continuing agreement. It seems that the narrator's rhetorical attention escalates and reaches its peak in this episode. The following evidence articulates this view clearly.

First, the narrator adds further information about the traits of Joseph and Mary in order to highlight their faithfulness and righteousness, which has been seen since the first episode, as traits demonstrated publicly. Whereas having described the couple's faithfulness and righteousness in light of their inward acceptance of God's revelation so far, Luke in this episode depicts them in light of their outward obedience to the Law of the Lord. He strongly emphasizes that the couple is faithful in their obedience toward the Law. In the case of Zechariah and Elizabeth, the narrator had already defined such persons as righteous before God. The repetition of the Law well represents such rhetorical attention to reinforce the characters' credible traits in their actions: ὅτε

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functions to include propagating the race, satisfying emotional needs in beneficent ways, and perpetuating religious experience."

ἐπλήσθησαν ἡμέραι ὀκτὼ τοῦ περιτεμεῖν ("when eight days were accomplished to circumcise" in v. 21); καθὼς γέγραπται ἐν νόμῳ κυρίου ("as it is written in the law of the Lord" in v. 23); κατὰ τὸ εἰρημένον ἐν τῷ νόμῳ κυρίου ("according to what it is said in the law of the Lord" in v. 24); κατὰ τὸ εἰθισμένον τοῦ νόμου ("according to the custom of the law" in v. 27); and κατὰ τὸν νόμον κυρίου ("according to the law of the Lord" in v. 39). In fact, the Law of the Lord serves as a substantial foundation for their faithfulness and righteousness. Their faithful attitude toward the Law eventually makes it possible to experience the work of the Holy Spirit. In other words, their faithful response to God's word motivates the fulfillment of God's promise in guidance of the Holy Spirit. Thus, the same is true of the reader who faithfully responds to God's word and promise. The reader will experience God's faithfulness, namely, his salvation.

Second, it is likely that the narrator's central concerns are about Jesus' identity and ministry. In order to display his thematic attitude toward Jesus, Luke fully devotes himself to portraying Jesus' birth in a realistic way. If one tries to assert the reality of an event, the most powerful way to do so is to provide clear evidence or witnesses of the event (cf. Luke 1:2). In the second episode, when the angel announced Jesus' birth to Mary, the evidential elements presented to her were God's revelation of the baby as the Messiah (1:31–36) and his promise to Abraham and the descendants (1:55). And Elizabeth functions as a witness, being one who had already miraculously conceived John. In the fourth episode, Luke has other witnesses of the birth come forward. The angel with the multitude of the heavenly host and the shepherds from the earth testify to the credibility of the birth and demonstrate Jesus' identity and ministry. In this episode, the narrator brings the other witnesses to utter supporting statements. Simeon functions as a

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credible person who provides a testimonial speech and prophecy, and Anna functions as a prophetess who publicly proclaims the birth's reality.[26] Their piety and the spiritually-inspired lives support their credentials as witnesses. The most significant point is that all these witnesses attest to how God has faithfully acted to bring about Jesus' birth. All three canticles (1:46–55; 1:68–79; 2:29–32) and three prophecies (1:31–35; 2:11; 2:34–35) testify to God's faithfulness. That is, the decisive witness of the birth of the Messiah is God himself. Now the reader who has listened to all the testimonies and arguments presented by these multiple witnesses of the birth should consider these facts, evaluate their credibility, and determine how to respond to the narrator's themes.

Third, in the events and the characters, the narrator guides the reader to stay focused on the same interest. Giving qualified and detailed information about the event and the characters is one of Luke's ways of displaying his thematic adherence. He shows particular interest in the Mosaic Law about purification and the presentation of the first-born, and cleverly combines two different verses from two different books of the Hebrew Scriptures (Exod 13; Lev 12) so as to make known thematic emphases about Jesus and his dedication to God as a sacrifice.[27] He also shows his thematic interest in characterizing Simeon and Anna in much more detail than others but in a similar manner to Zechariah and Elizabeth.[28]

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[26] Green, *The Gospel of Luke*, 143. Their piety, anticipation of redemption, and response to God successfully establish the credibility.

[27] Bovon, *Luke 1*, 99. More intertextual implication will be discussed in the next section.

[28] He uses six expressions for Simeon and seven for Anna. Luke may get such information from credible eyewitness(es) who experienced them. When he writes the Gospel, it is certain that these two persons already died. The possible source would be from Mary. Cf. Zechariah (5); Elizabeth (6); Mary (2); Joseph (1).

The narrator arrives at his conclusion concerning Jesus' birth. In that sense, he recalls various thematic issues to remind the reader of their significance and to reinforce his or her ongoing concerns. For instance, the first fulfillment of the episode (v. 21) serves as a flashback through which the reader is able to recall the fourth scene of the IN in which Mary encountered the angel. Among Simeon's traits, his righteousness and piety especially recall Zechariah's in the first scene, and his life with the Holy Spirit echoes John (1:15), Mary (1:35), Elizabeth (1:41), and Zechariah (1:67). The canticle and prophecy also remind the reader of the previous canticles and prophecies. The last verse of the episode follows the same style of ending as in the account of John's birth. Above all, by recalling the fulfillment of the promises and the characters' traits and actions, the narrator allows the reader not only to re-experience and confirm God's faithfulness which is the most important topic of the IN but also to remain steadfast in his or her belief, which has been forming from the beginning.

Lastly, the narrator's verbal repetition orients the reader's attention to his thematic emphases. Among others, Jesus is a frequently reiterated character. Seventeen times various words having to do with Jesus appear in the episode. Jesus is the main subject to be dealt with in the episode. He is *the* trigger that causes all the actions of the characters. The episode begins and ends with him. The reader recognizes that all events of the IN point to Jesus the Messiah. Such recognition creates an expectation that all the following events of the Gospel will also point to him. The next reiterated word(s) is related to God. Luke has enunciated God's faithfulness according to what he has done. The most prominent action testifying to God's faithfulness is the sending of his only son on behalf of Israel's salvation. Thus every event represents the result of his action of preparing and

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confirming the sending of Jesus. The characters' actions are elicited based upon their faithful attitudes toward God's faithfulness so that they are identified as righteous before God. Luke's way of characterizing them as righteous is to associate their actions with the Law of God (five times: vv. 22, 23, 24, 27, 39), which represents God's righteousness. Another significant aspect of the narrator's repetition is observed from the word "Jerusalem." He uses it three times in two different forms: Ἱεροσόλυμα and Ἰερουσαλήμ (2x).[29] Jerusalem is the central place on which his thematic focus remains, since it is the Messiah's birth and death place.[30] It is the final destination to where Jesus presses his ministry ahead. Not only is it the starting place of Jesus' dedicated life through his presentation to God, but it is also the final location for completing his ministry through his obedient death. Although these implications are tangible in light of retrospective eyes, the reader of the IN is to imagine such implications with prospective eyes. Nevertheless, it is for sure that Jerusalem is thematically the most invaluable place for Luke.[31]

7.2.2. The Intertextual Patterns of Characterization

For the intertextual concerns, most major commentators have put more weight on the fifth episode than the others of the IN, since it contains Luke's first direct quotation of the Scriptures. In terms of the first scene of the episode, Marshall emphasizes "three distinct motifs" that underline the purification of the mother of the child, the offering of

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[29] The former is used three times more in the Gospel (13:22; 19:28; 23:7) and twenty-five times in Acts whereas the latter appears in the Gospel (twenty-six times) and in Acts (thirty-nine times). Blass and Debrunner assume that the former is the Hellenized form of the latter which is Judaic, BDF, 56. Marshall, *The Gospel of Luke*, 116; Fitzmyer, *Luke I–IX*, 425.

[30] Jerusalem has significant functions, especially a structural function as "the pivot around which the narrative turns," Walker, *Jesus and the Holy City*, 58.

[31] The role of Jerusalem for Luke's narrative plot is well displayed in Jesus' final journey to Jerusalem. See chapter 9 in more detail.

the child to the Lord, and the ritual cleansing of the mother.[32] These are totally

scripturally-based elements, but my question concerns their roles in the narrator's

characterization. The first scriptural phrase that the narrator uses is αἱ ἡμέραι τοῦ

καθαρισμοῦ αὐτῶν κατὰ τὸν νόμον Μωϋσέως ("the days of their purification according to

the law of Moses").[33] The Mosaic Law that the narrator has in mind is Leviticus 12,

which is about a woman's purification after childbirth, especially αἱ ἡμέραι καθάρσεως

αὐτῆς ἐφ' υἱῷ ἢ ἐπὶ θυγατρί ("the days of her purification for a son or a daughter") in v.

6. As the reader compares both phrases, a problem exists regarding the object of the

purification, since Leviticus 12:6 refers to a woman's purification, but the narrator says

αὐτῶν ("their"). It seems that the narrator's use of αὐτῶν implies the inclusion of Jesus'

purification after his circumcision. He goes on to unfold the reason for waiting for the

days of purification.

The narrator combines the two regulations of the Law about the purification and

the offering of the firstborn in a sequence. Here, the reader comes across one of the

explicit formulas of Luke's scriptural quotations for the first time: καθὼς γέγραπται ("as

it is written").[34] This second scriptural phrase is based upon God's commandment in

Exodus 13:2: ἁγίασόν μοι πᾶν πρωτότοκον ("consecrate all the firstborn to me"), which

is further regulated in the Law (Exod. 22:29; Lev 27:26; Num 3:13; 8:16). Numbers

18:15-16 says that the firstborn should be offered to God and redeemed by Aaron the

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[32] Marshall, *The Gospel of Luke*, 115–18.

[33] The internal and external evidence attests that αὐτῶν is probably the original reading (א, A, B, L, etc.). However, the third-person plural pronoun αὐτῶν has been issued in terms of its reference: either Joseph and Mary or Mary and Jesus. Scholars assert that it refers to Joseph and Mary because they are the subject of the main verb ἀνήγαγον v. 22b: Brown, *The Birth of the Messiah*, 436; Fitzmyer, *Luke I–IX*, 424.

[34] Cf. Luke 3:4; 4:4, 8, 10; 7:27; 10:26; 19:46; 24:46; Acts 1:20; 7:42; 13:33; 15:15; 23:5.

priest, and the price of redemption is set at five shekels.[35] The offering for the firstborn is

given in the context of both the faithfulness of the Lord who brought the people of Israel

out of Egypt and their faithful response. Although it is not always the case that the OT

context governs in interpreting the NT context, the narrator is certainly aware of Jesus as

the firstborn representing God's faithfulness for the salvation of Israel and the Gentiles.

In addition, the narrator does not mention the ransom payment, but the emphasis is still

on the fact that the firstborn is the Lord's and fully consecrated to him. Let's take a look

at the narrator's paraphrase of Exodus 13:2:

LXX Exodus 13:2	Luke 2:23b
ἁγίασόν μοι πᾶν πρωτότοκον πρωτογενὲς διανοῖγον πᾶσαν μήτραν ἐν τοῖς υἱοῖς Ισραηλ ...	πᾶν ἄρσεν διανοῖγον μήτραν ἅγιον τῷ κυρίῳ κληθήσεται
Consecrate all the firstborn to me, the first, opening every womb, among the Israelites ...	Every male, opening the womb, shall be designated as holy

In the context of consecration, the narrator defines every firstborn male as holy to the

Lord. It is probable that his paraphrase of ἅγιον from ἁγίασόν reflects his focus on Jesus.

Whereas the Exodus text underlines the sacrificial action, the Lukan narrator is more

concerned with what is actually offered. He has already mentioned Jesus as Mary's

firstborn son (τὸν υἱὸν αὐτῆς τὸν πρωτότοκον) in 2:7, but here he adds ἄρσεν.[36] Focusing

on the firstborn Jesus, the narrator again characterizes him as the holy One, about whom

the reader was informed in 1:35, and who will be dedicated to the Lord.[37] From the

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[35] The absence of this expression implies that Jesus has no need to be redeemed by the priests. He is the one not who needs to be redeemed, but who can redeem all people.

[36] The phrase πᾶν ἄρσεν διανοῖγον μήτραν should be regarded as a Greek idiom which is to be rendered as every firstborn male. Every male that opens the womb is a literary translation which may be misunderstood as an action of sexual intercourse. BAGD, 234; Louw and Nida, *Greek-English Lexicon of the New Testament*, 118.

[37] Some scholars stress the Nazarine motif of Jesus in comparing with Samuel, especially his dedication as the firstborn (1 Sam 1:22) and presentation (cf. 1 Sam 1:22–24). Marshall, *The Gospel of Luke*, 117; Brown,

scriptural quotation, the narrator portrays Jesus' identity and foretells his ministry as well. Thus, it is not to be overlooked that Jesus' dedication to God as the firstborn son indicates Luke's theme: *Jesus is the representative of redemption for all nations* who will be revealed throughout his ministry. This fact is further discussed in the Nunc Dimittis. In v. 24, the narrator returns to Leviticus 12 again for the purification of Mary. He cites Leviticus 12:8 with another quotation formula. This passage concerns the substitutive way for the poor to offer a burnt offering and a sin offering: two doves and two young pigeons instead of a lamb. Thus, the financial status of Jesus' family is to be categorized as among the poor. The purpose of the offering is for the confirmation of Mary's purification after her childbearing.

In the first scene of the episode, the narrator has something in mind much more than simply giving summary information about the process of purification.[38] He characterizes Jesus' family as pious according to the Law of the Lord. Above all, through the scriptural quotations he characterizes Jesus as the firstborn who is to be fully dedicated to God on behalf of the salvation of Israel and the Gentiles. This theme will be established throughout Jesus' messianic ministry, which is entirely devoted to carrying out God's salvific plan. The narrator's notion of Jesus as the firstborn recalls for the reader God's faithfulness in sending his only son to earth for humanity's salvation, since Jesus has been already characterized as the Son of the Most High.

The Birth of the Messiah, 450–51; Fitzmyer, *Luke I–IX*, 421; Bock, *Luke 1:1–9:90*, 234; Bovon, *Luke 1*, 99. If we recall the previous parallel between Jesus (or John) and Samuel, it is not totally improbable to think of it as a parallel. In relation to Hellenistic Jewish exegetical traditions about rendering Exodus 13 in light of one's devotion to God, see Philo, *Sacrifices 97*; *Spec. Laws* 1.248; Pao and Schnabel, "Luke," 269.
[38] Schürmann, *Das Lukasevangelium 1*, 121–22.

No further explicit quotation is given, but still a couple of scriptural allusions exist in the rest of the episode. First of all, in order to characterize Simeon, it seems that the narrator borrows numerous images from Isaiah, especially Isaiah 40-66.[39] Fitzmyer asserts that the term παράκλησιν τοῦ Ἰσραήλ is linked to "the postexilic hope for God's eschatological restoration of the theocracy to Israel."[40] It is true that the term symbolizes the eschatological era when God restores Israel. The most significant passage is Isaiah 40:1-11 with which the narrator is seriously dealing in Luke 3:4–6.[41] The passage is all about God's comfort for his people which will be accomplished by the Messiah.[42] God is the Consoler who restores his people (Isa 49:13; 51:3, 12; 52:9; 57:18; 61:2; 66:13; cf. 2 *Bar* 44.7). From Simeon's description, the narrator attempts to make a statement that the Christ of the Lord (in v. 26) brings God's consolation to Israel, that is, Jesus coincides with God's consolation.[43]

Unlike in the case of the other two canticles, in the Nunc Dimittis Isaianic imageries become more apparent than those in the Psalter.[44] Simeon's confession in v. 30 alluding to both Isaiah 40:5b and 52:10b has its representative function for all of Israel: ὄψεται πᾶσα σὰρξ τὸ σωτήριον τοῦ θεοῦ ("all flesh shall see the salvation of God"), and ὄψονται πάντα τὰ ἄκρα τῆς γῆς τὴν σωτηρίαν τὴν παρὰ τοῦ θεοῦ ("all the ends of the earth shall see the salvation which is from God"). The salvation will be revealed before all the nations. Luke's use of πάντων τῶν λαῶν ("all the people") in v. 31, which may be

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[39] Strauss focuses on Isaiah 40–55, *The Davidic Messiah in Luke-Acts*, 118.
[40] Fitzmyer, *Luke I–IX*, 427.
[41] Such an eschatological expectation has been informed to the reader from the previous episodes, especially in relation to John's birth (Luke 1:17, 19, 76).
[42] For "consoler" in rabbinic tradition, see Str-B I, 66; Str-B II, 124–26.
[43] In terms of Israel's consolation, this study will spare much space with the issue of Israel's restoration and salvation, see chapter nine.
[44] Farris, *The Hymns of Luke's Infancy Narratives*, 146.

deliberately changed from πάντων τῶν ἐθνῶν ("all the nations") in Isaiah 52:10a,

reflects his understanding of God's salvation, which is beneficial to all nations.[45] God's

consolation and salvation are given not just for Israel, but the Gentiles as well. Simeon's

last statement further illustrates such an inclusion which was dim in the Benedictus (1:79).

There has been a scholarly debate on the interpretation of v. 32: φῶς εἰς ἀποκάλυψιν

ἐθνῶν καὶ δόξαν λαοῦ σου Ἰσραήλ.[46] Some scholars have seen "light" as standing in

apposition to "glory" so that they render the verse as *"light* for revelation to the Gentiles

and *glory* to your people Israel."[47] Thus, in this case, both terms are paralleled with

salvation (τὸ σωτήριον) in v. 30. Others have prioritized the coordination between

"revelation" and "glory," so they translate: "light for *revelation* to the Gentiles and for

glory to your people Israel."[48] In light of Luke's characterization, the latter is more

probable than the former. In addition to the reasons provided by other scholars, there is

further evidence to support the latter view.

When it comes to Jesus' identity, as this study mentioned above, the narrator's

statement focuses on introducing the Christological traits of Jesus in apposition to God's

salvation (cf. Isa 49:6; *Bar* 4:24): τὸ σωτήριόν, ὃ ἡτοίμασας ("salvation which you

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[45] Marshall, *The Gospel of Luke*, 120. For the discussion about Jewish views on the Gentile's fate, especially during Second Temple Judaism, see Sanders, *Jesus and Judaism*, 212–21; Fuller, *The Restoration of Israel*, 102–48.

[46] Only D does not contain ἐθνῶν. It is hard to say why, but most Mss dominantly support the inclusion which is suitable for the co-text.

[47] Schürmann, *Das Lukasevangelium 1*, 126; Marshall, *The Gospel of Luke*, 121; Farris, *The Hymns of Luke's Infancy Narratives*, 148–50; Nolland, *Luke*, 1:120; Coleridge, *The Birth of the Lukan Narrative*, 170; Bovon, *Luke 1*, 103–04; Pao and Schnabel, "Luke," 272–73. They like to see "light" as a means of God's revelation to the Gentiles and "glory" representing the coming of Messiah for Israel (Isa 46:13; 45:25). Isaiah 60:1–2 also shows the same parallel between light and glory. External evidence supporting this view is Bar 4:24 considering God's salvation as the glory of Israel, and internally a grammatical link— salvation, light, glory—may also support this view.

[48] Brown, *The Birth of the Messiah*, 440; Fitzmyer, *Luke I–IX*, 428; Bock, *Luke 1:1–9:50*, 244; Green, *The Gospel of Luke*, 148; Kuecker, *The Spirit and the 'Other'*, 69. Brown says that "revelation for the Gentiles and glory for Israel are two equal aspects of the one salvation and light that God has made ready. Neither is subordinate to the other."

prepared) and φῶς ("light"). These traits originate from God's own characteristics revealed in Israel's history, and are now transferred to Jesus. The focus is on the relationship among light, revelation, and glory, which are not separable. According to the narrator's characterization of Jesus in the previous episodes, he has portrayed Jesus as "the rising sun" (1:78) that shines on all people and as God's glory (2:14; cf. 19:38). He has even described the glory of the Lord as shining around the shepherds in 2:9. It is true that in reality there is a close relationship between light and glory. But the more critical point of v. 32 that the narrator tries to describe is Jesus' identity and ministry to the Gentiles and the Jews, respectively. In other words, Jesus is God's salvation, like a light that shines to all people, but the light comes to them in different metaphors: the metaphor of revelation for the Gentiles and that of glory for the Jews. The light in some places is revealed as being associated with the Gentiles (Isa 49:6, 8–9; 51:4–5), but now the narrator associates the light with Jesus, not Caesar, as κύριος who brings God's salvation to the Gentiles. This aspect will be clearly unveiled through Jesus' ministry throughout Luke's Gospel. The light also represents God's glory shining to the Jews (Isa 46:13; cf. Luke 2:9). This metaphor is well illustrated by Paul in 2 Corinthians 3:7–18. In fact, the Law of the Lord originally represented God's glory for Israel, but Paul appeals to the Corinthians that Jesus replaces the Law, which temporarily glowed, so that Jesus might become the true glory of the Lord that permanently glows. It is likely that under such an influence, the narrator uses the metaphor of glory with regard to the Law given to Israel. He presents God's salvation by means of the metaphor of light, which has a twofold

aspect in its reach: revelation and glory.[49] Thus the latter view is a more probable

translation to manifest Luke's characterization of Jesus' identity and ministry.[50]

The next intertextual link of Luke's characterization is seen in Simeon's prophecy

in vv. 34–35. Providing another image that is well-known in the Scriptures, the narrator

goes on to portray Jesus' ministry. Whereas Simeon's canticle focuses on Jesus' identity,

especially in bringing God's salvation, his prophecy foretells Jesus' ministry, which will

encounter conflict and objection. In continuity with the previous metaphors, the metaphor

of σημεῖον (v. 34) to be opposed by people is quite similar to the metaphor of a stone in

Isaiah 8:14–15 and 28:16 in which God is introduced as a stone and a rock that makes

many people stumble and fall. The narrator seems to transfer God's identity and ministry

into Jesus' once again. Jesus will be the stone and rock by which the hostility of many

people will be exposed.[51] Finally, these people reject God's salvation. The image of a

sword helps the reader to envisage how carefully they must respond to Jesus. Many

scholars agree that the sword in v. 35a refers to the pain resulting from Jesus' ministry.[52]

But it is also possible to understand v. 35b in the context of judgment.[53] The point that

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[49] Carroll, *Luke*, 78, also argues these two metaphors: revelation for Gentiles and glory for Israel. The reason that the Gentiles do not have the Scriptures which is for Israel proves the necessity of God's revelation to them.

[50] Louw and Nida, *Greek-English Lexicon*, 785, render φῶς εἰς ἀποκάλυψιν ἐθνῶν as a "light to serve as a revelation to the Gentiles." Although they do not go further to deal with the next apposition phrase, v. 32 will be rendered as *a light to serve as a revelation to the Gentiles and as a glory to your people Israel*.

[51] The motif of the suffering servant is not clear here.

[52] Brown, *The Birth of the Messiah*, 464; Marshall, *The Gospel of Luke*, 122–23; Nolland, *Luke*, 1:122; Fitzmyer, *Luke I–IX*, 430, Bock, *Luke 1:1–9:50*, 249.

[53] Pao and Schnabel, "Luke," 273. Coleridge, *The Birth of the Lukan Narrative*, 177, particularly stresses Mary's role in interpreting about Jesus and says: "To understand the sword as a metaphor of pain links her more to the sign to be interpreted: she stands *with* Jesus sharing the pain of his rejection. But to read the sword as a metaphor of judgment understands Mary more as interpreter, as one who stands before the sign of Jesus and indeed all the signs of God's action in the process of interpretation," (emphasis original).

must be affirmed is that Luke captivates the reader's mind with a variety of colorful images and metaphors regarding Jesus' identity and ministry.

In characterizing Simeon in v. 25, the narrator particularly emphasizes the role of Jesus as the consolation of God who brings his salvation to Israel like the voice of Isaiah in 52:9. The narrator's voice expressed in Anna's view in v. 38 redefines Jesus and his coming as God's redemption of Jerusalem, also alluded to in Isaiah 52:9.[54] From both witnesses, the narrator testifies that Jesus' birth is the result of God's faithful implementation of Israel's salvation. But this salvation is given not only to Israel but also to the Gentiles. These testimonies strongly underscore the eschatological era that has become a reality through the coming of the Messiah.[55] As to v. 40, I will discuss its intertextual link along with 2:52 in more detail.

7.2.3. The Extratextual Patterns of Characterization

Most elements are predominantly linked to Jewish piety, such as naming, circumcision, purification, presentation of the first born, prophecy and oracle. The mood of the episode is ritual and prophetic according to Israel's scared tradition. All characters fully commit themselves to the scrupulous observance of the Law and show their pious attitude toward the preservation of ritual purity. Historically for Israel, Jerusalem was a memorial place for Abraham ("king of Salem": Gen 14:18; 1QapGen 22:13) and David (2 Sam 5:9; 1 Kgs 3:1).[56] The narrator's initial attitude is quite positive toward both the

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[54] Cf. Bar 4:36–37; 5:5–9; Tob 13:13–14; 14:5; 2 Macc 2:18; Pss Sol 11:1; 1 Enoch 90:29–33.
[55] Presenting wisdom motifs in v. 40 would be another eschatological aspect expecting the Messiah. See, Pss Sol 17:37; 1 En 49:3; T Levi 18:7; De Jonge, "Sonship, Wisdom, Infancy," 348–49.
[56] Fitzmyer, *Luke I–IX*, 425.

great symbolic place, Jerusalem, and the national identity, the temple, in where God's

revelation and covenant are unfolded.

However, the mood of the Jerusalem temple during the period of Jesus' birth was

not really as pious as people may have thought it to be. Floyd Filson illustrates:

> The lay leaders of Jerusalem were repeatedly unjust and greedy. In the New
> Testament the Roman overlords and the Jewish priests and social leaders were no
> better. Jerusalem was a promise never really fulfilled. The sensitive and loyal
> among God's people had to sit loose to the standards, the rulers, the priests, and
> the economic and social leaders of Jerusalem.[57]

Jerusalem, which was regarded as the most sacred city, was contaminated by the religious

leaders' impiety and was established on enormous wealth and power.[58] In collusion with

politics, the Jewish religious system expanded its autonomy and influence. The chief

Priests were eager for money and profit, and had long been subordinate to the political

power of Rome.[59] The temple mainly functioned as a vital economic center of the Jews.

Overall, Jewish leadership was corrupt.[60] In the midst of such a negative circumstance,

Luke illustrates the normalized images of Jerusalem and the temple. It is likely that

Joseph and Mary's personal attitude toward the Mosaic Law is one of the signs of Israel's

restoration when we consider Mary's confession regarding what God has done for her not

just as a family matter but as a national one (Luke 1:48–55).[61] Although Jewish

leadership was in crisis, there were probably other pious people in the Jerusalem

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[57] Filson, "The Journey Motif in Luke-Acts," 69.

[58] Storkey, *Jesus and Politics*, 229, 245.

[59] In accusing Jesus at the final moment, the religious leaders appeal to the political authority so as to uphold their own authority. The conflict among the authorities will be discussed in more detail later.

[60] This is not a mood that recently begins to make its appearance. Right before this period, in the *Psalms of Solomon* 17 the psalmist denounces the corrupted power of Jewish leaders and the Gentile (i.e., Roman rulers), and emphasizes God's kingship.

[61] Nolland, *Luke*, 1:117.

temple.[62] The restoration of the temple is highlighted by the appearance of two pious religious figures, Simeon and Anna, as the same manner in the first episode showing God's special selection. These characters experience God's consolation and salvation in the temple. Although his personal and occupational information is not given, Simeon as a leader of Israel encounters God's salvation (2:30) and Israel's glory (2:32). It seems that the narrator distinguishes him from the corrupt leadership of Israel.[63] Anna the prophetess also sees the redeemer and proclaims Jerusalem's redemption (2:38). The narrator seeks to describe the temple restored as "the locus of God's presence" and "a place of prayer."[64] A rich array of restorative images emphasizes Luke's thematic concern about restoration, especially the restoration of God's lordship and the Jewish leadership through the restoration of Jerusalem and the temple.

7.3. Conclusion

The narrator shows a coherent attitude in the characterization of the people. All fCs are characterized as the righteous witnesses of God's faithfulness who bring critical issues through which the narrator articulates his thematic concerns. In this episode, he evaluates both the characters' inner status guided by the Holy Spirit and their outer statuses in accordance with their faithful actions. Simeon and Anna play a crucial role to represent Israel's ideal leadership within a direct relationship with God. With these characters, the image of Israel's restoration occupies the overall mood of the episode. Of

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[62] Garland, *Luke*, 135.
[63] Luke shows a similar manner in Jesus' genealogy displaying Nathan as the son of David, instead of Solomon. He probably wants to positively emphasize the Davidic kingly linage, not to recall the famous scandals of the royal family. This will be discussed further later.
[64] Green, *The Theology of the Gospel of Luke*, 5.

course, God is always at the center of all events, so the narrator pays more attention to the characterization of God. God is not only Israel's God who restores Jerusalem and the temple symbolizing the Abrahamic and Davidic covenant, but also Israel's Lord who gives the Law and revelation, and sends the savior. God as the main actor initiates other characters' actions and completes the salvific plan in his providence.

Indeed, the narrator's thematic focus giving prominence to God's identity and ministry is on introducing Jesus' identity and ministry as the one who embodies God's faithfulness for Israel and the Gentiles. All the benefits God offers are brought by Jesus God's fully dedicated firstborn to whom God's all divine qualities are imposed. Jesus is the consolation of Israel bringing restoration and salvation. He appears as God's glory to Israel and as God's revelation to the Gentiles. He is the σημεῖον of God's salvation and judgment. In this episode, the narrator intensifies the thematic potentiality of Jesus who is the fC. Every individual emphasis on Jesus is attractive enough for the reader's attention.

CHAPTER EIGHT

EPISODE SIX (LUKE 2:41–52): JESUS AS THE SON OF GOD

8.1. Narrative Setting and Defining Characters

The narrator has arrived at the final episode of the IN although this episode is not actually about the births. The episode deals with a particular account of the youthful Jesus. It contains unique issues within a well-organized structure which might be able to stand alone as a separate unit, but it itself also has a significant thematic and theological function within the IN.[1] Thus, it is essential to ask why the narrator introduces this episode to the reader and how it can be understood with regard to the thematic and characteristic relationship with its surrounding co-texts.

It is certain that this episode bridges a large gap between the IN and the rest of the Gospel. Such an arrangement brings the reader to the conclusion of the birth stories and prepares a new journey to the next narrative units. At the end of the IN, it is necessary for the narrator to integrate the myriad of thematic elements that he has created since the first episode. It is likely that the narrator has in mind a level of certainty that the narrative elements of the previous episodes are reliable enough, so that the reader can face this episode without a hindrance.

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[1] Some scholars argue that this episode is independent from the previous episodes. See Brown, *The Birth of the Messiah*, 480; Fitzmyer, *Luke I–IX*, 434–35. But Coleridge, *The Birth of the Lukan Narrative*, 189, emphasizes this episode as not only "the climax of the infancy narrative" but also "the most important" of the episodes of the IN.

8.1.1. Setting

The final episode of the IN occupies another crucial place in Luke's thematic characterization. The most prominent feature of the episode is that now Jesus is playing the role of acting character as a FC. The narrator rests a spotlight on the twelve-year-old Jesus and captures his individual actions, which function not only to refocus the previous themes but also to foreshadow the coming events. He brings the reader to a particular moment in Jesus' childhood.[2]

Various elements and images are still effecting similarities with the previous episodes, and the ongoing characters are occupying the narrative stage. The geographical movement of the episode takes the same movement of the earlier episode: Nazareth – Jerusalem – Nazareth. Jerusalem is once again the main location, as it was in both the first and fifth episodes. In particular, the temple functions as the central place of the event. Another Jewish practice, the Passover, triggers the whole environment of the episode just like others such as circumcision, naming, purification, and manifestation. Jesus' parents continue to be on the new stage. The main conversation is taken between Jesus and his parents. One event leads to another according to a temporal sequence. The narrator advances his final episode with numerous similarities with the previous ones.

In the first scene of the episode, the narrator sets the scene for the parents' special experience in Jerusalem for the Passover when Jesus was twelve years old. After finishing the Feast, they leave Jerusalem to head back to Nazareth without recognizing that their son is missing. Once aware of Jesus' absence, they directly retrace their steps to

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[2] The reader may perceive the end of Jesus' birth in Luke 2:39–40 from the same expectation in Luke 1:80 referring to the end of John's birth. However, the narrator immediately captures the reader's attention to dive into the narrative world.

look for him and finally reach Jerusalem again. The narrator indicates that it has taken three days until they meet. The temporal indicator makes a transition to the next scene.

The location of the next scene is again the temple in Jerusalem which did not attract keen attention the first time. This scene needs considerably more attention than others, since it is the first scene where the narrator describes Jesus' action and speech. The narrator's characteristic transition of Jesus from an infant to a youth dramatically escalates the reader's thematic concern about Jesus' activities.[3] What is more, the narrator lets the reader hear Jesus' vivid voice for the first time. The narrator's additional comments increase its significance. Finally, leaving the temple for Nazareth again, the narrative has reached the final scene with Luke's concluding statements. The final stereotyped verse signals another significant transition within the Lukan narratives.[4] The last episode also has three scenes:

> (Scene 17) 2:41–45: Jesus' missing and the parents' finding
> (Scene 18) 2:46–50: Jesus' presence in the temple
> (Scene 19) 2:51–52: concluding statements

8.1.2. Characters

The most significant point of the episode is that Jesus plays the role of the main acting character. This is a special stage displaying Jesus' voice and action for the first time. His first image as a wise youth draws much attention to Jesus' growth in wisdom (2:40): his wisdom proven by his interaction with the teachers, although the narrator does not mention the content of their conversation. Jesus' wisdom makes all astonished. His

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[3] Other FCs' leaving, the angel and the Holy Spirit, off the stage leads the reader to pay more attention to Jesus and his role as a FC. Marshall, *The Gospel of Luke*, 126; Coleridge, *The Birth of the Lukan Narrative*, 188.
[4] Brown, *The Birth of the Messiah*, 376.

answer to Mary's question makes another rippling effect to the reader. Jesus' action and speech are marked, and the other characters respond to him. In the previous episodes, God, the Holy Spirit, and the angel have appeared as the FCs, but here only God remains as a FC.

Joseph and Mary have been the ongoing fCs since the second episode. Of course, Joseph has been depicted less prominently than Mary.[5] Now the parents who took Jesus up to the temple in the previous episode go along with him. Their consistent attitudes about the Jewish customs are highlighted one more time. Then narrator continues to update Mary's response and attitude toward her son. In this episode, Mary communicates with Jesus and shows her concrete responses. Some actions make it even possible for the reader to assume further her nurturing until Jesus' public appearance.

The narrator presents new characters playing a role as the BCs: the teachers who are Jesus' conversation partners, and the people who hear the conversation between Jesus and the teachers. The narrator's pattern of describing the BCs in the IN is unique and reiterated. This episode articulates the narrator's same expression for those people who participate in the events: πάντες οἱ ἀκούσαντες ("all who heard *it*" in 1:66; 2:18, 47). Although they occupy the scene just for a moment, their response to Jesus' wisdom supports the narrator's emphasis on Jesus' identity having divine wisdom and interpreting himself.[6] There is no off-stage character, so that the episode is more or less briefer than the previous ones. Thus, we classify the characters as:

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[5] The narrator seems to draw the reader's attention to the roles of the female characters—Elizabeth, Mary, and Anna. Such a way of narrative description makes Luke have Joseph as a less salient character whose personality and traits are much less marked than others. Nevertheless, Luke is showing his thematic interest in Joseph in order to make a thematic bridge to connect Mary and Jesus to God's covenantal history.
[6] Coleridge, *The Birth of the Lukan Narrative*, 189.

Types of characters	On-stage characters	FCs: God and Jesus	
		fCs: Joseph and Mary	
		BCs: a crowd and teachers	
	Off-stage characters	SC: N/A	
		PCs	Topic-character: N/A
			Sub-characters: N/A

8.2. Finding Themes from Characters

The traits of the characters motivate their actions and attitudes in which the narrator attempts to embed his thematic interests. Once a string of events comes to a close, the characters' traits still cause the reader to assume their future actions in the subsequent strings of narratives. As Chatman says, "Where a character is open-ended, our speculation, of course, is not limited to traits but also to possible future actions."[7] Thus, the traits of the ongoing characters portrayed in the two birth stories are necessary for finding the themes of Jesus' childhood story and his public ministry as well.

8.2.1. The Textual Patterns of Characterization

8.2.1.1. The Naming

It is interesting to observe how the narrator stays focused on Jesus in this episode. The main reason for this is the transition to Jesus' role as an acting character. Even though there is a twelve year gap between episodes, the narrator does not designate Joseph and Mary by their names. All the cases of identifying Joseph and Mary have been made from the relationship with Jesus: οἱ γονεῖς αὐτοῦ (2x), ἡ μήτηρ αὐτοῦ (2x), and ὁ πατήρ σου. And the narrator illustrates the boy Jesus by using ὁ παῖς, which is a general

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[7] Chatman, *Story and Discourse*, 133.

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term for a young boy or girl whose age is before puberty.[8] In particular, Jesus is called

τέκνον by his mother (v. 48; cf. 1:5). Mary's calling him her offspring and Joseph as his

father strengthens the parent-child relationship. The focus of such a biological

relationship is immediately contrasted with the spiritual relationship between Jesus and

God. By calling God ὁ πατήρ μου and the temple his Father's house,[9] Jesus exhibits a

strong awareness of both his identity as God's son and his personal intimacy with God,

just as God did regarding his fatherhood identity through the angel in 1:35. Jesus'

recognition of his sonship demonstrates that he is under God's obligation.[10] Jesus' second

question strongly expresses his personal attitude by using the verb δεῖ which is used for

the first time here.[11] This verb expresses the inevitability of a character's action or an

event.[12] Marshall says that "it expresses a sense of divine compulsion, often seen in

obedience to a scriptural command or prophecy, or the conformity of events to God's

will."[13] Jesus underlines the necessity and inevitability of all his doings according to the

mutual family relationship between himself and God.[14] To stay in his Father's house is

necessary for him to do the things involved in the temple discussion (v. 46). The

implication of the family motif becomes more apparent from Jesus' obedience to his

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[8] BAGD, 750; Louw and Nida, *Greek-English Lexicon*, 110.
[9] The literal rendering of the sentence ἐν τοῖς τοῦ πατρός μου δεῖ εἶναί με will be "I must be in the things of my Father." But the most probable understanding that most scholars hold is "~ in my Father's house," especially from its spatial emphasis. Michel, TDNT 5, 122; Marshall, *The Gospel of Luke*, 129; Fitzmyer, *Luke I–IX*, 443; Bock, *Luke 1:1–9:50*, 270; Green, *The Gospel of Luke*, 156–57; Bovon, *Luke 1*, 114; For examples, Gen 41:51; Esth 7:9; Job 18:19; Josephus, *Against Apion* 1.18 §118; *Ant.* 16.101 §302; Cf. Johnson, *The Gospel of Luke*, 61: his rendering, "in my father's affairs."
[10] Carroll, *Luke*, 88.
[11] Luke 4:43; 9:22; 12:12; 13:14, 33; 17:25; 19:5; 21:9; 22:37; 24:7, 26, 44. Grundmann, TDNT 2, 21–25.
[12] Louw and Nida, *Greek-English Lexicon*, 672.
[13] Marshall, *The Gospel of Luke*, 129; cf. Tannehill, "Israel in Luke-Acts," 69–85, observes the unity of Luke-Acts in terms of βουλὴ τοῦ θεοῦ as a unifying theme.
[14] Interestingly enough, Squires, *The Plan of God in Luke-Acts*, 166–73, characterizes Jesus' seven necessary elements in accomplishing God's plan from the seven examples of the necessary motif in the Third Gospel: Jesus' preaching, travelling, betrayal, suffering, death, resurrection, return and judgment.

parents (ὑποτάσσω in v. 51). The last verse indicates the narrator's recognition of Jesus' growth by using his name, Ἰησοῦς, instead of παιδίον, as in v. 40.

8.2.1.3. Logical Patterns of Characters' Actions

The logical patterns of the characters' actions and attitudes can be traced through thematic continuity and coherence. A considerable amount of information about the characters given from the first episode escalates the reader's logical sense in order to determine what has happened and to shape proper expectations of what will happen. In the final episode of the IN, which has a transitional function, the narrator is asked to provide more integrated and clearer imagery of the characters than before, since he needs to tie up loose ends before transitioning the reader's attention to the next narrative unit.

First of all, the narrator endeavors to fill the twelve-year gap between the episodes of Jesus' birth and the episode of his childhood in order to provide logical continuity. By using the pronoun αὐτός anaphorically for Jesus, the narrator creates a clear sense of textual cohesion for the reader. It is also helpful for the reader to know that going up to Jerusalem is the yearly routine of Jesus' family (κατ' ἔτος; κατὰ τὸ ἔθος). The narrator fastens the reader's attention onto an event that happened when Jesus was twelve. Everything seems to be normal for this family until the boy Jesus finally acts. We have seen that in each episode there is more than one trigger spawning a crucial event. Here, Jesus' action, remaining in Jerusalem, and the parents' response all function as a trigger that occupies the overall episode. Jesus' action is the most salient event in that the narrator informs the reader of it as Jesus' first action undertaken on his own. The parents' unawareness about Jesus' remaining in Jerusalem is also crucial, since it logically threads

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together numerous actions. From this trigger, the narrator proposes several logical

realizations according to the frame of cause/effect: Jesus' remaining in Jerusalem (cause)

and the parents' unawareness of his whereabouts (cause) lead to their unsuccessful search

(effect). It means that if they know his whereabouts, it is unnecessary to be enraged.

Unfortunately, the parents do not recognize when or where they lost him, and are

overwhelmed by uncertainty. They have been anxious (ὀδυνώμενοι v. 48) for three

days.[15] Finally they find him in the temple in where he is doing several actions:

καθεζόμενον, ἀκούοντα, and ἐπερωτῶντα. Jesus' actions in the temple reveal his superior

understanding of the discussion of the teachers so that all people who heard him were

amazed. The narrator indicates that the parents are also astonished, and directly links the

reason for their astonishment to their having the missing son back. However, there is no

response made by the parents regarding Jesus' actions in the temple. Instead, Mary stays

focused on the question of what Jesus had done to her and his father rather than what he

did with the teachers: τί ἐποίησας ἡμῖν οὕτως; Now let us look at the logical relationship

between these questions.

Mary τί ἐποίησας ἡμῖν οὕτως; -- Question 1
   ἰδοὺ ὁ πατήρ σου κἀγὼ ὀδυνώμενοι ἐζητοῦμέν σε. ----- Extension 1

Jesus   τί ὅτι ἐζητεῖτέ με; -- Question 2
   οὐκ ᾔδειτε ὅτι ἐν τοῖς τοῦ πατρός μου δεῖ εἶναί με; ------- Extension 2

In Mary's Question 1, οὕτως has to do with both the cause (Jesus becomes a lost

vulnerable child at risk, or dead) and the effect (the parents are troubled because of his

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[15] There is no mention about what Jesus had done during that time. At this moment, the narrator portrays the parents' actions in detail. In doing so, he escalates their anxiety and maximizes the impact of Mary's question. The parents' response indicates "patterns of human response to a puzzling fact," Coleridge, *The Birth of the Lukan Narrative*, 193.

missing: Extension 1). Thus Question 1 expects Jesus' direct response. However, Jesus performs Question 2 based upon Extension 1 and adds Extension 2. In fact Extension 2 has a twofold function. First, it points out the parents' unawareness of his remaining behind in the temple so that it can be the answer to Question 2: *they seek him because of their unawareness of his whereabouts.* Second, it provides the inevitability of Jesus' remaining behind in the temple which becomes the answer to Question 1: *it was necessary for Jesus to remain in his Father's house.*

Although Jesus attempts to explain this to them, the parents are still not aware of what Jesus is talking about. Jesus' words imply the necessity of his future departure from his physical family in order to accomplish the Father's will—God's plan for salvation—but until that time, he will remain with them and be obedient to them.[16] The narrator's thematic focus is on characterizing Jesus as the Son of God who is destined to accomplish all necessity of God's salvation which has been unvealed for the previous episodes.

8.2.1.3. Rhetorical Patterns

The sixth episode has a special meaning to the narrator in that he can closely adjust his lens to take Jesus' vivid action and speech. From now on, all things that Jesus performs enable the narrator to characterize him directly. However, the basis upon which this is possible is still the credibility that he has established from the previous episodes. The narrator's dependence on the given information enhances the reader's understanding of the characters. He has consistently described Joseph and Mary as the parents of Jesus

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[16] Fitzmyer, *Luke I–IX*, 180.

whose attitudes toward God are righteous and faithful. A typical example is the parents'

consistency in observing the Jewish custom of Passover, which has been given in the

earlier episodes. The same is true of Luke's portrayal of Jesus' new image and new

actions. Jesus' actions and speeches are brand new, but his image is not totally different

from the previous images.

However, it is still possible that the narrator is able to break such a consistency to

the characters' traits through giving new traits which contrast or contradict the previous

ones. The parents' unawareness about Jesus constitutes a clear contrast in traits. By

giving a piece of information regarding the parents' unawareness, the narrator displays

his special intimacy with the reader. In other words, although the parents do not know

that Jesus remained behind in Jerusalem (v. 43), Luke allows the reader to know this fact

first. The parents' unawareness is in contrast with the reader's awareness. By the same

token, although the parents have not recognized the meaning of Jesus' utterance (v. 50),

the reader is invited to be aware of it.[17]

According to the narrative arrangement, on the one hand, this episode functions as

the conclusion of the IN. The child Jesus (the FC) is the one on whom all the

characters—the fCs, and the BCs—have concentrated. On the other hand, the episode

functions within the whole IN as the introductory narrative foreshadowing the pivotal

themes of the forthcoming narratives of the Gospel.[18] In particular, the meaning of Jesus'

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[17] The reader is perhaps surprised by Jesus' initial response to Mary's inquiry. Then, is the reader totally unaware of Jesus' utterance? It does not seem so, since the reader has been informed about Jesus' relationship with God the Father. At least, the reader may be surprised not due to Jesus' remaining in the temple but due to the meaning of the utterance which will be clear in Jesus' ministry. Luke stimulates his reader not to attenuate his or her interest in the following narratives.

[18] Just like *transitio*, which "briefly recalls what has been said, and likewise briefly sets forth what is to follow next," *Rhetorica ad Herennium*, 4.26.35.

necessity of being in his Father's house will be fully unveiled through the subsequent narratives.

One of the distinctive features of the style of the episode is the narrator's reticence. He omits many points: the parents' practice of the Feast, their relatives and friends, the teachers, the people who hear Jesus, the content of Jesus' discussion with the teachers (listening, asking, and answering), Mary's response to Jesus' asking, Joseph's role, and all things that Mary treasures in her heart.[19] The purpose of this is probably to prevent the dispersion of his thematic focus. By not focusing on other characters, the narrator intentionally spotlights Jesus and his actions so that the reader can see and hear more vividly and clearly. What is more, the narrator reaches the peak of the episode through Jesus' rhetorical questions. In fact, the exchange of questions between Mary and Jesus prod the reader to answer. In terms of Mary's question about "why" (τί ἐποίησας ἡμῖν οὕτως;), the narrator does not give a direct answer. Instead he describes Jesus' two rhetorical questions about both the reason *why* they were searching him and their unawareness of *where* he is supposed to be. The narrator already informs the reader of the answers to these questions so that the reader knows why the parents are looking for him and where Jesus is. But it is still questionable why Jesus needs to be there. Through these rhetorical questions, the narrator wants to emphasize Jesus' identity: he is the Son of God who will faithfully accomplish all God's favor. To be in the temple is necessary for Jesus to achieve his Father's favor. Jesus lets his parents know how his life is going to be: his life is under God's obligation. Jesus' first words in the Lukan Gospel are very condensed and powerful expressions to illustrate his identity and future ministry. Luke calls for the

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[19] Coleridge, *The Birth of the Lukan Narrative*, 193–93.

reader's attention through Jesus' own identification of his relationship with God. The parents' initial response is still unaware, but the narrator continues to add Mary's inside view which highlights her overall role in the IN (2:19, 51). This great moment of Jesus' childhood surely linger in the reader's mind during the entire reading process of the Gospel.

The narrator also draws the reader's attention by means of repetition. First of all, Luke employs various kinship terms: γονεῖς (2x), παῖς, συγγενεῦσιν, μήτηρ, τέκνον, and πατήρ (2x).[20] The journey to Jerusalem for the Feast of Passover is a great celebration for all family members and relatives. Once she realizes that Jesus was not with the group, Mary tries to find him among the relatives first. After three days, she finds him in the temple and lets him know how concerned they were because he was not in the company. According to their family relationship Mary reproaches him and ascribes all that has happened to his responsibility. But Jesus reframes his family relationship in terms of his relationship to God rather than his parents by calling him his Father. This is the first Christological identification given by Jesus himself. This self-designation reminds the reader of the angel's announcement in the second episode in which Jesus is called the Son of the Most High (1:32) and the Son of God (1:35).

One of the special characteristics that the narrator portrays Jesus as having is extraordinary wisdom (σοφία) which he underlines twice (2:40, 52). The narrator particularly emphasizes Jesus' intellectual activities representing divine authority: ἀκούοντα, ἐπερωτῶντα, σύνεσις and ἀποκρίσις. His intelligence is illustrated among the teachers (of the Law) in the temple. Luke intimates his thematic interest in Jesus' identity

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[20] Louw's and Nida's semantic domain number 10, *Greek-English Lexicon*, 111–20.

and ministry from this sight.[21] The repetition of the parents' lack of understanding (vv. 43, 49, 50) also illuminates how Jesus' actions and sayings are of a special wisdom that even his parents cannot comprehend. In relation to Jesus' ministry, Jerusalem (3x) functions as a significant place again. It is the place that Jesus needs to remain. Jesus' necessity to be in the Father's house in the city implies the central role of the city in Jesus' ministry.[22] These repetitions help the reader assume the implication of Jesus' message, which his parents fail to understand.

8.2.2. The Intertextual Patterns of Characterization

This episode contains fewer intertextual allusions than the others of the IN. De Jonge points out that Luke 2:46b–47 is the climax of the episode, and that Luke here draws attention to the intellectual image of Jesus in the temple.[23] In the structure of the episode, Luke aims to make it clear that Jesus had been filled with and had been growing in God's wisdom. He focuses on a central trait of Jesus illustrated by the wisdom motif. Although various possible allusions have been proposed (1 Sam 2:21, 26; 3:1; Prov 3:1–4; Sir 51:13–17), Strauss proposes a better parallel from Second Temple Judaism.[24] But he suggests that the context of Isaiah 11:1–3 (and Pss Sol 17) underlines "the Spirit-endowed wisdom of the *Davidic* messiah."[25] In fact, this Isaianic passage functioned significantly in the second episode. Furthermore the other episodes have emphasized

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[21] Brown, *The Birth of the Messiah*, 488, says that this scene foreshadows Jesus who will be involved in debates with the teachers of the Law although his hostility to them does not appear.
[22] Luke 9:31, 51; 13:22, 33; 17:11; 18:31; 19:11, 28.
[23] De Jonge, "Sonship, Wisdom, Infancy," 339.
[24] Strauss, *The Davidic Messiah in Luke-Acts*, 122-23: The coming Davidic king (Pss Sol 17:37; 4QIsa[a] fr. C 10-11; cf. 1QSb 5:25); the elect one (1 *En* 49:3); the new priest (T. Levi 18:7; cf. 2:3).
[25] Strauss, *The Davidic Messiah in Luke-Acts*, 123 (emphasis original).

Jesus' Davidic kingship as well. Among other expressions, the juxtaposition of σοφία

with σύνεσις implies an intertextual link with Isaiah 11:2. These two elements represent

the traits of the ideal Davidic Messiah.[26] The prominent image of Isaiah 11:1–5 with

respect to these two traits is also the righteousness and faithfulness of the Messiah in

judging all people and nations. The result of the judgment is that all the nations will

return to him (Isa 11:10). This eschatological image definitely accords with one of the

main themes of the IN that reveals God's faithfulness.

Another intertextual link is to be suggested from Jesus' growing motif, which

may allude to 1 Sam 2:21, 26 and 3:19. It is worthwhile to take into account the pattern

and aspect of the growing motif in both texts. In 1 Samuel 2:21 and 26, the narrator

presents the infant Samuel and his growing in the presence of God and in favor with God

and with men. After this, the narrator recounts an event in which the boy Samuel is

involved that takes place in the house of the Lord. This event is regarded as the most

critical moment for the boy Samuel, since God calls him and gives a message to him for

the first time. According to the contrast between Eli and Samuel, the narrator of the Book

of Samuel characterizes Samuel as a boy fully dedicated to the Lord and one who

delivers God's revelation. While the first growing motif functions as a transition marker

from the infant to the boy Samuel, the second (1 Sam 3:19) does the same marking a

transition from the boy to the adult Samuel. The second describes his growing in

fellowship with God and his preparation for public life. The double statement of the

growing motif, which has a transitional function for characterization, creates a particular

pattern in characterizing Samuel thematically: the infant Samuel – the 1st statement of

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[26] Ravens, *Luke and the Restoration of Israel*, 47–48.

growth – the boy Samuel in the house of the Lord and fully dedicated to God – the 2nd statement of growth – Samuel prepared for public ministry. The first statement ties both the infant and the boy Samuel together, and the second statement ties both the boy and the adult Samuel together.

This study has identified Luke's double statement of Jesus' growth as a structural pattern for the IN.[27] I suggest that Luke's two statements of growth allude to Samuel's growing motif in a similar pattern.[28] In the fifth episode, Luke illustrates Jesus' devotion to God and concludes it with his image of growing in God's favor. In the sixth episode, Luke captures the boy Jesus' particular experience in the temple and ends it with his second growing image in order to move the reader on to the story of Jesus' public appearance. Thus Luke shows a similar pattern: the infant Jesus – the 1st statement of growth – the boy Jesus in the house of the Lord – the 2nd statement of growth – Jesus prepared for public ministry. In particular, the second statement promises that the same image of Jesus in the IN will appear in the following narratives. According to this pattern,

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[27] Cf. LXX 1 Sam 2:21c, 26; 3:19a.

	1st statement	2nd statement
Luke	Τὸ δὲ παιδίον ηὔξανεν καὶ ἐκραταιοῦτο πληρούμενον σοφίᾳ, καὶ χάρις θεοῦ ἦν ἐπ' αὐτό. (2:40)	Καὶ Ἰησοῦς προέκοπτεν [ἐν τῇ] σοφίᾳ καὶ ἡλικίᾳ καὶ χάριτι παρὰ θεῷ καὶ ἀνθρώποις. (2:52)
Samuel	ἐμεγαλύνθη τὸ παιδάριον Σαμουηλ ἐνώπιον κυρίου (2:21c) καὶ τὸ παιδάριον Σαμουηλ ἐπορεύετο καὶ ἐμεγαλύνετο καὶ ἀγαθὸν καὶ μετὰ κυρίου καὶ μετὰ ἀνθρώπων (2:26)	καὶ ἐμεγαλύνθη Σαμουηλ καὶ ἦν κύριος μετ' αὐτοῦ (3:19a)

[28] With his typological interdependency of the Samuel's growing motif, Luke tries to associate his characters and events with those of the Scripture. But we do not need to think that the context of the Scripture entraps him not to go over, since Luke employs such a parallel for the sake of his narrative. Denova, *The Things Accomplished Among Us*, 115–16, suggests three criteria for evaluating certain claims for Luke's typological concern: (1) we should be able to demonstrate a certain level of coincidence between Luke's characters and events, and possible parallels in Scripture; (2) the context of the particular passage in Luke-Acts should have some association with the context of the scriptural parallel; and (3) decisions concerning Luke's typology should demonstrate a relationship between overall message of Luke-Acts and the particular context of each event.

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Luke characterizes Jesus as the one who is fully devoted to God and prepared for his public ministry by God's wisdom and favor.[29]

8.2.3. The Extratextual Patterns of Characterization

There were three annual festivals for which all Jewish men made the attempt to come to Jerusalem in order to present themselves before God (Exod 23:14–17; 34:22–23; Lev 23:6; Deut 16:16): Passover (joined to the Feast of Unleavened Bread), Pentecost (the Feast of Harvest), and the Feast of Tabernacles (the Feast of Ingathering). For men, especially living inside Palestine, the Feast of Passover was required, but not for women.[30] If a woman went up to Jerusalem for this Feast, it usually represented her great piety. Thus Luke indicates Mary's piety toward the Law, about which the reader has already been informed (2:21–24, 27, 39). It was not easy for women and children to travel for three days,[31] but spiritual motivations based upon the Mosaic Law let them go up to Jerusalem for the Feast.[32] Of the journeys annually taken by Jesus' family, the narrator unfolds the journey taken in Jesus' twelfth year for the Feast of Passover. Some scholars argue that it would be a great moment for Jesus himself too, since the age of twelve was the last chance to experience the Feast before the thirteenth year, which was regarded as "the border-line for the fulfillment of the law."[33] However, de Jonge seeks to

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[29] Luke's way of characterization is quite similar to that of the narrator of the Book of Samuel. It recalls how the narrator of the Book of Samuel obtained characteristic credibility for Samuel in portraying him as a fully devoted character who bears God's wisdom and favor. Luke may know its effectiveness and apply to characterizing Jesus as a fully devoted Son of God having the same wisdom and favor.

[30] Jewish women were not obligated to. Str-B II:141–42; Brown, *The Birth of the Messiah*, 472; Preisker, TDNT 2, 373.

[31] Josephus, *Jewish War* 2.232, indicates possible roads to travel through Samaria which take three days.

[32] Freyne, *Galilee*, 294.

[33] Jeremias, *Jerusalem in the Time of Jesus*, 76. Schürmann, *Das Lukasevangelium*, 134; Stambaugh and Balch, *The New Testament in Its Social Environment*, 84. The so-called "*bar mitzvah*" was given to boys

uncover Luke's intention in using the number twelve (cf. 8:43; 9:17), and argues that it functions to stress Jesus as a child who has not yet reached the stage of adulthood and was still in a phase of development.[34] It is unclear whether Luke intends any specific meaning with the age in terms of the Jewish custom, even though he does show Mary's piety in observing the Feast. Rather, Mary's attitude toward her son demonstrates her belief in Jesus' immaturity and his need of his parents' care. This demonstrates the point that Jesus is still *growing* in God's wisdom (2:40, 52) and immature.[35] This aspect creates a greater impact for the next scene, which depicts Jesus as an extraordinarily intelligent boy.

Jesus' family probably stays together during the seven days celebrating the Feast. After finishing all the requirements, they intended to return to Nazareth. At the same time, Jesus was determined to remain in Jerusalem; but this is not as a result of the parents' carelessness. There was a huge number of people in Jerusalem during the Feast. Jeremias estimates around 125,000 pilgrims attended the Feast yearly in Jerusalem.[36] If so, once the parents realized Jesus was missing, it was reasonable for them to think that Jesus was lost among the multitudes. But, fortunately, the final place that they searched was the temple, in which they found him sitting among the teachers.[37]

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whose age was thirteen.

[34] De Jonge, "Sonship, Wisdom, Infancy," 317–24. He neglects any relation between Jesus' twelve age and *bar mitzvah*.

[35] Although it is a little difficult to consent that de Jonge rejects the mood of piety of the first scene, I agree with his argument of the implication of the twelve in this way.

[36] Jeremias, *Jerusalem in the Time of Jesus*, 77–84. Here is the only case of the NT using συνοδία, see other cases, Josephus, *War* 2.587; *Ant.* 6.243.

[37] Luke uses a more neutral term for the teachers than lawyers or scribes, Brown, *The Birth of the Messiah*, 474; Nolland, *Luke*, 1:118.

8.3. Conclusion

The narrator brings a closure to the IN which is his first narrative unit. To make a clear sense of themes is his major concern. He introduces Jesus' actual voice and actions. In doing so, he expects two significant functions: (1) recapitulating the themes having been generated since the first episode, and (2) foreshadowing Jesus' messianic identity and ministry which will be distinctly unfolded throughout the rest of the Gospel. This study has pointed out that the narrator's key issue of the IN is God's salvation and covenantal faithfulness. In this episode, the narrator fully uncovers Jesus' identity and ministry. At first, he proves Jesus' identity, the Son of God, from his intimacy with God. This further means that Jesus as the Son of God shares God's divine nature, especially faithfulness. In terms of Jesus' ministry, the narrator strives to characterize him with two motifs: wisdom and growing which are probably rooted in the OT (Isa 11 and 1 Sam 2–3). His final thematic focus is on Jesus' fate which is destined to fulfill God's favor. He ensures the reader of Jesus' identity as the Messiah who shows his integrity and faithfulness in his ministry. Jesus' journey to Jerusalem plays a key role to illustrate such thematic emphases upon Jesus' identity and ministry.

CHAPTER NINE

LUKE'S CHARACTERS AND THEMES IN THE BIRTHS AND BEYOND

9.1. Introduction

The present study has emphasized the thematic function(s) of the IN in relation to the rest of the Gospel, depending on the characters on whom the narrator imposes his themes. We have proposed six episodes in the IN based upon the two protagonists' births: John and Jesus. The following figure shows the narrative relationship among the episodes:
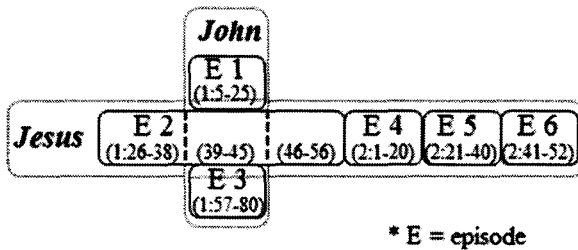
*E = episode

Figure 3. The Narrative Relationship among Episodes

The vertical dotted rectangle focuses on the characterization in John's birth, whereas the horizontal dotted rectangle focuses on the characterization in Jesus' birth. Of course, E1 and E3 also directly and indirectly allude to Jesus. Instead, E4, E5, and E6 are silent regarding John. In particular, the thematic function of the IN will be obvious as we unfold the themes conveyed by the characters in the episodes.

Closely related to the narrator's perspective in characterizing his characters are the themes that he emphasizes in the episodes. Thus it is important to focus on how the narrator portrays his characters as he recounts the narrative stories, since the narrator's themes are not irrelevant to the characters' actions, speeches, attitudes, feeling, and responses. These thematic elements represent the narrator's thematic choices to identify

and describe the characters of stories, and such thematic choices reflect the different degrees of the narrator's emphasis. Accordingly, it is necessary to classify the characters based upon a certain level of thematic emphasis. This dissertation has proposed the types of characters according to their roles in stories, and classified all characters of the six episodes of the IN as:

Types of characters	On-stage characters	FCs: God, the HS, the angel, John, and Jesus	
		fCs: Zechariah, Elizabeth, Joseph, Mary, Shepherds, Simeon, and Anna	
		BCs: a crowd, Zechariah's relatives and neighbor, an unnamed group, and teachers	
	Off-stage characters	SCs: Herod, Abijah, Aaron, Joseph, Augustus, and Quirinius	
		PCs	Topic-characters: John, Jesus, and God
			Sub-characters: the people of Israel's history, multiple groups of people

This dissertation has also examined how the narrator thematizes these characters with his particular characterizing patterns based upon three dimensions: textual, intertextual, and extratextual. The previous chapters have focused on analyzing individual episodes and characters. This chapter, however, aims to integrate individual characters and their roles according to the narrator's characterizing patterns so that we look at how such integrated images and roles are portrayed in the rest of the Gospel. In order to do that, we need once again to overhear the narrator's descriptions in introducing the characters, asking several questions: how does the narrator portray the characters' traits? In order to portray them, which thematic elements does the narrator choose and apply for the characters? Which themes do the characters convey? And how does the narrator bring these themes out in the rest of the Gospel? The chapter will observe the major characters (the FCs) of the IN–

the divine characters (God, the Holy Spirit, the angel), Jesus, and John, and examine their thematic roles beyond the IN. Other characters will be discussed from the interactions with the FCs.

9.2. Luke's Characters and Themes

The narrator in general introduces two births pertaining to God's revelation for salvation. Thus the episodes fall into the characterization of the divine entities who bring God's revelation into human history and individual characters who respond to the revelation. Due to the nature of God's revelation and salvation bringing out Israel's historical turning point,[1] the IN contains a myriad of Semitic elements recapitulating Israel's previous history. In addition, the settings and the characters of the stories in which God's revelation is given have to do with numerous elements pertaining to the

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[1] To be sure, the narrator is aware of the historical turning point of Israel made by God's visitation. Several critical vestiges of Israel, which indicate the former times, occupy the IN. The narrator offers Israel's historical situation which is *internally* keeping the traditional customs and regulations. The temple rites and festivals have been regularly observed. The major activities of the characters represent Israel's expectation for restoration: the priest's observation and people's prayer, the characters' law-keeping and piety, and Simeon's and Anna's long wait for God's intervention. Luke symbolizes Israel's status by means of the various characters present in the narrative: the old, childless, and disgraced (i.e. Zechariah and Elizabeth: 1:7, 18, 25); a humble servant (i.e. Mary: 1:38, 48, 52); and those in need of God's consolation and redemption (i.e. Simeon and Anna: 2:25, 38).

Externally, Israel's situation under the Roman Empire also evokes the necessity of salvation. In the Magnificat and the Benedictus, both Mary and Zechariah describe Israel's situation, which endures tyranny and suppression from her enemies. Richard Bauckham tries to exclude political and military restoration in the Messiah's ministry since Luke does not seem to include any scriptural evidence of political and military overtones (e.g., Num 24:17–19; Ps 2; Isa 11:1–5; Dan 7). Bauckham, *The Jewish World around the New Testament*, 351. He also suggests that although he may be aware of such passages, Luke intentionally avoids understanding the Messiah and his ministry in light of a political restoration. However, we have already seen Luke's interest in Isaiah 11 in the sixth episode. Furthermore, it is difficult to say that Isaiah 40–55, which Luke seriously deals with, is totally irrelevant to the political and military dimension in Israel's restoration. Helyer, "Luke and the Restoration of Israel," 319, is one of scholars who seeks to see Isaiah 40–55 in that way. He provides some examples from the Second Temple literature keeping such political aspect for the restoration of Israel: Tob 13:9–18; 14:5–7; 2 Macc 1:27–29; 2:7–8; Bar 4:5–5:9. Storkey, *Jesus and Politics*, 101, also says, "Jewish history is one of political deliverance" as the cases of Moses and David. Contra Tuckett, "The Christology of Luke-Acts." Thus it is more likely the case that the one whom Israel expects will defeat the power of Rome, rescue Israel from the captivity, and recover God's sovereignty. In that sense, Luke basically sees the restoration of Israel in light of her covenantal restoration with God and salvation from her enemies.

Jewish and Greco-Roman context of the first century C.E. When overhearing these stories and experiencing the narrative world, therefore, we need to be careful to understand such elements not to get the incorrect images of the characters.

9.2.1. The Divine Characters as the FCs: God, the Holy Spirit, and the Angel

This dissertation defines God as a FC, the most salient character who initiates all events and the other characters' actions. But it is true that the narrator does not provide any voice and action of God, even though God is the most significant character. Despite the fact that the narrator does not directly introduce God's actions, he does use a variety of traits to characterize God, traits that provide God's reliable image and pertain to those which the Scriptures disclosed during the history of Israel. In the episodes of the IN, the narrator is profoundly concerned with the retelling of God's traits in order to explain what happened to the other characters and what would eventually happen to Israel and all the nations. Although God's direct voice is not uttered, it becomes definite that God plays a crucial role in the episodes. By describing God's multiple traits the narrator strategically establishes what God has done and what he will do for his people.[2]

The narrator depicts God as the initiator who manages all the events even though he does not appear on the narrative stages as an acting character. God, whom the Lukan narrator portrays, is the overseer who directs all characters in the scenes of episodes to make his story. God not only directs the stories, but also acts and communicates with other characters through his representatives: the Holy Spirit and the angel. Other characters also respond to God directly (1:26, 38, 46–55, 67–79; 2:20, 29–32). In that

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[2] Farris, *The Hymns of Luke's Infancy Narratives*, 120–21.

sense, we can say that God is also an actor who presents himself on stage through his agent and the Spirit. Then how does the narrator describe God? The narrator introduces God's overall image from as revealed in Israel's history in which he has worked for his people. Various OT expressions, concepts, and images are chosen by the narrator.

The most distinctive image of God that the narrator unfolds appears in the framework of promise-fulfillment: *God as Israel's God* (1:16, 68). The narrator carefully displays various images of God, which had been disclosed in Israel's history, and develops God's central image in each episode. First of all, in the first episode, the narrator depicts God as Israel's God who responds to the prayer of the pious Jews, Zechariah and Elizabeth. The means by which God responds is to dispatch his agent to give his revelation which becomes good news to the couple (1:19). The angelic announcement has been recognized as one of God's ways to reveal himself.[3] The purpose of most cases of angelic appearances in the OT seems to be to bring either salvation (e.g., Gen 19:15; Num 20:16; Pss 34:7; 91:11; Dan 3:28; 6:22) or judgment (e.g., 2 Sam 24:16–17; 1 Chr 21:15-20, 27; 2 Chr 32:21; Pss 35:5-6; 78:49). The three angelic appearances and announcements in the IN form the nucleus of God's redemptive actions to become Israel's God. The content of revelation is concerned with the identification of God's agents and their future ministries, and seems to be more closely related to God's salvation rather than judgment: John as *the* Prophet will turn the people to and prepare them for the Lord; and Jesus as *the* King will reign over Israel and become the savior for all the people.

In the second episode, the narrator demonstrates God's lordship over Israel through his action to promise his Son as the Davidic king of Israel whose kingdom will

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[3] God directly reveals himself (e.g., Gen 25) or sends his agents like prophets as well. Bock, *Proclamation from Prophecy and Pattern*, 58.

never end. The narrator depicts God as the Most High who gives his Son so as to reign over Israel forever. Mary interprets God's actions as God's care of Israel, his servant (v. 54): taking care of his servant (v. 48), doing great things (v. 49), showing mercy (v. 50), judging people (vv. 51–53), and helping and remembering Israel (v. 54–55). God's lordship over Israel is much more evident in Zechariah's canticle, integrating God's faithful actions in the two births. Zechariah understands what God has done in light of God's salvation and covenant. In other words, that God is Israel's God means that he saves Israel from her enemies. Zechariah's voice praising Israel's God (1:68) and his actions is directly and overtly provided: redeeming Israel (v. 68), raising up the Davidic Messiah (v. 69), giving salvation to Israel by saving it from its enemies (vv. 71, 74), fulfilling Abraham's covenant (v. 73), giving his mercy (v. 78), and guiding Israel into peace (v. 79). God's lordship is not just applied to Israel. In the fourth and the fifth episodes, the narrator describes God's lordship as influencing the Gentiles as well through Jesus. The fact that Jesus' birth is good news for all the people (2:10) is more clearly presented in Simeon's prophecy: God's lordship in preparing his salvation for Israel and the Gentiles.

The narrator is certainly aware of God's omnipotent power to control all the events for achieving his salvific plan. Some scholars have sought to identify God's role in Luke-Acts. For example, Conzelmann, who focuses on Luke's theological perspective, emphasizes God's role as the central theme of salvation history.[4] J. Squires develops Conzelmann's idea to take into account God's role for redemptive history in light of

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[4] Conzelmann, *The Theology of St. Luke*, 149–57. He considers the delay of the parousia as the main theme of the Gospel. God's role is to be explained through the notion that the delay is in His plan.

divine providence.[5] According to him, God guides and motivates all characters and events in his providence. In that sense, the IN shows the prominent features of divine providence such as epiphany, prophecy, and direct comment to amplify the theme of God's lordship.[6] It is plain that God is a FC who has controlled all possibilities in the episodes of the IN. The narrator's endeavor to characterize God as Israel's God has been directly reflected in the description of God's role which comes clearly to the fore in the narrative.

In Jesus' baptism, the narrator for the first time declares God's unambiguous voice from heaven: σὺ εἶ ὁ υἱός μου ὁ ἀγαπητός, ἐν σοὶ εὐδόκησα ("you are my son whom I love, I am well please with you").[7] We have insisted that Jesus' intimate-sonship relationship with God in the sixth episode refers to his identity as God's embodier, and God's lordship is transferred to Jesus as the Son of God. Thus God's utterance at Jesus' baptism is the proclamation that God's lordship begins to be activated through Jesus' ministry. From now on, Jesus assumes God's role to be Israel's God. This fact is immediately confirmed at the initial stage of Jesus ministry by the devil in the story of temptation (4:1–13) and a demonized man (4:34): Jesus as the Son of God. The narrator is gradually setting forth how God's lordship is accomplished by Jesus' ministry (8:28; 9:35; 22:70). We assert that the most distinctive aspect of God's lordship is his covenantal faithfulness for Israel's salvation. Thus God's lordship proven by two birth stories is necessary to be full-fledged through Jesus' faithful fulfilment of God's covenant.

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[5] Squires, *The Plan of God in Luke-Acts*. Contrary to Conzelmann who virtually ignores the IN, Squires sees the IN as the prologue of the Third Gospel and believes that it clearly illustrates God's providence which is a major theme of Luke-Acts.
[6] Squires, *The Plan of God in Luke-Acts*, 27–32.
[7] Cf. Ps 2:7; Isa 42:1.

The Holy Spirit is another character in the births, whose major task is to guide all the circumstances of the births.[8] In John's birth, the Spirit guides the pious couple to fulfill the message of God's revelation regarding John and to participate in God's grand plan for salvation. Being filled with the Spirit, Elizabeth affirms the Lord's birth to Mary, and Zechariah realizes what the births (of John and Jesus) mean. The narrator announces that the Spirit participates in John's birth and inspires him while still within his mother's womb (v. 15), as the Spirit had done for the OT prophets. This is the first image that the narrator depicts about the Spirit: the Spirit will be with John so that John will accomplish his purpose in the spirit and power of Elijah (v. 17). The narrator portrays John as God's empowered character like Elijah. John will be empowered by the Spirit so as to work as God's messenger.[9]

One of Luke's thematic strategies in characterizing John is to create thematic parallels with and to assimilate him to the major images of the previous prophets, especially those who were empowered by the Spirit. This means that the narrator conveys the role of the Spirit in light of what he has done through the OT prophets.[10] It is true that his understanding of the Spirit is strongly associated with the prophets in the OT. However, it is also true that the narrator's point of view represents the Spirit as an *open-ended* character who is still working in the narrative world and in his reader's world as well.[11] The role of the Spirit still persists in the mind of the reader who is informed about

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[8] Aune, *The New Testament in Its Literary Environment*, 132–33.

[9] It may be assumed that the Holy Spirit has accompanied John in his growing in the wilderness.

[10] Hur, *A Dynamic Reading of the Holy Spirit in Luke-Acts*, 37–73. He proposes that the Holy Spirit in Luke-Acts works in the same manner which had been proven in the Jewish Bible. Discussing Luke's notion of the Spirit as being associated with the OT prophets, Bock, *A Theology of Luke and Acts*, 212, underlines and concludes that to Luke, John's association with the Spirit is "not a Christianized account."

[11] Bovon, *Luke: The Theologian*, 271, carefully observes such an exterior reference of the narrator and proposes two functions for it: "(a) apologetic, in that the evangelist shows the world that Christians are not

what has happened from Luke–Acts. Accordingly, it is likely that from the prologue's

reference to "the things accomplished among us" (Luke 1:1), the narrator already implies

the certainty and reality of the work of the Spirit. Not only does he establish the

reliability of the IN by means of what the Spirit has achieved, but the narrator also

ensures the same role of the Spirit for the reader.[12] The narrator weighs the role of the

Spirit in the IN, who confirms and prophesies God's promise.[13] The inspired characters,

Zechariah and Elizabeth, witness the fact that the Spirit reveals God's plan of salvation to

John and empowers him at the beginning to achieve his mission.[14] In Jesus' birth, the

narrator employs another spirit-empowered character, Simeon, whose role is crucial for

understanding God's lordship over the Gentiles. The narrator illustrates that the Holy

Spirit is upon him. Simeon's prophecy, therefore, has been made by the inspiration of the

Holy Spirit. Through Simeon's mouth, the narrator explicitly demonstrates that the

Messiah achieves God's lordship over not only Israel but also the Gentiles. Both groups

come under the influence of God's salvation. To the Gentiles, God's salvation is

uncovered as revelation and to Israel as glory (2:32). This is Luke's first explicit

statement to display his thematic interest in God's salvation which will be extended to the

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deprived of this divine presence so dear to the Greeks; and (b) catechetical, in that he popularizes an early Christian conviction about the activity of the Spirit in the communities in the last days."

[12] Shepherd, *The Narrative Function of the Holy Spirit*, 125–26.

[13] He displays the Triune God (God, Jesus, the Holy Spirit) at the frontground place. Due to their roles, however, he tries to describe each of them and avoids mentioning them all together as the FCs. Luke focuses mainly on God the Father who fulfills his covenant in the IN, on Jesus the Son of God who accomplishes God's salvation in the rest of the Gospel, and on the Spirit who empowers the witnesses in Acts.

[14] This is applied to Jesus. See the fifth episode (Luke 2:25–27; cf. 3: 22; 4:1, 14). By emphasizing the role of the Holy Spirit, J. Hur, *A Dynamic Reading of the Holy Spirit*, 275, asserts that "*The most discernible function of the Spirit is to empower and guide some individual (named) characters as leading witnesses, making them responsible, powerful and reliable human agents of God and Jesus in carrying out God's plan/will successfully*" (emphasis original).

Gentiles through Jesus' ministry. In God's salvific plan the Gentiles are also included, and their salvation is considered as an essential part of the fulfillment of the plan.

Through the pre-eminent role of the Spirit, the narrator reinforces the prophetic role of John who foretells the one who will come after him. John's prophecy regarding the coming Lord is achieved by means of the dynamic role of the Holy Spirit in the scene of Jesus' baptism, which is the moment of Jesus' inauguration as the Messiah. Although John is quickly removed from the stage by the narrator, the Spirit continues working in Jesus' and the disciples' ministries. The Holy Spirit in the Lukan corpus accompanies John, Jesus, and the disciples in a specific manner to allow them to perceive God's salvation: through being filled with the Spirit, John foresees how Jesus the coming Lord will accomplish the salvation; Jesus fulfills his fate with the empowerment of the Spirit; and the disciples inspired by the Spirit proclaim the risen Jesus as the Messiah (i.e. Acts 4:8; 7:55). Based upon such a diachronic aspect, the narrator states the IN as the work in which the Spirit, who is still working *among us*, is deeply involved.

The angel, Gabriel, is described as a character who faithfully delivers God's message. Indeed, both the Holy Spirit and the angel represent the dynamic presence of God.[15] Through being filled with the Holy Spirit and encountering the angel, the characters experience God. The angel's visitation refers to that of God.[16] As God's heavenly agent the angel reveals God's plan of salvation to Zechariah, Mary, and the anonymous shepherds. The narrator perceives the role of the angel in the IN in the same way as that of the Spirit in terms of carrying out God's will.[17] One of the narrator's

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[15] Fitzmyer, "The Role of the Spirit in Luke-Acts, 179.
[16] Denaux, "The Theme of Divine Visits," 272–74.
[17] He describes the angelic figures in positive and authoritative terms throughout his corpus. From almost

thematic references to the angel is that the angel serves to proclaim the advent of the God's salvation. It is clear that the narrator considers the angel to be a heavenly character in human form who has worked throughout the history of Israel (e.g., in Stephen's speech) and is still working in the history of the Church (e.g., the book of Acts).[18] The fCs' attitudes toward the angel's appearance reflect that this divine figure plays a role as God's representative whose words have the authority of God.

To sum up, God as Israel's God is not a character who existed only in Israel's history, but a real character who still works and directs all the events of the IN. All his traits in the IN, indicating his covenantal faithfulness, salvific activities, care and vindication, and mercy and forgiveness, attest his presence in the stories among the characters. He sends his representatives to communicate with his servants for salvation, and promises what he will fulfill along with the prophet of the Most High and the Son of the Most High. His lordship which was broken by Israel's sinful nature is renewed by his covenantal faithfulness and is completely extended to all people who experience his salvation through his Son, Jesus. The narrator thus proclaims that God as Israel's God, one who oversees all the events of the IN and of the rest of the Gospel as well.

9.2.2. The Human Characters as the FCs: John and Jesus

9.2.2.1. John as Προφήτης ῾Υψίστου

The shift from the first episode to the third implies the shift of John's role from the topic-character to the fC, who plays a role as a more salient character on stage. Indeed this shift generates a thematic impact in these two episodes, since the issues are directly

thirty-two occasions, the narrator characterizes the angelic figure(s) as a reliable character.
[18] Luke even states that the Law was given to Israel from an angel (Acts 7:53).

associated with John even though he does not take any serious action. Other characters' communications and actions are oriented to John.

The narrator's thematic emphases are to be verified by John's identity given by the angel. Observing how the narrator identifies John, we can infer his thematic interest in John. We have seen that the narrator underlines God's lordship and covenantal faithfulness in John's birth, and amplifies those qualities through the prophecy about John's identity and ministry. The narrator's focus is not only on God's promise of John's birth but also on the fulfillment of the promise in his prophetic ministry. By bestowing the critical features of the prophets in the Scriptures upon John, the narrator characterizes him as an authoritative figure, being filled with the Holy Spirit and having an intimate relationship with God. From the previous chapters, we have argued that the narrator attempts to portray John's image as the prophet of the Most High, synthesizing the crucial aspects of the old prophets in the Scriptures such as Samuel, Elijah, Jeremiah, Isaiah, and Malachi. Above all, through the image of spiritual empowerment, the narrator directly links John to the prophetic tradition of Israel in order to give him prophetic authority. He describes John as such a prophet, but also describes him as more than just *a* prophet. John's ascetic traits serve to elucidate his prophetic image, fully orienting his life toward God and directly experiencing God's presence.[19] John himself provides evidence of God's promise for the Messiah.

God's promise to send a prophet refers simultaneously to the proclamation of his salvation to restore the covenantal relationship and to God's judgment to vindicate his honor. John is the prophet who carries out this eschatological promise that will be

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[19] John's importance as a prophetic figure: 7:18–35; 11:1; 16:16; 20:4–6. Cf. Acts 1:5, 22; 10:37; 11:16; 13:24–25; 18:25; 19:3–4, Johnson, *The Gospel of Luke*, 34; Kingsbury, *Conflict in Luke*, 40–42.

eventually fulfilled by the Messiah. Thus the narrator delineates John as a messenger of God's covenant (Mal 3:1; Isa 52:7–10), whose main task is to foretell God's promise and to prepare people to become the real beneficiaries of the promise.[20] In his ministry, John will be overwhelmed by God's hand, that is, God's power (v. 66). All people will be pleased by John (v. 14) and designate him as the prophet of the Most High (v. 76). Luke's emphasis in John's birth is on his identity—John is the prophet of the Most High, not the Son of the Most High—and his ministry—to make people know God's salvation, not to give it to them. Such an emphasis helps the reader avoid confusing John's fate with that of Jesus. In order to get ready for his prophetic vocation, John has been isolated in the wilderness and has grown strong in spirit while waiting his manifestation to Israel.

The narrator fills the first scene after the IN with the event of John's public manifestation. He informs the reader of a particular historical setting as the OT narrators did. This is a common way of announcing that a new historical era has arrived.[21] The narrator's first evidence to prove John's prophetic status is that the word of God comes to John (3:2 – ἐγένετο ῥῆμα θεοῦ ἐπὶ Ἰωάννην), son of Zechariah. Now he becomes a direct recipient of the word, like the prophets of the OT, without the angel's mediation.[22] By

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[20] Bauckham, *The Jewish World around the New Testament*, 336: "This verse [Luke 1:77] achieves a connexion between Israel's turning in repentance to the Lord and, not only the threat of judgment thereby averted (Mal 3:24[4:6]), but also the positive salvation to come for those who do repent, the Lord's turning to those who have turned to him (Mal 3:7), the new exodus (Isa 52:7–12)."

[21] This type of introductory formula frequently appears in the Scriptures, see Ezra 1:1; 4:6-7; 7:1-9; Neh 2:1; 5:14; Isa 1:1; Jer 1:1-4; Dan 1:1; 2:1; 7:1; 8:1; 9:1–2; Hos 1:1; Amos 1:1; Joel 1:1; Jonah 1:1, Mic 1:1; Zeph 1:1; Hag 1:1; Zech 1:1. See O'Toole, *The Unity of Luke's Theology*, 12; Green, *The Gospel of Luke*, 167. The narrator's specific chronological setting of the political and religious rulers offers a clue to assume a close connection of John's ministry to them. His primary purpose of giving this historical indication is to inform the reader about the beginning of John's prophetic ministry.

[22] Fitzmyer, *Luke I–IX*, 453; Marshall, *Luke: Historian and Theologian*, 134–35; Johnson, *The Gospel of Luke*, 67; Tannehill, *Narrative Unity of Luke-Acts*, 1:47–48. In particular, it directly corresponds to the following cases: 1 Sam 15:16 (Samuel); 2 Sam 7:4 (Nathan); 1 Kgs 17:2, 8, 18:1 and 21:28 (Elijah); 13:20 (an anonymous prophet); 2 Kgs 20:4 (Isaiah). Another word for "word" is "λόγος." See the example of "ἐγένετο λόγος κυρίου": 2 Sam 24:11 (Gad); 1 Kgs 12:22 (Shemaiah); 16:1 (Hanani); Jer 1:4 (Jeremiah);

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making a concrete allusion, the narrator intends to portray John as a prophetic character as he did in the IN.[23] The wilderness, which alludes to Luke 1:80, also supports John's prophetic image. Many OT prophets had been associated with the location where they experienced God's presence. Some commentators are willing to link it to a *new exodus* of Israel referring to an eschatological image from the scriptural evidence.[24] However, it is more probable that Luke uses a verbal repetition to illuminate the fulfillment of Isaiah's prophecy that follows. V. 2b indicates who John is and what he should do. The narrator does not disclose which word of God is given to him, but one may easily discern what it is from the narrator's succeeding verse. John, as the eschatological prophet before the Messiah comes, immediately proclaims βάπτισμα μετανοίας εἰς ἄφεσιν ἁμαρτιῶν ("a baptism of repentance for the forgiveness of sins" in 3:3), which the narrator has already unveiled twice through the voices of the angel (1:16) and Zechariah (1:77). Zechariah's prophecy addresses God's salvation "through the forgiveness of sins" (1:77). Thus John's baptism of repentance functions as a means of giving knowledge of and preparing people for salvation. From the image of John in the wilderness, the narrator tries to fuse his identity and ministry together. It is notable that the narrator directly quotes the Scripture (Isa 40:3-5) for the first time in order to clarify the meaning of John's proclamation.[25]

Ezek 1:3 (Ezekiel); Mic 1:1 (Micah); Joel 1:1 (Joel); Jonah 1:1 (Jonah); Hag 1:1 and 2:1 (Haggai); Zech 1:1, 7 and 7:1 (Zechariah).

[23] From this allusion, scholars who follow Conzelmann attempt to place John in the period of Israel. Fitzmyer, *Luke I–IX*, 458.

[24] Mauser, *Christ in the Wilderness*, 44–58; Green, *The Gospel of Luke*, 170; Cf. TDNT 2, 657–59; Garland, *Luke*, 154.

[25] The other evangelists, Matthew and Mark, also quote the same Scripture but emphasize its different aspects. Comparing with the LXX passage of Isaiah, we can see differences:

The narrator follows the LXX version rather than the MT.[26] Contrary to Matthew and Mark, by adding 3:6, which recalls Simeon's prayer (2:30–31), the narrator declares John's ministry to prepare people for God's salvation, which was also mentioned by Zechariah. This is the fulfillment of Zechariah's prophecy. With a scriptural quotation, the narrator's characterization has further reliability for the reader to recognize John and his ministry in the promise-fulfillment frame.[27]

John's baptism of repentance reveals a tension between God's salvation and judgment. People can have an opportunity to recognize the covenantal relationship by the baptism of repentance, but without repentance they cannot flee from God's wrath. The prophet of the Most High establishes a new order of life for the eschatological era. These strong prophetic images of John provoke the crowd to think of him as the Messiah. But John makes clear Jesus' superiority by subordinating himself to Jesus. Jesus is the one who will fulfill God's salvation and has the authority to judge people.[28]

LXX Isa 40:3–5	Matt 3:3	Mark 1:2–3	Luke 3:4–6
³ φωνὴ βοῶντος ἐν τῇ ἐρήμῳ ἑτοιμάσατε τὴν ὁδὸν κυρίου εὐθείας ποιεῖτε τὰς τρίβους τοῦ θεοῦ ἡμῶν ⁴ πᾶσα φάραγξ πληρωθήσεται καὶ πᾶν ὄρος καὶ βουνὸς ταπεινωθήσεται καὶ ἔσται πάντα τὰ σκολιὰ εἰς εὐθεῖαν καὶ ἡ τραχεῖα εἰς πεδία ⁵ καὶ ὀφθήσεται ἡ δόξα κυρίου καὶ ὄψεται πᾶσα σὰρξ τὸ σωτήριον τοῦ θεοῦ ὅτι κύριος ἐλάλησεν	³ οὗτος γάρ ἐστιν ὁ ῥηθεὶς διὰ Ἠσαΐου τοῦ προφήτου λέγοντος· φωνὴ βοῶντος ἐν τῇ ἐρήμῳ· ἑτοιμάσατε τὴν ὁδὸν κυρίου, εὐθείας ποιεῖτε τὰς τρίβους αὐτοῦ.	² Καθὼς γέγραπται ἐν τῷ Ἠσαΐᾳ τῷ προφήτῃ· ἰδοὺ ἀποστέλλω τὸν ἄγγελόν μου πρὸ προσώπου σου, ὃς κατασκευάσει τὴν ὁδόν σου· ³ φωνὴ βοῶντος ἐν τῇ ἐρήμῳ· ἑτοιμάσατε τὴν ὁδὸν κυρίου, εὐθείας ποιεῖτε τὰς τρίβους αὐτοῦ,	⁴ ὡς γέγραπται ἐν βίβλῳ λόγων Ἠσαΐου τοῦ προφήτου· φωνὴ βοῶντος ἐν τῇ ἐρήμῳ· ἑτοιμάσατε τὴν ὁδὸν κυρίου, εὐθείας ποιεῖτε τὰς τρίβους αὐτοῦ· ⁵ πᾶσα φάραγξ πληρωθήσεται καὶ πᾶν ὄρος καὶ βουνὸς ταπεινωθήσεται, καὶ ἔσται τὰ σκολιὰ εἰς εὐθεῖαν καὶ αἱ τραχεῖαι εἰς ὁδοὺς λείας· ⁶ καὶ ὄψεται πᾶσα σὰρξ τὸ σωτήριον τοῦ θεοῦ.

[26] In v. 6, the narrator uses the LXX's τὸ σωτήριον τοῦ θεοῦ which is not found in the MT.
[27] Shepherd, *The Narrative Function of the Holy Spirit as a Character in Luke-Acts*, 127.
[28] Bock, *A Theology of Luke and Acts*, 100, says "John is the forerunner who announces fulfillment's approach, but Jesus is the fulfillment." In a similar way, Darr, *On Character Building*, 69, says "John is the preparer for divine salvation; Jesus is that salvation."

After John's imprisonment (3:20), ironically Luke does not mention John's role in Jesus' baptism, as if attempting to isolate him from the event of Jesus' inauguration. Leaping ahead in the story affects "the story-flow" so that the reader can anticipate the event to be recounted later.[29] Such a flash-forward breaks the tension of the narrative plot and functions as an indicator that all the attention of the narrator is transferred to the next event, in this case to Jesus. God's proclamation from heaven signals the beginning of the new stage for Jesus, the stage that John can only foretell.[30] During Jesus' salvific ministry, the imprisoned John appears as a character playing a significant role in Luke 7. John has his own disciples. They inform him of all the things that Jesus has done. John tries to have a conversation with Jesus through his disciples and asks: σὺ εἶ ὁ ἐρχόμενος ἢ ἄλλον προσδοκῶμεν; ("are you the one who was to come, or should we expect someone else?" in 7:20). It behooves John to ask the question, for he has not seen what Jesus has done. Jesus gives the answer to the question by pointing to the miraculous signs that have been proclaimed in Luke 4:18–19 (Isa 58; 61:1–2). John must have heard Jesus' answer, since his ministry is meaningful only when he realizes the exact nature of Jesus' identity and ministry. Then Jesus calls the crowd's attention to John again and characterizes him as the prophet whom God has sent before him. Here Jesus quotes Malachi 3:1 (7:27),

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[29] Chatman, *Story and Discourse*, 64.

[30] The narrator attempts to interweave these two protagonists together on the one hand, but to separate them on the other hand. It is likely that he makes structural parallels between John and Jesus for comparison (Brown, *The Birth of the Messiah*, 292–98; Nolland, *Luke*, 1:40–41; Fitzmyer, *Luke I–IX*, 313–21. John could not be Jesus' competitor but God's precursor which is "an instrument of God's climactic purpose," Danker, *Jesus and the New Age*, 27. Green, *The Gospel of Luke*, 51, says, "The presence of such a pervasive parallelism is hardly accidental and indicates on the part of the narrator a conscious attempt to invite the reader to view these two narrative cycles together."), but more likely the parallels that have to be perceived for emphasizing the similar pattern of God's dynamic actions rather than for comparing the superiority of these two protagonists (Cf. Green, *The Gospel of Luke*, 50–51; Carroll, *Luke*, 31.). This view is to be affirmed from the notion that Luke never adjusts his camera angle to take these two protagonists together into a single screen.

which was already mentioned by the angel and Zechariah in the IN.[31] Jesus'

characterization of John is rooted in John's identity and ministry noted in the IN: John is

the greatest prophet sent by God, and he will prepare the way of the Lord. Jesus' direct

quotation, on the one hand, implies that John's mission is faithfully completed. Easily

obtainable for the reader is knowledge that John, while in prison, ensures that Jesus is the

Messiah for whom he has prepared the way, even though the narrator makes no mention

of it. On the other hand, the quotation refers to God's covenantal faithfulness as well.

God is the one who has sent John and accomplishes all the promises made in the IN, and

who fulfills his salvation through his Son. From Jesus' authoritative quotation, the

narrator establishes more credibility for the reader to perceive that John's mission was

completed.

John's ascetic image drawn in the IN also supports how he has been faithfully

devoted to God in accomplishing his ministry. The narrator characterizes John as an

ascetic prophet who is never to take any alcoholic drink. In 5:33 and 7:33, he indicates

John's ascetic image (with fasting) again and recalls how he has been faithful. Fasting

and prayer was usually regarded as both personal and national activities looking forward

to God's salvation in Jewish tradition.[32] Before preparing people, John himself has been

prepared first for God's salvation.

In summation, the narrator attempts to make a threefold pattern to maximize how

important God's lordship and covenantal faithfulness are: God's identity and ministry,

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[31] Jesus' direct quotation with an introductory formula allows the reader to conceive the Scripture as God's prophecy which had been fulfilled by John. Bovon, *Luke the Theologian*, 97. Of course, certain introductory formulas have other functions like establishing the divine authority (99).

[32] Judg 20:26; 1 Sam 7:6; 2 Sam 12:16–20; 1 Kgs 21:9, 27; 2 Chr 20: 3-4; Esth 4:16; Pss 35:13; 69:10; Jer 36:6.

John's prophetic identity and ministry, and Jesus' messianic identity and ministry. The narrator describes God as the God who is faithful in his covenant and whose ministry brings salvation for the people of Israel his servant. God is faithfully at work fulfilling his covenant through his agent John and his Son Jesus. John is appointed as the prophet of the Most High who carries out God's salvific plan. By faithfully accomplishing the mission of preparing the way of the Lord, John proves God's lordship and faithfulness. John faithfully responds to God's will. The last pattern will be uncovered by Jesus as God's manifestation, who embodies God's will for the salvation plan in the following discussion.

9.2.2.2. Jesus as Υἱὸς Ὑψίστου

The narrator provides a more salient and tangible image of Jesus than John from the sixth episode in which Jesus plays the role as an acting character on stage.[33] That the narrator casts Jesus as the most discrete, well-defined, and clearly differentiated character from others invites the reader to look forward to observing the same role in the rest of the Gospel: Jesus is the Son of the Most High. It is a reasonable expectation, for all prophecies and promises about him are waiting to be fulfilled. The narrator's thematic concern regarding Jesus as the Son of the Most High is developed in the two-fold images of Jesus: the Davidic Messiah and the Lord.

Luke's perspective on God's salvation and the notion of the new era in the IN are closely associated with his understanding of Jesus' identity and ministry. It is clear that

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[33] This episode is the briefest one so that there are fewer characters than other episodes: none of the off-stage character appears. In doing so, the narrator pays his special attention to the FCs (Jesus and God), especially Jesus, and his action which is introduced for the first time.

the narrator places greater weight on portraying Jesus' identity and ministry in order to form the framework of God's plan which will be projected throughout the rest of the Gospel. Remarkable Christological traits for Jesus and their implications for his future ministry are released in the IN.[34] It is notable that the narrator has a particular sensitivity and fidelity to Jesus' stories that he displays, and strives to portray Jesus as a more reliable and credible character.

We have already examined various individual traits of Jesus in the previous chapters. In this chapter, however, we attempt to overhear Jesus' identity and ministry from the narrator's integrated view passing through his entire Gospel. Several key identifications for Jesus have been given in the IN.[35] From the beginning of his Gospel, the narrator's project to testify to Jesus' identity and ministry is so delicate and well-organized. In particular this study has proposed that the narrator's characterization of Jesus's identity and ministry is thematically based upon his Christology which is basically motivated from the interrelationship with God. In other words, Jesus' identity and ministry depends considerably on God's traits and activities. God and Jesus share the divine traits in the redemptive plan with one another. The narrator makes Jesus' traits crystal clear from the back and forth relationship with God. On the other hand, Jesus'

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[34] Tuckett, "The Christology of Luke-Acts," 135–39, deals with fundamental issues on the Christology of Luke-Acts for the sake of the unity of the two volume work. According to him, although approaching Christology by means of the titles has some limitations, it will be creative and producible as we are willing to determine our attitude more positively for accepting other evidence which is not given from the notion of the titles.

[35] It is hardly that the Christological titles in the IN predetermine all the details and implications of Jesus' ministry that follows. Nor is it that they are apart from other Christological titles occurring beyond the IN. For instance, the so-called "Mosaic-like prophet," as some scholars such as D. Moessner and S. E. Porter point out, is significant for understanding Jesus' prophetic ministry (Luke 4:24; 7:16; 13:13), but for Luke is not an essential motif which has to be dealt in the IN: Moessner, *Lord of the Banquet*; Porter, "Scripture Justifies Mission," 104–26. See also Ravens, *Luke and the Restoration of Israel*, 124–34. In order to verify Luke's Christology, we should conflate all the elements of his writings with a synthetic view; Buckwalter, *The Character and Purpose of Luke's Christology*, 25–27.

traits are finally accepted by the other characters of the Gospel who experience him. Thus it is likely that Jesus' traits are basically understood by means of his relationship with God, while the implication of Jesus' ministry will be unveiled according to the relationships with other characters. From Jesus' identity and ministry, other characters experience God's identity and miraculous actions for salvation. The following figure shows such relationships:
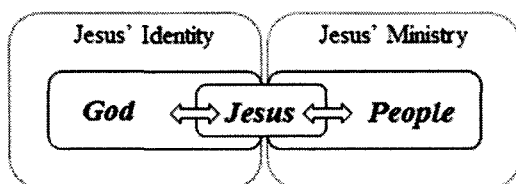
Figure 4. Jesus' relationships with God and people

Therefore, we will see Jesus' traits first from his unique relationship with God, and then move to his ministry stretched from and confirmed in the relationship with people. In his first narrative unit of the Gospel, the narrator brings forward a wide range of pivotal traits of Jesus, which is in accord with God's traits. This study has proposed that his main purpose in doing so is to characterize Jesus as the one who embodies God's faithfulness for salvation.

9.2.2.2.1. Jesus as the Davidic Messiah

In terms of God's salvation, the references that the narrator employs for Jesus' traits and identities in the IN are: Great (1:32), Son of God (1:32, 35), the holy one (1:35), the horn of salvation (1:69), Christ (2:11, 26), and salvation (2:30). But it seems that for Luke the most integrative description is Χριστός, especially in light of the Davidic

messianic tradition.[36] Many scholars who have been involved in the study of the Davidic Messiah have proposed a variety of images of Messiah and sought concrete evidence for a messianic tradition from a broad range of materials—the Old Testament, the Qumran documents, and other ancient literature.[37] Many of these and other recent studies have particularly considered similarities and dissimilarities between Christian and contemporary Jewish understandings of Messiah as a crucial issue. In relation to the issue, our main question for the narrator's thematic notion of Jesus as the Davidic Messiah is about what the narrator has in mind in using various images to describe Jesus as the Davidic Messiah.[38] As to the narrator's thematic emphasis on depicting Jesus as the Davidic Messiah, it is noteworthy to further investigate the Davidic kingship and messianic tradition from which Luke characterizes Jesus and employs related references. At first, it is necessary to synthesize the Davidic kingship and messianic image that the narrator offers in the IN, and to compare the Lukan image to the Davidic tradition of the OT and other ancient literature.

We have emphasized that the narrator attempts to portray an integrated-prophetic image for John the Baptist, receiving divine authority in a particular relationship with

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[36] Fitzmyer, *Luke I-IX*, 197; Strauss, *The Davidic Messiah in Luke-Acts*, 114.

[37] Wrede, *The Messianic Secret*; Manson, *Jesus the Messiah*, 94–98; De Jonge, "The Earliest Christian Use of Christos," 321–43; Blomberg, "Messiah in the New Testament," 111–41; Marshall, *The Origins of New Testament Christology*, 43–62; Collins, *The Scepter and the Star*, 49–149; Strauss, *The Davidic Messiah in Luke-Acts*, esp. 35–74; Horbury, *Jewish Messianism and the Cult of Christ*, 52–59; Oegma, *The Anointed and His People*; Wise, *The First Messiah*; Knohl, *The Messiah before Jesus*; Eskola, *Messiah and the Throne*, 43–157; Storkey, *Jesus and Politics*, 95–109; Miura, *David in Luke-Acts*, 14–138. Others oppose the argument that the Jews had expected the Messiah's coming. See Charlesworth, "From Messianology to Christology," 3–35; Sanders, *Judaism*, 295.

[38] This question is quite helpful in asking about the narrator's themes if we detect a possible messianic origin or tradition that the narrator has in mind. Luke's preference to draw on Old Testament passages is evidence of the fact that he has recognized Jesus in light of an Old Testament tradition. In that sense, some of Luke's ideas and arguments to see Jesus as the Messiah need to be understood in light of the fulfillment of Old Testament prophecies. Thus it is likely that the narrator's elements for characterizing Jesus as the Messiah reflect his basic understanding and particular viewpoint of the messianic tradition which had been running through contemporary Jewish literature.

God and carrying out God's eschatological promise. John, as the prophet of the Most High sent by God, prepares people for the one who will come. Jesus' kingly image is directly engaged in John's prophetic image which recapitulates the Samuel/David relationship; that is, Jesus as *the* king will be anointed by John *the* prophetic forerunner just as Samuel anointed David as the king of Israel in the past. In the same way that he depicts John's prophetic image at John's birth, the narrator affirms Jesus' kingly image at Jesus' birth. The narrator's first portrayal of Jesus is associated with his inheritance from the Davidic lineage in the second episode.[39] In the third episode (Luke 1:69), the narrator illustrates Jesus' kingly power and authority from God's activity raising κέρας σωτηρίας ἐν οἴκῳ Δαυὶδ whose ministry is to rescue Israel from her enemies (v. 74) and to give the knowledge of salvation (v. 77). In the fifth episode, the narrator directly unveils Jesus' messianic nature with the term χριστός born ἐν πόλει Δαυὶδ (Luke 2:11).[40]

In the second episode, Luke tunes on the angelic voice talking about Jesus' royal Davidic images: the throne of the father David given to Jesus as *the* king, and his kingdom's perpetuity.[41] It is interesting that Luke demonstrates these two kingship images – *the enthronement of the king* and *the perpetuity of the kingdom* – as his primary elements for characterizing Jesus as the Davidic Messiah. What is more, he adds another image – Jesus' *sonship* from the father-son relationship with God the Most High – affirming Jesus as the Davidic king and his divine nature. The concept of sonship in relation to kingship does not originate from Luke's own idea, but from the scriptural references to the Davidic kingship and sonship (2 Sam 7 and Ps 89; cf. 1 Chr 17:1–27);

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[39] This is Luke's first Christological characterization in Luke-Acts drawing the reader's attention to Jesus' role which is explicitly linked to the king David.

[40] Cf. Fitzmyer, *Luke I-IX*, 197.

[41] Strauss, *The Davidic Messiah in Luke-Acts*, 35–37.

the Davidic enthronement (2 Sam 7:10–11, 13, 16; Ps 89:5, 22–26, 30, 37; cf. Pss 2:4–6; 110:2); the perpetuity of his kingdom (2 Sam 7:12–13, 16, 24-26, 29; Ps 89:4,28–29, 36–37); and his sonship (2 Sam 7:14; Ps 89:26–28, 31–33; cf. Pss 2:7; 110:3).[42] Undoubtedly, the penetrating trait of God in these scriptural passages is his covenantal faithfulness (2 Sam 7:8–9, 28; Ps 89:2, 4–6, 8, 14, 24, 29, 33, 49). All God's actions for Israel's restoration and salvation are motivated by his faithfulness. God takes David to be the king of Israel (2 Sam 7:8; 22:51; 23:1; cf. 1 Sam 2:10) in order to be always with him to cut off all his enemies (2 Sam 7:9, 16), and to declare the glory of his kingdom will endure forever (2 Sam 7:13, 16). The purpose of God's actions by analogy with David's response is to fulfill the Abrahamic covenant: God becomes the King of Israel, and Israel realizes that they are his people (2 Sam 7:22–27; 2 Sam 22:32). The aim of God's promise here is not only to establish God's sovereignty over Israel (his lordship) through David's kingdom but also to affirm the legitimacy of God's kingship through David's kingship (2 Sam 7:22–24). God's sovereignty and legitimacy are enhanced through his redeeming activities to rescue Israel from the enemies and to perpetuate David's line (2 Sam 22:4, 18, 41, 51; 23:5) in history.

Indeed God's promise is given to Nathan (2 Sam 7). Nathan's message uncovers Israel's ideal relationship with God through David the delegate of Israel, and promises the future hope of Israel's eternal blessing (2 Sam 7:29). David as a servant of God embodies God's sovereignty through his victory over the enemies (Pss 2:1–9; 18:31–42; 20:1–9; 21:1–13; 45:5; 72:9–11; 110:1–2, 5–6), and his earthly kingship manifests God's

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[42] Of course, it is unnecessary to think that these references indicate David's sonship in light of his divine nature, but necessary to see that they refer to David's special authority and earthly nature having an intimate relationship to God. The more important question is how Luke applies such references to Jesus. This will be discussed in more detail.

heavenly kingship.[43] God chooses him as his vehicle through which God's kingship is known to all nations. David's status as an adopted son of God and enthroned king can be seen as a symbol of the divine authority given by the heavenly king.[44] In that sense, David is able to be characterized as an ideal king who successfully accomplishes God's kingship and lordship to Israel and all nations with authority. David becomes a role model for Israel's succeeding kings.[45]

Although Davidic messianism did not dominate the center of the Second Temple Jewish ideology all the time,[46] the narrator seems to have a diachronic view of the Davidic tradition in his mind. Neither does this, however, mean that Luke is fully aware of all writings and their arguments about Jewish messianism, nor that certain messianic tradition directly affects Luke's characterization of Jesus as the Davidic Messiah. Instead, it means that Luke maintains and preserves certain essential elements of the Davidic covenantal tradition in the Scriptures. We affirm that the most distinctive elements of the tradition are the enthronement of the king (*kingship*), the perpetuity of the kingdom (*kingdom*), and the unique father-son relationship (*Sonship authority*) between God and King. The narrator not only recognizes these three essential elements of the covenantal tradition, but also further goes on to describe Jesus' role in the new epoch. Considering

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[43] Strauss, *The Davidic Messiah in Luke-Acts*, 36; Eskola, *Messiah and the Throne*, 59.

[44] In particular, "the right hand of God" in Psalm 110:1 increases the significance of the divine authority. Luke quotes this passage in Luke 22:69 emphasizing Jesus' royal-Davidic messianic character. Cf. Porter, "The Messiah in Luke and Acts," 157. For more discussion about the significance of Psalm 110 in the NT, see, Hengel, *Studies in Early Christianity*, 119–225.

[45] E.g., 1 Kgs 3:3, 6–14; 8:15–26; 11:4–8, 33; 12:24; 15:3, 11; 2 Kgs 14:3; 16:2; 18:3; 21:7; 22:2; 2 Chr 1:8–9; 6:4–17; 11:17; 28:1; 29:2; 33:7; 34:2–3.

[46] Hurtado, "Christ," 107, notes, "in the Jewish texts the expectations and speculations about messiah(s) are tied to and overshadowed by other aspirations, such as freedom of the Jewish people from Gentile domination, and/or the triumph of a particular religious vision of the divine will (e.g., at Qumran), and/or a more general longing for God's kingdom or triumph over unrighteousness and injustice. That is, Jewish hope for messiah(s) was never the center of religious concern for its own sake, but functioned as part of the attempt to project God's eschatological triumph and the realization of aspirations connected with God's triumph."

that one of the most significant of the narrator's tasks is to characterize Jesus as the Davidic Messiah in the IN, we can ask which themes Luke wants to convey from such distinctive traits of the Davidic Messiah. Significant themes can be defined from the narrator's messianic perspectives through which he characterizes Jesus and God.

This dissertation proposes that in the IN, there are three thematic aspects of the narrator's characterization of Jesus as the Davidic Messiah, from which we may assume his narrative themes. First, as we have seen from the previous exegetical chapters, the narrator's characterization of Jesus is based upon numerous scriptural allusions recapitulating God's covenant with Abraham and King David.[47] The narrator's scriptural reliance represents his attitude that the Scriptures provide theological authenticity. He is aware that the Scriptures keep illuminating and promising an eschatological hope for the restoration of God's sovereignty that the coming Messiah will accomplish. For the narrator, the Davidic covenant is an excellent reality describing Israel's salvation and restoration. Undoubtedly, his main interest for the IN is in characterizing Jesus as the Messiah who brings God's salvation, restores God's sovereignty upon Israel and Gentiles, and fulfills the Davidic covenant. Thus he directly links Jesus' birth to God's covenant promised in the Scriptures (from Zechariah's canticle) and makes his Christological emphasis with Jesus' identity: Jesus is the scripturally promised and awaited Davidic Messiah who restores God's kingship to the house of Jacob (1:33a) and undertakes

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[47] In the IN, the narrator reminds the reader of two most crucial figures in God's covenantal history: Abraham and David. God's covenant with both Abraham and David refers to his faithfulness toward Israel and all the nations. Whereas making an opening discussion about God's covenant with the Abrahamic motif in the announcement of John's birth, the narrator underlines the fulfillment of the covenant with the Davidic kingship motif in announcing Jesus' birth. The Abrahamic scriptural allusions recall the beginning of God's faithful promise, and the Davidic scriptural allusions support the fact that the promise has been fulfilled by Jesus' birth and ministry.

important messianic assignments with royal-kingly authority (1:35). Luke's scripturally oriented understanding of the Davidic Messiah is well expressed in his symbolic references to Israel's restoration and consolation which has been long-waited: Zechariah's childbearing, Simeon's messianic expectation, and Anna's physical and spiritual activities waiting for Jerusalem's redemption. All these characters in one accord prove that they experience God's action for Israel's long-waited hope which is national rather than personal.[48] Thus Jesus' birth is the decisive evidence of God's faithfulness that the Scriptures promise.

Indeed, the narrator's characterization of Jesus as the Davidic Messiah is based upon his characterization of God and his understanding of the nature of God's covenant: God is one of the concerned parties in the covenant (indeed the covenant giver), and Abraham and his descendants are the other (1:54–55, 69–70, 72–73). From the first scene of the IN, the narrator characterizes God and his decisive activities which mirror the Davidic promise. All three canticles praise God's traits and activities which enable the reader to consider the degree of his covenantal faithfulness. Thus it is not too much to say that what the narrator tries to highlight from the Davidic covenant is God's covenantal faithfulness to be Israel's God. The purpose of showing the faithfulness, of course, is the restoration and fulfillment of his kingship over Israel that the Scriptures had promised (esp. 2 Sam 7:1–17). There is no other way to achieve the purpose but to send the

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[48] Strauss, *The Davidic Messiah in Luke-Acts*, 86, purports that in the IN Luke employs the Davidic theme as the main motif which is the *controlling Christology* of the IN: "The role of the nativity is not only to introduce themes which will be important later in Luke-Acts; it also forms a bridge between the Old Testament age of promise and the age of fulfillment, structurally setting the stage for the theme of promise-fulfillment which will run as a connecting thread throughout the whole of Luke-Acts. It becomes significant, then, that *Luke here defines the promise primarily in terms of the Davidic promise*" (original emphasis).

Davidic king, since he is the *only* one who embodies God's faithfulness. The narrator

perceives that God's faithfulness is attested by the promised Davidic Messiah who can

successfully embody God's sovereignty and salvation for Israel with the authority of

sonship. God is the one who gives his son the throne of the Davidic kingdom, which was

a symbol of God's covenant in the Qumran community (4Q174),[49] and makes his

kingdom endless. In that sense, the Son of God is a key title for understanding Jesus'

messianic identity and divine authority. The implication is that this is the reason the

narrator attempts to link these two concepts—the son of God and the Davidic Messiah—

from the first identification of Jesus. God's proclamation and the Holy Spirit's mediation

from heaven at the moment of Jesus' baptism confirm the legitimacy of his sonship

(3:21–22). The narrator's description of genealogy further supports the scriptural origin

of Jesus' messianic identity (3:23–38).[50] Both scenes clarify Jesus' Davidic sonship to

which the narrator specifically pays attention for its scriptural legitimacy: Jesus as the

Son of David and the Son of God. The nature of Jesus' messianic ministry is ascertained

from the father-son relationship. Jesus' sonship relation with God is more clearly

illustrated by assimilating his fate to God's will. In particular, the necessity motif

strongly proves Jesus' ministry as the same as that of his Father, and buttresses the theme

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[49] See Oegema, *The Anointed and His People*, 136 (my emphasis):
   "*10* And *2Sam 7:12–14* <YHWH de[clares] to you that he will build you a house. I will raise up you seed after you and establish **the throne of his kingdom** *11* [forev]er. **I will be a father to him and he will be a son to me.**> This (refers to the) <**branch of David**>, who will arise with the Interpreter of the law who *12* [will rise up] in Zi[on in] the last days, ... The king of the earth [ag]ree [and the ru]lers conspire together against YHWH and against *19* [**his anointed one**...]"
[50] Luke's intention of using Bethlehem as the city of David and Nathan, instead of the city of Solomon (who is the son of David), raises some questions. Even though understanding the sons of David in 1 Chronicles 3:1–19, Luke seems to avoid the Davidic kingly line inherited from Solomon because of some of his scandals, and highlights Jesus' prophetic significance from Nathan: Cf. Matt 1:1–17, Fitzmyer, *Luke I–IX*, 496–97. Johnson, *The Purpose of the Biblical Genealogies with Special Reference to the Setting of the Genealogies of Jesus*, 135–36, also points out Luke's avoidance of the Davidic kingly line due to various scandals of the Davidic dynasty.

that Jesus is *the* embodiment of God's will (δεῖ: Luke 2:49; 4:43; 9:22; 12:12; 13:14, 33; 17:25; 19:5; 21:9; 22:37; 24:7, 26, 44).

Second, the narrator's attribution of the Davidic Messiah to Jesus is due to his eschatological interpretation regarding Israel's salvation and restoration. The Davidic tradition has been closely tied to the historical circumstances of Israel. In particular circumstances, Israel has waited for the Messiah in eschatological hope and attempted to render the circumstances in terms of that hope. From the extratextual dimension, especially of the fourth episode, we have seen such a tendency in Luke's characterization of Jesus as the Davidic Messiah and his particular perspective on eschatology.[51] Israel has been under the control of Roman power and has waited for the Messiah to come. The reliable evidence of the new era such as the appearance of God's revelation, the dynamic activities of the Holy Spirit, and the spirit-inspired witnesses, enables the narrator to ensure God's intervention in Israel's contemporary situation as they were waiting for salvation. The narrator depicts the conception and birth of Jesus as *the* eschatological event which is different from the previous messianic expectations of the Second Temple period.[52] Although eschatological hope has not always been evoked by means of the Davidic messianic figure in Second Temple Judaism, in the light of his experience and historical concern, the narrator clearly presents Jesus as the Davidic figure who brings the promised eschatological hope. Historical events (e.g., Mary and Joseph's visitation to the city of David for registration) are seemingly under the control of the Roman Empire's power and authority, but in reality it is controlled by God's power and authority. In that

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[51] Cf. Tromp, "The Davidic Messiah in Jewish Eschatology of the First Century BCE," 179-201.
[52] For various messianic expectations and Messiahs during the Second Temple period, see, H. Lenowitz, *The Jewish Messiahs*; J. Neusner et al., *Judaisms and Their Messiahs*. For the expectations during the Hellenistic Jewish period, see Oegma, *The Anointed and His People*, 196–289.

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sense, for Luke, Jesus is the eschatological David who realizes God's power and authority in the real world. In other words, the eschaton is fulfilled when God's power and authority over Israel and the Gentiles is fully unveiled in order for God's kingship and lordship to be restored. The narrator characterizes Jesus as the one who brings the eschaton. His's view on Jesus' role bringing the eschaton is also clearly expressed in his view on John's role preparing the eschaton. By placing John the Baptist in the new era of Israel's promised history (Luke 7:28; 16:16), the narrator successfully shows a clear *transition* from old to new.[53] The promised restoration of God's kingship and lordship is fulfilled through the coming of Jesus and his ministry.

What is the eschatological implication in the narrator's characterization of Jesus as *the* Davidic Messiah who embodies God's kingship and lordship? The fact that Jesus is the bringer of the new era has to do with the idea that through him a new kingdom has arrived. Although the precise term *the kingdom of God* does not appear in the OT, the Chronicler perceives that the Davidic monarchy is the only kingdom based upon God's covenant which manifests God's kingship (1 Kgs 17:1–15; cf. 2 Sam 7:8–16; Ps 89:3–4, 27–37): God promises to grant his kingdom to David and his descendants. It is certain that the narrator has a particular perspective on the relationship between the kingdom of God and the kingdom of David.[54] Based upon his awareness that David was the ideal king of the covenantal kingdom who embodies God's sovereignty and kingship, the

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[53] The word "transition" needs to be understood in light of a continuous aspect rather than a discontinuous, just like shading in a drawing that the artist uses a color contrast in a painting in order to emphasize one color through the other. Dahl, "The Story of Abraham in Luke-Acts," 153, rightly says that Luke attempts to show "the continuation of the biblical history."

[54] Hahn, "Kingdom and Church in Luke-Acts," 299–306, proposes eight concrete features of the Davidic monarchy paralleling with Jesus and his kingship which implies Luke's Christological perspective: the recipient of the covenant of 2 Sam 7; the Son of God, the 'Messiah' or 'Anointed One'; who will reign in Zion; restore the temple; reunite the twelve tribes; rule over all nations; and for eternity.

narrator portrays Jesus as the eschatological figure who not only inherits David's promise but also fulfills God's kingdom. This kingdom is never subordinated to any other kingdom. Nor is the kingdom one which is perishable in human history, but the only kingdom in which the eternal benefits are available for those who are forgiven (1:77). The narrator depicts the ministry of John the Baptist as preparing a new people for the new kingdom over which Jesus reigns with divine power and authority, and Jesus' ministry as proclaiming God's kingdom. Jesus is crowned as the authoritative king of the kingdom by God who is the true king (1:32). His authority and power in the kingdom are recognizable not only by Satan (4:3, 9, 41; 8:28) but also by people (9:20; 22:70; 23:20, 35, 39; 24:26–46).

Regarding God's kingdom, at the very first stage of his public ministry begun in the region of Galilee, the narrator delineates Jesus' image as the bringer of God's kingdom. Jesus' first sermon in the synagogue on the Sabbath (4:16–30) draws out the significance of Isaiah 61:1–2 with a fulfillment formula. David L. Tiede perceives that the revelation uncovered in the IN is still extended in this sermon.[55] The main focus of Isaiah's prophecy is on the role of God's agent proclaiming the year of Lord's favor in order to rescue the specific groups of people who need the good news of God's kingdom.[56] The year refers to the eschatological time to restore Israel as God's covenantal people before all nations. The crowd in the synagogue takes note of what Jesus declares after rolling up the scroll. Jesus says: σήμερον πεπλήρωται ἡ γραφὴ αὕτη

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[55] Tiede, *Prophecy and History in Luke-Acts*, 21–22.
[56] For more discussion regarding the purpose and role of Isaiah in Luke 4:16–30, see, Bock, *Proclamation from Prophecy and Pattern*, 105–11; Denova, *The Things Accomplished Among Us*, 133–46; Neirynck, "Luke 4,16–30 and the Unity of Luke-Acts," 357–95.

ἐν τοῖς ὠσὶν ὑμῶν ("today this Scripture is fulfilled in your ears"). The crowd's initial response is positive. They are astonished by his gracious words. However, Jesus' sermon on the Isaianic passage irritates them, causing them to attempt to kill him. The passage Jesus quotes apparently refers to the final eschatological prophet, but it also depicts the anointed king who brings God's kingdom to the captives.[57] This sermon has a thematic role to characterize Jesus' identity and to outline what his public ministry will be like. It is difficult to minimize Jesus' image to a single figure from this passage. But whatever—prophetic, messianic, eschatological, or royal—Jesus is like, the purpose of his ministry is to preach the gospel of the kingdom of God which is necessary: εὐαγγελίσασθαί με δεῖ τὴν βασιλείαν τοῦ θεοῦ ("it is necessary for me to preach the gospel of the kingdom of God," in 4:43b).[58] The narrator's emphasis here is on describing Jesus as the one who is sent by God for his kingdom. The fact that Jesus is sent by God means that he shares the reality of the kingdom with God. Thus much of the focus of Jesus' teaching in public ministry is on unveiling the reality of God's kingdom (6:20; 7:28; 8:1; 9:2, 60, 62; 10:9, 11; 11:20; 13:20, 29; 14:15; 17; 18).[59] Now the narrator demonstrates that Jesus is the revealer of the kingdom of God. In other words, Jesus is the eschatological teacher who reveals the nature of the kingdom and gives instructions to his disciples to do the same for the kingdom. Jesus, sent by God, sends his people for the same purpose, the proclamation of the kingdom, with the same authority God has. The narrator recognizes,

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[57] Porter, "Scripture Justifies Mission," 113, provides three reasons for seeing the final eschatological prophet from this quotation: (a) Isaiah 61 was connected with the year of Jubilee on the basis of the phrase in v. 1 regarding the proclaiming of release; (b) the anointing language seems to represent at the least the anointing of the prophet, and by transference Jesus; and (c) in numerous places elsewhere in Luke's Gospel Jesus is seen as a prophet (Luke 7:16, 39; 13:33–34; 24:19); Porter, "The Messiah in Luke and Acts," 144–64; Bock, *Proclamation from Prophecy and Pattern*, 110–11.

[58] The verb εὐαγγελίζω, which is closely related to God's kingdom, is used twenty-five times in Luke-Acts.

[59] In particular, Jesus uses parables to explain the heavenly value and to mirror the reality of the kingdom of God. Snodgrass, "Parable," 591–601.

however, two phases of God's kingdom. The kingdom is surely tangible in the present and among people who *already* experience Jesus as the kingdom-bringer and revealer; yet it also needs to be fulfilled in the future (*not yet*) when he will return.[60]

The narrator's recognition of Jesus as the eschatological Davidic Messiah is also based upon his particular notion of the scope of salvation (2:30–32). The narrator is familiar with Isaianic language and imagery for God's salvation (esp. Isa 40:1–12) in eschatological time when the Gentiles receive God's salvific benefits.[61] His notion of God's eschatological scheme of salvation vividly mirrors his concern for the restoration of Israel and all nations that the coming Messiah will carry out. Simeon's message about the inclusion of the Gentiles announces the promised time. The coming Davidic Messiah allows the Gentiles to see and to respond to God's salvation (3:6). This means that the Gentiles will see the Messiah as the king of all nations and be subordinate to his sovereignty.

Lastly, the first and the second of Luke's thematic aspects in characterizing Jesus as the Davidic Messiah not only represent the fulfillment of God's salvific covenant the Scriptures promised but also emphasize the eschatological reality that the kingdom of God has arrived through Jesus so that Jesus is the Davidic Messiah who embodies God's sovereignty and lordship for Israel and all nations. Luke's third thematic aspect to see Jesus as the Davidic Messiah appears in his description of Jesus' identity and ministry as the Davidic warrior who recovers God's sovereignty over Israel with heavenly authority

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[60] Luke is aware of the tension between inaugurated and consummated aspects of the kingdom of God. In terms of the tension, there are different arguments among scholars, see Schreiner, *New Testaments Theology*, 68–70.

[61] Strauss, *The Davidic Messiah in Luke-Acts*, 341–43, attempts to understand Luke's Christological perspective according to Isaianic portrait.

not only defeating the domination of the enemies but also providing salvation for the restored kingdom.[62] As to Jesus' identity as a divine warrior, it is important to reexamine God's promise to David in 2 Samuel 7. One of God's most distinctive images with reference to the covenant is the divine warrior that God reveals himself taking wars for David against Israel's enemies (2 Sam 7:9–11). Nathan's oracle reveals special emphasis on God's covenantal faithfulness through his faithful images in battles, especially the images of defeating the enemies (v. 9), protecting Israel from them (v. 10), and giving peace to Israel (v. 11).[63]

The narrator's descriptions of God in the IN are significantly reminiscent of Nathan's oracle. In recognition of God's intervention, Mary depicts him and his activities in accordance with a variety of warfare images bringing the reversal of status which is quite eschatological. The divine activities for Israel are more concretized in the Benedictus. Zechariah delineates God's image of defeating Israel's enemies in order to redeem and exalt Israel from their oppression. The most critical way by which God performs the wars is to raise his representative from the house of David, as he had fought through David in antiquity. The representative is a divine warrior having God's authority and power to defeat the enemies (*judgment*) and to rescue Israel (*salvation*). The horn of salvation as a symbol of savior (2 Sam 22:3; Ps 18:3) promises the victory of the warrior (1:69). The benefits of the victory are restoration and peace (vv. 75, 79; 2:14): Israel will rigidly stand on holiness and righteousness before God, and her path will be driven from darkness to peace. The salvific victory of the Davidic warrior is further developed in the

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[62] 1 Sam 2:4; 2 Sam 22:30–48; Isa 11:5; Ps 17:29–47.
[63] These images, indeed, were also common in the Second Temple period as we have seen above. Sir 47:3–7; 1QSb 5:24–25; 4Q174 frag. 1–3 1:18–19; Pss Sol 17:24; 4 Ezra 13:10–11, 37–38; 2 Bar 40:1–2; 1 Enoch 62:2.

redemption of Jerusalem (2:38). The triumphal entry is necessary for the Davidic warrior

as the victor of wars to restore Jerusalem and to unify Israel. The last two episodes of the

IN showing Jesus' journey to Jerusalem, thus, imply that Jerusalem is his final

destination where God's salvific plan is fulfilled: that is the place Jesus should be for the

sake of God's favor. Scott Hahn rightly notes, "Jesus' ministry can be interpreted as a

mission to reunite the northern and southern tribes into one kingdom under the Davidic

heir. In Luke, Jesus is the royal Son of David who journeys to the city of David to restore

the kingdom of David."[64] Luke's additional thematic focus on the Davidic warrior is

implicit in Simeon's prophecy: delivering Israel from the enemies, he will be opposed

and destined to cause division within God's own people, Israel (2:34). This is the

narrator's first mention for Jesus' forthcoming conflict in his ministry.

Accordingly, the IN functions as Luke's thematic introduction showing his

considerable amount of interest for the rest of his work,[65] the themes regarding Jesus'

distinctive identity as the Davidic warrior: (1) Jesus defeats Israel's enemies with the

divine authority; (2) he provides heavenly peace and salvation to Israel and the nations;

(3) he rescues Israel from her enemies in order to unite the nation; and (4) he

accomplishes his messianic task by means of a specific journey to Jerusalem which is

designed for the triumphal entry, and during the journey he will encounter opposition in

Israel.

The narrator extends these themes beyond the IN. After Jesus' baptism

confirming Jesus as God's chosen warrior and his temptation proclaiming his sonship

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[64] Hahn, "Kingdom and Church in Luke-Acts," 306.

[65] In light of Israel's restoration, Fuller, *The Restoration of Israel*, 207, argues that "the author introduces a broad and generalized conception of Israel's restoration in the beginning of his narrative so that he can fill out its content and interpretation over the course of Luke-Acts."

authority, the narrator delineates the beginning of Jesus' ministry that he undertook in Galilee. Jesus' authority is fully manifested in his teaching and exorcistic ministry (Isa 61:1–2), and in his final Jerusalem ministry. Interestingly enough, in relation to Jesus' authority the narrator describes three tensions among authorities that the Davidic warrior faces in his messianic way: spiritual, religious, and political. The spiritual tension is found in exorcism which is a crucial activity for Jesus to set people free from their spiritual bondage by Satan. The image of Jesus that the narrator portrays is much like a divine warrior who defeats the evil powers with a much greater authority.[66] Demons recognize Jesus as the Messiah (4:34, 41) and are driven away from those people they possessed. As a result of such a spiritual conflict, peace and salvation are given to the people and finally glorify God (5:26; 7:16; 18:43).[67] Jesus successfully embodies God's authority and sovereignty so that demons and people are fully subordinated by God. He is also the authority-giver who transfers the same authority to his disciples so as to join the spiritual battle for God's kingdom (9:1; 11:14–26; 22:29–32). In addition, Jesus' authority is frequently challenged by that of the religious leaders who are not willing to concede Jesus as the Messiah. Their rejection intensifies the religious tension between the authorities. The narrator seeks not only to characterize Israel's leaders as the ones who reject God's purpose (7:30), exalt themselves in men's sight (12:1–12; 16:15; 18:9; 20:46), and put Jesus into death (9:22, 44; 19:47; 20:19), but also to equate their authority and Satan's (22:2). With respect to the third tension, of driving Jesus to death, the narrator describes Jesus' authority encountering the political authority of the Roman

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[66] Kallas, *The Significance of the Synoptic Miracles*, 81, emphasizes God's kingdom which was stolen by Satan but is now restored by Jesus who defeats Satan's authority.
[67] In particular, Jesus uses a technical word in his exorcism; Kee, "The Terminology of Mark's Exorcism Stories," 232–46.

Empire. He informs the reader that the religious leaders whose authority was severely damaged hand Jesus over to the power and authority of the political leaders (20:20). As seen in the thematic analysis of the IN, the narrator tries to portray Jesus' messianic birth within this political tension. In Jesus' public ministry he directly depicts that Jesus' authority makes Herod the tetrarch feel embarrassed (9:7). The political tension leads Herod further to act in collusion to kill Jesus as the former prophets had been killed (13:31–35). Jesus' authority which defeats both Satan's and the religious leaders' authority finally stands against the political authority (Pilate: 23:1–7; Herod: 8–12; and Pilate: 13–25). In Jerusalem, the tension among authorities has reached its peak. These three authorities, which are the same in reality, sentence Jesus to death, but the result of the battle of authority is Jesus' victory through which it is proven that Jesus is the Davidic Messiah who realizes God's authority and sovereignty for the kingdom of God (24:26). The victory offers the heavenly peace for those who recognize Jesus as the Messiah (24:36).

This study has emphasized the function of Jerusalem in relation to Jesus' messiahship. In the IN, the narrator already intimates his thematic focus on Jerusalem and depicts it as the place where Jesus ought to be for God's favor. His overall scheme for portraying Jesus as the Davidic Messiah is more tangible in his description of his journey to Jerusalem (9:51–19:27). Whether or not Luke is aware of how the journey motif is a dominant literary pattern in Israel's salvation story, especially in the book of Deuteronomy, he probably at least has Zechariah 9:9–10 in mind to perceive Jesus'

Davidic messiahship in light of Israel's restoration,[68] and "the motifs of 'journeying' and 'sojourning'" entirely marks Luke's Gospel.[69] From Jesus' journey to Jerusalem Luke does not seem to recall any specific type of journey in the OT, but reminds the reader of its theological implication within Israel's covenantal history: that is, Jesus is the divine warrior sent by God who leads Israel from a place where she was bound to a new covenantal place where God's salvation is promised. Although Jesus' triumphal entry to Jerusalem is not as a conquering warrior whose primary purpose is to enlarge his reign through a socio-political revolution and military power, his entry implies as the divine warrior who brings all benefits given when God's lordship and sovereignty is restored.[70] Although the city fails to know the king's entry, a multitude of the disciples greets his triumphal entry with the effusion of praise, εὐλογημένος ὁ ἐρχόμενος, ὁ βασιλεὺς ἐν ὀνόματι κυρίου· ἐν οὐρανῷ εἰρήνη καὶ δόξα ἐν ὑψίστοις ("blessed is the king who comes in the name of the Lord. Peace in heaven and glory in the highest" in 19:38), which recalls the proclamation of the host of heaven in Luke 2:14. Jerusalem is not only the final place where the warrior completes his messianic victory for God's kingdom but also the starting place from where the proclamation of God's salvation resonates to all nations.

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[68] Filson, "The Journey Motif in Luke-Acts," 68–77; Moessner, *Lord of the Banquet*, 83; Idem, "Luke 9:1–50," 575–605; O'Toole, "The Parallels between Jesus and Moses," 22–29; Scobie, "A Canonical Approach to Interpreting Luke," 336–39; Buckwalter, *The Character and Purpose of Luke's Christology*, 16–18.
[69] Babon, *On the Road Encounters in Luke-Acts*, 114. In the IN, such a motif overtly flows: Mary's visitation to Elizabeth, Joseph and Mary's journeys to Jerusalem twice, and the shepherds' travel.
[70] Strauss, *The Davidic Messiah in Luke-Acts*, 314.

9.2.2.2.2. Jesus as Κύριος

A couple of decades ago, C. F. D. Moule tried to define Luke's tendency in applying this title to Jesus in Luke-Acts.[71] He particularly noticed the post-resurrection context and traced Luke's continual view of Jesus as the *exalted* but temporarily *absent* Lord – a so called "absentee Christology."[72] He focused more on Jesus' role and the role of the Spirit in the Book of Acts than in the Third Gospel. His conclusion was that although the exalted Lord was absent, he is fully represented by the Spirit to the church. More recently, however, Douglas Buckwalter criticizes Moule's absentee Christology by equating Jesus' divine status from the relationship with Yahweh who is transcendent and immanent.[73] His term *Yahweh's co-equal* leads him to conclude that the narrator characterizes Jesus as the one who shares Yahweh's characteristics, especially lordship.[74] His argument is quite straightforward. He says:

> Luke portrays the exalted Jesus in terms strikingly similar to those describing Yahweh in the OT. The heart of the matter is Jesus' Lordship. What entitles Jesus to bestow the Spirit is that he is Lord of the Spirit. What entitles Jesus to initiate and carry out his saving plan for the church is that he is Lord of the church. And what will entitle Jesus to judge the world is that he is Lord of all ... The Spirit's coming thus confirmed to Jesus' followers that as Lord Jesus did give the Spirit and reaffirmed to them that all that he had said about himself during his earthly career was true. This, in effect, guarantees to them that his other promises will likewise come to pass. [75]

Buckwalter claims that Luke is consistently aware of Jesus' lordship in his writings, and concludes, "The Lord Jesus seems for Luke as much God as the Father is on the basis of

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[71] Moule, "The Christology of Acts," 159–85.
[72] Moule, "The Christology of Acts," 179–80.
[73] Buckwalter, *The Character and Purpose of Luke's Christology*, esp. chaps. 8 and 9.
[74] Buckwalter, *The Character and Purpose of Luke's Christology*, 184–94.
[75] Buckwalter, *The Character and Purpose of Luke's Christology*, 191and 194. Bock, *Proclamation from Prophecy and Pattern*, 187, also points out the same aspect of Christology and says "This Christology breaks new ground in equating Jesus' status with that of God by means of the application of the title Lord to Jesus."

the kinds of things he does and says from heaven."[76] Although Buckwalter places the

emphasis of his argument on the evidence of Acts,[77] his thesis is quite insightful for our

consideration of Jesus' lordship in the IN which attempts to go further.

The narrator, in the IN, displays a dynamic interrelationship between God and

Jesus with the title, κύριος.[78] God's first image is painted in light of Jewish atmosphere

which is represented by the Law (1:6) and the temple (1:9). God as the Lord of Israel

initiates all activities to achieve his redemptive plan. In the first episode the narrator's

attention is concentrated on God's lordship revisiting Israel's history with John's birth.

God's initiative has been entirely transferred in the announcement of Jesus' birth in the

second episode. The two announcements underline God's faithful lordship in which the

title κύριος is dominantly used. The first instance, when the title is given to Jesus, appears

in Elizabeth's exclamation of the fifth scene (1:43).[79] The next scenes, the Magnificat and

John's birth, again highlight God's lordship, which especially illustrate his redemptive

action, and the role of God is magnified in the Nunc Dimittis. However, Zechariah's

prophecy for John makes the second application of the title for Jesus.[80] In Jesus' birth, the

narrator uses the title for God again: ἄγγελος κυρίου καὶ δόξα κυρίου (2:9). The

shepherds are overwhelmed and surrounded by the glory of the Lord. Right after that, the

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[76] Buckwalter, *The Character and Purpose of Luke's Christology*, 280.

[77] Tuckett, "The Christology of Luke-Acts," 154–55.

[78] Luke displays this title approximately twenty-five times. All instances are used for God, except two instances for Jesus (1:43; 2:11). Franklin, *Christ the Lord*, 49–55, considers κύριος as the most characteristic title of Jesus in the Third Gospel.

[79] Before this verse, the title is used of God ten times: vv. 6, 9, 11, 15, 16, 17, 25, 28, 32, 38.

[80] Most commentators suggest that the title refers to Jesus: Marshall, *The Gospel of Luke*, 93; Fitzmyer, *Luke I–IX*, 385–86; Farris, *The Hymns of Luke's Infancy Narratives*, 139; Green, *The Gospel of Luke*, 118; Carroll, *Luke*, 60–61. On the contrary, some scholars think the title is for God, Schneider, *Das Evangelium nach Lukas*, 62; Evans, *Saint Luke*, 186; Ravens, *Luke and Restoration of Israel*, 41. In particular, Ravens attempts to emphasize the connection between John and God which might be familiar to Luke (Luke 3:4–6). But it seems that Ravens should have placed his attention on the relationship between Jesus and God.

narrator directly quotes the angel's proclamation in which Jesus bears the title again. In v. 13, this title appears in a specific juxtaposition with another Christological title χριστός (cf. Lam 4:20 LXX; Pss Sol 17:36).[81] Although a similar phrase comes up later in 2:26 (τὸν χριστὸν κυρίου), this juxtaposition offers a significant thematic emphasis to the reader; that is, Jesus is the Lord who has a heavenly origin and whose role is messianic. The former refers to his identity in accord with God's, and the latter has to do with his ministry to bring God's salvation.[82] The title is once more applied to God by the shepherds. They recognize God as the Lord who has made known all these things (v. 15) according to the experience of the angel of the Lord and the glory of the Lord (v. 9).

In the fifth episode, the narrator emphasizes God's lordship by frequently using the title (2:23–24), and indirectly ascribes it from Simeon's personal experience (2:26). God's lordship is magnified by Simeon's canticle which presents God's sovereignty of his people. An interesting point is that the narrator does not add his words to identify Jesus. Instead, he has his characters identify Jesus and leaves the chance to call Jesus κύριος for them who are closely associated with God.[83] The narrator seems to underline

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[81] Most commentators commonly agree with the appositional reading of these titles: the Messiah (and) the Lord; Marshall, *The Gospel of Luke*, 110; Bovon, *Luke I*, 89; Bock, *Luke 1:1–9:50*, 217; Garland, *Luke*, 123. Nolland, *Luke*, 1:160, tries to perceive in terms of the royal-Davidic Messiah which is discussed in more detail, and says: "Χριστὸς can have a much broader meaning ... but here clearly is a title for the royal figure who would fulfill the eschatological hopes attached to the Davidic covenant (cf. 1:32–33, 69). Ἐν πόλει Δαυίδ, "in the city of David," reinforces the context in Davidic messianology of the angel's words (cf. at v. 4)."

[82] Rowe, *Early Narrative Christology*, 49–56, explains the function of this case is to maintaining the relationship between Jesus and God—in both a "distinction" which means their intrinsic-personal difference, and a "unity" in terms of their shared identities. He concludes, "the structure and movement of the story prepares us to follow the way of the Lord of Israel as his coming is embodied in the life and person of the Lord Jesus. Thus as the narrative advances and the focus shifts formally from promise to active fulfillment, we know that in the life of Jesus we can also see the God of Israel's presence and visitation to his people" (77).

[83] The angel, Elizabeth, Mary, Zechariah, and the shepherds, all these characters are described as the most reliable people in the narrative who have particular relationships with God. For that reason, Luke may perceive that to let the reader hear their voices is the more plausible way not only to obtain credibility but

that this term is given to Jesus through the mediums of God's revelation and the other characters' acknowledgment of his lordship, which is transferred from God. This is to indicate Jesus' unique relationship with God. Further, the narrator's aim of the coincidence of this divine designation is to attest that Jesus is God's definite manifestation who embodies God's will in the redemptive plan.

Jesus whose lordship stems from God is constantly associated with this term in his ministry. First of all, this title appears in Luke 6:5 as Jesus' self-designation with another title, the Son of Man. This passage demonstrates Jesus' authority that works on the Sabbath for salvation. Though the Pharisees insist on his unlawfulness by means of the authority of God's Law, Jesus identifies himself as the *One* whose authority is superior to that of the Law. The legitimacy of this claim is further confirmed by Jesus again in Luke 20:42–44 as he points out the same divine quality with God.[84] The narrator tends to uncover Jesus' authority in debating circumstances (11:39; 13:15), especially his religious authority comparing with that of David (6:5).[85] In terms of religious authority, the authority is articulated by other instances, especially his healing ministry (5:12; 18:41). In Luke 7:13, the narrator uses the title to illustrate Jesus' heavenly power to overcome the power of death. He renders this event as the glory of God and the work of God caring for his people (7:16). In Luke 19, before Jesus' entrance to Jerusalem, the narrator portrays Jesus as the Lord who brings God's salvation. His description of Jesus' authority and power reaches the climax at the moment of Jesus' resurrection (24:34). In more general instances, the narrator employs the title for Jesus' lordship from the

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also to make an impression. Gowler, "Characterization in Luke," 57, also points out this possibility.
[84] Marshall, *The Gospel of Luke*, 81.
[85] Miura, *David in Luke-Acts*, 121–23.

relationship with his disciples (5:8; 7:13, 19; 10:1, 17, 21, 39–41; 12:41–42; 17:5, 37; 18:6; 22:33, 38, 49, 61; 24:3, 43). In particular, what is noteworthy is the narrator's description that the apostles perceive Jesus as the Lord (17:5), since he places them in the same line of the first witnesses of the IN. These cases characterize Jesus as the Lord of the disciples. The authority of Jesus' lordship granted by God is fully manifested throughout his ministry and successfully reveals God's lordship to Israel and all nations. These incessant occasions of the term κύριος throughout the Gospel adequately display the narrator's Christological purpose designed from the outset of the Gospel.

9.3. Conclusion

The narrator's initial task for his two volume work is to characterize God and his pivotal role to accomplish all things that he promised "among us"; the role as Israel's God, based upon his covenant with Abraham and David in Israel's history. The narrator feels in need of portraying God as prominently as he can. The most salient image of God whom the narrator describes is his lordship over Israel: as Israel's God who is faithful for Israel's restoration and salvation. Thus the narrator depicts the two birth stories as the crucial events to fully represent God's faithfulness for Israel's restoration and salvation. In order to carve God's more concrete image, the narrator pays careful attention, and brings significant features and motifs that had been given in Israel's history. All images of God in the birth stories are given to illustrate his faithfulness. God's revelations for John and Jesus refer to God's faithful activities to give his salvation to Israel and the Gentiles. To emphasize God's lordship and covenantal faithfulness is one of the narrator's purposes of the IN.

This chapter unfolds the narrator's particular narrative strategy to equate God and Jesus and furthermore to view that Jesus is God's embodier who shares God's divine nature. All things God had promised are achieved by Jesus as the Lord who has a heavenly origin and authority. Jesus is God's manifestation and the proof of the covenant. Not only that, the narrator also sees Jesus as the Davidic Messiah who restores God's lordship and kingship over Israel and all nations.

This chapter points out the narrator's three thematic aspects with which he unveils Jesus' identity and ministry. First, he perceives Jesus' identity and ministry according to God's covenantal tradition based upon the Scriptures. The most significant value of the covenant is God's lordship and kingship over Israel. The narrator reemphasizes David's covenantal role so as to depict Jesus as the one who affords and fulfills the covenantal role, and his ministry as the ministry through which God's faithfulness is fully revealed. The narrator introduces *Jesus as the scripturally promised and awaited Davidic Messiah whose major task will be to restore God's lordship and kingship with fulfilling God's covenant.* Second, the narrator's Davidic-messianic application to Jesus stems from his eschatological perspective on God's kingdom. God's intervention is a sign for a new era, and Jesus is the eschatological David who brings eschaton in the era with the divine power and authority. Jesus is the Davidic Messiah who establishes God's kingdom in the eschatological era and whose kingdom is endless. The narrator is aware that in Israel's history, David is the ideal king who embodies God's covenantal kingdom. Accordingly, he emphasizes *Jesus as the Davidic Messiah who brings God's kingdom so that Israel and all nations can notice.* Lastly, in terms of the nature of his ministry, the narrator recalls the image of David accomplishing God's covenantal kingdom and applies it to

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Jesus' ministry. Battles are inevitable to establish God's kingdom on the world occupied by Satan. The result of the battles is judgment for God's enemies and peace for his covenantal people. And the rebuilt kingdom will never perish. The narrator applies these images to Jesus and characterizes *him as the Davidic warrior who brings the eternal victory by defeating the enemies, providing salvation, and taking the triumphal entry to Jerusalem*. This warfare image is necessary for Israel to conceive the restoration of God's kingdom.

The narrator significantly locates these concepts, the Davidic Messiah and the Lord, in his first narrative. From his description of Jesus' identity and ministry, we can assume his thematic emphases not just for the IN but for the entire narrative scheme of his Gospel. This does not mean that Luke's thematic emphases of the IN are dominant throughout of the rest of his work. Instead, we can say that the themes of the IN, showing his initial concerns of Jesus and his ministry, play a key role for the thematic development of the rest of the Gospel.

CHAPTER TEN

CONCLUSION

Reviewing all kinds of elements of the narrative text that allow the reader to ascertain the meaning of the narrative, we need to be aware that the narrative text itself intrinsically makes known two fundamental facts. The first is that the text is a historical document written in a particular language having shareability between the author and the author-intended reader. From the text which mediates between both sides, the reader encounters a particular world that the author attempts to delineate. Reconstructing a considerable amount of information about the text, the reader faces the author's worldview which is engaged in a specific circumstance.[1] The other fact is that the text is a literary work establishing itself as a part of human life and having a particular quality for communicating with one another. All concerns address the literariness of the text as the final work. All types of literary devices and intrinsic qualities that the author presents are valuable for the reader to determine the meaning of the text. This ensures the meaning of the text on the basis of all notions *within* the text.[2]

As far as a thematic characterization is concerned, it is necessary to keep reminding ourselves of the tension between these two facts of the text. They have actually been considered not as complementary, but as a means of objection. But this dissertation has been deliberate in affirming their complementary roles although determining the accuracy of historical elements of the IN may not be its primary concern.

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[1] Because of this fact, historical-critical scholars have focused mainly on various aspects of the text, since they deem that all circumstances allowing the existence of the text in history affect how the text achieves its specific meaning.
[2] Merenlahti and Hakola, "Reconceiving Narrative Criticism," 13–48; Rhoads, "Narrative Criticism," 275–74.

This dissertation has basically taken up its analysis based upon narrative critics, focusing primarily on characters among the narrative components with the assumption that a character is a crucial component of the narrative to create a bridge between the author and the reader for the narrative themes.[3] That is, this dissertation regards a *character* as a prominent element of the Gospel narratives to convey the narrator's worldview to the reader.

In Part I, therefore, with some evaluations of the previous approaches to the Gospel narratives, I have developed a model to articulate Luke's critical themes conveyed by the characters. In doing so, the model holds to several issues, such as the roles of individual characters for narrative purposes, the method of Luke's characterization in order to present his worldview, the narrative themes that the narrator imposes on his characters in his first two chapters, and the narrative function(s) of the IN in relation to the thematic coherence that the characters illustrate throughout the entire Gospel. Defining the narrator's thematic interest entails multiple analyses pertaining to three dimensions: textual, intertextual, and extratextual. One can observe different thematic patterns where the characters play particular roles in each dimension. Before dealing with three dimensions, it is necessary to identify the types of characters based upon the degree of their roles by which the narrator presents his thematic concern, since the degree enables the reader to determine the thematic boundary of the characters. Three tenets guide us to identify the types of characters: (1) a holistic perspective on the characters' roles (continuity and complexity); (2) an inter-relational perspective on the characters (the character's reciprocal activities based upon comparison and contrast); and

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[3] No attempt has been made to link between the narrator's thematic process – this dissertation defined as thematization – and the roles of the characters to convey the narrator's thematic concerns.

(3) the narrator's perspective on the characters (description and evaluation). From these

tenets I have defined several types of characters which are able to be characterized from

both whether on-stage or off-stage, and their thematic degree.

(1) On-stage characters

i. *A frontground character* (FC) who is the most discrete and well-defined, and is

clearly differentiated from other characters in conceptualization and presentation,

and who is more thematically characterized and emphasized than any other

character;

ii. *A foreground character* (fC) who acts as the main conversation partner of a

frontground character but less salient than the frontground characters;

iii. *A background character* (BC) who is a static, simple, and the least colorful

and realistic figure providing the background information of the narrative;

(2) Off-stage characters

i. *A setting character* (SC), whom the narrator employs for the narrative setting,

usually provides historical information and situation;

ii. *A potential character* (PC) who, in the content of conversation, has potentiality

to play a significant role as an actor later but not an acting character yet. This

character can be sub-categorized into the topic-character and the sub-character.

The three dimensions refer to the areas illuminating the characters' performances

embedded into the textual and contextual repertoire.

(1) First of all, at the textual dimension, the narrator encodes what he has in mind

for his characters who are employed for different thematic purposes. This dissertation has

examined three textual categories to show the narrator's tendency of characterization: the

characters' naming in their conversation, the logical relations of their actions, and the rhetorical patterns. These categories allow the reader not only to decode the narrator's initial expressions regarding the character's attitudes and responses but also to trace how the narrator appeals to the reader so as to experience what the narrator tries to emphasize.

(2) For the intertextual dimension, this dissertation has stayed attuned to the narrator's narrative purposes so that the reader can acknowledge intertextual networks with the Hebrew Scriptures and other possible sources. The following question motivated us to focus on the narrator's thematic linkages between the characters of the IN and the characters of the Scriptures: which intertextual thoughts in describing characters and developing themes underlie the narrator's consciousness? This dissertation proposes that the question can be answered by analyzing the narrator's understanding of the Scriptures which is shown by the characters and their actions. Specific concepts and topics that the narrator brings into the narrative draw the reader's attention to the Scriptures, and ask the reader to understand the new characters in terms of the scriptural authority. His thematic proposals extend the original themes of the Scriptures and establish new meaningful statements for his reader.

(3) Regarding the last dimension, this dissertation has proposed the necessity of extratextual dimension in order to prescribe a particular context in which the characters are faced, since the narrator's thematic descriptions of the characters and their actions pertain profoundly to socio-cultural frameworks and implications, especially of the Greco-Roman world.

In Part II, through the lens of these three dimensions, I have devoted six chapters (from chap. 3 to 8) to analyzing Luke's characterization and thematization of the six

episodes of the IN, and one more chapter (chap. 9) to illustrating how the themes of the IN illustrate Luke's overall thematic scheme for the rest of the Gospel.

Based upon three dimensions of thematic characterization, the study has aimed to define how the narrator, in the IN, characterizes the FCs, the fCs, the BCs, the SCs and the PCs in terms of their different thematic roles in order to achieve his narrative purposes. Luke's first chapter of the Gospel, composing three episodes informing the reader of John's birth, introduces numerous thematic issues regarding God's revelation for Israel and the nations. From the first three episodes, the narrator articulates how the characters experience God's salvation in their particular circumstances. It is clear that the narrator portrays God, the Holy Spirit, the angel, and Jesus as the FCs, playing the most pivotal role. God initiates all events according to his salvific plan, which has been foretold by the prophets. The narrator informs the reader of both the proclamation of God's salvation through John and the fulfillment of salvation through Jesus. In particular, he emphasizes God's faithfulness regarding Israel and the Gentiles' salvation in the frame of promise/fulfillment. God's enthusiastic activities to fulfill the promises, especially to Abraham and David, distinctly attest to his faithfulness. In that sense, the narrator's first chapter functions as a prelude to God's salvation and his second chapter as fulfillment.

The narrator devotes much detail to characterizing God through two announcements and one childbearing in his first chapter. At first, John's birth testifies to God's faithfulness to Israel. In the same manner of his depicting God, the narrator carefully draws an integrated-prophetic image for John. John's prophetic identity and ministry further assure the reader's expectation that God's covenant will be faithfully fulfilled by him. John's ministry will be prophetic in preparing the way of the Lord. Thus

the narrator's first chapter focuses on two revelations: the prophetic preparation for the Messiah's coming, and for the proclamation of the Messiah's coming.

In the first episode (Chap. 3), the narrator initially deals with God's revelation given to the righteous couple, Zechariah and Elizabeth, in order to depict God's faithfulness to his covenant of salvation. The couple's childlessness functions as a trigger facilitating a narrative movement. In other words, the narrator takes a pattern to prove God's main trait: by giving a child to this couple who is impossible to beget, God reveals his faithfulness to the covenantal nation. This divine activity is beneficial not just for the righteous couple but for the nations which are in God's salvific plan. Zechariah's muteness and Elizabeth's pregnancy are given as clear evidence of divine activities. God's revelation and epiphany preoccupy the reader's attention. The content of the revelation is about the eschatological-prophet John who is the forerunner of the Messiah (esp. 1 King 18:37; Jer 1:5; Mal 3:23). John's identity and future ministry support God's faithfulness in caring for his people and salvation for them.

In the second episode (Chap. 4), the narrator unfolds another revelation which is about the Messiah's birth. Mary's personal status, which is that of a virgin engaged to Joseph, a descendant of David, plays a critical role in increasing the narrative's dynamics. God's faithfulness obtained by John's birth in the previous episode once again captivates the reader's attention by means of the second revelation given to Mary. The narrator introduces God's traits in more detail, and bridges them to Jesus' identity and ministry. The most distinctive image of the Messiah is that of the Davidic king which had been promised by God. In this episode, the narrator boldly presents his understanding of God's faithfulness in Jesus' identity (the Son of God and the Davidic king) and ministry (the

restoration of God's kingship and sovereignty). Two faithful women, Mary and Elizabeth, are invited to God's salvific history. The role of the Holy Spirit is gradually coming on stage and receiving the spotlight to become one of the main characters. Among other things, it is crucial to grasp the intertextual motivations (esp. 2 Sam 7:9–16; Isa 9:7) which have the narrator impose his thematic focus on Jesus, since a certain aspect of God's faithfulness can become crystal clear only when the Hebrew Scriptures shine on it. The OT covenant gives shape to Jesus' identity and the nature of his ministry. Thus God's covenantal faithfulness is guaranteed by Jesus' faithfulness in fulfilling the OT promise and, as a result, restoring God's kingship and sovereignty over Israel. In that sense, Jesus as the Son of God, is God's embodier through whom Israel and the nations can experience God's salvation. From Mary's song, the reader becomes aware that God's faithfulness is explicitly imaginable in his salvific activities caring for Israel, comforting her grief, and providing salvation.

In the third episode (Chap. 5), we have seen that God is still the center of narrative gravity into which all thematic elements are flooded. Being in gear with critical issues such as John's birth, his naming and Zechariah's recovery of speech, the narrative demonstrates God's faithfulness in light of the fulfillment of God's revelation. John's birth is not a personal matter but a national one in its function and implication. With the characters' personal opinions and his own evaluation (Luke 1:66), the narrator brings John's birth to the fore in order to attest to God's faithfulness. Therefore, John as the prophet of the Most High represents God's faithfulness. From Zechariah's prophecy regarding John, the narrator's thematic concern supports the fact that John is no other than God's eschatological prophet whose ministry is distinctively linked to God's holy

covenant which was given to Abraham (Gen 17, 22) and in the near future will be fulfilled by the Messiah. The narrator informs the reader that by the Holy Spirit (Luke 1:67) Zechariah realizes God's eschatological plan for salvation and John's fateful role in that plan (Luke 1:76–77). It is clear that John, who will appear in due course, plays a role that is predominantly prophetic. "The prophet of the Most High" in that sense refers to a critical designation not only to sum up all the prophetic indications of the first episode but also to have the reader predict the episodes in which John plays a key role. What is more, Zechariah's attempt to combine the horn of salvation and the house of David recalls God's covenantal relationship with Israel (Ps 132:17; Ezek 29:21). His reference to the rising sun from heaven (Luke 1:78) also projects an Isaianic image of salvation (Isa 9:1–2) to portray the reality of the Messiah's identity and ministry leading Israel into peace and salvation. A series of issues highlighting God's faithfulness is sufficient to give weight to God's pivotal role and multiple traits, on which the narrator imposes his thematic concerns. The announcement of John, the prophet of the Most High, and his birth parallel the announcement of Jesus, the Son of the Most High. The reader assuredly expects Jesus' birth in the following event and imagines what will happen based upon the credibility and reliability of the characters that the narrator has built upon in the first chapter. The given information about Jesus' identity and ministry not only increases the reader's attention but also guides his or her attitude toward the themes of the following events.

In the fourth episode (Chap. 6), the narrator once again demonstrates God's faithfulness because he is fulfilling what he revealed in the second episode. A much more concrete image of God is released in two aspects by the narrator: one is that in fulfilling

his revelation he presides over human history, and the other is that he is the one who is praised for his son's birth from both the heavenly chorus in heaven and some anonymous shepherds on earth. These two aspects frame the fourth episode in two parts (Luke 2:1–7 and 8–20). From the first aspect, the narrator implicitly emphasizes the superiority of divine authority in comparison with the earthly kingship authorities. In placing Jesus' birth in the Davidic lineage (cf. Mic 5:2), he vividly engraves in the reader's mind the fact that Jesus is the divine authoritative king. From the second aspect, the narrator informs the reader that God glorifies his son and is also glorified by his son. This aspect allows the reader to imagine that Jesus's ministry will glorify God. The narrator also characterizes Jesus with a still more concrete image through which the reader can assume Jesus' identity and ministry. That is, Jesus is the Davidic Messiah not only who provides heavenly joy and salvation to the people, but also whose ministry glorifies God. Jesus is God's embodiment having divine authority, and his birth attests to God's faithfulness for salvation. Thus it can be said that the nature of Jesus' birth foreshadows the implications of his ministry expected throughout the rest of the Gospel. The same pattern of the narrator in employing the characters appears in this episode as well. Like Zechariah and Elizabeth in the first episode and the third, and Mary and Elizabeth in the second, anonymous shepherds play a key role to faithfully respond to God's revelation. Proving the credibility of the narrative events, such faithful witnesses become role models to guide how the reader responds.

In the fifth episode (Chap. 7), the narrator overtly illustrates Jesus' birth as God's faithful work restoring Israel's covenantal relationship set out Abraham and David. Preparing his only son on behalf of Israel's salvation is God's most prominent action to

testify to his faithfulness (v. 31). The narrator's thematic focus on Israel's restoration is integrated into describing Jesus' birth in light of reestablishing God's sovereignty and proclaiming his kingship over all the nations (δεσπότης in v. 29). God's lordship and kingship authority is magnified in Jesus' birth. It seems that the narrator attempts to delineate a transitional process that God's faithful traits are transferred to his son Jesus and his ministry. Thus, in order to underline that Jesus is God's embodier, the narrator makes a concentrated effort to bring out the christocentric concepts that each represents the uniqueness of Jesus' identity and ministry: the consolation of Israel (v. 25, cf. Phil 2:1)[4], the salvation of the Lord (v. 30), the light as glory to Israel and as revelation to the Gentiles (v. 32), and God's sign (σημεῖον in v. 34). While the previous episode celebrates Jesus' birth in a family-like mode, this episode publically accomplishes it in a national-like mode to accept him as the promised Messiah. The role of the Holy Spirit is significant part of the narrator's thematization. In this episode, depicting the Holy Spirit as an acting character communicating with Simeon (2:26), the narrator makes it quite clear that the Holy Spirit assumes a vital role in the Messiah's birth. The narrator employs another pair of the spiritually-inspired witnesses who are waiting for God's intervention into Israel's history and from whom God is glorified and praised. Simeon and Anna play another key role to reaffirm Jesus' birth as God's faithfulness. What Israel needs becomes obviously integrated in Simeon and Anna's lives expecting Israel's salvation and Jerusalem's restoration. Their notion of the baby Jesus encloses the major characteristics and benefits of Jesus' ministry: salvation and restoration. They witness not

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[4] In particular, the term παράκλησις is generally used into five ways in the NT: God's consolation for the believers (2 Cor 1:4–7; 2 Thess 2:16); the Holy Spirit's consolation (Acts 9:31); Christ's consolation (Phil 2:1); consolation among Christians (Acts 15:31; 2 Cor 7:4, 7, 13; Phlm 7); and the consolation of the Scriptures (Rom 15:4).

only that Jesus' birth is the result of God's faithful implementation of Israel's salvation and restoration, but also that it makes possible the Gentiles' salvation which is remarkable in the eschatological era.

The sixth episode (Chap. 8) is unique in bridging the large gap between the story of Jesus' birth and his ministry. Among other things, it is worth noting that Jesus appears as an acting character, especially whose action is highly focused. The narrator's thematic emphasis turns out to be in Jesus' actions and speeches based upon the awareness of his identity and destiny from his intimate relationship with God: as the Son of God possessing God's wisdom and favor, Jesus is devoted to taking all that is necessary to fulfill God's salvific plan. The event shows that just as God is faithful in his covenant, Jesus will be faithful in taking his destiny. The portrayal of Joseph and Mary as a righteous and faithful couple, especially in observing the Law of the Lord, assists the reader to trace the narrator's thematic consistency set out from the previous episodes. In particular, the narrator's specific indication about Mary's attitude (Luke 2:19; 51) refers to her distinctive role in the IN.

In Chapter 9, I have demonstrated the narrator's integrated view on the births and thematic focuses in order to see how those themes continue in the rest of the Gospel. Thus this chapter has shown the narrator's thematic perspective on the FCs and their dynamic activities: divine characters (God, the Holy Spirit, and the angel), and human characters (John and Jesus). Accordingly, my first concern has been about the narrator's thematic perspective on divine characters. The full-fledged image of God whom the narrator portrays is God as Israel's God. From this aspect, the narrator highly emphasizes God's lordship over Israel and all the nations. At first, by sending his agent, God as

Israel's God renews his covenantal relationship with his servant Israel. The purpose of restoration is salvation. In fulfilling his covenant, the most distinctive trait of God is faithfulness. Although God seems not to be on stage, he is the director of stage overseeing individual characters in the stories and controlling all events. His agent, the angel and the Holy Spirit, also function as other FCs whose roles are predominant. These two characters represent God's presence and authority.

God's covenantal faithfulness causes John's birth, attesting God's faithful intervention to fulfil the covenant of Abraham and David and involving God's dynamic actions. One of the significant points that the narrator has made in characterizing John is that he delineated John as an authoritative prophet integrating the central images of the OT prophets. The reader can easily grasp John's image as a Spirit-empowered character like Elijah, since the divine characters participate in John's birth delivered under divine supervision and companionship. For the reader, the birth is fully reliable and is evidence to affirm God's faithful action for salvation. John is the eschatological prophet carrying out God's promise and the messenger of God's covenant proclaiming the promise. Owing to such a distinctive task of establishing a new order for the eschatological era, the narrator identifies him as the prophet of the Most High. John's prophetic traits appear in the rest of the Gospel. At the first episode after the IN, he proclaims the baptism of repentance revealing a tension between God's salvation and judgment. John's ministry is clearly determined as the forerunner of the Messiah as the IN sets up. His imprisonment induces Jesus to recall John's identity and ministry which is already given in the IN. The narrator has no doubt that John has faithfully achieved his mission as prophesied in the

IN. God's faithfulness is fully demonstrated by John's ministry and death: John was the prophet of the Most High appointed to fulfil God's promise, a role he fulfilled accurately.

What is more, I have applied the same manner of John's case to Jesus' birth, and suggested that the narrator has a particular point of view on God's salvation in the new era which is the historical turning point of Israel made by God's revelation. As clear evidence, I have considered three descriptions of the IN confirming the new era: epiphany, the dynamic activities of the Holy Spirit, and the Spirit-inspired witnesses and their testimonies. Based upon such an eschatological point of view, the narrator displays his thematic concerns on Jesus' identity and ministry. From the notion that the narrator in his mind has derived his Christological view from Jesus' intimate relationship with God, I can move one step further to say that Jesus' identity and ministry rely on God's identity and ministry.

In the IN we have seen Jesus' kingship and sonship to be identified from his authoritative relationship with God. This view generates a critical macro-theme: Jesus is God's embodier who faithfully restores God's lordship and kingship authority. The most significant aspect of Jesus' identity is that of the Davidic Messiah who restores the covenantal relationship between God and Israel, and provides God's salvation to Israel and the Gentiles. In particular, the Davidic kingship that Jesus inherits is directly engaged in God's kingship over Israel. David's status, his enthroned image, and the perpetuation of his kingdom symbolize God's sovereignty over Israel. Thus, characterizing Jesus as the Davidic king means characterizing his ministry as what God wants to do through the King David. The narrator depicts Jesus as the scripturally promised and awaited Davidic Messiah, having royal-kingly authority and undertaking important messianic tasks. Three

thematic aspects of the narrator, which become clear beyond the IN, have been articulated: (1) the narrator's characterization of Jesus is based upon the scriptural recapitulation, especially the covenant of David (2 Sam 7:1–17); (2) his attribution of the Davidic Messiah to Jesus is due to his eschatological notion of Israel's salvation and restoration; and (3) his thematic aspect to see Jesus as the Davidic Messiah is derived from his notion not only of David's image as a divine warrior who defeats the domination of the enemies but also his role in recovering God's sovereignty and providing salvation. From the thematic relationship between the IN and the rest of the Gospel, we have seen that the narrator's description of John and Jesus is not just for the IN but for the entire narrative scheme of the Gospel.

Finally, this study has examined how the prevailing macro-themes regarding two protagonists thematically function throughout the rest of the Gospel. This notion is essential for identifying the narrative function of the IN, especially according to the major characters. The result is that John and Jesus faithfully accomplish their prophetic and messianic roles so that God's faithfulness is fully proven. It is thus probable that Luke designs the fundamental themes from the characters of the IN and weaves them throughout the rest of the Gospel. My analysis, based upon these three dimensions, leads to a conclusion that the narrator's initial concerns regarding the main characters become the foundation of his thematic development and construction for all of the narratives.

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