THE NARRATIVE OF EPHESIANS 2:11-22: MOTION TOWARDS MAXIMAL
PROXIMITY AND HIGHER STATUS

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Abstract

This thesis argues that Ephesians 2:11-22 has a narrative structure, and it adopts, adapts, and implements tools and insights from cognitive linguistics to understand how the metaphors present in Ephesians 2:11-22 fit within the narrative of the text. This work's main thrust is to establish a reasonable and plausible approximation of what the audience might have understood.

Earlier studies have approached each of these metaphors individually; others have read the metaphors through the lens of a chosen motif; and other projects have focused primarily on the temple. In this project, I argue that the metaphors in Ephesians 2:11-22 structure the narrative, and this structure provides coherence to what would otherwise be isolated metaphors. I also subscribe to the notion that metaphors do not just *mean* something, but they also *do* something: they impact the readers perceptually and affectively.

In this thesis, I approach Ephesians 2:11-22 as a drama. I provide two kinds of contributions: a methodological one (the stage directions), and an interpretive one (the drama). I give the readers of this project some stage directions—the frameworks of the ideas that allow us to see the text as a drama as well as some methodological areas where cognitive linguistics refines and intersects with existing notions in biblical studies.

The drama begins with movement from outside to inside, from past to present, from one kind of conceptual and relational container to another. Christ is a vehicle of that motion, and also an agent, breaking down walls and abolishing enmity, and ultimately is the builder of the structure. The narrative ends with movement into the temple, with Christ as both builder and cornerstone.

The writer uses spatial locations in each of the Acts to communicate social relationships; these spatial locations are understood as Containers. In Act I, ISRAEL IS A CONTAINER highlights the Gentile converts' previous exclusion and CHRIST IS A CONTAINER highlights their present inclusion. In Act II, BELIEVERS ARE A NEW HUMANITY highlights the reconciled humanity as a social group. In Act III, GOD'S SPIRITUAL TERRITORY IS A NATION highlights the access, inclusion, and unity now enjoyed by the new humanity. The use of the Container as a spatial metaphor allows the author to develop his argument in terms of change and inclusion: CHANGE OF STATE IS A CHANGE OF LOCATION and INCLUSION IS BEING BROUGHT INTO THE CONTAINER.

This analysis contributes to the scholarship of Ephesians by showing how the drama of the unfolding narrative embedded in Ephesians 2 uses metaphor to move Gentile believers through various stages on a journey toward maximal relational proximity and higher status.

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The incentive and stamina to study and write on Ephesians 2:11-22 came from my experience as a church planter among the Hispanic community in London. The unity of the church, despite its diversity, was what lured me to this particular biblical text. I thank God for this opportunity; this project has stretched me in ways I did not know were possible.

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Table of contents

I) PROLOGUE

New metaphors have the power to create a new reality. This can begin to happen when we start to comprehend our experience in terms of metaphor, and it becomes a deeper reality when we begin to act in terms of it … The idea that metaphors can create realities goes against most traditional views of metaphors.[1]

Not too long ago, biblical exegetes became interested in understanding metaphors from a conceptual perspective.[2] In the early years of the twenty-first century, several biblical scholars realised that the field of cognitive linguistics addressed at least two questions relating to their own enquiry. First, how do texts employ language to make meaning? Second, how should a text be read when a gulf separates the contemporary reader and the initial recipient of an ancient text in context, worldview, geography, culture, and time?[3] Since these new findings in cognitive linguistics were challenging long-standing views about human beings, metaphor, and epistemology, biblical scholars began to integrate cognitive linguistics into their research projects.[4]

Traditionally, the main concern of biblical studies has been to understand what texts meant through a careful analysis of their grammatical features.[5] This has led biblical scholars to develop an array of analytical tools to extract a text's meaning. When it comes to metaphors,

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[1] George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: Chicago University Press, 2003), 145.

[2] The relevance of metaphor has been noticed across a wide variety of disciplines, ranging from medicine and mathematics, to musicology, psychology, sociology, and literary studies; see Raymond G. Gibbs, Jr, ed, *The Cambridge Handbook of Metaphor and Thought* (New York: Cambridge University Press, 2012). In this handbook, top scholars from a variety of fields present how metaphor influences and impacts their disciplines. This book makes a valuable contribution, showing how the intersection of cognitive linguistics with other disciplines has resulted in a robust understanding of what metaphor is as well as how it enables understanding.

[3] Bonnie Howe and Joel B. Green, "Introduction" in *Cognitive Linguistic Explorations in Biblical Studies*, Joel B. Green and Bonnie Howe, eds (Berlin: De Gruyter, 2014), 7.

[4] Green and Howe, "Introduction", 7.

[5] Klyne Snodgrass affirms that exegesis '*refers to a linguistic-syntactical analysis to discern communicative intent.* That is, exegesis is the analysis of the significance of words and the relations into which they are set to construct meaning'; see "Exegesis" in *Dictionary for Theological Interpretation of the Bible*, Kevin Vanhoozer, ed (London: SPCK, 2005), 203. Italics original.

exegetes tend to turn them into propositional content—typically a paraphrase of one sentence or two that they can domesticate and explicate in commentaries and theses.[6]

This practice will be observed more clearly as I will now explore some previous approaches to the metaphors in Ephesians 2:11-22. Once this is done, I will explain the scope of this project. Finally, I will provide an overview of the different sections of this research.

1. Previous approaches to the metaphors of Ephesians 2

Two different approaches have been used to study the biblical metaphors in Ephesians 2:11-22: philosophical approaches[7] and a combination of philosophical with cognitive approaches.[8] Some of these projects are *metaphor-driven*, others are *text-driven*, and still others are *background-driven*.

Metaphor-driven approaches explore a specific metaphor throughout the New Testament or Pauline corpus, and hence examine (rather broadly) Ephesians 2:11-22. For instance, Constantine R. Campbell's fine book *Paul and Union with Christ* focuses on the believers' union with Christ. He shows how the preposition ἐν as well as some independent images in Ephesians—the body of Christ and the temple building[9]—contribute to such understanding.

In the same vein, David J. Williams provides information about Paul and the character and context of the metaphors he uses.[10] Williams' focus explains his brief treatment of each of the metaphors present in Ephesians 2:11-22. He does not link (at length) any of the metaphors

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[6] As Snodgrass points out, the last stage in the exegetical process is to '*Summarize the Findings by a Dynamic Translation or Paraphrase*'; see Snodgrass, "Exegesis", 205. Italics and upper-case letters original.

[7] By philosophical, we refer to theories developed by philosophers of language, such as I. A. Richards, *The Philosophy of Rhetoric* (London: Oxford University Press, 1965); Max Black, "More About Metaphor" in *Metaphor and Thought*, second edition, Andrew Ortony, ed (Cambridge: Cambridge University Press, 1993), 19-41; Monroe Beardsley "The Metaphorical Twist" *Philosophy and Phenomenological Research* 22 (1962) 293-307. Building on Richards' and Black's work, Janet Martin Soskice developed her approach to religious language, especially the study of metaphors; see *Metaphor and Religious Language* (Oxford: Clarendon, 1985). The majority of New Testament scholars approaching metaphors from a philosophical angle have adopted Soskice's seminal definition.

[8] Cognitive approaches seek to establish a connection between language and thought. George Lakoff and Mark Johnson's seminal book *Metaphors We Live By* is considered the first book to read on the topic. For a succinct, clear, and thorough summary of the history of interpretation of metaphor, starting with Aristotle and ending with cognitive linguistics; see W. Martin, "Metaphor" in *The Princeton Encyclopedia of Poetry and Poetics*, fourth edition, Roland Greene, Stephen Cushman, Clare Cavanagh, Jahan Ramazani, and Paul Rouzer, eds (Princeton: Princeton University Press, 2012), 863-870.

[9] Constantine R. Campbell, *Paul and Union with Christ: An Exegetical and Theological Study* (Grand Rapids: Zondervan, 2012), 276-278, 282-298, 356.

[10] David J. Williams, *Paul's Metaphors: Their Context and Character* (Peabody: Hendrickson Publishers, 1999).

to the context where they are embedded (co-text), and he does not examine whether the metaphor belongs in a chain or cluster of metaphors, from which it derives its function and meaning (to an extent) in that particular context.[11]

Other projects are *text-driven*; they examine a variety of metaphors in a specific book or letter. For instance, Gregory Dawes' book *The Body in Question* provides a rigorous methodological engagement with both philosophical and cognitive approaches.[12] Since Dawes' work seeks to understand the body as a metaphor in Ephesians, and his focal text is Ephesians 5:21-33, he does not devote a substantial section to Ephesians 2:11-22.[13]

John Kenneth McVay mixes both philosophical[14] and cognitive approaches to understanding the ecclesial metaphors in the epistle to the Ephesians: '(body; building/temple; bride)'.[15] McVay builds on Soskice's definition of metaphor[16] and recognises that 'the meaning of metaphor cannot be encapsulated by paraphrase'.[17] Although McVay's appropriation of the cognitive framework is limited, he does cite Mark Johnson's seminal work;[18] he identifies the connection between MORE and UP (especially in his exegesis of Ephesians 4).[19]

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[11] For works with an interest in a particular metaphor, consider J. E. Howard, "The Wall Broken: An Interpretation of Ephesians 2:11-22" in *Biblical Interpretation: Principles and Practices*, F. F. Kearley, E. P. Myers, and T. D. Hadley, eds (Grand Rapids: Baker Academic, 1986), 296-306; Craig S. Keener, "One New Temple in Christ (Ephesians 2:11-22; Acts 21:27-29: Mark 11:17: John 4:20-24)" *Asian Journal of Pentecostal Studies* 12.1 (2009) 75-92; Derwood C. Smith, "Cultic Language in Ephesians 2:19-22: A Test Case" *Restoration Quarterly* 31.4 (1989) 207-211; Max Turner, "Human Reconciliation in the New Testament with Special Reference to Philemon, Colossians and Ephesians" *European Journal of Theology* 16.1 (2007) 37-47; David B. Woods, "Jew–Gentile Distinction in the One New Man of Ephesians 2:15" *Conspectus* 18 (2004) 95-135.

[12] Gregory Dawes, *The Body in Question: Metaphor and Meaning in the Interpretation of Ephesians 5:21-33* (Leiden: Brill, 1998), 25-55.

[13] Dawes, *Body*, 170-175.

[14] John Kenneth McVay, "Ecclesial Metaphor in the Epistle to the Ephesians from the Perspective of a Modern Theory of Metaphor" (Unpublished PhD thesis, University of Sheffield, 1994). Apart from Richards, Black, and Soskice, McVay interacts with other works that look at metaphor in religious language; see Peter W. Macky, *The Centrality of Metaphors to Biblical Thought: A Method for Interpreting the Bible* (Lewiston: Mellen Press, 1990); G. B. Caird, *The Language and Imagery of the Bible* (London: Duckworth, 1980).

[15] McVay, "Ecclesial", 31.

[16] McVay, "Ecclesial", 38.

[17] McVay, "Ecclesial", 10, 19-20.

[18] McVay, "Ecclesial", 102.

[19] Mark Johnson, *The Body in the Mind: The Body Basis of Meaning, Imagination, and Reason* (Chicago: University of Chicago Press, 1987). The connection between MORE and UP emerges from the activation of verticality and quantity in our brain. For instance, a child sees that when his/her parents pour water into a bottle the level always goes up. Experiences of this sort allow humans to conceptualise

Dawes' and McVay's approaches are fine pieces of work in their own right. However, neither of them examines how the metaphors might have impacted the audience. Furthermore, both projects have a broader agenda: the understanding of the body as a metaphor and the ecclesial metaphors in the letter to the Ephesians respectively. McVay's interaction with the cognitive linguistic framework is not only limited, but also it does not reflect an understanding of how the different tools cohere and work together. Admittedly, McVay wrote his thesis during the early days of cognitive linguistics,[20] so we should not assess his work in light of later developments.

Still other projects are *background-driven*; they understand the metaphors in the text from a particular background, whether Jewish or Greco-Roman. Some writers point to the Jewish writings as the source from which the author builds. As Loveday C. A. Alexander asserts, 'the predominant impression in the Pauline epistles is of a profound lack of interest in the local or imperial politics'.[21] Certainly, one of the characteristics of Ephesians is the way it reflects the author's penetrating understanding of the Jewish Scriptures; however, the letter also presents the author's apt knowledge of the Greco-Roman world. The letter includes a significant amount of Greco-Roman imagery—the ambassador in chains (chapter 3), the household code (chapter 5), and the armour of God (chapter 6). Recent writings have approached the letter from an imperial perspective.[22] This observation is important because the

(metaphorically) that prices go up, for example. I will discuss further the relationship between MORE and UP later in the thesis.

[20] Biblical scholars cannot limit to its initial claims what the field of cognitive linguistics contributes, which Eve Sweetser and Bonnie Howe describe as often 'amateurish and naïve, failing to grasp the paradigm shift entailed in the cognitive approach to metaphor and thought or the larger framework and methods of cognitive linguistics'; see Howe and Sweetser, "Cognitive Linguistics and Biblical Interpretation" in *The Oxford Encyclopedia of Biblical Interpretation*, volume 1, Steven L. McKenzie, ed (Oxford: Oxford University Press, 2013), 124.

[21] Loveday C. A. Alexander, "Rome, Early Christian Attitudes To" in *The Anchor Bible Dictionary,* volume 5 (London: Doubleday, 1992), 837; Joshua W. Jipp affirms that 'Paul develops his participatory discourse, at least within Ephesians, through a creative and innovative re-interpretation of Israelite royal ideology and reflections upon Israel's ideal and messianic king'; see Joshua W. Jipp, "Sharing in the Heavenly Rule of Christ the King: Paul's Royal Participatory Language in Ephesians", in "*In Christ" in Paul: Explorations in Paul's Theology of Union and Participation*, Michael J. Thate, Kevin Vanhoozer, and Constantine Campbell, eds (Grand Rapids: Eerdmans Publishing, 2018), 275.

[22] After the New Perspective on Paul, an analysis of imperial rhetoric has dominated the scholarly approaches to the Pauline corpus in recent years. For instance, Eberhard Faust deals with the Jewish relations in the Greco-Roman world in connection to the *Pax Christi*; see *Pax Christi et Pax Caesaris: Religionsgeschichtliche, traditionsgeschichtliche und sozialgeschichtliche Studien zum Epheserbrief* (Göttingen: Vandenhoeck & Ruprecht, 1993). Ubieta sets Ephesians 2:19 against the backdrop of Sacks' theory of territoriality and Malina's social scientific method; see Carmen Bernabé Ubieta, "Neither *Xenoi* nor *paroikoi*, *sympolitai* and *oikeioi tou theou* (Eph. 2:19) Pauline Christian Communities: Defining a New Territoriality", in *Social-Scientific Models for Interpreting the Bible*,

interpreter's decision for either of these backgrounds will have an impact on how we read the metaphors in Ephesians 2:11-22.

A subset of the background-driven approach is the search for a particular motif that structures the letter or focal text. When interpreters start by selecting a motif, such choice has an impact on the interpretation of the metaphors, as they must fit within the structure of the motif by illustrating it, unpacking it, or explaining it.[23] Andrew Mark Stirling's fine thesis focuses on how 'the theology of the author of the epistle to the Ephesians is both shaped by and shapes the appropriation of OT texts and themes, especially in Eph 2:11-22'.[24] Stirling sees Christ as the Davidic temple builder, the temple being made up of Jewish and Gentiles together.[25] At first glance, Stirling's primary goal seems to be to understand Ephesians 2:11-22; however, his work extends to the whole letter. In Stirling's own words, 'the temple theme of Ephesians 2:19-22 is of far greater importance to [the] interpretation of the rest of the letter than has hitherto been realised and is capable of integrating previous suggestions regarding the purpose of the letter'.[26] Stirling's work is more concerned with the intertextual connection between some images in the text—mainly temple and the new man—rather than looking at how all the metaphors in the text cohere.

John J Pilch, ed (Leiden: Brill, 2001), 260-280. Margaret Y. Macdonald relates Ephesians to imperial identity and Jewish relations in connection with political imagery; see Margaret Y. Macdonald, "The Politics of identity in Ephesians" *JSNT* 26.4 (2004) 419-444; Harry O. Maier, *Picturing Paul in Empire: Imperial Image, Text and Persuasion in Colossians, Ephesians and the Pastoral Epistles* (London: Bloomsbury, 2013); Nijay K. Gupta and Fredrick J. Long, "The Politics of Ephesians and the Empire: Accommodation or Resistance?" *JGRChJ* 7 (2010) 112–36; Fredrick J. Long, "Ephesians: Paul's Political Theology in Greco-Roman Political Context" in *Christian Origins and Classical Culture: Social and Literary Contexts for the New Testament*, S. E. Porter and A. W. Pitts, eds (Leiden: Brill, 2012), 255-309; Fredrick J. Long, "Ekklesia in Ephesians as God-like in the Heavens, in Temple, in Cosmos, and in Armour: Ideology and Iconography in Ephesus and Its Environs" in *The First Urban Churches: Ephesus*, volume 3, James R. Harrison and Laurence L. Welborn, eds (Atlanta: SBL Press, 2018), 193-234.

[23] Julien Smith, *Christ the Ideal King: Cultural Context, Rhetorical Strategy and the Power of Divine Monarchy in Ephesians* (Tübingen: Mohr Siebeck, 2011); Timothy G. Gombis, "Ephesians 2 as a Narrative of Divine Warfare" *JSNT* 26.4 (2004) 403-418; Clinton E. Arnold, *Ephesians: Exegetical Commentary on the New Testament* (Grand Rapids: Zondervan, 2010); G. K. Beale, *The Temple and the Church's Mission: A Biblical Theology of the Dwelling Place of God* (Downers Grove: IVP Academic, 2004).

[24] Andrew Mark Stirling, "Transformation and Growth: The Davidic Temple Builder in Ephesians" (Unpublished PhD thesis, University of St. Andrews, 2012), iii.

[25] Stirling, "Transformation", iii.

[26] Stirling, "Transformation", 1.

Timothy G. Gombis is the only author who argues for the importance of reading the letter to the Ephesians as a narrative rather than as a document from which to extract principles.[27] Gombis' work underscores the importance of metaphor for the understanding of the letter's narrative.[28] Although Gombis' work is well written, concise, and compelling, he does not provide any methodology for the interpretation of metaphors, nor does he offer a robust treatment of the narrative of Ephesians 2:11-22.[29]

Sophie Rantzow's work shares some similarities with the current project. She uses the cognitive linguistic framework to establish how the author conceptualises the use of time in the letter.[30] Rantzow pays close attention to the background of some of the images, especially the concept of being one and the importance of the body in chapter 2.[31] Yet Rantzow does not name the metaphors following the standard way in the field, she does not establish the inferences in the conceptual mapping, and she does not establish how the audience might have understood the metaphors or might have been impacted by them.

Another interesting study is William H. Rader's book *The Church and Racial Hostility*: *A History of Interpretation of Ephesians 2:11-22*.[32] Rader's study 'was prompted by a contemporary problem facing the church: the wall between blacks and whites in the United States'.[33] The author traces the interpretation of Ephesians 2:11-22, mainly verses 14-18, from the first three centuries to the twentieth century. Because of Rader's agenda, at the heart of his

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[27] Timothy G. Gombis, *The Drama of Ephesians: Participating in the Triumph of God* (Downers Grove: Intervarsity Press, 2010), 14-19. For another work on the importance of narrative more generally, consider Kevin Vanhoozer, *The Drama of Doctrine: A Canonical-Linguistic Approach to Christian Theology* (Louisville: Westminster John Knox, 2005), 447-449.

[28] Gombis, *Drama*, 149.

[29] Gombis, *Drama*, 98-106.

[30] Although the findings in the field result from interaction between disciplines, the following hallmarks are central to all cognitive linguistic approaches: 1) language and cognition: cognitive linguists argue that meaning is conceptual before it is expressed through language; 2) embodiment and culture: cognitive linguists argue that linguistic meaning is rooted in the human body and nested within a culture; and 3) meaning and form: cognitive linguists place significant value on the cognitive function of the form a grammatical unit (preposition, verb, conjunction, and so forth) takes to express meaning; see Barbara Dancygier, "Introduction" in *The Cambridge Handbook of Cognitive Linguistics*, Barbara Dancygier, ed (Cambridge: Cambridge University Press, 2017), 1-10. This project shares these three hallmarks with Ranzow's project.

[31] Sophie Rantzow, *Christus Victor Temporis: Zeitkonzeptionen im Epheserbrief* (Göttingen: Neukirchener Verlag, 2008).

[32] William H. Rader, *The Church and Racial Hostility: A History of Interpretation of Ephesians 2:11-22* (Eugene: Wipf and Stock, 2011).

[33] Rader, *Church*, 1.

historical sweep lies the understanding of the new man, the destruction of the dividing wall, the importance of peace, the nature of hostility, and the role of the cornerstone.[34] Although Rader's debate on ethnicity might be *passé* (he wrote his work back in 1978),[35] his research shows that the understanding of the metaphors in Ephesians 2:11-22 has been an aspect of enquiry for interpreters throughout history. After all, these metaphors help us conceptualise the church and its mission. This implies that having an understanding of what metaphors are and how they function in Ephesians 2:11-22 is critical to grasping the message of this text.

2. The scope of this project

In contrast to previous readings of Ephesians 2:11-22, the main thrust of the current project is to understand how the metaphors fit within the narrative of Ephesians 2:11-22 as well as to establish a reasonable and describable approximation of what the audience could have understood. The two chief purposes of this study are: 1) to develop a framework that allows us to understand how metaphors work and function in various discourse contexts; and 2) to use this methodology to glean exegetical insights from the reading of the text, in such a way that we understand what the text meant and the impact the text might have had on the first readers of the letter.

In this thesis, I argue that 1) a narrative structure is present in Ephesians 2:11-22; 2) the metaphors structure the text's narrative; 3) the ultimate goal of the narrative and the metaphors embedded within it is to influence the readers; 4) cognitive linguists have developed tools that help us understand the relationship between the text, its context, and the readers; 5) frame semantics, metaphors, and metonymies work in tandem, and they do not just *mean* something, but they also *do* something perceptually, effectively, and in the identity of the audience as a community. In a nutshell, it is one thing to be aware of the context from which the biblical images were drawn; it is another to talk about how the metaphors might have influenced the audience. To my knowledge, little consideration has been given to these interrelated aspects in previous approaches to the metaphors in the letter to the Ephesians.

Although this project approaches metaphor from a cognitive perspective, I take a particular angle in at least three aspects. First, the current project aligns with the approach identified by Howe and Sweetser: Like many 'biblical scholars using cognitive linguistics,' I

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[34] Rader, *Church*, 4.

[35] William H. Rader, *The Church and Racial Hostility: A History of Interpretation of Ephesians 2:11-22* (Tübingen: Mohr Siebeck, 1978).

am constructing my own methodology, and like them, 'I adopt, adapt, and implement' the toolkits the field provides as best suits their project's needs. So, my methodology is also 'not a fully articulated theory' of interpretation 'that uses a single method' or framework, and in this way, this work falls squarely within the accepted norm.[36]

Second, this project integrates two existing strands within cognitive linguistics: one that focuses on theoretical issues,[37] and another that focuses on how these tools function in real discourse contexts. As Gerard Steen argues, 'all language use is genre-regulated'. 'People use language on particular occasions in specific roles, for particular goals, about particular topics, in particular settings, and against the background of specific norms and expectations.'[38]

Third, this project puts cognitive approaches to metaphor interpretation[39] in conversation with cognitive approaches to narrative interpretation.[40] This research will demonstrate that there is significant value in approaching narrative and metaphor together. As Linda L. Berger writes: 'Metaphor and narrative reassure us that things hang together, providing a sense of coherence to the patterns and paths we employ for perception and expression.'[41]

3. Overview of this thesis

I approach the text of Ephesians 2:11-22 as a drama.[42] Before the drama starts, I provide the readers of this project with some stage directions—i.e. the frameworks of the ideas that allow

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[36] Bonnie Howe and Eve Sweetser, "Cognitive Linguistics", 122.

[37] '[T]he study of language is a means to an end: linguistic metaphors and metonymies do not constitute the main object of study, but are seen as evidence of mappings at the conceptual level.' As a result, claims about metaphor and metonymy 'are illustrated with citations from unspecified sources, largely disassociated from their linguistic co-text and non-linguistic context'; see Alice Deignan, Jeannette Littlemore, and Elena Semino, *Figurative Language: Genre and Register* (Cambridge: Cambridge University Press, 2013), 7.

[38] Gerard J. Steen, *Finding Metaphor in Grammar and Usage* (Amsterdam: John Benjamin, 2007), 352-353.

[39] Findings from works conducted by The Association for Researching and Applying Metaphor (RaAM); see https://www.raam.org.uk (accessed November 2019).

[40] Two projects have brought narrative and metaphor cognitive approaches together recently: Michael Hanne and Anna A. Kaal, eds, *Narrative and Metaphor in Education: Look Both Ways* (London: Routledge, 2019); Sandy Farquhar and Esther Fitzpatrick, eds, *Innovations in Narrative and Metaphor: Methodologies and Practices* (Singapore: Springer, 2019).

[41] Linda L. Berger, "The Lady or the Tiger: A Field Guide to Metaphor and Narrative" *Washburn Law Journal* 50 (2010) 275.

[42] I am not using the language of drama to describe a reality or genre (e.g. ancient drama) the audience of Ephesians might have recognised. Apart from being a helpful analogy to structure this thesis, the language of drama reminds us that the hearers of the letter would see themselves as participants in the

us to see the text as a drama as well as some methodological areas where cognitive linguistics refines and intersects with existing frameworks in biblical studies. In the following paragraphs, I will provide an overview of the two primary constituents of this thesis: the stage directions and the drama.

3.1 Stage directions

Two units constitute the stage directions. In Unit 1, I analyse the importance of narrative and its relationship with epistles and metaphors. Section 1 focuses on the connection between narrative and story and provides some important clarifications and definitions. Section 2 examines the connection between narrative and epistle, engaging with previous studies dealing with the same issue. Section 3 analyses the connection between narrative and metaphor, providing a contribution as to how narratives and metaphors should be approached together. So, Unit 1 deals with the relationship between narratives, epistles, and metaphors at a broad level. Then I move to the textual level, which leads to Unit 2.

In Unit 2, I start in section 1 by recognising the importance of context; I explain how we understand context in New Testament studies; I advocate that frame semantics is a useful tool, especially to establish how socio-cultural contexts structure people's cognition; and I suggest a process for a frame reconstruction. In section 2, I show how the concept of frame semantics is important to understand conceptual metaphors; I explain what a conceptual metaphor *is* and specify what I mean by 'conceptual'; and I flesh out the various ways in which cognitive linguists classify conceptual metaphors. In section 3, I show how the concept of frame semantics is important for the understanding of conceptual metonymy; I explain what conceptual metonymy *is*, the ways in which it can be classified, and its relevance for biblical studies.

After providing these specifics instructions—the different tools that help us be aware of the construction of the stage and allow us to appreciate the stage's background details—I will turn off the lights and let the drama begin.

3.2 The drama

The drama unfolds through three successive acts. Instead of providing the reader with a fully-fledged methodology followed by its application, I initiate a dialogue between the biblical text

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unfolding narrative, as the notion of embodied simulation and other features of the Greek text suggest. I will deal with this issue at a subsequent point (see pages 49-52).

and cognitive linguistics. Cognitive linguistics is a servant of biblical interpretation in this project—each Act starts with the Greek text (a diagram and the text's primary grammatical features) and the readers' historical and socio-cultural situation in the first-century. As the narrative unfolds, I introduce some cognitive linguistics tools insofar as they assist in the interpretation of the text.

In Act I (the transformation: from outsiders to insiders), we will see how the narrative and the metaphors invite the readers to understand from a 'then' and subsequently 'now' epoch, each defined by an 'in' and 'out' dynamic, to track the logic of the author's argument: the transformation of the Gentile audience through two spatial metaphors: ISRAEL IS A CONTAINER and CHRIST IS A CONTAINER. We will observe how the conceptual metonymies used in the text are not only referential, but they also convey social attitudes that are key to understanding the narrative. The author affirms that 'the Gentiles were brought near by the blood of Christ'. The distance represents the level of affection, familiarity, and intimacy, or conversely, disgust, hostility, aversion, and unfamiliarity. The metaphors in the passage solidify the audience's new identity. This identity is a redefinition in which the story of the audience overlaps with that of Christ in which their inclusion 'in Christ' results in their belonging in God's story.

In Act II (the explanation: one plus one equals one), we will discover the four reasons for the transformation the audience experienced in Act I through a succession of events in which Christ is peace; Christ makes peace; in coming, Christ preaches peace; and Christ enables peace (with the Father). In Act II, I argue that through the metaphors and metonymies present in the narrative, the author turns the audience into a discourse community—the author and the recipients of the message have practices, texts, and experiences in common that enable them to understand the message. Without these, the message would be strange and unintelligible to those who do not belong to the new humanity. The metaphorical story present in Ephesians 2:14-18 is a partial but comprehensible picture of how inclusion is central to the understanding of salvation. It stresses the centrality of Christ's sacrifice for the audience's vertical, but more specifically their horizontal, reconciliation (Eph 1:22).

In Act III (the result: a more perfect union), the audience embarks on a journey (with a few stops) in which the departure point is their condition as 'strangers and aliens'. The journey moves from the periphery to the centre, from outside the Container of God's spiritual territory to the inside, by calling them 'strangers', then 'aliens', then 'citizens', then 'members of God's household', and finally 'a temple'. The movement is from the abstract (mere space) to the concrete (particular places), from the distant to the intimate, from the unknown to the known, from the outskirts to the land, then to the country, to the house, and finally to the temple.

Each Act reaches a peak, only to go on to a higher level of intimacy in the following Act. The metaphorical story the author has been developing from Act I reaches its climax in Act III. With this overview in mind, it is time to explore this project's stage directions.

II) STAGE DIRECTIONS: METHODOLOGY FOR FRAMING NARRATIVE

1. Introduction to Stage Directions

The main thrust of this project is to understand how the metaphors fit within the narrative of Ephesians 2:11-22 as well as to establish a reasonable and describable approximation of what the audience (the first readers) could have understood. Before examining the biblical text, the performance needs to start in this chapter, where I connect well-established practices in biblical studies with some theoretical frameworks from the field of cognitive linguistics.

Two units constitute this chapter: Unit 1 explores the interaction of narrative with story, epistle, and metaphor, while Unit 2 explores framing and its relevance for the understanding of metaphors and metonymies.

Unit 1 divides into three sections: Section 1 (narrative and story); Section 2 (narrative and epistolary literature); and Section 3 (narrative and metaphor). Narrative is the central idea that is shaped by, and plays with, the other three ideas. While all are important, the idea of the narrative is the notion that ties them all together.

2. Unit 1: The interaction of narrative with story, epistle, and metaphor

The epistle to the Ephesians is classed as a first-century Greco-Roman document that follows the standard template of a letter of its time.[43] Metaphor, narrative, and epistolary literature are connected, and grasping how these three intersect will shed light on the understanding of Ephesians 2:11-22.

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[43] M. Luther Stirewalt*, Paul, the Letter Writer* (Grand Rapids: Eerdmans, 2003). A Greco-Roman personal or documentary letter form has 1) an introductory salutation, 2) the body of the letter, 3) closing, and 4) address on the reverse side of the letter (it was usually folded); see Hans-Josef Klauck, *Ancient Letters and the New Testament: A Guide to Context and Exegesis*, Daniel P. Bailey, trans (Waco: Baylor University Press, 2006). Paul's letters are more rhetorical epistles with epistolary elements (especially opening and closing, and some transition); in fact, they are 'official' and often circulatory. Paul's letters are much longer (in contrast to Cicero's and Seneca's, for instance) and more argumentative than Greco-Roman letter writers; see Paul J. Achtemeier, "Omne Verbum Sonat: The New Testament and the Oral Environment of Late Western Antiquity" *JBL* 109 (1990) 22.

2.1 Narrative and story

Story and narrative are concepts we define in relation to a text. Barbara Dancygier argues that 'while the text may be fragmented, incoherent, temporally disorganized, the story is a temporal sequence of causally linked events leading to a resolution of some conflict or problem'.[44]

Some scholars use 'narrative' and 'story' as synonyms and restrict both to a sequence of events[45] that include a challenge, overcoming the challenge, and usually something surprising;[46] while others have defined 'story' and 'narrative' in a number of different ways.[47]

In the current project, I will use 'story' and 'narrative' interchangeably. What is important is that 'every story [or narrative] has a *plot*. Something has to *happen*. And something has to *make things happen,* in such a way that things actually change from one situation to another. So we need to ask "*What* happened in this story, and *how* does one thing lead to another."'[48] It is the plot that differentiates between an account that states background information, one that is not entertaining nor argumentative, and one that has surprise, raises questions, and has a problem/resolution progression.

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[44] Barbara Dancygier, *The Language of Stories: A Cognitive Approach* (Cambridge, Cambridge University Press, 2012), 53. Barbara Dancygier is professor in the department of English at the University of British Columbia, Canada. Dancygier is the editor of *The Cambridge Handbook of Cognitive Linguistics* (Cambridge: Cambridge University Press, 2017).

[45] By event, we refer to an occurrence. It is something (typically an action) that happens or takes place; see H. Porter Abbott, "Story, Plot, and Narration" in *The Cambridge Companion to Narrative*, David Herman, ed (Cambridge: Cambridge University Press, 2012), 41.

[46] William Labov, *The Language of Life and Death: The Transformation of Experience in Oral Narrative* (Cambridge: Cambridge University Press, 2013); Stefán Snaevarr, *Metaphors, Narratives, Emotions: Their Interplay and Impact* (Amsterdam: Rodopi, 2010); Roger C. Schank and Tamara R. Berman, "The Pervasive Role of Stories in Knowledge and Action" in *Narrative Impact: Social and Cognitive Foundations*, Melanie C. Green, Jeffrey J. Strange, and Timothy C. Brock, eds (Mahwah: Lawrence Erlbaum, 2002), 287-314. I will use David L. Ritchie's work to define narrative in this project; his recent and relevant book *Metaphorical Stories in Discourse* explores and explains the connection between narrative and metaphor. More specifically, his notion of metaphorical stories is foundational for this project's methodology; see (Cambridge: Cambridge University Press, 2017).

[47] Among those in the field of narratology, Ritchie separates definitions to support the analysis of short accounts of activities that take place in ordinary conversation (story) and distinguishes these from accounts that are given for argumentative or other rhetorical functions (narrative); see *Metaphorical Stories*, 35. For more information on the relationship between 'story' and 'narrative'; see H. Porter Abbot, "Story," 39-51. In the field of biblical studies, instead of understanding 'narrative' as a particular form of writing or genre, some biblical scholars use the term to refer to the 'coherence of the Genesis-to-Revelation story. It is the attribution to the sum of the parts of the Bible of a purposefulness that binds sometimes disparate voices into a single chorus'; see Joel B. Green, "The (Re-)Turn to Narrative" in *Narrative Reading, Narrative Preaching* (Grand Rapids: Baker Academic, 2003), 30. I will refer to the story Green mentions as the big narrative to avoid any confusion.

[48] Christopher J. Wright, *Sweeter than Honey: Preaching the Old Testament* (Carlisle: Langham Preaching Resources, 2015), 85.

2.2 Narrative and epistolary literature

In his ground-breaking book *The Faith of Jesus Christ,* Richard Hays discusses the link between biblical epistles,[49] story, and narrative. According to Hays, 'Paul's Gospel *is* a story, and it *has* a narrative structure, but it is not *a* narrative except when it is actually narrated, as in Philippians 2:6-11.'[50] In Hays' view, 'the discourse would be unintelligible without the story, because the discourse exists and has meaning only as an unfolding of the meaning of the story.'[51]

Richard Hays suggests that the recognition of the story in the discourse has two steps: first, to 'identify within the discourse allusions to the story and seek to discern its general outlines,' and, second, to observe how 'this story shapes the logic of the argumentation in the discourse'.[52] Initially, Hays follows Greimas' Actantial Model to reconstruct the story.[53] This model defines a fixed network of roles and positions—the sender, the subject, the object, the receiver, and the opponent—assumed in any narrative. In his subsequent works, however, Hays departs from this model.

> Upon rereading *The Faith of Jesus Christ* ten years later, I remain unrepentant concerning the central thesis of my early work: Paul's theology must be understood as the explication and defense of a story … I am, however somewhat repentant about the methodological overkill of the piece. Some of the methodological preliminaries I would now gladly consign to the flames.[54]

Hays insists that the story (Christ's story) is not an anecdote or illustration that exemplifies the central proposition of a discourse. Rather, this story is the vehicle that carries

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[49] Epistolary literature was a type of discourse used for persuasion. The goal was to move the audience to adopt a certain view with its corresponding beliefs, attitudes, affections, and actions; see Jakob Wise, *Ethos and Pathos: From Aristotle to Cicero* (Amsterdam: Hakkert, 1989), 6.

[50] Richard B. Hays, *The Faith of Jesus Christ: The Narrative Substructure of Galatians 3:1-4:11* (Grand Rapids: Eerdmans, 2002), 18-19.

[51] Hays, *Faith*, 22. Hays' definition of story differs from Ritchie's and Dancygier's. By story, Hays refers to a particular and specific historical event: the Christ event.

[52] Hays, *Faith*, 29.

[53] Algridas Julien Greimas, *Sémantique Structurale* (Paris: Librairie Larousse, 1966).

[54] Richard B. Hays, "ΠΙΣΤΙΣ and Pauline Christology: What Is at Stake?" *Pauline Theology* 4 (1997) 37. The bibliographical information of Hays' first publication is *The Faith of Jesus Christ: An Investigation of the Narrative Substructure of Galatians 3:1-4:11*, the Society of Biblical Literature, dissertation series 56 (Chico: Scholars Press, 1983).

a discourse's main proposition. In Hays' words, 'the theology of Paul is rooted in a story'.[55] Or, as Bruce W. Longenecker puts it, the discourse of the letters of Paul is 'the product of an underlying narrative bedrock'.[56]

This understanding challenges, as Longenecker acknowledges, Christiaan Beker's assumption: 'Paul is a man of the proposition, the argument and the dialogue, not a man of the parable and the story.'[57] In my view, Beker's comprehension of 'argument' and 'dialogue' ignores the fact that these imply narrative.[58]

Timothy G. Gombis has also contributed to the understanding between epistles and narratives. In his book *The Drama of Ephesians*, Gombis challenges approaches that would treat the letter to the Ephesians as 'a doctrinal treatise, as if Paul sat down during one of his missionary journeys and composed a series of reflections'.[59] In Gombis' opinion, 'we are not rightly reading Ephesians if we view it as a collection of facts that need to be extracted, removed from their context and arranged into a doctrinal system in another setting'.[60] Instead, he argues that the letter to the Ephesians should be read 'as a drama in which Paul portrays the powerful, reality-altering, cosmos-transforming acts of God in Christ to redeem God's world and save God's people'.[61] This observation leads Gombis to conclude that 'a narrative approach to Paul's letters … is far more appropriate than a scientific approach'.[62] A narrative framework, as Gombis suggests, 'draws attention to character development, opening up for us perspectives

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[55] Hays, *Faith*, 33.

[56] Bruce W. Longenecker, "Narrative Interest in the Study of Paul: Retrospective and Prospective" in *Narrative Dynamics in Paul: A Critical Assessment* (Louisville: Westminster John Knox Press, 2002), 3. Hays' work opened the door to various narrative approaches, mainly on the letters to the Galatians and Romans; see N. T. Wright, *The New Testament and the People of God* (London: SPCK, 1992), 122-137; Ben Witherington III, *Paul's Narrative Thought World: The Tapestry of Tragedy and Triumph* (Louisville: Westminster John Knox Press, 1994); James Dunn, *The Theology of the Apostle Paul* (Edinburgh: T&T Clark, 1998), 18.

[57] J. Christiaan Beker, *Paul the Apostle: The Triumph of God in Life and Thought* (Philadelphia: Fortress Press, 1980), 353; Longenecker, "Narrative Interest," 3. Beker's definition of story does not point to the Gospel story but a narratological perspective.

[58] Beker considered that the first-century epistles were better understood via Greco-Roman rhetoric; therefore, he would naturally think in terms of argument, not narrative.

[59] Gombis, *Drama,* 14.

[60] Gombis, *Drama*, 15.

[61] Gombis, *Drama*, 15.

[62] Gombis, *Drama*, 15. Gombis defines a scientific approach as '[c]onceiving Ephesians as a collection of theological artifacts that need to be excavated by interpretative archaeologists digging around for nuggets of truth and arranging them in a doctrinal catalog'; see Gombis, *Drama*, 15.

… that we otherwise would miss if we narrowed our vision to looking merely for facts'.[63] Gombis' argument suggests that the letter to the Ephesians (even though this may apply to other letters) does not only say something about the audience, but it also compels the recipients to see themselves in the narrative and ultimately embrace the role they have in it.

More recently, Christoph Heilig suggests that medium, function, and production strategy are three independent parameters of text description. For instance, we use a letter to reach someone who is not directly with us. It is reasonable to use this medium, because we use letters to inform the recipients about "things" they have not witnessed personally (function). These "things" are often events, and, therefore, we narrate (production strategy). The New Testament authors write letters to fulfil different important functions in the development and strengthening of the relational and social system of early Christianity (Acts 9:2; 15:23-30; 1 Cor. 16:3). In over a thousand pages, Heilig debunks the idea that narrativity and letter are a dichotomy. He contends that narrativity does not demarcate between text sorts (although some will be dominantly narrative and others not); instead, it occurs only in a horizontal typology of all the text sorts and it may contain texts with very similar and very different functions.[64] Letters almost always have an informing function, and informing others about "things" will most likely require a narrative structure.

In this second section (narrative and epistolary literature), the term 'narrative' is used at two levels. At the textual level, the Christ story—or story of the Gospel—gives birth to the discourse, and this story will likely be structured in the epistles as a narrative. At the level of the whole book, the author does not set out to write a narrative but a letter. However, that letter depicts a world understood through a very particular angle, where the author himself and the audience are characters.

2.3 Narrative and metaphor

Both narrative and metaphor are 'tools for thinking'.[65] They allow individuals and their communities to reconstruct and make sense of the world. While metaphors elaborate and

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[63] Gombis, *Drama*, 15.

[64] Christoph Heilig, *Paulus als Erzähler?: Eine narratologische Perspecktive auf die Paulusbriefe* (Berlin: De Grutyer, 2020), 3-36.

[65] The phrase 'tools for thinking' is used by Barbara Dancygier, *Language*, 23. Dancygier borrows this phrase from David Herman, who uses it in relation to narratives; see "Stories as a Tool for Thinking" in *Narrative and the Cognitive Sciences* (Stanford: CSLI Publications, 2003), 163-193. I have adopted the phrase 'tools for thinking' to refer to both narrative and metaphor.

articulate particular points in a narrative, a narrative provides meaningful connections between apparently unrelated metaphors. So, the discourse, the narrative, and the metaphors are interconnected. What the narrative is to the discourse, the metaphors are to the narrative—they are organic, intrinsic, and, therefore, essential for interpreters to grasp the text's message.

This project contributes to the understanding of the role of narratives in discourse by unpacking how narrative and metaphor work in tandem from a literary and cognitive perspective.[66] My thesis is that both provide *understanding*, both allow *framing*, and both define *identity*.

a) Understanding

According to Mark Turner, narrative imagination, is 'our fundamental form of predicting and fundamental cognitive instrument for explanation'.[67] Humans use narrative to make sense of what is happening around them, from something trivial (why one's supervisor has not responded to an email) to something serious (why one's daughter has not arrived home yet). In the first example, various possibilities might emerge: 1) the supervisor stopped reading the work because it lacked clarity, quality, or both; 2) the student's submission is simply not important enough to be given priority; and 3) the supervisor is busy and has not been able to read the work.

In the second example, if one merely observes that the daughter is late, one's emotions might lean towards irritation because she has not kept her promise. But if one wonders whether she has been in an accident, one's perception of the situation changes fundamentally compared to the assumption that she is simply delayed by traffic congestion. All of these narratives would be the scenarios that enable the student and the parent to make sense of their situations.

George Lakoff and Mark Johnson arrived at a similar conclusion in connection with metaphors: 'our ordinary conceptual system, in terms of which we both think and act, is

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[66] Cognitive linguistics is a developing discipline that started in the 1980s with the work of Charles Fillmore, Len Talmy, Ronald Langacker, Mark Johnson, and George Lakoff. Other important pioneers in the field are Gilles Fauconnier and Mark Turner (conceptual blending), Eleanor Rosch (categorisation), and Paul Kay (cross-linguistic colour categories and construction grammar). While sometimes linguists refer to cognitive linguistics as a single theory, it constitutes a group of theories and approaches (linguistics, neuroscience, embodied cognition, and computer science) that study the connection between language and thought; see Mark Johnson, *Embodied Mind, Meaning, and Reason: How Our Bodies Give Rise to Understanding* (Chicago: University of Chicago Press, 2017), 1-34.

[67] Mark Turner, *The Literary Mind* (Oxford: Oxford University Press, 1998), 20.

fundamentally metaphorical in nature'.[68] Since metaphors are so pervasive in our conceptual system as evidenced by our language, Lakoff and Johnson suggest that metaphors are relevant for human cognition and communication (not only poetry) and the study of philosophy (and theology).[69] For instance, we experience and therefore describe time in economic terms ('spending time'), arguments as war ('you attacked my argument'), and love as a journey ('their relationship hit a dead end').[70]

Lakoff and Johnson stated that metaphors allowed the 'understanding and experiencing [of] one kind of thing in terms of another'.[71] The expression 'dead-end' means different things, depending on the contexts into which it is embedded. For someone looking for a place to live, a location on a dead-end street might seem advantageous—quiet, peaceful, and less polluted. Furthermore, it might be desirable as safer for parents with children or those who are cyclists rather than motorists. However, when someone in a relationship exclaims, 'I feel this is a dead-end,' this sentence does not evoke positive viewpoints; instead, the speaker/writer conveys the viewpoint of a motorist whose way forward is blocked.[72] For hearers to understand this expression, they need to put themselves (and unconsciously do) in the position required by the metaphor. As Job Y. Jindo summarises, metaphor provides two types of knowledge: 'propositional'—'descriptive knowledge about beings, conditions, or events (*what* we think, feel, or believe)' and 'perspectival'—the viewpoint from which the reader unconsciously ends up seeing the scenario the metaphor describes '(*how* we think, feel, or believe)'.[73]

The most important discovery in the field, as Johnson wrote recently, is that 'metaphor is our principal means of abstract conceptualization and reasoning'.[74] Helen Sword illustrates this well. She writes that a doctoral student, in a tone of frustration mixed with humour, once said to her that writing his dissertation felt 'like trying to peel an onion while it's rolling around

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

[69] Johnson, *Embodied Mind*, 123-141.

[70] Lakoff and Johnson, *Metaphors*, 4, 7-9.

[71] Lakoff and Johnson, *Metaphors*, 5.

[72] Dancygier and Sweetser, *Figurative Language*, 40.

[73] Job Y. Jindo, "Metaphor Theory and Biblical Texts" in *The Oxford Encyclopedia of Biblical Interpretation*, volume 2, Steven L. McKenzie, ed (Oxford: Oxford University Press, 2013), 8.

[74] Johnson, *Embodied Mind*, 26.

on the floor and then reconstructing it layer by layer and then offering it to people and saying, "Here, take a bite."'[75]

b) Framing

In a narrative, 'the teller of any story selects items, perspectives, and connections which lead to a particular interpretation. While this selection process illuminates certain features of a situation, it is likely to occlude others.'[76] In Jerome Bruner's words, 'stories are surely not innocent'.[77] This is also the case with metaphor. Lakoff and Johnson observe that 'the very systematicity that allows us to comprehend one aspect of a concept in terms of another … will necessarily hide other aspects of the concept'.[78] This reminds the reader that a 'metaphor is both [a] detour and [a] destination;' it leads the hearers by a path and thereby avoids others.[79] We could say that 'metaphor selects, emphasizes, suppresses, and organizes features'[80] to explain reality, provide viewpoint, and change perception. Each of these reflects the perspectives, interests, and goals of the author.

c) Identity

Michael Tomasello argues that stories and narratives build up communal identity and transmit moral and social values.[81] Whether national, tribal, familial, or religious, corporate identity is constructed by them.[82] This is why storytelling plays a central role in social bonding and group identity. Teachers teach students their story as citizens of their country; parents share stories of what it means to bear their name; a story attracts new affiliates to a social cause; a religious

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[75] Helen Sword, *Air & Light & Time & Space* (London: Harvard University Press, 2017), 181.

[76] Michael Hanne and Anna A. Kaal, "Introduction: Looking at Both Narrative and Metaphor in Education" in *Narrative and Metaphor in Education: Look Both Ways*, Michael Hanne and Anna A. Kaal, eds (London; New York: Routledge, 2019), 6.

[77] Jerome Bruner, *Making Stories: Law, Literature, Life* (London: Harvard University Press, 2002), 5.

[78] Lakoff and Johnson, *Metaphors*, 9.

[79] James Geary, *I is Another: The Secret Life of Metaphor and How It Shapes the Way We See the World* (New York: HarperCollins, 2011), 13.

[80] Victor Turner, *Dramas, Fields, and Metaphors: Symbolic Action in Human Society* (Ithaca: Cornell University Press, 1974), 30.

[81] Michael Tomasello, *The Cultural Origins of Human Cognition* (Cambridge: Harvard University Press, 1999); *Origins of Human Communication* (Cambridge: MIT Press, 2008).

[82] Paul Connerton, *How Societies Remember* (Cambridge: Cambridge University Press, 2010); Philip L. Hammack, "Theoretical Foundations of Identity" in *Oxford Handbook of Identity Development*, Kate C. McLean & Moin U. Syed, eds. (New York: Oxford University Press, 2015), 11-30.

group has a story that shapes the identity of its members. Conversely, when the members forget or neglect to read or tell the formative stories, they lose their identity.

According to Ritchie, stories about the group where we belong, both in the present and in the remote past, help individuals within a community to answer some fundamental questions: Who are we? How did we get here? Why is life so difficult?[83]

In the same vein, a metaphor is an invitation to its audience to think and feel as the metaphor suggests. As Gerard Steen argues, the hearer may accept the invitation or resist it.[84] If the invitation is accepted, the identity of an individual or a community is shaped by seeing and feeling through the metaphor's lens. This sameness of vision establishes and reinforces a shared identity.[85] In narrative inquiry projects, researchers use texts to understand, through interviews and autobiographies, how people make meaning from their lives in story form. They conclude that metaphor allows people to express how they understand and how they feel about an object, situation, or experience.[86]

d) Synthesis

Stories and narratives have the power 'to sweep the reader away to different places and times',[87] to the point that readers or hearers 'may lose track of time, fail to observe events going on around them, and feel they are completely immersed in the world of the narrative'.[88] As a result of the act of reading and being immersed in the narrative, individuals 'may allow the implications of the narrative to become part of the reader's real-life beliefs'.[89]

Being able to understand and share the narrative creates unity and disassociation, as the narrative transports the reader to places, connects the reader with people, and, at the same time, disconnects from places, individuals, and entities.

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[83] Ritchie, *Metaphorical Stories*, 30.

[84] Gerard Steen, *A Method for Linguistic Metaphor Identification* (Amsterdam: John Benjamins, 2010).

[85] Ted Cohen, *Thinking of Others: On the Talent for Metaphor* (Princeton: Princeton University Press, 2008).

[86] F. M. Connelly and D. J. Clandinin, "Stories of experience and narrative inquiry" *Educational Researcher* 19.5 (1990) 2-14.

[87] Melanie C. Green, "Transportation into Narrative Worlds: The Role of Prior Knowledge and Perceived Realism" *Discourse Processes* 38.2 (2004) 247.

[88] Green, "Transportation", 247.

[89] Green, "Transportation", 247.

Cognitive linguists have created tools that explain and, at times, confirm what biblical scholars have already intuited. Concerning parables, Amy-Jill Levine argues that we should be 'thinking less about what they "mean" and more about what they can "do": remind, provoke, refine, confront, disturb…"[90] A similar discussion has taken place concerning the different approaches to apocalyptic literature. One strand aims simply to decode the images in the text to reveal their true significance. A second strand, however, argues that by using a narrative with images, the audience identifies itself with the people of God in the narrative, so they can see themselves as part of this larger story, which recasts how they understand their present circumstances and demands that in those present circumstances they take sides like the characters do in the Revelation narrative.[91]

Lori Bougher underscores the reciprocal relationship that exists between narrative and metaphor: 'metaphor can provide a structure that guides narrative, infusing texts with … meaning'. Likewise, 'just as metaphors can elaborate certain points in a narrative, narrative can give meaning to a mix of seemingly unrelated metaphors'.[92]

Metaphors can be structural by providing points of coherence to the narrative. This is what Ritchie calls a metaphorical story: 'Each metaphor in the passage seems to express a distinct idea, but taken as a sequence, they blend into a single complex story.'[93] The understanding of how narratives and metaphors combine to structure the underlying narrative of a discourse is essential. When an author uses a metaphor, s/he invites the reader to enter into another world, where s/he becomes someone else. The impact on the individuals and their communities (the recipients of the discourse) is twofold. First, it enables the recipients to make sense of their world and circumstances through the lens of the narrative. Second, it shapes and

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[90] Amy-Jill Levine, *Short Stories by Jesus: The Enigmatic Parables of a Controversial Rabbi* (New York: HarperCollins, 2014), 4. Ricoeur considered parables as extended metaphors; see Dan R. Stiver, *Theology after Ricoeur: New Directions in Hermeneutical Theology*, first edition (Louisville: Westminster John Knox Press, 2001), 118; Sallie McFague, *Metaphorical Theology: Models of God in Religious Language* (London: SCM Press, 1983), 15.

[91] Christopher Rowland, "Apocalyptic" in *Dictionary for Theological Interpretation of the Bible*, Kevin Vanhoozer, general editor (London: SPCK, 2005), 53; Richard Bauckham, *The Theology of the Book of Revelation* (Cambridge: Cambridge University Press, 1993).

[92] Lori D. Bougher, "Cognitive Coherence in Politics: Unifying Metaphor and Narrative in Civic Cognition" in *Warring with Words: Narrative and Metaphor in Politics*, Michael E. Hanne, William D. Crano, and Jeffery S. Mio, eds (Oxford: Psychology Press, 2015), 254-255. In the epistolary literature, this movement can be traced through various coordinating (καί, ἤ, δέ, γάρ, ἀλλά) and subordinating (ἐάν, εἰ, ἵνα, καθώς, ὅτε, ὅτι) conjunctions.

[93] Ritchie, *Metaphorical Stories*, 13.

reaffirms identity. In brief, a narrative and its metaphors are a persuasive push towards a revised understanding of identity. Let us examine a biblical example

> My point is this: *heirs*, as long as they are minors, are no better than **slaves**, though they are the owners of all the property; but they remain under guardians and trustees until the date set by the *father*. So with us; while we were *minors*, we were **enslaved** to the elemental spirits of the world. But when the fullness of time had come, God sent his *Son*, born of a woman, born under the law, in order to **redeem** those who were under the law, so that we might **receive *adoption* as *children***. And because you are *children*, God has sent the Spirit of his *Son* into our hearts, crying, "*Abba*! *Father*!" So you are no longer a slave but a ***child***, and if a *child* then also an ***hei****r*, through God. (Galatians 4:1-7 NRSV)

In this Galatians text, each metaphor creates a transition from slavery to sonship. The metaphors define and describe God's mission, sending his son.[94] We could, therefore, argue that these metaphors are structural—they do not illustrate, but they structure (guide/constrain) how and why the believers are no longer slaves, but children.

Regarding our initial concern about the relationship between epistolary literature, narrative, and metaphor, epistolary discourse can be seen as a box in which various kinds of other boxes exist—each box being a different kind of genre. As Vijay Bathia notes, 'any major change in the communicative purpose(s) is likely to give us a different genre'.[95] The author's purpose can cause the genre to change, and a change of genre might be an indication of a change of purpose in the discourse.[96]

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[94] Erin Heim provides a fine treatment of the metaphors in this passage; see *Adoption in Galatians and Romans: Contemporary Metaphor Theories and the Pauline Huiothesia Metaphors* (Leiden: Brill, 2017), 148-199.

[95] Vijay K. Bhatia, *Analysing Genre: Language Use in Professional Settings* (Harlow: Addison Wesley Longman, 1993), 13.

[96] In biblical studies, scholars use the word *Gattung* to refer to pieces of literature that correspond to sections of books, while they restrict the use of 'genre' to refer to a whole book. However, this does not have any currency in literary studies; see John M. Swales, *Genre Analysis: English in Academic and Research Settings* (Cambridge: Cambridge University Press, 1990). As used by Alice Deignan, Jeannette Littlemore, and Elena Semino, 'a genre is a specific type-text used by a specific community of speakers, for specific purposes. The purposes of the genre are reflected in characteristic language use, in particular, in stages within texts.' See *Figurative Language: Genre and Register* (Cambridge: Cambridge University Press, 2013), 40. In this sense, cognitive linguists can talk about a book having various genres. Barbara Dancygier rightly suggests that 'literary texts use genre-conventions … and many aspects of the meaning of a literary text depend crucially on what the conventions contribute'; see Barbara Dancygier, "Cognitive Linguistics and the Study of Textual Meaning" in *The Cambridge Handbook of Cognitive Linguistics*, Barbara Dancygier, ed (Cambridge: Cambridge University Press, 2017)*,* 622. Therefore, genre should be considered as a cognitive device in which the form becomes an intrinsic part of the message.

Readers are drawn into the narratives they read (the process is not static),[97] and these narratives are shaped by conceptual metaphors evidenced by metaphorical expressions present in the text—e.g. you (the believers) are bricks, a city, stones, salt, light, a bride, and so forth. Biblical authors use narratives to persuade the readers to see themselves in the narratives, to adopt them, and to live by them.

In sum, I argued that narrative is the central idea that is shaped by and plays with the other three ideas developed in this unit: stories, epistles, and metaphors. While all are important, the idea of the narrative is the overarching notion that ties all of them together. In section 1, story and narrative were defined as two events that are related both by causality and a theme, and a conflict that leads to a resolution. In section 2, I argued that the story of the Christ event might not only underlie the discourse but also give birth to it, and I also suggested that the story has a structure or sequence. In section 3, I argued that narrative and metaphor are 'tools for thinking' that fulfil an important role in the text's 1) understanding, 2) framing, and 3) shaping of the audience's identity. Having explored the interaction of narrative with stories, epistles, and metaphors, I will focus on frame semantics and its relevance for the understanding of metaphors and metonymies in unit 2.

3. Unit 2: Framing metaphor and metonymy

In New Testament studies, context is often understood as, first, the socio-historical setting in which a text emerges. A contextual reading implies being culturally aware, i.e. to research the topics or practices the text addresses by exploring their background in the Jewish or Greco-Roman worlds. Second, the co-text is the sentence, paragraph, or section where an expression is embedded. Reading contextually helps us understand, for instance, why Paul is not outlawing restaurants or having a picnic when he says that people should eat at home in 1 Corinthians 11:22. The reason is that in the surrounding co-text, Paul argues against a divisive practice in the church, where people would partake of the Lord's Supper without waiting for the other members to eat. So, the utterance, clause, or sentence is part of something bigger than itself (the co-text), from which it derives its meaning. Third, the situation of the first-century readers is another important aspect for the understanding of context in biblical studies. Having access

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[97] In the context of the epistles, Joel B. Green affirms that 'an authorized lettercarrying (*sic*.) emissary might "perform" the letter, reading it with gestures and changes of intonation to make clear how it was meant to be heard'; see *Seized by Truth: Reading the Bible as Scripture* (Nashville: Abingdon, 2007), 8.

to this information allows the modern interpreter to understand how the reader would have understood the expressions in the text.[98]

In order to answer my research question, I will introduce a cognitive linguistic tool, known as frame semantics. Since this tool points to the specific categories of experience that language evokes, it is a more finely tuned tool to grasp how words, concepts, and the readers relate. I concur that the first two aspects of context (socio-historical information and co-text) are crucial; however, I would argue that frame analysis advances our understanding of how language and the socio-cultural context impact the reader's cognition (context number three).

3.1 Frame semantics

The main proponent behind the notion of frame semantics, Charles Fillmore, developed the concept of frames when he noticed that motivating situations and socio-cultural backgrounds drove language use and comprehension. Fillmore defines frames as 'any system of concepts related in such a way that to understand any one of them you have to understand the whole structure in which it fits'.[99] Fillmore argues that a frame is a *gestalt*, i.e. 'when one of the things in such a structure is introduced into a text, or into a conversation, all of the others are automatically made available'.[100] The essence of frames is that a term evokes a scenario with locations, participants, roles, and expectations.

Therefore, a frame is what inherently attends a term in a given scenario or discourse.[101] For instance, when someone says, 'She is a heretic,' the hearer will know that a broader picture

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[98] I have borrowed Joel B. Green's structure, who divides the use of the context into three components: 1) the socio-historical setting, 2) co-text and 3) readerly situation; see "Context" in *Dictionary for Theological Interpretation of the Bible*, Kevin J. Vanhoozer, ed (London: SPCK, 2005), 130-133. I am not following Green's third component. By 'readerly situation', Green emphasises that interpreters ought to be aware of their situation and context, since they are ipso facto interpreting in light of that. Although I agree with Green's third insight, I want to emphasise the socio-historical situation of the readers in their first-century context.

[99] Charles J. Fillmore, "Frame Semantics" in *The Cognitive Linguistics Reader*, Vyvyan Evans, Benjamin K. Bergen, and Jörg Zinken, eds (London: Equinox, 2007), 238.

[100] Fillmore, "Frame", 238; Dancygier and Sweetser, *Figurative Language*, 17.

[101] Although Fillmore argues that every word evokes a frame, he does not just analyse single words. In fact, he tries to show why word-by-word translation is inadequate. One of the reasons for exegeting Ephesians 2:11-22 as a whole instead of each Act individually (even when each Act is a self-contained unit) is because the core message of Ephesians 2:11-22 is conveyed not only through the specific frames that constitute the narrative, but also through the narrative as a whole. Therefore, the frames, metaphors, and metonymies fit within, contribute to, and are shaped by the larger narrative where they belong. Because of the narrow scope of this project, I am focusing particularly on the role that metaphors play in the narrative. However, I am not claiming that metaphors are the only aspect needed to understand biblical texts.

exists without knowing the details of the dissent or whether the term is being used in a religious sense: the frame establishes a dissenter, a community or group, and a doctrinal corpus against which the heretic's views are measured.[102]

The main overlap between the understanding of context and the understanding of frames is that both look for the historical-cultural backgrounds to understand an utterance. Biblical scholars have highlighted the significance of cultural and historical 'background' knowledge—how, in antiquity, communities and subgroups used a term in their everyday social, legal, or religious usage.[103] When engaging with the New Testament, biblical scholars explore a multicultural setting—the amalgam of the languages, customs, and practices that result from the fusion of the Jewish, Greek, and Roman cultures.[104]

However, context is more general and global while a frame is more specific. Context would relate to things such as education and upbringing, whereas a frame is how these things become structures in a person's cognition. So, it is more than filling in the blank. It reveals what the readers' categories of experience are. This is not mere 'background' but is conceptually essential to the meaning of an utterance or text, since such comprehension allows interpreters to access the values, understanding, and morality of a discourse community, helpfully defined by David Barton as 'a group of people who have texts and practices in common'.[105]

For Fillmore, the key question is, 'What categories of experience are encoded by the members of this speech community through the linguistic choices that they make when they talk?'[106] As an anthropologist and linguist, this was Fillmore's seminal insight about how language works and the job of interpretation.

> It is possible to think of a linguistic text, not as a record of 'small meanings' which give the interpreter the job of assembling these into a 'big meaning' (the meaning of the containing text), but rather as a

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[102] Charles Fillmore, "Frame Semantics" in *Linguistics in the Morning Calm*, The Linguistic Society of Korea, ed (Seoul: Hanshin, 1985), 111-138.

[103] Edwin E. Yamauchi, "Introduction" in *Dictionary of Daily Life in Biblical & Post-Biblical Antiquity*, one volume, Edwin M. Yamauchi and Marvin R. Wilson (Peabody: Hendrickson Publishers, 2017), 1-4.

[104] James S. Jeffers, *The Greco-Roman World of the New Testament Era: Exploring the Background of Early Christianity* (Downers Grove: InterVarsity Press, 1999), 14-18.

105 David Barton, *Literacy: An Introduction to the Ecology of Written Language*, second edition (Oxford: Blackwell, 2007), 75-76.

[106] Charles Fillmore, "Frame Semantics" in *Cognitive Linguistics: Basic Readings*, Dirk Geeraerts, ed (Berlin: Mouton De Gruyter, 2006), 111.

record of the tools that somebody used in carrying out a particular activity. The job of interpreting a text, then, is analogous to the job of figuring out what activity the people had to be engaged in who used these tools in this order.[107]

If the text is a record of the tools that somebody used in carrying out a particular activity, the questions interpreters should ask when they find particular words and expressions are: What do these words tell us about these people? How is their way of life expressed here? This suggests that a frame carries logic and requires the interpreter to experience the utterance and its scenario. This is why Josef Ruppenhofer and Laura Michaelis explain a frame as 'a script-like conceptual structure that describes a particular type of situation, object, or event and the participants and props involved in it'.[108] So, the term evokes a scenario, and the scenario has participants, interactions between the participants, events, and objects that fulfil a role. It is in this 'script' that a linguistic expression finds its meaning.

Therefore, the meaning is not in the word, but in its frame. If we want to know the meaning of the verbs λαμβάνω (to get hold of),[109] εὐλογία (praise, bless, thank),[110] κατακλάω (to break into pieces),[111] δίδωμι (to give),[112] we would not arrive at understanding only by looking at the definition in dictionaries. The reason is that meaning cannot be divorced from the situation in which it emerges and the participants involved in it. For an interpreter to reconstruct the frames present in a given text, the following six steps are a route to follow.

First, identify the frame's core elements: the required participants, props, and actions in the frame, whose omission would leave it incomplete.[113] It is necessary to fill in the main parts of the frame beyond the trigger lexical units[114] that were first found in the focal utterance or

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[107] Fillmore, "Semantics", 374.

[108] Josef Ruppenhofer and Laura A. Michaelis, "A Constructional Account of Genre-Based Argument Omission" *Constructions and Frames* 2 (2010) 5.

[109] BDAG, "λαμβάνω" 583.

[110] BDAG, "εὐλογία" 408.

[111] BDAG, "κατακλάω," 518.

[112] BDAG, "δίδωμι," 242.

[113] I am indebted to Bonnie Howe and Eve Sweetser, as they helped me clarify the process of frame reconstruction.

[114] In text and speech, particular lexical units evoke frames. But in visual media—like posters, movies, or advertisements—a picture or an element in a picture can evoke a frame.

text.[115] The jump from word to category is a jump from word to concept. Frame analysis answers more specifically how words, concepts, and the readers connect.[116]

Second, consider what the motivating situation behind the frame could be, i.e. what shared background knowledge is needed to understand this utterance.[117] For Fillmore, a frame exists in relation to a background situation; they are culturally embedded. So, there will be cultural variations, nuances of experience, customs, and assumptions in various versions of frames.[118] The mind refers to these frames as we listen to data or speak or read or write, because the frame relates the elements and entities associated with a particular culturally embedded scene from human experience.[119]

Third, name the category. It is important to give the frame an apt, succinct name. In biblical studies, it would be more accurate to use a *Koiné* Greek or Hebrew lexical unit to name the frame present in the text.[120]

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[115] In order to establish the core elements in a frame, Karen Sullivan provides us with a clue: frames are often evoked by verbs; see Karen Sullivan, "Conceptual Metaphor" in *The Cambridge Handbook of Cognitive Linguistics* (Cambridge: Cambridge University Press, 2017), 400. For instance, in the sentence, 'Carlos took revenge,' an act of revenge requires a few elements—whether these are expressed in language or not—to make sense. The frame elements for the frame 'Revenge' are the avenger (Carlos), the injured party, the injury, the offender, and a punishment. Certainly, 'revenge' could not happen without these elements. For example, if Carlos never suffered an injury, the sentence, 'Carlos took revenge,' makes no sense. Likewise, if the injury was an accident and no offender can be blamed, Carlos cannot take revenge. As Sullivan continues, 'semantic frames, then, capture the conceptual structure required to understand a verb, whether or not this structure is actually apparent in a given sentence'; see Sullivan, "Metaphor", 400. I concur with Sullivan's observation: verbs provide hints to identify a frame's core elements. For more information on frames, FrameNet is an online, lexical database, mainly based on the English language (although it includes other languages), that contains a significant number of frames along with their respective frame elements. The contributors are mainly cognitive linguists and researchers in other fields, whose contributions account for the always expanding number of references available.

[116] Peter Cotterell and Max Turner specify how, in language, a presupposition pool exists, which includes assumptions, entailments, and conventional basic implications; see Peter Cotterell and Max Turner, *Linguistics & Biblical Interpretation* (London: SPCK, 1989), 90.

[117] Cognitive linguists use the following words interchangeably: 'linguistic expression', 'lexical unit', 'term', 'utterance', and 'word'.

[118] Because a word has the same lexical writing in different languages, it does not necessarily mean that they evoke the same frame. In Spanish, if I say 'Estoy frustrado,' I mean that I failed to achieve or finish something. In English, if I say, 'I am frustrated,' I mean I am upset or irritated.

[119] Vyvyan Evans and Melanie Green, *Cognitive Linguistics: An Introduction* (Edinburgh: Edinburgh University Press, 2006), 222.

[120] In cognitive linguistics, it is customary to capitalise the first word of a frame: Football, Restaurant, Church, Journey, and Family.

Fourth, describe the frame elements and its slot fillers.[121] In this step, it is essential to describe the knowledge we possess of the participants, roles, props, or actions present in the frame. In biblical studies, this implies socio-cultural information, along with the study of the architecture, inscriptions, and any other ancient source that is relevant. For instance, when analysing a Warfare frame in the first-century world, one of its frame elements would probably include warriors. This would imply understanding who a warrior was, what his responsibility was, and his status within society, which would allow us to more fully comprehend the frame element's role within the frame, and, in turn, the frame itself.

Fifth, understand the relations. It is critical to pinpoint the necessary interactions between the participants in the frame under study. Sixth, consider the purpose of the frame in the discourse: we need to establish whether a frame inherits structure or properties from another frame.[122] There might be an order or sequence such that one frame element precedes another, and it might be the case that a frame inherits, supersedes, or transcends another frame. Frame analysis allows interpreters to determine through which frame the author is understanding the events and how, based on the frame elements the author uses and conceals, he understands a topic or situation.

John Barclay's ground-breaking book *Paul and the Gift* provides another example of frames (even though he does not employ cognitive linguistic terminology).[123] Barclay sets out to explore gift-relationships in Second Temple Judaism and the Greco-Roman backgrounds. For that purpose, Barclay identifies the conventional meaning of χάρις as one that:

> covers the sphere of voluntary, personal relations that are characterized
> by goodwill in the giving of some benefit or favour and that elicit some
> form of reciprocal return that is both voluntary and necessary for the
> continuation of the relationship.[124]

By engaging with this historical research, Barclay translates χάρις as 'gift' and provides the core frame elements that *gift* evokes:

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[121] 'Slot fillers' are the descriptions and roles that fill the information required by each frame element.

[122] Gilles Facounnier and Mark Turner refer to these interactions as vital relations. They identify at least fifteen of these relations: change, identity, time, space, cause-effect, part-whole, representation, role, analogy, disanalogy, property, similarity, category, intentionality, and uniqueness; see *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities* (New York: BasicBooks, 2002), 92-102.

[123] John M. G. Barclay, *Paul and the Gift* (Grand Rapids: Eerdmans, 2015).

[124] Barclay, *Paul*, 3.

Frame: First-century Gift-Giving[125]
Frame Elements
A giver
A receiver
A relationship
A gift

Finally, he studies the common threads these backgrounds have, further contrasting them with how Paul presents his perspective on this issue. Paul, Barclay argues, confronts his audience with the incongruity of God's choice of unfit and inadequate recipients for his gift. This stands in total contrast to ancient Jewish and Greco-Roman culture, where recipients of gifts were carefully chosen based on honour and merit. Since gifts were conceived as a means to initiate and sustain a relationship, gift-giving was not a random event; rather, the gift was intended to produce a deeper giver–receiver relationship. Paul therefore subverts the use of χάρις. In the context of Romans and Galatians, the giving of the gift to the Jews was not credited to their inheritance or observation of the Law. Furthermore, the Gentiles were not discarded as beneficiaries of the gift because of their lack of connection with the Israelites.[126]

The previous analysis is possible when the interpreter explores the different relations between the frame elements. Admittedly, Barclay's ground-breaking work demonstrates that responsible and rigorous traditional background research does not need frame semantics. However, biblical studies can glean from cognitive linguistics' descriptive or explanatory approach—it focuses on 'why' and 'how' language is linked to thought. I will outline three ways in which this happens. First, findings from cognitive linguistics reaffirm what others have intuited. When this is the case, the field provides researchers with language (names) that helps them fine-tune what they are already doing. Second, typically, biblical scholars note that there is cognitive value in the communicative act, but they fail to explain how interpreters can arrive at it, let alone how it is all interconnected. At times, cognitive linguistics tools can provide a systematic way to understand through language a community and its individuals' conceptual system. The field is beneficial, not only to explain how thought is expressed through language, but also to provide processes to understand the lexical units present in a text and construct its conceptual world (the reverse). Third, insights from cognitive linguistics provide interpreters with a superior framework for understanding what is happening within communicative acts. It

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[125] I am using frame analysis to distil Barclay's understanding of the main constituents for the understanding of grace as gift.

[126] Barclay, *Paul*, 11-78, especially 70-75.

is one thing to talk about the message of a text within its historical context. It is wholly different to talk about the impact it was intended to have on an individual and its discourse community, not only cognitively, but affectively as well.

What frame semantics offers is a more precise path to visit cultures and contexts, particularly by the way the frame and its elements become the structures in the cognition of the individuals that constitute a community, in this case the authors and audiences of the biblical texts. The relation between the frame elements is what gives vitality to the narrative/drama the biblical authors present, something that would be overlooked if frame semantics aimed simply at cultural awareness.

Therefore, the study of frame semantics is central to biblical studies for three reasons. First, it is dangerous to research the Jewish and Greco-Roman socio-cultural frames of the communities to which the letters were sent without considering that, at times, New Testament authors develop their own frames within their corpora. In this sense, the frame biblical authors use can cohere with the recipients' conventional frame, alter some of the slot fillers, or even subvert the whole conventional understanding. The study of frame semantics prevents the interpreter from missing the development of a frame, its alteration, or even its subversion. Second, by exploring the first-century frames, the modern interpreters become aware of their own cultural frames. Third, when authors subvert the conventional meaning (which needs to be stated), this will most likely have a significant impact on the audience's perception. In Barclay's example, Paul maximises the implication of the *gift* by pointing to the audience's bankruptcy, which leaves them without any merit to receive it.

In section 1, we analyse the scene setting with its props. The first of those props is frame semantics. We have drilled down on frame analysis because some aspects explored in this frame reconstruction (framing, reframing, supersession, and so forth) will be important for the analysis of Ephesians 2:11-22, but most immediately because frame semantics is central to the understanding of conceptual metaphor and conceptual metonymy. These are also part of the stage where the drama will take place. The primary task of both metaphor and metonymy is to provide understanding through the use of frames.[127] However, they function differently: metaphor is a conceptual mapping from one frame to another; metonymy is a conceptual mapping within the same frame.[128]

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[127] Lakoff and Turner, *Reason*, 103.

[128] Discourse framing examines a central question: how individuals (including biblical authors) approach a particular issue or how an organisation (e.g. a nation or movement) *understands* something or *thinks* about a particular subject matter. The importance of framing becomes more

3.2 Conceptual metaphors

Lakoff and Johnson define metaphor as a 'conceptual mapping across conceptual domains that structures our reasoning, our experience, and our everyday language'.[129] More specifically, Barbara Dancygier and Eve Sweetser define a metaphor as a '*unidirectional mapping projecting conceptual material*' from one frame (the Source) on to another frame (the Target).[130]

The term 'domains' is sometimes used in the field in place of 'frames'.[131] The idea of a script with tensions and interactions is what gives vitality to the metaphor and the discourse where it is embedded.[132] The linguistic expression evokes a frame, i.e. the thought-world the text evokes. The jump from word to frame helps us move from a metaphorical expression (texts

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obvious when one single topic is seen through different lenses—for example, some may call a policy a cure; others might call it a virus. This does not imply that it is possible to read the author's mind, nor assume that it is possible to discern his intentions clearly. To decipher how the discourse is framed, the reader needs to acknowledge that the lexical units in the discourse evoke frames. Metaphors and metonymies are two conceptual mappings that stem from how humans use frames. The metaphors and metonymies used and the aspects they highlight are key to understanding discourse framing for two reasons. First, since metaphors are structured by two different frames (the source frame and the target frame), the metaphors people use reveal the frames structuring their thinking. Second, metaphors have the capacity to either hide or highlight aspects; hence, they are apt for an author to single out a particular aspect; they tailor the discourse's viewpoint, as well as favouring one side while hiding an argument's counterpart. On the importance of metaphors in politics, George Orwell accuses metaphors of being deceitful; he recognises this highlighting and hiding aspect of metaphor (even when he did not articulate it in these terms). This explains his rather negative sentiment towards metaphors in political discourse; see George Orwell, "Politics and the English Language," (https://www.orwell.ru/library/essays/politics/english/e_polit; accessed February 2018).

[129] George Lakoff and Mark Johnson, *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought* (New York: Basic Books, 1999), 47.

[130] Barbara Dancygier and Eve Sweetser, *Figurative Language* (Cambridge: Cambridge University Press, 2014), 14 (italics original). Some research projects on metaphor adopt the language I. A. Richards uses: 'Vehicle' and 'Tenor'; see I. A. Richards, *The Philosophy of Rhetoric*, first edition (London: Oxford University Press, 1965). Using 'Vehicle' instead of 'Source' points to this frame as that which carries the meaning. L. David Ritchie uses the language of 'Vehicle', but he pairs it with 'Topic'. In his view, the label 'Source' is misleading; it can be confused with the speaker or writer who originates the metaphor. Also, he argues that 'Target' communicates that a missile is aimed at the concept. So, he prefers the label of 'Topic', as it is not metaphorical and its basic meaning is what the discourse is about; see Ritchie, *Metaphorical Stories*, 75-76. I will adopt the language of 'Source' and 'Target,' not to communicate that a missile is launched to a Target, but that material is being projected in one direction from one thing (the Source) to another (the Target). Interestingly enough, all these authors use metaphors to explain metaphor.

[131] Dancygier and Sweetser, *Language*, 17. For an outstanding work on the importance of frames, consider Karen Sullivan, *Frames and Constructions in Metaphoric Language* (Amsterdam; Philadelphia: John Benjamins, 2013); see also William Croft and D. Alan Cruse, *Cognitive Linguistics* (Cambridge: Cambridge University Press, 2004).

[132] Jindo, "Theory", 7.

or speech) to a conceptual metaphor (thought-world). For instance, metaphorical expressions such as 'I see what you mean', 'keep someone in the dark', 'an illuminating conversation', and 'the blind leading the blind' find their basis in the conceptual metaphors KNOWLEDGE IS LIGHT and UNDERSTANDING IS SEEING. Some of the interactions present within the Source script get mapped on to the Target script. So, it is not only one frame element that gets mapped, but several. It is not all frame elements that get mapped, but only some of them. It is not only the frame elements that get mapped, but the existing script with its attendant interactions. So, this project's definition is that *a metaphor is a unidirectional conceptual mapping from one frame (script) to another*. Let us explore each of its individual components in turn.

a) Mapping

Customarily, a cognitive structure is said 'to map' from the Source frame 'on to' the Target frame. A mapping is understood as 'a set of systematic correspondences between the source and the target in the sense that constituent conceptual elements of B correspond to constituent elements of A'.[133] So, a conceptual metaphor has one conceptual mapping with various correspondences. This implies that conceptual mapping is systematic and coherent; the mapping preserves the structure of the Source frame.

b) Unidirectionality

Mapping always goes from the Source to the Target. Since a conceptual metaphor conveys understanding of A in terms of B, the reverse of it results in the creation of a different metaphor. For instance, when a biblical author says, GOD IS MY ROCK, clearly GOD is the Target and ROCK is the Source. But if I said, A ROCK IS MY GOD, I would be creating a different metaphor (apart from promoting idolatry!) in which frame elements from the Source frame GOD would be mapped on to the Target frame ROCK. In brief, a metaphor is a one-way street.

The principle of unidirectionality highlights the importance of identifying the metaphor that stands for the mapping itself by providing it with a name. Since the main purpose of naming the metaphor is to display the relationship between the two frames involved, the metaphor's name always carries the name of the Source and Target.[134] In cognitive linguistics,

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[133] Zoltán Kövecses, *Metaphor: A Practical Introduction*, second edition (Oxford: Oxford University Press, 2010), 7.

[134] Conceptual metaphors' names can be nouns, adjectives, or verbs: MORALITY IS CLEANLINESS; POVERTY IS A PRISON; and UNDERSTANDING IS GRASPING. The grammatical category of the name is not particularly relevant. What the name does is to specify the mapping of one frame to another. The names are metonymic tags for both frames. If we have the metaphors KNOWLEDGE IS VISION and KNOWING IS

it is customary to use small capitals and an 'A IS B' format. Thus, the name of the metaphor takes the form (TARGET) IS (SOURCE), as in TIME IS MONEY.[135]

In the following chart, Kövecses portrays the conceptual mapping for the metaphor LOVE IS A JOURNEY.[136]

Source: Journey	Target: Love
The travellers	The lovers
The vehicle	The love relationship itself
The journey	Events in the relationship
The distance covered	The progress made
The obstacles encountered	The difficulties experienced
Decisions about which way to go	Choices about what to do
The destination of the journey	The goal(s) of the relationship

Graphic 1: LOVE IS A JOURNEY

In the chart above, we can observe how some elements known from the Journey frame provide structure to the intangible frame of Love. It is central to this project that a metaphor is defined as understanding and experiencing one frame in terms of another.[137] That means that only a partial correspondence between Source and Target exists. As Lakoff and Johnson write, 'if it were total, one concept would actually be the other, not merely understood in terms of it'.[138] Therefore, a metaphor states particular facts about a reality, but the understanding and experience of it is partial, since it is determined by the elements that are mapped from the Source frame on to the Target frame.[139] In this case, LOVE IS A JOURNEY, but only in the terms established by the particular conceptual mapping.

The reader can discern which elements from the Source are projected on to the Target by noticing how the Target restricts the aspects that integrate in the conceptual mapping. For

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SEEING, we see that these are two names for the same frames, and they include inferences such as 'knowable is visible', 'helping a pupil (or learner) is lighting up a visible object', and 'ignorance is darkness'. The part of speech or lexical unit in the text determines which aspect of the frames we choose as a representative for the name.

[135] Without cognitive linguistics, on reading Ephesians 6 one might argue that the text evokes a warfare metaphor, including only the Source (warfare), not the Target.

[136] Kövecses, *Metaphor*, 9. Kövecses uses a different format; however, this project uses Dancygier's and Sweetser's template (Dancygier and Sweetser, *Figurative Language*, 45). The charts in this project have been formatted accordingly.

[137] Lakoff and Johnson, *Metaphors*, 6.

[138] Lakoff and Johnson, *Metaphors*, 12.

[139] In cognitive linguistics, the so-called 'invariance principle' restricts the mapping of the Source frame structure on to the Target frame to those parts that are compatible with the Target frame.

instance, when someone says, 'Our relationship is a dead-end,' the person is describing his or her relationship in terms of a journey, which, for whatever reason, is going nowhere. Despite the Journey frame having more frame elements (as already listed), we only map part of our experience of journey on to our experience to the experience of love.

Source: Journey	Target: Love
The travellers	The lovers (our)
The vehicle	The relationship
The obstacles encountered	Misunderstandings, crisis

Graphic 2: Discourse-based conceptual mapping of LOVE IS A JOURNEY.

In the conceptual metaphor LOVE IS A JOURNEY evidenced by the utterance, 'Our relationship is a dead-end,' we still require an assumed destination, distance covered, distance left to reach the destination, a vehicle, and so forth. S. J. Schmidt concurs that conceptual mappings set out a cognitive process that makes it possible to recognise new conceptual structures between the metaphor-forming elements, but also to open up existing sets of knowledge or conceptual inferences.[140] Since I have described metaphor as a conceptual phenomenon until now, it is important to clarify what cognitive linguists mean by 'conceptual'.

c) The conceptual turn

In *Metaphors We Live By*, Lakoff and Johnson demonstrate that metaphors are all around us.[141] This is a large jump. It is one thing to see metaphor as a rhetorical tool to persuade the listener of the truth;[142] it is quite another to hold the view that metaphor orients our understandings of concepts such as truth.

During the last forty years, approaches in cognitive linguistics have borne much fruit in drawing out what metaphors are as well as how they are used in various types of discourse. Currently, the scholarship of metaphor in cognitive linguistics acknowledges that 'a deeper

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[140] Siegfried J. Schmidt, *Grundriss der Empirischen Literaturwissenschaft* (Frankfurt: Suhrkamp Verlag Ag, 1991), 297.

[141] Lakoff and Johnson, *Metaphors*, 144, 158. Lakoff and Johnson state that whenever they refer to a 'metaphor', they mean a 'metaphorical concept'; see Lakoff and Johnson, *Metaphors*, 6. Lakoff and Johnson do not provide examples where they include the broader literary context where the metaphors are embedded, since their goal is to show the pervasiveness of conceptual metaphors in everyday life. *Metaphors We Live By* was primarily written to respond to 'the objectivist, literalist, and disembodied view of meaning' that kept metaphor in the periphery; see Johnson, *Embodied Mind*, 16.

[142] Thomas Hobbes, *Leviathan* (Oxford: Oxford University Press, 1998), 21; John Locke, An Essay Concerning Human Understanding, Book III, Chapter X (http://www.rbjones.com/rbjpub/philos/classics/locke/index.htm; accessed 7 April 2018).

understanding of what a metaphor *is* depends to a significant extent on understanding what it *does*'.[143] When cognitive linguists affirm that a metaphor is primarily a conceptual phenomenon, they also imply that it should be approached from a linguistic perspective (morphological, lexical, or syntactical) and a rhetorical perspective (its role in argumentation and the building of discourse). Raymond Gibbs states that:

> [m]etaphor need not be stored in minds as passively listed entities in memory for metaphor to be really be seen as conceptual … Examining real life discourse offers significant insights into the dynamics of metaphor in social life that may also lead to a more social, discursive view of metaphor, one that still sees metaphor as part of thought, but as socially emergent cognition, not just as private concepts buried inside people's heads.[144]

Understanding that metaphors are conceptual is relevant for research projects in the field of biblical studies in at least two aspects. First, 'metaphorical expressions that seem unrelated on the textual surface level can be, in fact, conceptually interrelated'.[145] For instance, Bonnie Howe demonstrates how, in the letter of 1 Peter, various unrelated metaphorical expressions are conceptually interrelated as they evoke two conceptual metaphors—WELL-BEING IS

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[143] Beate Hampe, "Introduction" in *Metaphor: Embodied Cognition in Discourse*, Beate Hampe, ed (Cambridge: Cambridge University Press, 2017), 4. Initially, the field's main concern was to arrive at well-established definitions of what the different phenomena in language *were*. Building on this philosophical approach to language, some linguists created the Association for Researching and Applying Metaphor in 2006. These linguists developed a particular interest in how a particular culture and context influence cognition. In brief, there are two strands within cognitive linguistics, and both are complementary. While one focuses on defining an aspect of language (along with its constituents), the other focuses on its implications, the 'so-what' question. Recent approaches have focused on how the various linguistic tools function, depending on the context in which they are embedded.

[144] Raymond W. Gibbs, "Conceptual Metaphor in Thought and Social Action" in *The Power of Metaphor: Examining its Influence on Social* Life, Mark J. Landau, Michael D. Robinson, and Brian P. Meier, eds (Washington: American Psychological Association, 2014), 34-38. According to Kövecses, different contextual aspects can be the spring from which a metaphor emerges: the primary elements of the discourse (knowledge about the writer, audience, and overarching theme of the whole discourse), the surrounding discourse (the linguistic context/co-text), previous discourses on the same topic (noticing how the present discourse elaborates, extends, questions, negates, reflects on, ridicules, or takes advantage of a metaphor introduced previously), the ideology underlying the discourse (the agenda that originates the discourse), the physical environment (viewings, physical settings, and salient properties of the environment), the social-cultural context (social aspects such as power relations, distinctions between man and woman, the dominant values and characteristics of the members of a group), history (the memory of events and objects shared by the members of a group), interests and concerns (particular activities and professions); see Zoltán Kövecses, *Where Metaphors Come From: Reconsidering Context in Metaphor* (Cambridge: Cambridge University Press, 2016), 181-184.

[145] Jindo, "Theory", 6.

WEALTH (1 Peter 1:4) and MORAL INTERACTION IS MORAL TRANSACTION (1 Peter 1:18; 2:13-14; 2:19; 3:9; 4:5).[146] Second, a conceptual approach implies that metaphors *do* something; they do not just *mean* something. A metaphor is a conceptual mapping that can shape or alter the perception as well as define or solidify the identity of the members of a discourse community. In cognitive linguistics, depending on their textual and rhetorical function, metaphors could be classified in various ways:

a) according to their function in discourse, whether they are structural (to structure) or aesthetic (to illustrate);[147]

b) according to their nature, whether they are primary or complex; [148]

c) according to its scope, whether culturally-shared or culturally-specific;[149]

d) according to their novelty, if they are conventional (explain) or novel (alter perception).[150]

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[146] Bonnie Howe, *Because You Bear This Name: Conceptual Metaphor and the Moral Meaning of 1 Peter* (Atlanta: Society of Biblical Literature, 2008).

[147] Elena Semino and Gerard Steen, "Metaphor in Literature" in *The Cambridge Handbook of Metaphor and Thought*, Raymond W. Gibbs, ed (Cambridge: Cambridge University Press, 2008), 232-246; Alice Deignan, "Corpus Linguistics and Metaphor" in *The Cambridge Handbook of Metaphor and Thought*, Raymond W. Gibbs, ed (Cambridge: Cambridge University Press, 2008), 280-294. From a cognitive linguistics perspective, there is not such a thing as a purely aesthetic metaphor. An aesthetic metaphor does not only illustrate; it is also a means to persuade. Its conceptual mapping is still the reader's window to understand what the text describes. It is also possible that metaphors fulfil simultaneously both discursive functions—structural and aesthetic.

[148] Joseph Grady, "A Typology of Motivation for Conceptual Metaphors: Correlation vs. Resemblance" in *Metaphor in Cognitive Linguistics* (Amsterdam: John Benjamins, 1999), 79-100. Beate Hampe provides helpful definitions and examples to distinguish between a primary and a complex metaphor; see "introduction" in *Metaphor: Embodied Cognition in* Discourse, Beate Hampe, ed (Cambridge: Cambridge University Press, 2017), 8-16.

[149] Zoltán Kövecses, *Metaphor: A Practical Introduction,* second edition (Oxford: Oxford University Press, 2010); *Metaphor in Culture: Universality and Variation* (Cambridge: Cambridge University Press, 2007).

[150] Within this distinction, I am conflating two levels: cognitive level: conventional vs. novel, and the communicative level: deliberate (or marked) vs. non-deliberate. LIFE IS A JOURNEY (conventional) versus LIFE IS A BOX OF CHOCOLATE (novel); see George Lakoff and Mark Turner, *More than Cool Reason: A Field Guide to Poetic Metaphor* (Chicago: University of Chicago, 1989), 47-55, 57-72. After the death of Alex Higgins, a former snooker world champion, the UK newspaper *The Guardian* stated: 'Alex Higgins dies after long battle with cancer'; see The Guardian UK edition web site (https://www.theguardian.com/sport/2010/jul/24/alex-higgins-hurricane-dies-cancer; accessed April 19, 2018). In this case, 'battle' is used metaphorically to refer to someone who is ill with cancer and is trying to overcome its deadly consequences. Outside of the military context, 'battle' has come to refer to circumstances that communicate struggle, where individuals need to fight their way out of a difficult situation. Concerning conventionality, Lakoff and Turner explain that 'we understand and reason using our conceptual system, which includes an inventory of structures, of which … metaphors are established parts. Once we learn [a structure], we do not have to learn it again or make it up fresh each time we use it'; see Lakoff and Turner, *Reason*, 62. This is particularly important for discourse analysis. Research in cognitive linguistics show that for the members of the relevant discourse community — a group of people who have texts and practices in common—metaphors may have been conventionalised, i.e. they

In section 2, I have highlighted the conceptual nature of metaphors. I have provided a working definition of metaphor for this project—*a unidirectional conceptual mapping from one frame to another*—along with some typical formalisms in cognitive linguistics. I have further addressed the key components in the understanding of metaphor: frames, mappings, and unidirectionality.

3.3 Conceptual metonymy

Metonymy is a well-developed type of conceptual mapping within cognitive linguistics.[151] Metonymy can be easily confused with metaphor, since the primary task of both is to provide understanding through the use of frames. A metonymy is a *conceptual mapping within the same frame*. Cognitive linguists Zoltán Kövecses and Günter Radden define metonymy:

> a cognitive process in which a conceptual element, or entity
> (thing, event, property), the vehicle, provides mental access to
> another conceptual entity (thing, event, property), the target,
> within the same frame.[152]

Barbara Dancygier, Eve Sweetser, and Karen Sullivan have pointed to the vagueness of the word 'entity' when trying to define what occurs in a conceptual mapping.[153] After all, what is a conceptual entity? In Kövecses and Radden's defence, at the end of their definition they do state that the conceptual mapping occurs within the same frame. However, looking at their definition carefully, the term 'Vehicle,' which is usually paired with 'Tenor,' Kövecses and

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have become the way by which the members explain or refer to something. These metaphors are not rendered powerless because they are conventionalised; they simply go unnoticed. What is important is that a metaphor that has become the standard way to refer to a reality, in the ears of an outsider, results in a change of perception, since the metaphor provides a new way to reason about something.

[151] Günter P. Radden and Zoltán Kövecses, "Towards a Theory of Metonymy" in *Metonymy in Language and Thought*, Klaus-Uwe Panther and Günter Radden, eds (Amsterdam: John Benjamins, 1999), 17-59; Francisco José Ruiz de Mendoza Ibáñez, "The Role of Mappings and Domains in Understanding Metonymy" in *Metaphor and Metonymy at the Crossroads*, Antonio Barcelona, ed (Berlin: Mouton De Gruyter, 2000) 109-132; Klaus-Uwe Panther, Linda Thonburg, and Antonio Barcelona, eds, *Metonymy and Metaphor in Grammar* (Amsterdam: John Benjamins, 2009); Réka Benczes, Antonio Barcelona, and Francisco José Ruíz de Mendoza, eds, *Defining Metonymy in Cognitive Linguistics: Towards a Consensus View* (Amsterdam: John Benjamins, 2011); Jeannette Littlemore, *Metonymy: Hidden Shortcuts in Language, Thought and Communication* (Cambridge: Cambridge University Press, 2015).

[152] Zoltán Kövecses and Günter Radden, "Metonymy: Developing a Cognitive Linguistic View" in *Cognitive Linguistics* 9.7 (1998) 37-77.

[153] Dancygier and Sweetser, *Language*, 100-125; Karen Sullivan, *Frames and Constructions in Metaphoric Language* (Amsterdam: John Benjamins, 2013).

Radden pair with 'Entity.' For this reason, and to avoid further imprecisions, we should instead simply affirm that metonymy is a *conceptual mapping within the same frame*.

Metaphor is a conceptual mapping from one frame to another;[154] metonymy, within the same frame.[155] I have said that frames are the scripts—with locations, participants, roles, expectations—a term evokes, without which the concept would be unintelligible. In the following chart, I display the relationships that take place during the conceptual mapping in metaphor and metonymy (each square that interacts with the arrows in graphic 1 represents a frame).
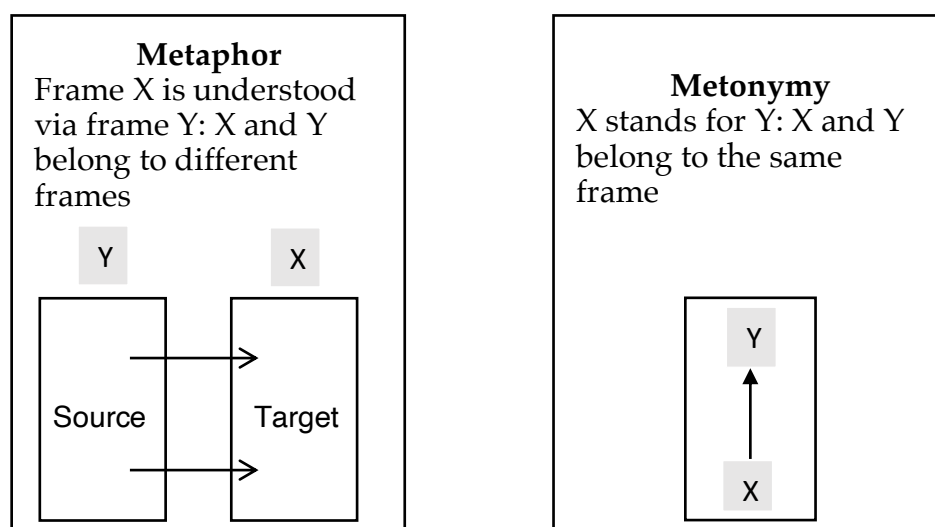
Graphic 3: conceptual mapping in metaphor and metonymy

As an illustration, someone may say, 'I am trying to digest this book.' In this example, there are two frames: *digesting* (the source) and *understanding* (the target), thus creating the metaphor UNDERSTANDING IS DIGESTING. But as we look closer, we can see that 'book' is used to stand for something else: the ideas that constitute the book's content, thus creating the metonymy BOOK FOR CONTENT.

In this sentence, we have a metaphor and a metonymy that function differently, even when they are interconnected—one thing is *reasoned about* in terms of another (metaphor), and one thing is *standing* for the other within the same frame (metonymy).[156]

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[154] Eve Sweetser, "Conceptual Mappings" in *The Cambridge Handbook of Cognitive Linguistics*, Barbara Dancygier, ed (Cambridge: Cambridge University Press, 2017), 380.

[155] Sweetser, "Conceptual Mappings", 382.

[156] In particular, metonymy makes an element in a frame to *stand* as a reference for another element; see George Lakoff and Mark Johnson, *Metaphors*, 36. Metonymy is primarily used for reference, while metaphor maps logic.

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┌─────────────────────────┐        ┌─────────────────────────┐
│   UNDERSTANDING IS      │        │    BOOK FOR CONTENT      │
│      DIGESTING          │        │   the book stands for the│
│ Frame understanding is  │        │   ideas conveyed in the  │
│ understood via frame    │        │        text              │
│ digesting               │        │                          │
│  ┌──────┐    ┌──────┐   │        │      ┌──────────┐        │
│  │      ├───→│      │   │        │      │  ideas   │        │
│  │Source│    │Target│   │        │      │    ↑     │        │
│  │      ├───→│      │   │        │      │          │        │
│  └──────┘    └──────┘   │        │      │   book   │        │
│  Eating    Understanding│        │      └──────────┘        │
└─────────────────────────┘        └─────────────────────────┘
```
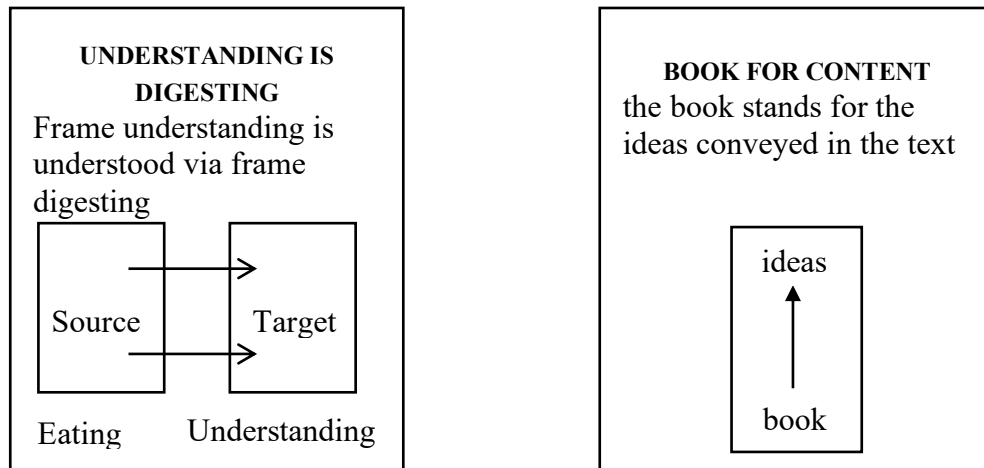
Graphic 4: example of metaphor and metonymy

Of course, a close connection between metaphor and metonymy exists: a metaphor can find its origin in a metonymy, and metonymy can be found in a metaphor.[157] In the metaphor INTIMACY IS CLOSENESS ('we are close friends'), Zoltán Kövecses points to how this metaphor has a metonymic basis.[158] Metaphorically, two objects' physical distance is mapped on to the distance between two friends. Metonymically, two objects that are brought closer (the event) will be more intimate than two objects that are distant; hence, being intimate and being close are part of the same event or frame. Likewise, a metonymy can reside in a metaphor. In the phrase, 'I've got you,' meaning, 'I understand what you are saying to me,' *you* stands metonymically for the information the speaker is trying to convey to the hearer.[159]

a) Types of metonymy

A different destination separates a metaphor's journey from that of a metonymy: the conceptual mapping in a metaphor is unidirectional, only from the Source frame to the Target frame. In a metonymy it is bidirectional: part of the frame can stand for the whole frame, and the frame as a whole can stand for a part of the frame. Radden and Kövecses identify three central types of

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[157] The expression 'pencil me in' was a metonymy in which the instrument used stood for booking an appointment (this might still be the case in some places). With technology being an important part of that process now, the expression 'to pencil someone in' is no longer in the same frame with 'appointment'. It became the Source frame that projects material on to the Target.

[158] Zoltán Kövecses, "The Metaphor–Metonymy Relationship: Correlation Metaphors are Based on Metonymy" *Metaphor and Symbol* 28 (2013) 75-88.

[159] Louis Goossens identifies additional ways in which metaphor and metonymy interact; see "Metaphtonymy: The Interaction of Metaphor and Metonymy in Expression for Linguistics Action" in *Metaphor and Metonymy in Comparison and Contrast*, René Dirven and Ralf Pörings, eds (Berlin: De Gruyter Mouton, 2003), 349-378.

metonymies: part for whole, whole for part, and part for part. I will summarise these authors' argument by providing examples of the two most salient metonymies biblical authors use: PART FOR WHOLE and WHOLE FOR PART.

i) Part for whole

The most salient form of metonymy is called 'parts pro toto' or part for whole. In the Bible, this is the most frequent form of metonymy.[160] For instance, the first word or phrase stands for an entire document: BERESHIT FOR THE BOOK OF GENESIS. In the same vein, the name of the presumed author can stand for the entire book thus creating the AUTHOR FOR BOOK metonymy: Matthew, Mark, Luke. We can find MALES FOR ALL PEOPLE, BROTHERS FOR THE WHOLE FAMILY, BREAD FOR FOOD, LIPS OR MOUTH FOR SPEECH, and FEET FOR ACTION.

The writer Luke in the book of Acts uses the metonymy AUTHOR FOR WORK: 'For in every city, for generations past, Moses has had those who proclaim him, for he has been read aloud every sabbath in the synagogues.' (Acts 15:21 NRSV). In this biblical text, Moses stands for Torah. In the gospels, it is common to find a characteristic of a group standing for the group: THE TWELVE FOR THE DISCIPLES OF JESUS.[161]

Generally, to refer to the New Testament letters, it is common to use the metonymy ADDRESSEES FOR EPISTLE: *Galatians*, *Ephesians*, *Colossians*. In the relationship between metonymy and genre, this is also true; particular features of a genre or literary form trigger an entire frame. An epistle greeting or closing can stand for the whole epistle as in, 'Paul, a servant of Jesus Christ, called to be an apostle, set apart for the gospel of God' (Romans 1:1 NRSV).

Raymond Gibbs says that understanding is possible because the background knowledge of the reader/hearer fills in the gaps left untold in the story, making it both coherent and entwined in the receptor's mind.[162] But the reverse is also possible: someone can refer to 'a part' by mentioning the whole.

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[160] E. W. Bullinger's seminal work provides high-grade examples that illustrate the different dynamics of metonymy in the Bible; see *Figures of Speech Used in the Bible: Explained and Illustrated* (London: Eyre and Spottiswoode, 1898), 538-657. Bullinger points to different examples in the biblical texts; however, cognitive linguists have advanced the discussion by showing how they reveal viewpoint as well as its relevance in discourse analysis.

[161] Matthew 20:17; 26:20; Mark. 4:10; 9:35; Luke 8:1; 9:1.

[162] Raymond W. Gibbs, "Speaking and Thinking of Metonymy" in *Metonymy in Language and Thought*, Klaus-Uwe Panther and Günter Radden, eds (Amsterdam, Philadelphia: John Benjamins, 1999), 68.

ii) Whole for part

The evangelist John writes, 'You worship what you do not know; we worship what we know, for salvation is from the Jews' (John 4:22 NRSV). Salvation would come from this people group but not as an act of the people group as a whole. The evangelist Matthew writes 'all of Judea were going out to meet him' (Matt 3:5 NRSV). It was particular people, maybe many of them, but not the entire region of Judea or of Galilee.

Scott Hafemann alludes to how Paul at times uses 'flesh', 'law', and 'works' as metonymies to refer to the Old Covenant, while he uses 'faith' and 'spirit', for instance, as metonymies for the New Covenant.[163] As a caveat, metonymy is determined by the context wherein it is embedded; *flesh*, as an example, can stand for different frames: human existence or Old Covenant or sin. As a further caveat, Lakoff and Johnson specify that the part that is used to stand for the frame (or the part) determines which particular aspect of the whole is emphasized,[164] as when in the sentence, 'We need good heads in this company,' *good heads* refers to *intelligent people*. Metonymy conveys viewpoint; it helps us appreciate what stands out from the perspective of the speaker.

Biblical scholars have identified metonymy's referential function: by using one part, we refer to the whole and vice versa. Apart from this function, cognitive linguists provide us with fresh insights as to how metonymy 1) carries social attitudes, and 2) is a marker of group membership.[165]

4. Conclusion to Stage Directions

The main thrust of this project is to understand how the metaphors fit within the narrative of Ephesians 2:11-22 as well as to establish a reasonable and describable approximation of what the audience might have understood. Before examining the main performance (the biblical text), the warm-up act needed to start in this chapter, where I introduced the theoretical frameworks needed for the text's comprehension.

The interaction of narrative with epistles and metaphors explored in Unit 1 will allow me to read Ephesians 2:11-22 as an important section of a letter (medium), that informs/reminds the readers of their lives 'without Christ' and subsequently 'in Christ' (function) through the

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[163] Scott Hafemann, "A Pauline Polarity? Conversation with Hafemann" in Research Conference (London: The London School of Theology, 20 April 2018).

[164] Lakoff and Johnson, *Metaphors*, 37.

[165] Jeannette Littlemore, "Metonymy," in *The Cambridge Handbook of Cognitive Linguistics*, Barbara Dancygier, ed (Cambridge: Cambridge University Press, 2017), 415-418.

use of reframing, conceptual metaphors, conceptual metonymies, and a narrative pattern (production strategy).

In Unit 1, I defined narrative as two events that are related both by causality and a theme, including conflict and resolution. This understanding will help us observe how the narrative of Ephesians 2:11-22 flows and shifts, from conflict to resolution to a new state of affairs.

In Unit 2, I explored a taxonomy for metaphor, based on its function, nature, scope, and novelty. In the following section (the drama), I will classify the metaphors in Ephesians 2:11-22 and will describe what the audience might have understood, without having to deal with the debates of the authorship and addressees of the letter.

In Unit 2, we defined metaphors and metonymies as primarily conceptual phenomena. On this basis, we will notice how metaphors that, in previous approaches, were treated individually (at a textual level) are actually interconnected (at a conceptual level), as they either belong to the same frame or have frames in common. Likewise, we will observe that metonymy conveys viewpoint and plays a central role in "in-group" and "out-group" dynamics, by solidifying the identity of the audience as a social group.

III) DRAMA

Act I: FROM OUTSIDERS TO INSIDERS

1. Introduction to Act I

1.1 Overview of the drama

In Ephesians 2:11-22, three syntactical markers indicate distinct steps in the argument, which suggests a structure comparable to three acts of a drama. Act I starts with 'at that time' (ποτέ) and finishes with 'now' (νυνί). Act II continues with 'because' (γάρ), and Act III concludes the drama with 'so then' (Ἄρα οὖν). Act I presents a transformation, from exclusion to inclusion (vv. 11-13); Act II follows with an explanation, why and how this transformation occurred (vv. 14-18); and Act III ends with the result: a new status, identity, and social relationship (vv. 19-22).[166]

Through these successive acts, the action rises like a crescendo (there is no diminuendo). Overall, Ephesians 2:11-22 constitutes what David Ritchie would call 'a metaphorical story', i.e. each metaphor in the passage seems to express a distinct idea, but taken as a sequence, they blend into a single complex story. The narrative begins with a movement from the outside to the inside, from past to present, from one Container to another. Christ is the vehicle of that motion, but also an agent, breaking down walls, abolishing enmity, and he is ultimately the builder of the structure. The narrative ends with the movement into the temple, with Christ as both builder and cornerstone.

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[166] The majority of commentators share this structure, even though they do not approach the text as a drama with three acts; see Ralph P. Martin, *Ephesians, Colossians, and Philemon: Interpretation: A Bible Commentary for Teaching and Preaching* (Atlanta: Westminster John Knox Press, 1992), 32-39; Andrew T. Lincoln, *Word Biblical Commentary Vol. 42, Ephesians*, first edition (Dallas: Thomas Nelson, 1990), 126; Ernest Best, *Ephesians: A Critical and Exegetical Commentary* (Edinburgh: Bloomsbury T&T Clark, 1998), 236; Rudolf Schnackenburg, *Epistle to the Ephesians: A Commentary* (Edinburgh: Bloomsbury T&T Clark, 2001), 105; Harold W. Hoehner, *Ephesians: An Exegetical Commentary* (Grand Rapids: Baker Academic, 2002), 351. A variation of this structure, with four divisions, is proposed by *The Novum Testamentum Graece* (GNT28-T) and Clinton E. Arnold, *Ephesians: Exegetical Commentary on the New Testament* (Grand Rapids: Zondervan, 2010), 152. A minority have identified the general structure of Ephesians 2:11-22 as a chiasm, since words and ideas are repeated throughout the text. Certainly, parallels between verses 11-13 and verses 19-22 exist. Nevertheless, despite the efforts of writers such as Thomson, verses 14-18 are not consistent with the chiastic structure; see I. H. Thomson, *Chiasmus in the Pauline Letters* (Sheffield: Continuum International Publishing Group, 1995), 84-115.

1.2 Overview of Act I: Transformation: 'Then' and 'Now'

a) Ephesians 2:11-13

Exhortation	(11)	Διὸ **μνημονεύετε**
Content		ὅτι *ποτὲ* ὑμεῖς τὰ ἔθνη ἐν σαρκί,
Expansion		οἱ λεγόμενοι ἀκροβυστία ὑπὸ τῆς λεγομένης περιτομῆς ἐν σαρκὶ χειροποιήτου
Content	(12a)	ὅτι **ἦτε** τῷ *καιρῷ ἐκείνῳ* χωρὶς Χριστοῦ,
Series	(12b)	ἀπηλλοτριωμένοι τῆς πολιτείας τοῦ Ἰσραὴλ
	(12c)	καὶ ξένοι τῶν διαθηκῶν τῆς ἐπαγγελίας,
	(12d)	ἐλπίδα μὴ ἔχοντες
	(12e)	καὶ ἄθεοι ἐν τῷ κόσμῳ.
Assertion	(13)	***νυνὶ δὲ ἐν Χριστῷ Ἰησοῦ ὑμεῖς οἳ ποτε ὄντες μακρὰν ἐγενήθητε ἐγγὺς ἐν τῷ αἵματι τοῦ Χριστοῦ.***

b) Grammatical analysis

On reading the Greek text in the above diagram, four observations stand out. First, the conjunction διό links this section with the preceding section. Second, μνημονεύετε is the first imperative in the letter. Third, the writer[167] contrasts the 'then' (ποτέ) and 'at that time' (τῷ

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[167] Some authors debate Paul's authorship, arguing the letter is pseudepigraphical. Andrew T. Lincoln concludes that a disciple of Paul wrote Ephesians in the late first-century to provide a sense of identity and continuity to the legacy of the apostle's teaching to the Gentile churches after Paul's death; see Andrew T. Lincoln and A. J. M. Wedderburn, *New Testament Theology: The Theology of the Later Pauline Letters* (Cambridge: Cambridge University Press, 1993), 83. A variation of this interpretation is that a Pauline school wrote the letter, not an individual; see Best, *Ephesians,* 36-40; Paul R. Trebilco, *The Early Christians in Ephesus from Paul to Ignatius* (Tübingen: Mohr Siebeck, 2004), 92-94. Other scholars hold that Paul wrote Ephesians, since they see that this epistle has more similarities than discrepancies with the undisputed letters of Paul; consider Frank J. Matera, *God's Saving Grace: A Pauline Theology* (Grand Rapids: Eerdmans, 2012); Douglas A. Campbell, *Framing Paul: An Epistolary Biography* (Grand Rapids: Eerdmans, 2014); Arnold, *Ephesians*; Markus Barth, *Ephesians: Introduction, Translation, and Commentary on Chapters 1-3* (Garden City: Doubleday, 1974); Garwood P. Anderson, *Paul's New Perspective: Charting a Soteriological Journey* (Downers Grove: InterVarsity Press, 2016); Luke Timothy Johnson, *The Writings of the New Testament: An Interpretation* (Minneapolis: Fortress, 1999), 393-395; N. T. Wright, *Paul and the Faithfulness of God* (Minneapolis: Fortress, 2013), 56-61. I am inclined to think that Paul wrote Ephesians because the first-century church accepted it as Pauline, and some of its assumed discrepancies with Paul's undisputed letters can be explained. Although I find it more reasonable to argue for Paul's authorship, in this thesis, I use the phrase 'the author (or writer) of Ephesians' for two reasons: one, the focus of this project is how the metaphors help develop the narrative of Ephesians 2:11-22; and two, the argument of this project would apply regardless of who the author might have been.

καιρῷ ἐκείνῳ) with the 'now' (νυνί) to describe a spiritual change in the status of the audience: the author asks the Gentile believers to remember their state of disenfranchised separation prior to their incorporation into God's family, and the means by which they were brought near to God. Fourth, the two temporal markers create a *before* but *now* structure that divides the Act into two scenes: 'then' (vv. 11-12) and 'now' (v. 13).[168]

The purpose of this chapter is to examine Act I, the transformation the Gentile audience went through when they were brought from 'far' (exclusion) to 'near' (inclusion). To grasp this exclusion, Frank Thielman concentrates on the social background,[169] while Ernest Best looks at the vocabulary chosen.[170] Both contributions are significant; however, each fails to notice that the text evokes two metaphors, and each metaphor structures the message of each scene of this act.

The author communicates this transformation through two Container metaphors: ISRAEL IS A CONTAINER and CHRIST IS A CONTAINER. We will see how the metaphors fit within the story of Ephesians 2:11-13 and how these might have impacted the audience.[171] Through these metaphors, the writer 1) reframes what happened to the audience by using specific language to express their former exclusion and present inclusion; 2) moves the boundary of the Container from one of ethnic inclusion (circumcision) to one of spiritual inclusion (by Christ's blood); and 3) redefines the Container from Israel to Christ. Let us examine Act I, Scene 1.

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[168] This 'then' but 'now' contrast is consistent with how the transformation of the lives of the audience is described throughout the Pauline corpus: Romans 6:20-23; 7:5-6; 11:30; Galatians 1:23; 4:8-9; Philemon 11; Colossians 1:21-22.

[169] Frank Thielman, *Ephesians* (Grand Rapids: Baker Academic, 2010), 154-157.

[170] Best, *Ephesians*, 240-244.

[171] The nature of the audience is a key (and contested) concept in hermeneutics, especially when multiple audiences can potentially exist: a) the named recipients (in the case of an epistle); b) the author's imagined ideal readers, i.e. the audience that is mentioned in the document, even when they are not the addressees of the text but are constructed by the author for rhetorical purposes; c) the wider audience of other first-century recipients, as the letters would have often been circulated among the churches (2 Cor 1:1; Gal 1:2; Col 4:16; Ro 1:7; 1 Pet 1:1); d) two thousand years of other potential audiences; and e) contemporary readers, some of whom hold the biblical text as canonical Scripture; others of whom study it as a purely ancient artefact and do not attribute divine revelatory value or expectations to it. Whenever I refer to 'audience' or 'readers', I mean the first audience of the text. Conversely, I refer to 'interpreters' or 'modern readers' when meaning the contemporary reader.

2. Act I, Scene 1: Then—'Remember who you were'

Διὸ μνημονεύετε

The conjunction Διό draws the reader's attention back to the preceding passage, where the spiritual state of those living apart from Christ is thoroughly explained.[172] Therefore, it is important to consider the relationship between Ephesians 2:11-22 and Ephesians 2:1-10.[173]

2.1 Literary background

In the narrative of Ephesians 2, the author presents a bleak picture.[174] He recognises that both the world and the human race exist in a condition of subjugation, death, hostility, and division

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[172] Greek conjunctions can indicate the beginning of a new section, the subordination of one sentence to another, or that two sentences are of equal weight; see Stephen H. Levinsohn, *Discourse Features of the New Testament Greek: A Coursebook on the Information Structure of the New Testament*, second edition (Dallas: SIL International, 2000), 71-82; Steve E. Runge, *Discourse Grammar of the New Testament: A Practical Introduction for Teaching & Exegesis* (Bellingham: Lexham Press, 2010), 28-36.

[173] The connection goes back to a larger section, such as 1:3–2:10.

[174] The text of Ephesians presents a rather negative view of the world and humans, which sets the stage for Christ's intervention. This view, called by some biblical scholars an 'apocalyptic reading', is a framework used, mainly by Paul, to describe what happens in the world. The audience is also invited to adopt this view of humanity as the stage on which Christ intervenes. Beverly Roberts Gaventa builds on J. Louis Martyn and affirms the following: 'Paul's apocalyptic theology has to do with the conviction that in the death and resurrection of Jesus Christ, God has invaded the world as it is, thereby revealing the world's utter distortion and foolishness, reclaiming the world, and inaugurating a battle that will doubtless culminate in the triumph of God over all God's enemies (including the captors Sin and Death). This means that the Gospel is first, last, and always about God's powerful and gracious initiative'; see *Our Mother Saint Paul* (Westminster John Knox Press, 2007), 81. This 'apocalyptic reading' was articulated initially by J. Louis Martyn; see *Galatians: A New Translation with Introduction and Commentary* (New York: Doubleday, 1997), and it has been adopted primarily to approach the letters to the Galatians and the Romans; see Douglas A. Campbell, *The Deliverance of God: An Apocalyptic Rereading of Justification in Paul* (Grand Rapids: Eerdmans, 2009); Susan Grove Eastman, *Recovering Paul's Mother Tongue* (Grand Rapids: Eerdmans, 2007). More recently, Philip G. Ziegler both summarised the discussion on the apocalyptic turn and put some biblical scholars in conversation with some systematic theologians; see *Militant Grace: The Apocalyptic Turn and the Future of Christian Theology* (Grand Rapids: Baker Academic, 2018). This 'apocalyptic reading' explains the lens through which the author of Ephesians sees humanity and the world, as we read in Ephesians 2. As a caveat, Timothy Gombis also suggests that we should have an 'apocalyptic reading' of the letter to the Ephesians. However, he uses the term to refer to how the author of Ephesians, like John in the book of Revelation, 'gives us a heavenly interpretation of reality'; see *Drama*, 19. Gombis' appropriation of the term 'apocalyptic' corresponds more to its basic meaning in Greek—'making fully known, revelation, disclosure'; see BDAG, "ἀποκάλυψις", 112. I concur with Gombis; the phrase 'in the heavenly places' provides a reinterpretation of reality. And I would add that the repetition of the word μυστήριον in the letter reinforces that the author of Ephesians sees his message as the proclamation of something that was hidden *before* but has been unveiled or made known *now* (cf. Eph 3:4-5). So, there are two approaches that use the term 'apocalyptic reading': one means disclosure, while the other points to a particular event or occurrence (the Christ event); one is a theological category, while the other refers to

from which they need to be rescued. In this state, they are unable to reconcile, repair, or free themselves. Human beings are dead (Eph 2:1, 5). They cannot escape their chaotic status by themselves. Besides, the extent of the division experienced in society is one in which unity is beyond their reach (Eph 2:11-12). So, in order for the human race to be brought back to life, God himself must act; and he does so in Christ (Eph 2:4-10). In order for unity and inclusion to be experienced, a mediator must intervene (Eph 2:13).[175] Only Christ is capable of carrying out an intervention of this magnitude. In Ephesians 2, the author displays how Christ's intervention results in the human race being rescued, reconciled, and co-constructed.

Overall, Christ's intervention brings about a vertical (Eph 2:1-10) and a horizontal (Eph 2:11-22) movement for the Gentile believers in Ephesians 2. They moved from being *down* and *out* to being *up* and *in*.[176] Eve Sweetser notices that *up* and *down* are about power and status, while *in* and *out* are about group membership. Since status and social acceptance are strongly correlated in experience, the same portion of society that is *down* in the hierarchy is likely to be *out* on the periphery of the horizontal model (one is not *down* and *in*, or *up* and *out*).[177] In brief, the author depicts Christ's intervention using the *up* and *in* axes in space.

a) Ephesians 2:1-10

Ephesians 2:1-10 provides the background information needed to engage with Acts I to III. While in verses 1-10 the audience is passive and is not expected or commanded to do anything, verse 11 contains the first imperative in the letter. Likewise, in Ephesians 2:9-10, the author

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literary genre. And I think that both account for how the author approaches his writing of the letter to the Ephesians.

[175] Ephesians 1:9-10 inaugurates the theme of unity and inclusion, and the rest of the letter only makes sense in light of the union for which Ephesians 2 provides the details. Since the letter is about the audience's union and inclusion 'in Christ', Ephesians 2 becomes crucial for the comprehension of the whole letter. In Ephesians 2, the author states the previous condition of those now in union with Christ, the specifics of this process of unification, the roles played by each participant (whether passive or active), the initiator of this union, and so forth. The Greek preposition σύν also emphasises this union in chapter 2: they are made alive together with Christ (συνεζωοποίησεν τῷ Χριστῷ—Eph 2:5); they are raised and co-seated with Christ (συνήγειρεν καὶ συνεκάθισεν ἐν τοῖς ἐπουρανίοις ἐν Χριστῷ Ἰησοῦ—Eph 2:6); In Christ, the believers, through all the building metaphors, are co-constructed into a dwelling for God in the Spirit (συναρμολογουμένη and συνοικοδομεῖσθε—Eph 2:21-22).

[176] In the context of the narrative, they moved from DOWN/OUT to UP/IN, which might have created a movement that impacted their lifestyle in their society. For instance, those who were not from the bottom of the social strata may have moved from UP and IN in their society to DOWN and OUT when becoming believers.

[177] Eve Sweetser, "'The Suburbs of Your Good Pleasure': Cognition, Culture, and the Bases of Metaphoric Structure" in *The Shakespearean International Yearbook* 4, Graham Bradshaw, Tom Bishop, and Mark Turner, eds (Aldershot: Ashgate, 2004), 34.

ends by saying that the audience is recreated 'in Christ'—a theme the author picks up and develops. In Ephesians 2:1-10, the audience is reminded of their secure location, as they are *up* with Christ.[178] The author describes how humans were reconciled with God, without singling out any specific strife among ethnic groups.

b) Ephesians 2:11-22

Having established how Ephesians 2:11-22 connects with the preceding section, I argue that verses 11-22 constitute a narrative. According to Ritchie, a narrative is an event sequence and structure that has: 1) a setting (time and place); 2) at least one character or protagonist; 3) an opposition (conflict) that leads to a reversal (setback); 4) a resolution that can be reached by means of a protagonist achieving his or her goals, but also by accepting a new state of affairs; and 5) an assistance from a third party or an external force (who can become the protagonist) that contributes to the resolution.[179]

Ephesians 2:11-13 fits these characteristics. The author develops two events: the former exclusion and present inclusion of the audience. Then he links these two events in a sequence by using two temporal references ('then' and 'now'). The writer also establishes a spatial framework to contrast the standing of the audience within each temporal reference ('Outside of Israel' and then 'In Christ'). The Gentiles' lack of privileges is the conflict: two groups (Jews and Gentiles) are in opposition, and an external character (the protagonist Christ) must intervene to achieve a resolution (Eph 2:13; 4:10). Verse 13 is not the end of this narrative, but it points to the larger narrative in which this resolution receives further attention. In discourse, as Ritchie argues, a series of stories can constitute a narrative, and narratives are typically embedded in larger narratives.[180] Having glanced at the narrative of Ephesians 2, it is time to focus on Ephesians 2:11.

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[178] Every important aspect in the letter happens *up,* in the heavenly places. Ephesians unpacks the importance of this phrase: this is where the believer's blessings are (Eph 1:3); this is where Christ sits after being *raised* from death (Eph 1:20); this is where the believers are also seated with Christ (Eph 2:6). However, the author reminds his readers that it is also the place where the rulers and authorities are (Eph 3:10) and, therefore, where the believers' real spiritual battle against those forces takes place (Eph 6:12). The aspect of *up* and *down* plays a major role in the discourse in chapter 4; here the author states that Jesus ascended and descended (Eph 4:9-10). Specifically, in verse 10, the author affirms that Jesus descended and ascended higher than all the heavens to communicate domination of space. The writer uses the image schemas *up* (and implicitly the down) from which the metaphors POWER IS UP, VICTORY IS UP, and SUPREMACY ABOVE ALL IS BEING HIGHER THAN ALL THE HEAVENS emerge. I will explain image schemas further when I examine the Act in more detail.

[179] Ritchie, *Metaphorical Stories*, 35.

[180] Ritchie, *Metaphorical Stories*, 24-27.

2.2 Ephesians 2:11—Remember

The conjunction Διό joins two critical and related themes in the sequence of the author's message of salvation: 1) how salvation is received by faith as a gift from God (2:1-10); and 2) how the Gentiles can access that salvation and be joined together with the Jews (2:11-22). Although Διό connects the following to the preceding section, it also marks the beginning of a new section.[181]

'To remember' (μνημονεύετε) constitutes the first command in the letter. Joseph D. Fantin notices that 'the use of significant imperatives does not occur until late in many of the letters'.[182] Although he acknowledges that imperatives occur early in other letters, this author sees this occurrence as a peculiar case. In his words, '[t]he book of Ephesians has forty-one. Only one occurs in the first three chapters, 2:11.'[183] In sum, Fantin's research flags the issue and concludes that Ephesians 2:11 is a volitional-directive imperative.

My suggestion is that this unique use should not be evidence against Pauline authorship, but it may emphasise its importance. I hope to reopen the conversation by approaching the issue from a rhetorical and cognitive angle. Imperatives typically convey an implication, the action plan that the speaker wants the addressee to fulfil based on the preceding text.[184] If this is the case, the imperative in Ephesians 2:11 would state the implication of Ephesians 2:1-10, and its primary function would be attention-directing (mainly to the information introduced previously).

Although Ephesians 2:11 is linked to the previous section, primarily through its initial conjunction, the textual evidence also suggests that the conjunction is forward-looking, and so is the imperative. The imperative communicates that the speaker will have a limited role in executing the act, and the addressee is expected to do the action.[185] If this is the case, the

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[181] In Ephesians, the conjunction Διό introduces an exhortation after a teaching section (3:13; 4:8, 25; 5:14).

[182] Joseph D. Fantin, *The Greek Imperative Mood in the New Testament: A Cognitive and Communicative Approach* (New York: Peter Lang, 2010), 195.

[183] Fantin, *Imperative*, 195.

[184] Although certain types of utterances oblige the addressees to comply with what others in authority over them have demanded, Cleo Condoravdi and Sven Lauer have argued that imperatives may have other functions: 1) they can be used as weaker directives in requests, pleas, and warnings; 2) they can express a certain content related to the addressees' future; 3) they can communicate that the speaker wants the content to become reality; 4) they can be an inducement for the addressees to bring about the content; see "Imperatives: Meaning and Illocutionary Force," *Empirical Issues in Syntax and Semantics* 9 (2012) 37-38.

[185] Condoravdi and Lauer, "Imperatives", 38.

audience is turned into a participant, and the emphasis is on the content that needs to be remembered. In this project, I suggest that the imperative in Ephesians 2:11 has a different quality compared to the ethical exhortations usually found at the end of the New Testament letters. In this particular case, it sets in motion the metaphorical story the author is about to tell (so it is connected to what came before but is forward-looking in its intent). According to Laura A. Michaelis:

> the imperative 'to remember' is a non-prototypical imperative because it is not clear that recalling something (even advice) has any immediate effect, it is not clear how one verifies recollection, and (perhaps most importantly) remember is a non-agentive verb—you cannot will yourself to remember something, really. If imperatives require an agentive addressee, perhaps 'remember' is a coerced imperative (i.e. *remember* gets an agentive construal by virtue of being in imperative form).[186]

Granted, 'to remember' is not a prototypical imperative. However, as Alice Deignan, Jeannette Littlemore, and Elena Semino argue, a text's genre and register affect the communication process and create language variation.[187] In the Hebrew Bible and the New Testament, biblical authors use the imperative 'to remember' often. Remembering was a central command for the people of Israel in the Hebrew Bible. The content to be remembered was tied to their constitution as a nation and their covenantal relationship with Yahweh.[188] Although the

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[186] Laura A. Michaelis is professor and chair of linguistics at the University of Colorado Boulder. This citation was Dr Michaelis' response to my enquiry on imperatives (personal correspondence, 24 September 2019).

[187] Building on Swales, Deignan, Littlemore, and Semino argue that three aspects constitute a genre: 1) the discourse community (i.e. the people who use it); 2) its communicative purpose(s) (i.e. what the communication is for); and 3) the way in which ideas are staged (i.e., the order in which ideas are presented); see Deignan, Littlemore, and Semino, *Figurative Language*, 40-46. These linguists also point to the three identifying characteristics of a register: 1) its field (i.e. what is being talked about); 2) its tenor (i.e. the relationship between the interlocutors); and 3) its mode (i.e. whether it is written, spoken, visual, or gestural, and so forth); see *Figurative Language*, 47-51. Although the Bible is constituted of many individual narratives, overall we can argue that both the Hebrew Bible and the New Testament have a single narrative (a plan of redemption) with a central character around whom the narrative revolves (God) and a discourse community as the recipients of this divine communication (the people of God throughout the centuries). Craig G. Bartholomew and Michael W. Goheen divide the biblical narrative into six acts: Act I, God Establishes His Kingdom: Creation; Act II, Rebellion in the Kingdom: Fall; Act III, The King Chooses Israel: Redemption Initiated; Interlude, A Kingdom Story Waiting for an Ending: The Intertestamental Period; Act IV, The Coming of the King: Redemption Accomplished; Act V, Spreading the News of the King: The Mission of the Church; Act VI, The Return of the King: Redemption Completed'; see *The Drama of Scripture: Finding our Place in the Biblical Story* (Grand Rapids: Michigan, 2004), 27.

[188] In the book of Deuteronomy, the Israelites were asked to remember their slavery in Egypt (Deut 16:12; 24:22); their deliverance (Deut 5:15; 6:12; 7:18-19); the Covenant (Deut 4:9-23); Yahweh, their

use of this imperative is common in the New Testament,[189] this occurrence in Ephesians is remarkable: like in the Hebrew Bible, this command is linked to the audience's constitution as the people of God. It occurs right before the author provides the readers with a formative narrative that asserts who they are.

The question still unanswered is: Why does the author write 'you do x'/'remember that you' rather than simply 'you [were] Gentiles in the flesh? Studies in cognitive linguistics reveal that imperatives evoke some first-person action patterns in the addressees hearing the directions. This is important because sentences meant to be processed as first person create deeper processing in the addressees.[190] This finding suggests that, in sentences like 'You are x,' the addressees hear what is said about them (with a significant impact for their identity), while in sentences like, 'Do x,' the person receives the command and executes it (I must do x). In Ephesians 2:11, by not just stating that 'you were' but commanding them 'to remember', there is a deeper processing that will lead the audience's journey from 'far' to 'near' in the metaphorical story.

The Gentiles are portrayed as participants in this narrative. Roland Barthes states that narratives can be communicated in various forms—e.g. epic, history, mime, painting, stained-glass window, or drama.[191] A drama is a performed narrative in which the audience plays a role.[192] This is why I prefer using the language of a drama with three acts. If the text is meant to be read as a drama (a narrative where the audience participates) and the imperative sets the metaphorical story into motion, it is time to focus on how the dual appearance of the conjunction ὅτι introduces the aspects the audience is asked to remember: 1) you, Gentiles in

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God (Deut 4:39-40); Yahweh's commandments (Deut 11:18; 26:13); the Israelites' rebellion and Yahweh's discipline (Deut 8:2, 14-16; 8:11-19); the days of old (Deut 32:7).

[189] Hebrews 13:7; 2 Timothy 2:8; Revelation 2:5; 3:3.

[190] K. L. Borreggine and M. P. Kaschak, "The Action–Sentence Compatibility Effect: It's All in the Timing" *Cognitive Science* 30.6 (2006) 1097-1112; A. M. Glenberg and M. P. Kaschak, "Grounding Language in Action" *Psychonomic Bulletin & Review* 9.3 (2002) 558-565; M. P. Kaschak and K. L. Borreggine, "Temporal Dynamics of the Action–Sentence Compatibility Effect" *The Quarterly Journal of Experimental Psychology* 61.6 (2008) 883-895. In the same vein, Jeannette Littlemore argues that first-person perspective 'can augment the sensorimotor responses triggered by embodied metaphor'; see *Metaphors in the Mind: Sources of Variation in Embodied Metaphor* (Cambridge: Cambridge University Press, 2019), 75. To my knowledge, what a plural imperative addressed to a group does to single listener's brain is not examined in the literature.

[191] Roland Barthes, *Image Music Text*, Stephen Heath, trans (New York: Hill and Wang, 1972), 79.

[192] Brian Richardson, "Drama and Narrative" in *The Cambridge Companion to Narrative*, David Herman, ed (Cambridge: Cambridge University Press, 2012), 143.

the flesh; 2) were separated and excluded from God and his people. I will now examine each aspect in turn.

a) You—Gentiles in the flesh

> **11** ὅτι ποτὲ ὑμεῖς τὰ ἔθνη ἐν σαρκί, οἱ λεγόμενοι ἀκροβυστία ὑπὸ τῆς λεγομένης περιτομῆς ἐν σαρκὶ χειροποιήτου (Ephesians 2:11 NA28-T)

The conjunction 'that' (ὅτι), in concert with the pronoun 'you' (ὑμεις), identifies the audience as those who were Gentiles in the flesh. The text establishes a tension between two groups: the Gentiles (the uncircumcision) and those who called them that (the circumcision). The nuances of this tension can be understood through the concepts of framing and reframing.

When we talk about framing, we are looking for a community's conventional or well-established understanding about a person or topic (framing lands us in narrative we expect). Reframing, on the other hand, subverts these expectations and forces a rethink. George Lakoff defines reframing as:

> changing the way the public sees the world. It is changing what counts as common sense. Because language activates frames, new language is required for new frames. Thinking differently requires speaking differently.[193]

Ephesians 2:11 makes use of existing frames—circumcision and uncircumcision. What is new is how the writer reframes what the audience already knows. Most likely, the memory of their history is rooted in their family life, ethnicity, land, and connection to their gods.[194]

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[193] George Lakoff, *The All New Don't Think of an Elephant!: Know your Values and Frame the Debate* (White River Junction: Chelsey Green Publishing, 2004), xv. According to Lakoff's book, framing answers the question, how is the world viewed by a group or given person? There is no such a thing as a universal world view or common sense; everybody has frames, everybody has a world view, and that world view (common sense) is defined by frames. This is why frames, metaphors (constituted by two frames), and metonymy (relations within the same frame) structure one's conceptual system. Lakoff focuses on the political discourse in the United States, and he asserts that framing defines the problems, limits what you can talk about, leaves out aspects and people, and concentrates on the aspects to be considered. Lakoff notices that the way in which citizens and the country think of the nation is as a family, A NATION IS A FAMILY. We understand large social groups in terms of the most common social group, the family. Some expressions evoke this metaphor: 'the founding fathers', 'we send our sons and daughters to war', 'the daughters of the American revolution', and so forth. Lakoff notices that there are two ways to conceptualise this family: the strict father model and the nurturing father model. According to Lakoff's findings, each model explains how conservatives (the strict father) and progressives (the nurturing father) understand the nation and politics.

[194] Ubieta, "*Xenoi*", 260-280.

Each individual must have an account of how s/he lived before being 'in Christ'. So, the existence of a 'then' contrasted with 'now' should be evident.

The writer depicts the Gentile converts through a Jewish lens and as part of a group. The author leads the readers to think of themselves the way the Jewish people would: Gentiles 'in the flesh'. The audience would have perceived themselves differently—'we are Laodiceans' or 'Ephesians', for instance. Clearly, any of these self-designations will evoke a frame different from that which the author seeks to establish. Framing and reframing have to do with viewpoint, and Paul Trebilco correctly observes that:

> 'outsiders' to a group often do not know, and would not accept, the terms used for them by insiders. Just as the identity and salient features of a group are constructed by that group, so too is the identity of its outsiders. The *designations* used for outsiders are key features of the way the identity of a group's outsiders is constructed. 'Gentiles' is a classic case of this. When Paul writes of the Gospel being 'foolishness to Gentiles', the people he is referring to would, of course, not see themselves as 'Gentiles'. They would argue that they were Greeks or Corinthians and so on.[195]

The phrases 'Gentiles in the flesh' (τὰ ἔθνη ἐν σαρκί), 'uncircumcision' (ἀκροβυστία), and 'circumcision in the flesh' (περιτομῆς ἐν σαρκί) would evoke the Jew–Gentile relationship frame that reframes the conversation more clearly than if the author were to use the audience's ethnic people group. This reframing is evidenced in the text by the way a group labels outsiders.

i) Labelling theory

Labelling theory addresses how majorities tend to label negatively minorities or those seen as deviant from the standard cultural categories.[196] The author addresses the audience as those who were 'called uncircumcision by those called the circumcision' (οἱ λεγόμενοι ἀκροβυστία ὑπὸ τῆς λεγομένης περιτομῆς).[197] In the text, the verb 'to call' (λέγω) can be interpreted as

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[195] Paul Trebilco, "Creativity at the Boundary: Features of the Linguistic and Conceptual Construction of Outsiders in the Pauline Corpus" *New Testament Studies* 60 (2014) 194-195.

[196] Labelling is part of the sociological studies of deviance; see Howard S. Becker, *Outsiders: Studies in the Sociology of Deviance* (New York: Free Press, 1963); Edwin M. Schur, *Labelling Deviant Behaviour* (New York: Harper & Row, 1971).

[197] One way to indicate labelling is the use of the verb λέγω + a marked article. Usually, the participle without the article is used to indicate what someone/something is called generally, and sometimes especially with the article a second name, or identifier, is added for specific identification. Outside of the New Testament, we find the following texts: 1) οἱ λεγόμενοι τῶν Ιουδαίων Ασιδαῖοι (2 Mac 14:6) 'Those among the Jews called Hasideans' (name of the house/family to specify which group is talked about) and οἱ λεγόμενοι ἑπτὰ οἶκοι τῶν Περσῶν (Josephus' Antiquities III.1 and XI, 326, 328); 2) 'the

'labelling'. In this scenario, the Jews are the initiators of this opposition. Even though this framework is no longer relevant for these Gentile converts who are already 'in Christ', it is brought to their attention for them to reconceptualise their past. In brief, the writer evokes the frame to reframe.

Groups use the accepted standards of a given society or subculture to ridicule, thus forcing partisanship and distancing. Underneath the act of labelling, there is something more profound: using labelling—assigning names to others—manifests how a group protects its identity, by singling out aspect(s) inherent to the group.[198] The author contrasts the two groups through the frames he evokes: 'you (Gentiles)' do not belong with 'them (Jews)'. 'They' are in, while 'you' are out.[199] And once someone distinguishes between 'I' and 'you', this person has found who he or she is.[200]

ii) Circumcision

The cause of the segregation in the text is circumcision. In the Hebrew Bible, circumcision was first associated with Abraham (Gen 17). Both Abraham's offspring and those of foreign origin in his household were circumcised (Gen 17:27). From a Jewish perspective,

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so-called "seven houses" of the Persians' (326, 329). The use of λεγόμενοι (without the article but with a following noun) in 1 Cor. 8:5f. is also interesting: καὶ γὰρ εἴπερ εἰσὶν λεγόμενοι θεοὶ εἴτε ἐν οὐρανῷ εἴτε ἐπὶ γῆς, ὥσπερ εἰσὶν θεοὶ πολλοὶ καὶ κύριοι πολλοί, ἀλλ᾽ ἡμῖν εἷς θεὸς ὁ πατὴρ. It is also translated 'so-called gods' (a label put on them, but probably not by the author). The context is a determining factor at the moment of deciding how a group is labelled in the passage.

[198] Philip S. Alexander, "Insider/Outsider Labelling and the Struggle for Power in Early Judaism" in *Religion, Language, and Power*, Nile Green and Mary Searle-Chatterjee, eds (New York: Routledge, 2008), 85.

[199] The author's standpoint is neutral, and the use of the imperative and the use of the pronoun might explain why. Regarding the use of the imperative, although the author or narrator is certainly present (it is only by him reminding them that they are able to do the act), the involvement of the addressee is greater. If the imperative is, 'Remember to take your key,' then it is my responsibility not to forget the key. However, 'Take the key,' suggests that the speaker expects the addressee to do the action while probably standing next to him or her. Regarding the use of pronouns, Eve Sweetser affirms that 'what the Speaker and Addressee are assumed to know, think, presuppose, and be able to calculate mentally about whatever mental space is involved' can be determined by the pronouns used, which in this case would be 'you' and 'they'; see "Introduction" in *Viewpoint in Language*, Barbara Dancygier and Eve Sweetser, eds (Cambridge: Cambridge University Press, 2012), 5. In brief, the writer is assumed to be absent from the narrative (he has a neutral position), while the addressees navigate using the narrative as their map.

[200] The community of Qumran, for example, implemented a particular usage of pronouns as identity markers; thereby they labelled themselves and others within the community of Israel; see A. Reinhartz, "We, You, They: Boundary Language in 4QMMT and the New Testament Epistles" in *Text, Thought, and Practice in Qumran and Early Christianity*, Ruth A. Clements and Daniel R. Schwartz, eds (Leiden: Brill, 2009), 89-105.

circumcision is understood initially with reference to admission into God's covenant community. However, what circumcision represented changed slightly when the Israelites were subjugated by other empires and their ethnic identity was challenged. 1 Maccabees 1:44-49 and 1 Maccabees 2:12, 46, 48 point to the way in which circumcision was seen as a mark of allegiance to the Hasmonean establishment. The book shows how circumcision became a sectarian mark, a social boundary, associated with ethnic pride.[201]

Gentiles had a perception of circumcision counter to that of the Jews. The Greeks, for instance, had their own ideal of a perfect body. This ideal led them to view circumcision with distaste[202] and mockery.[203]

In Ephesians 2:11, 'circumcision' and 'uncircumcision' are used metonymically. Cognitive linguists demonstrate that metonymy can be heavily loaded with social attitudes. The use of England to refer to The United Kingdom of Great Britain and Northern Ireland (a PART FOR WHOLE metonymy) is quite offensive to citizens of Wales, Scotland, and Northern Ireland. Likewise, it can be shocking for some countries that belong to the American continent when the United States is referred to as America (a WHOLE FOR PART metonymy). At a social level, the metonymy TRAIT FOR PERSON/REGION can stereotype one country or region or person based on one particular trait or disability.[204]

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[201] Nina E. Livesey, *Circumcision as a Malleable Symbol* (Tübingen: Mohr Siebeck, 2010), 10-33. Matthew Thiessen also presents a succinct and insightful record of circumcision from its beginnings to early Christianity; see Matthew Thiessen, *Contesting Conversion: Genealogy, Circumcision, and Identity in Ancient Judaism and Christianity* (New York; Oxford: Oxford University Press, 2018).

[202] David M. Friedman, *A Mind of Its Own: A Cultural History of the Penis* (London: Hale, 2002), 13-26; Frederick M. Hodges, "The Ideal Prepuce in Ancient Greece and Rome: Male Genital Aesthetics and their Relation to Lipodermos, Circumcision, Foreskin Restoration, and the Kynodesme" *Bulletin of the History of Medicine* 75.3 (2001); Peter Schäfer, *Judeophobia: Attitudes Toward the Jews in the Ancient World* (Cambridge Harvard University Press, 1997); Shaye J. D. Cohen, *The Beginnings of Jewishness: Boundaries, Varieties, Uncertainties* (Berkeley: University of California Press, 1999); Louis H. Feldman, *Jew and Gentile in the Ancient World: Attitudes and Interaction from Alexander to Justinian* (Princeton: Princeton University Press, 1993).

[203] Jody P. Rubin, "Celsus' Decircumcision Operation: Medical and Historical Implications" *J. Urol.* 16.1 (1980) 121-124; Waldo E. Sweet, *Sport and Recreation in Ancient Greece: A Sourcebook with Translations* (London: Oxford University Press, 1987), 132-133; Aristophanes, *Acharnians*, Douglas S. Olson, ed (Oxford: Oxford University Press, 2002), 157-158; Bernhard Zimmermann, "Aristophanes", in *The Oxford Handbook of Greek and Roman Comedy*, Michael Fontaine and Adele C. Scafuro, eds (Oxford: Oxford University Press, 2014), 135-136.

[204] In some regions in Colombia, we might say, 'Mas tarde seguimos hablando que ahí viene lengua suelta' ('Let's carry on this conversation later, because "big mouth" or "loose lips" is coming'). In this context, 'tongue' is used to refer to an individual who struggles to restrain the tongue, and therefore finds himself/herself often involved in gossip. Consequently, a metonymy can point to someone's failure to the point where it becomes what defines the individual. Through the use of metonymy, people can be reduced to being a vice or an object.

According to Littlemore, 'when speakers want to create distance from a particular group, they will deliberately evoke the depersonalising effects of PART FOR WHOLE/DEFINING PROPERTY OF A CATEGORY FOR THE WHOLE CATEGORY metonymy in their strategy of otherization'.[205] The text depicts how a group creates a category of people who share a practice or mark. The whole idea of a group of people having a 'defining property' is itself offensive and reductionist.

Metonymy is helpful in discourse analysis. Through a careful observation of metonymy, readers can identify what stands out—morals, causes, practices, objects, or physical marks—as the banner of a particular group. In this way, metonymy can provide insight into the things a group treasures; conversely, it can provide insight into attributes that separate non-members from the group. Hence, we can identify the attitudes, values, and characteristics that cause a group to feel they are superior to others.[206]

Metonymically, circumcision reveals the practice that the Jews treasured—they carried the sign 'in the flesh.' At the same time, it reveals that they despised the absence of this procedure in the Gentiles' 'flesh'. Circumcision, then, is identified as central to the identity of the group. The names 'uncircumcised' and 'circumcised' are 'vectors of identity'.[207]

The author of Ephesians uses A SALIENT MARK OF A CATEGORY FOR THE CATEGORY when he refers to the two groups: UNCIRCUMCISED FOR GENTILES and CIRCUMCISED FOR JEWS. These stereotypes are things we learn to notice because of our cultural upbringing.[208] So, they are culturally influenced; they are the salient property from the point of view of a particular community or the viewpoint and role from which the audience is invited to see the events in the narrative.

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[205] Littlemore, *Metonymy*, 25. Small caps original.

[206] Jeannette Littlemore, "Metonymy" in *The Cambridge Handbook of Cognitive Linguistics*, Barbara Dancygier, ed (Cambridge: Cambridge University Press, 2017), 415-417.

[207] Gina Philogène, "Choosing a Name as Filter of Group Identity" in *Racial Identity in Context: The Legacy of Kenneth B. Clark*, Gina Philogène, ed (Washington: American Psychological Association, 2004), 92.

[208] Littlemore, *Metonymy,* 36.

The recipients of the letter to the Ephesians are most likely located in Asia Minor,[209] where established Jewish communities are widespread.[210] Although the author addresses the Gentiles directly, the Jews are also part of the conversation.[211] The composition of the audience of the letter is considered to be 'a Gentile majority with probably some Hellenistic Jews'.[212] It is remarkable that the Gentiles are addressed and recognised as the recipients of these letters. As Ishay Rosen-Zvi and Adi Ophir write, 'the Gentiles become the core of an entire theological formation'.[213]

The question that follows is: does this particular use of circumcision have something to say to these Hellenistic Jews? For the Jews, the author seems to open a discussion about how being 'in Christ' subverts these contested categories. The Jews will see not only how the power of Christ's death supersedes and renders circumcision obsolete, but also how the author brings to the conversation the Gentiles' past using language inherent to Jews as the covenant community.

So far, we have observed how the audience was asked to remember that as Gentiles they were labelled through uncircumcision. I have explained how circumcision is used metonymically, and these metonymies create categories and convey evaluations that have

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[209] Ephesus as the original destination of the letter is contested for textual and contextual reasons. Textually, the phrase 'ἐν Ἐφέσῳ' is absent from several important witnesses; see Bruce M. Metzger, *A Textual Commentary on the Greek New Testament*, second edition (New York: United Bible Societies, 1994), 532. Contextually, since Ephesus was Paul's headquarters for his ministry in Asia Minor (Acts 19), some 'regard the viewpoint of its author as somewhat detached from the realities of this mission'; see Lionel J. Windsor, *Reading Ephesians and Colossians after Supersessionism: Christ's Mission through Israel to the Nations* (Eugene: Cascade books, 2017), 1. The consensus, however, is that scholars locate the recipients in Asia Minor. Some scholars see Ephesians as a circular letter in the region of Asia Minor; see Peter T. O'Brien, *The Letter to the Ephesians* (Grand Rapids: Eerdmans, 1999), 56; Allen Verhey and Joseph S. Harvard, *Ephesians* (Louisville: Westminster John Knox Press, 2011), 24-26. Other writers have decided on two alternatives in Asia Minor: Ephesus (Michael Immendörfer, *Ephesians and Artemis: The Cult of the Great Goddess of Ephesus as the Epistle's Context* (Tübingen: Mohr Siebeck, 2017) and Laodicea (M. D. Goulder, "The Visionaries of Laodicea" *JSNT* 43 (1991) 15-39).

[210] Paul R. Trebilco, *Jewish Communities in Asia Minor* (Cambridge: Cambridge University Press, 1991), 189.

[211] The author uses the pronouns 'you' and 'us' and the phrases 'those who are close' and 'those who are far' to emphasise the differences between Gentiles and Jews.

[212] Daniel K. Darko, *No Longer Living as the Gentiles: Differentiation and Shared Ethical Values in Ephesians 4.17–6.9* (London: T&T Clark, 2008), 27. Richard N. Longenecker provides a defence of the mixed Jewish/Gentile congregations, *Introducing Romans: Critical Issues in Paul's Most Famous Letter* (Grand Rapids: William B. Eerdmans, 2011), 55-91.

[213] Ishay Rosen-Zvi and Adi Ophir, "Paul and the Invention of the Gentiles" *The Jewish Quarterly Review* 105.1 (2015), 16.

implications for the narrative's message. The narrative, however, does not end here. We will get a clearer view of the author's argument as we examine the second ὅτι.

b) You were completely separated from God and his people

12 ὅτι ἦτε τῷ καιρῷ ἐκείνῳ χωρὶς Χριστοῦ, ἀπηλλοτριωμένοι τῆς πολιτείας τοῦ Ἰσραὴλ καὶ ξένοι τῶν διαθηκῶν τῆς ἐπαγγελίας, ἐλπίδα μὴ ἔχοντες καὶ ἄθεοι ἐν τῷ κόσμῳ (Ephesians 2:12 NA28-T)

In the first section of the 'then' epoch, the author invites the audience to remember that they were Gentiles in the flesh. In verse 12, the writer communicates the exclusion that the Gentile audience experienced before being 'in Christ' through a spatial metaphor. To understand spatial metaphors, we must discuss image schemas first.

i) Image schemas

Humans describe and conceptualise their experiences by means of spatial orientation. For example, when defining status or negotiating the price of a car, 'up' and 'down' refer to 'more' or 'less'. Mark Johnson developed the concept of image schemas. Given the nature of our bodies, how we perceive, how we move, and our environment, we will experience regular recurring patterns from infancy:[214] up/down, left/right, front/back, containment, iteration, balance, loss of balance, source-path-goal, forced motion, locomotion, centre/periphery, straight, curved.[215] Because these physical experiences are repetitive, certain 'neurons and neuronal clusters fire in response to certain patterns'.[216] These turn into fixed 'topological features of our neural maps'.[217] An image schema is a 'dynamic, recurrent pattern of organism-environment interaction' by which the brain organises and shapes the experience of ongoing bodily physical activities.[218] Image schemas are important because they structure the Source frame of spatial metaphors.

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[214] George Lakoff, "*The Neural Theory of Metaphor*" in *The Cambridge Handbook of Metaphor and Thought*, Raymond W. Gibbs, Jr, ed (Cambridge: Cambridge University Press, 2008), 17-37; Littlemore, *Metaphors*, 77-88.

[215] Mark Johnson, *Embodied Mind, Meaning, and Reason: How Our Bodies Give Rise to Understanding* (Chicago: Chicago University Press, 2017), 21..

[216] Johnson, *Body*, 159.

[217] Johnson, *Body*, 135.

[218] Johnson, *Body*, 136.

ii) Spatial metaphors

Eve Sweetser defines spatial metaphors as 'a broad class of metaphors which map the language and conceptual structure of human bodily orientation onto a variety of abstract social and cognitive domains'.[219] The logic runs like this: 1) image schemas emerge from the recurring patterns in human perception and bodily movement (e.g. up/down, in/out); 2) these spatial patterns have their own logic or structure; 3) this logic structures the Source frames of spatial metaphors; and 4) spatial metaphors are fundamental in human cognition for understanding abstract concepts (health, conduct, and well-being).[220]

Spatial metaphors are not chosen merely for rhetorical purposes; rather, they reveal how people conceptualise (unconsciously) a particular Target. At the end of our discussion on metaphor (Stage Directions), I built on Gibbs and Kövecses to explain what we mean by metaphors being conceptual: metaphors are a conceptual phenomenon that can also emerge from social life; they are not always buried in people's minds. This suggests that an author can deliberately use a metaphor, knowing the impact it will have on the audience. When this is the case, the Source frame used is still shaping or altering how the audience understands a given Target frame (it does not strip the metaphor from its conceptual function or value).

I also argued that metaphors can be classed differently, depending on 1) their function in discourse (to structure and illustrate); 2) their nature (primary and culture-specific); and 3) novelty (to explain or alter perception). What happens with spatial metaphors, in particular, is that they are not used deliberately.[221] Therefore, through spatial metaphors interpreters gain

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[219] Sweetser, "Suburbs", 26.

[220] In a primary metaphor, a bodily experience, such as seeing or grasping, constitutes the Source frame. For instance, INTIMACY IS WARMTH, being the Source frame heat. Many primary metaphors are grounded in spatial frames; their Source frame is structured by an image schema. Image schemas emerge from our bodily relation with space, such as in/out, up/down. Primary metaphors and image schemas can be cross-cultural and trans-historical. As Andrew Goatly affirms, 'their original vehicles are so basic and universal to our experience being concerned with objects, space, movement, orientation and so on, that they have no chance of disappearing'; see *The Language of Metaphors* (London: Routledge, 1997), 45. The embodied experiences of both authors and audiences and the commonalities of experience in our environment account for the wide range of metaphors that share the same Source frames across the Hebrew Bible and the New Testament: walking (moving), buildings, animals, lights, food and drink, dirty and clean, pure and impure, the weather, fire, and clothes; see Jonathan Charteris-Black, *Corpus Approaches to Critical Metaphor Analysis* (Basingstoke: Palgrave Macmillan, 2004) 171-238.

[221] In a biblical text, it is a challenge to measure an author's deliberate use of a particular metaphor. As a starting point, we might want to do a corpus search to establish patterns and repetitions in a particular author's or discourse community's use in order to assess novelty and conventionality, which will be mainly based on the repetitions found in the corpus as well as the audience's culture; see Elena Semino, "Corpus Linguistics and Metaphor" in *The Cambridge Handbook of Cognitive Linguistics* (Cambridge: Cambridge University Press, 2017), 463-476. As Ruben Zimmermann argues, 'the speech community's

access to the author's most deeply rooted assumptions and presuppositions. This crucial insight from cognitive linguistics helps us move beyond some hotly debated topics in relation to Ephesians (e.g. the authorship debate) for the understanding of the metaphors the author uses in Ephesians 2:11-22. Whether the letter was written by Paul (AD 50–55?)[222] or by a student after his death, the difference in time would not have impacted the central understanding of these metaphors, since they can be classed either as primary metaphors (e.g. movement, containment, distance, closeness) or culture-specific to those who live in the Greco-Roman world in the first-century (e.g. national, political, architectural, familial, and cultic).[223]

The importance of primary metaphors lies in how people use their bodily interaction with space to express polarised concepts (FUTURE IS AHEAD and PAST IS BEHIND); they assess morality (GOOD IS UP or BAD IS DOWN); and they conceptualise the significant social reality of inclusion and exclusion (INCLUSION IS IN and EXCLUSION IS OUT).[224]

A Container metaphor is a spatial metaphor; its Source frame is structured by the in/out image schema. Individuals use their experience of being *in* (e.g. I am in the house) to speak of abstract frames, such as social relationships (e.g. I am in love). The experience of being *inside* and *outside* a place; the experience of holding a bottle of water (which forms a physical container) with content *inside*, an *exterior*, and a *top* become a recurrent pattern. Our experience of being *in* buildings and vehicles (e.g. cars or planes) or holding containers (e.g. bottles, takeaway containers), as well as the kind of things we use them for, can be used as a Source frame to talk about a Target.

A Container is constituted by three central elements: the Inside, the Outside, and the boundary.[225] A Container holds something (on the *inside*) that is separated from the *outside*. A Container also provides a fixity of location. The *boundary* serves to preserve and protect what

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receptivity of certain metaphors leads eventually to their entry into the linguistic norm which results in their lexicalisation, whereby the metaphorical character is increasingly lost, at least at the conscious level' ['Die Rezeptionsfreu-digkeit einer Sprachgemeinschaft für bestimmte Metaphern lassen diese schliesslich in die konventionelle Sprachnorm bis hin zur Lexikalisierung eingehen, wobei der metaphorische Charakter zumindest im Bewusstsein zunehmend verloren geht']; see "Metapherntheorie und biblische Bilderspache: Ein methodologischer Versuch" *Theologische Zeitschrift* 56.2 (2000) 125. Translation mine.

[222] Campbell, *Framing*, 412-413; Anderson, *Soteriological Journey*, 225.

[223] The metaphors the author uses in Ephesians 2:11-22 could be classed as structural, primary, and culturally-shared. They are so basic to life in society in the Greco-Roman world that their basic meaning will not change drastically over time. In the same way, authors writing hundreds of years apart might refer to Parliament, and its importance and core meaning for British society would be unchanged.

[224] Dancygier, *Stories*, 149.

[225] Johnson, *Embodied Mind*, 140.

is on the *inside* from what is on the *outside*. For something to get *inside*, it must cross the *boundary*. The stronger the *boundary*, the safer the content on the *inside*. The rudimentary logic runs like this: 1) if there is an *in* or *inside*, there is an *out* or *outside*; 2) one entity cannot be present *in* and *out* at the same time; 3) to get *inside* you have to cross the *boundary*; and 4) the stronger the *boundary*, the safer the *inside* is.

Now that we have established the connection between image schemas, spatial metaphors, and Containers, it is time to return to the text of Ephesians to analyse its spatial metaphors.

iii) ISRAEL IS A CONTAINER

This Container metaphor is evoked by three features in the text: social groups, prepositions, and a verb. First, a social group can be conceptualised as a Container. Hence, the lexical unit 'Commonwealth of Israel' (τῆς πολιτείας τοῦ Ἰσραήλ) evokes a Container metaphor.[226] This expression evokes a frame: Israel as a specific social group.

In Ephesians 2:12, the conceptual metaphor SOCIAL GROUPS ARE CONTAINERS is linked to the metaphor ISRAEL IS A CONTAINER.[227] In the Target frame of the metaphor ISRAEL IS A CONTAINER, we find a WHOLE FOR PART metonymy: ISRAEL FOR THE ISRAELITES (place for inhabitants). This metonymy allows the author to highlight the ethnic rivalry between these

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[226] The lexical units present in Ephesians 2:12 evoke Israel's National Story frame. This same frame is present in Romans 9:4-5, which reads, '… who are **Israelites**, to whom belong the adoption, the glory, the **covenants**, the giving of the law, the worship, and the **promises**; to whom belong the ancestors from whom according to the flesh **Christ** came'. The context of both passages is the Jew–Gentile relationship. Romans stresses the privileges the Jews had over the Gentiles; Ephesians stresses the Gentiles' deprivation from those privileges. That this frame is present in both Romans and Ephesians does not necessarily mean that the author was Paul. As Fillmore suggests, the question to be asked is, 'what categories of experience are encoded by the members of this speech community through the linguistic choices that they make when they talk [or write]?'; see Fillmore, "Frame Semantics", 111. Also, even the scholars who deny that Paul wrote Ephesians (turning the letter into a post-Pauline document) argue that its writer relies on the theology of the letters that were indisputably written by Paul; see footnote 165.

[227] Social groups can be conceptualised in various ways, containers being one of them. The name people use to identify themselves is a self-designation; the name people use to identify those who do not belong *in* but *out* is an outsider-designation. Hence, you are an 'expert' or a 'novice' in a certain field; you are a 'citizen' or an 'alien' in a particular country, but you cannot be both. The making of a category, along with its alterity, becomes central. Paul Trebilco affirms that 'categorisation is a key in which we make sense of the world by the creation of categories or subsets'; see Paul Trebilco, *Outsider Designations and Boundary Construction in the New Testament* (Cambridge: Cambridge University press, 2017), 11. Michael A. Hogg summarises this point: 'social groups are categories of people; and just like other categories, a social category acquires its meaning by contrast with other categories'; see Michael A. Hogg, "Social Categorization, Depersonalization, and Group Behavior" in *Blackwell Handbook of Social Psychology: Group Processes*, Michael A. Hogg and R. S. Tindale, eds (Oxford: Blackwell, 2001), 56.

two groups. At the discourse level, rivalry and separation are introduced to stress the privilege of oneness and unity they already enjoy 'in Christ'. The fact that the author uses the location (i.e. the sphere where they live) to stand for the people who indwell it confirms the emphasis on the Container. In verse 11, we also noticed the metonymy GENTILES FOR OUTSIDERS, which again confirms that we are dealing with a Container metaphor.

Second, the preposition 'without' (χωρίς) conveys the notion of separation.[228] Among many other usages, prepositions predominantly encode a spatial relationship between entities. In this case, χωρίς evokes a within–without or in–out dynamic. Χωρίς contrasts with the preposition ἐν, and both indicate belonging to or exclusion from a sense of sphere/location.[229]

Third, we have the verb to alienate from (ἀπαλλοτριόω), which conveys the idea that someone is excluded or separated from a location or person.[230] In sum, social groups, prepositions, and a verb confirm the understanding of Israel as a Container. Act I, Scene 1, we could argue, uses ISRAEL IS A CONTAINER to explain the pre-Christ experience of exclusion of the Gentile audience.[231]

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[228] BDAG, "χωρίς", 1095.1. The experience of being in a specific place makes the metaphorical inferences possible. For this reason, the prepositions in, inside, with, without, out, and outside might signal the presence of a Container metaphor. Expressions such as 'someone is in love', 'my friend is in trouble', 'she is in a deep crisis' portray the state of being within the realm of an emotional situation (a Container) that seems to have control over the individual; see Vyvyan Evans, Benjamin K. Bergen, and Jörg Zinken, "The Cognitive Linguistics Enterprise: An Overview" in *The Cognitive Linguistics Reader*, Vyvyan Evans, Benjamin K. Bergen, and Jörg Zinken, eds (London: Equinox Publishing, 2007), 10.

[229] BDAG "ἐν", 326.1.

[230] Some verbs convey a horizontal dimension, as in 'the miner *pushes* the cart'. In this case, the mind creates a horizontal image to enable the understanding of the verb to *push.* The verbs that operate in this dimension ('to include', 'to exclude', 'to belong', 'to bring', 'to be', and so forth) will be most likely to evoke the Container image schema; see Daniel C. Richardson, Michael Spivey, Lawrence Barsalou, and Ken McRae, "Spatial Representations Activated During Real-Time Comprehension of Verbs" *Cognitive Science* 27 (2003) 767-780.

[231] Tet-Lim Yee views the 'Jewish attitudes toward Gentiles and ethnic reconciliation against the backcloth of such a Jewish perspective'; see Tet-Lim N. Yee, *Jews, Gentiles and Ethnic Reconciliation: Paul's Jewish Identity and Ephesians*, first edition (Cambridge: Cambridge University Press, 2008), 31. However, as Nils Alstrup Dahl correctly observes, from chapter 3 onwards, the theme of the Jew–Gentile relationship fades from the discourse; see Nils Alstrup Dahl, "Gentiles, Christians, and Israelites in the Epistle to the Ephesians" in *Studies in Ephesians: Introductory Questions, Text & Edition, Critical Issues, Interpretation of Texts and Themes* (Tubingen: Mohr Siebeck, 2000), 446. Reading the letter in its entirety, I struggle to see a dispute between Jews and Gentiles at the centre of the author's argument. Instead, reading the exhortations (Eph 4–6), for which the theological section (Eph 1–3) becomes a foundation, the author commands the audience to 1) protect unity: interpersonal problems can destroy it (4:1-16); 2) keep growing: maturity is essential to grow to the full measure of Christ (4:13-16); 3) stay away from the practices that characterise Gentile living, practices of a way of life that opposes their new life in Christ (4:17-21); 4) put off the old and put on the new self (4:22-32); 5) live as children of light (5:1–6:9); 6) stand firm in the midst of the spiritual battle taking place (6:10-20).

In his archaeological investigation, Michael Immendörfer stresses that the expressions 'stranger' (ξένος), 'to alienate from' (ἀπαλλοτριόω), 'covenant' (διαθήκη), and 'promise' (ἐπαγγελία) can be found in inscriptions in Asia Minor, specifically in Ephesus, in relation to the cult of Artemis.[232] Immendörfer's findings point to the awareness the audience might have had of this language. What is important, however, is that the author uses these expressions in connection with Israel. So, language and thoughts well entrenched in the audience's understanding of society are used by the author to reframe (rethink) their perception of their time without Christ.

In Ephesians 2:12, the writer pairs this exclusion with a temporal reference: 'at that time' (ποτέ).[233] This 'time' refers to the audience's pre-Christ experience. Günter Radden argues that 'events are more salient than time, and we commonly access temporal information via events which occurred, regularly occur or will occur in a particular unit of time'.[234]

An event occurs in space. Space and time are interwoven, and they combine to create the setting of any event (narrative or everyday life).[235] We need to establish what happens spatially in order to have a firmer grasp of the time the author mentions. The metaphor ISRAEL IS A CONTAINER points, according to the author, to a time 1) when Israel was regarded as the community that uniquely mediated a relationship with God; and 2) when the Gentiles did not stand on an equal footing with the Jews.[236] In brief, the time before being 'in Christ' is better understood through the audience's former exclusion from Israel.

Since the audience is 'in Christ', they should conform to this standard of living, not just because they have to, but also because they have been given the resources to do it.

[232] Immendörfer, *Ephesians*, 233.

[233] According to BDAG, καιρός indicates 'a time in redemptive history that was characterised by a special crisis'; see BDAG 498.3.a. The connection between Ephesians 2:11-12 and Ephesians 2:1-3 attests that the author has a more general time framework in mind. In Ephesians 2:1-3, the writer only refers to a time when they were under the conditions he describes and withholds details or any specific information that would indicate a particular moment in time.

[234] Günter Radden, "Time is Space" in *Human Contact Through Language and Linguistics*, Birgit Smieja and Meike Tasch, eds (Frankfurt am Main: Peter Laing, 1997), 148. Today, we typically talk about an event to refer to a particular time, as in Christ's birth, the Berlin Wall's erection and destruction, the Cold War, one's first kiss.

[235] Jean Piaget affirms that 'space is a snapshot of time, and time is space in motion'; see *La Genèse du Temps chez l'Enfant* (Paris: Presses Universitaires des France, 1946), 14. H. Kronasser adds that 'there is no experience of space without time nor an experience of time without space'; see *Handbuch der Semasiologie* (Heidelberg: Winter, 1968), 158.

[236] Paul Trebilco argues that the New Testament writers expect believers to have some familiarity with the Greek translation of the Hebrew Bible; after conversion, the Gentile believers had to get to grips with the shared repertoire of the Church, the context of the Greek translation of the Hebrew Bible, and its dialect; see Paul Trebilco, *Self-Designations and Group Identity in the New Testament* (Cambridge:

The inferences that result from the conceptual mapping of ISRAEL IS A CONTAINER are essential for a firmer grasp of the exclusion of the Gentile audience before being 'in Christ'. The inferences provide a more specific understanding of the nuances entailed by this exclusion from Israel. The following conceptual mapping provides us with a unique perspective on the internal logic of these verses:

Source: Container	Target: Israel
Container	Israel as a people group
Inside	The commonwealth of Israel, the covenants of promise, hope, and God
Outside	Gentiles
Boundary	Circumcision

iii.i) The location of the audience

The author describes the events as an insider. He uses the pronoun 'you' (v. 11) to refer to the audience, which immediately implies that the writer belongs in another group (us) or has a neutral position (I), the latter being my suggestion. He is evidently not with them, otherwise he would write 'we'. As an insider, what the author sees and experiences gives him a different starting point from that of the audience. The past experience of these first-century Gentile believers gives them the perspective of outsiders.

The Jews were a minority (the 'circumcised') peripheral to the Empire.[237] After all, Rome, not Israel, was the centre of the Empire. The author reframes their world view by replacing the audience's map (an Imperial map) with the new one (a Jewish map). With this new map, readers can now locate themselves and discern the author's intention: the writer has proposed a reversal of peripheries and centres. The result is that the Gentiles were on the outside. The author, with a categorical 'you', points to their former position of exclusion, a place of alienation. Hence, the author reframes the conversation by turning their world *inside out*.

Cambridge University Press, 2012), 13. As such, the text did not exist in a vacuum, but rather was interpreted within particular frameworks furnished by interactions between Judaism and Hellenism.

[237] E. Mary Smallwood, *The Jews under Roman Rule: From Pompey to Diocletian: A Study in Political Relations*, reprint edition (Leiden: E. J. Brill, 1976), 127. For more information on how the relationship between Jews and Gentiles was perceived; see Josephus, *The Works of Josephus Complete and Unabridged* (Peabody, Mass: Hendrickson Publishers, 1988), War 5:193-194, War 6:124-126; C. D. Yonge, trans, *The Works of Philo: Complete and Unabridged* (Peabody: Hendrickson Publishers, 1993), Laws 1:2.

iii.ii) The place where you did not belong (The Container, Israel)

First-century identities were communal; granted, not self-constructed. The groups to which individuals belonged (whether familial, tribal, regional, religious, or political) were critical for the formation of their identity.[238]

Each ἔθνος is best understood as 'the *combination* of ancestry and custom'.[239] In the ancient world, religion and ethnicity were intimately connected.[240] Each ἔθνος had a distinctive character, shared ancestry, ancestral homeland, laws, customs, stories, conventions, cultic practices, and political arrangements.[241] Therefore, in the ancient Mediterranean world, identity did not exist in a vacuum, but was formed through the cultural elements that defined each specific ethnic community. Hence, in the narrative, the Gentiles are *ipso facto* outsiders—they do not belong in the Container of Israel.[242]

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[238] Judith Lieu, *Christian Identity in the Jewish and Graeco-Roman World* (Oxford: Oxford University Press, 2004); Klaus Berger, *Identity and Experience in the New Testament* (Minneapolis: Fortress, 2003). Charles Taylor argues that a sense of inwardness is central to people's conception of modern identity; see Charles Taylor, *Sources of the Self: The Making of Modern Identity* (Cambridge: Harvard University Press, 1989). In contrast to this sense of inwardness, Robert A. Di Vito asserts that, in antiquity, identity was conceived of in a communal sense; see Robert A. Di Vito, "Here One Need not to Be One's Self: the Concept of 'Self' in the Old Testament" in *The Whole and Divided Self: The Bible and Theological Anthropology* (New York: Crossroad, 1997), 49-88.

[239] John M. G. Barclay, *Jews in the Mediterranean Diaspora from Alexander to Trajan (323 BCE –117 CE)* (Edinburgh: T&T Clark, 1996), 404 [Italics original].

[240] Trebilco, *Outsider Designations*, 170.

[241] Steve Mason, "Jews, Judeans, Judaizing, Judaism: Problems of Categorization in Ancient History" *Journal for the Study of Judaism in the Persian, Hellenistic, and Roman Periods* 38 (2007) 484; Etienne Wenger, *Communities of Practice: Learning, Meaning and Identity* (Cambridge: Cambridge University Press, 1998), 82-83; Benjamin H. Dunning, *Aliens and Sojourners: Self as Other in Early Christianity* (Philadelphia: University of Pennsylvania, 2009); Erich S. Gruen, *Rethinking the Other in Antiquity* (New Jersey: Princeton University Press, 2011).

[242] The book of Acts records instances of God-fearers in Asia Minor. God-fearers and proselytes constitute the community between the Jews and the Gentiles; see John G. Gager, "Jews, Gentiles, and Synagogues in the Book of Acts" *The Harvard Theological Review* 79.1 (1986) 91-99. Both proselytes and God-fearers would not have seen themselves as complete 'foreigners to the covenants of promise' before they became members of Israel. They knew the Covenant and its promises and believed them without being able to fully participate in them. They were aware of the metaphorical 'distance' and longed to be able to be closer (e.g. the Ethiopian eunuch—Acts 8:26-40). It is likely that they heard the story differently to the Gentiles, who had been complete strangers to the God of Israel before Christ. The question is, how do they hear this alienation? In Luther's translation, the word ξένοι in verse 19 reads that they were 'guests and aliens' instead of 'strangers and aliens'. Luther dips probably into the meaning of ξένοι in Classical Greek (the Vulgate which used *hospes*, a word that can mean stranger, host, and guest in Latin). The term itself represents levels of nearness/farness, and a certain kind of hospitality in some cases, though never full inclusion. There might have been those in the audience who understood themselves as complete strangers (the Gentiles), and others already as guest-friends (God-fearers and proselytes) in the realm of Israel, appealing to the God of Israel.

The centre-periphery image schema's use of space contrasts the status of those who are insiders and those who are outsiders. The author divides the world according to the Jewish map: Jews (at the centre) and all others (on the periphery).[243] The question that arises is this: what was this Gentile audience lacking? After all, they had an ethnos. From an Imperial perspective, those who were *inside* the Container of the Empire enjoyed its privileges and benefits. However, the letter to the Ephesians reframes their past by showing them what they lacked, not economically or legally, but spiritually. The author's redefinition of centres and peripheries is key to the narrative's message.

iii.iii) The privileges you lacked (the Inside)

The specific frame elements evoke Israel's national history. In general, *The Theological Lexicon of the New Testament* (TLNT) defines πολιτεία as a 'constitution, system of government, (right of) citizenship'.[244] My suggestion is that Covenants of Promise, Israel, and Hope are so core to the understanding of the commonwealth of Israel throughout its existence that they should be expected in this particular Container.[245] What is important is that the Gentiles were excluded from this people group and, therefore, from a covenantal relationship with God.

From the author's point of view, there is significant value Inside the Container, leaving the audience to look *in* from the Outside with longing. What unifies the community within the Container is the group's story of election and covenant (the origin of Israel's existence and their identity).

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[243] Trebilco, "Creativity", 196. This map is seen elsewhere in the New Testament writings. For instance, we can understand Galatians 2:15: 'We ourselves are Jews by birth and not Gentile sinners' (ἐξ ἐθνῶν ἁμαρτωλοί); see Richard J. Bauckham, "James, Peter, and the Gentiles" in *The Missions of James, Peter, and Paul: Tensions in Early Christianity*, B. Chilton and C. A. Evans, eds (Leiden: Brill, 2005), 125; James D. G. Dunn, *A Commentary on The Epistle to the Galatians* BNTC (London: A&C Black, 1993), 133.

[244] Ceslas Spicq, *Theological Lexicon of the New Testament*, James D. Ernest, trans (Peabody: Hendrickson Pub, 1995), 124.

[245] Yee understands πολιτεία as 'a corporate body of Jews. It was not fixed to any particular locality—say, in the single *polis* or synagogue—but was "a community of communities" which bound together as an alliance/league the ethnic Jews (in western Asia Minor?) who perceived themselves as belonging to a common ancestor, i.e. Jacob/Israel'; see Yee, *Jews*, 102. Contra Yee, Wright argues that the author of Ephesians 'begins by summarizing the previous position of the Gentiles *outside* Christ in terms equivalent to the position of those, who in the Old Testament, had had no share in the land-kinship membership of Israel'; see Christopher J. H. Wright, *Old Testament Ethics for the People of God* (Leicester: IVP, 2004), 190. My suggestion resolves this problem, as these are core distinctives of Israel's national identity, not limited to a particular epoch.

The Gentiles were excluded from this story. The people of God had to pursue holiness, and it entailed resistance to influences from the Outside—other empires and their ideologies. This resistance is central. The Container is there to protect the Inside from the Outside through its boundary. Even if the audience wanted to cross from the periphery to the centre of the Container, a boundary would have blocked their way unless a change allowed them to pass through the boundary.

iii.iv) The boundary

One's affiliation to a group creates both a strong bond between its members and a firmly demarcated boundary from those on the outside.[246] This phenomenon is not restricted to the Jews. As Judith Lieu notes, the recognition of similarities and differences, the sharing of a mutual past and values were—explicitly or implicitly—present in the way in which Greeks and Romans perceived themselves and others.[247] Thus, being 'cut off' from one's group of affiliation immediately turns members into outsiders; it marginalises people, moving them from the Inside to the Outside. This boundary manifested itself in the practices that were core to the identity of the group, from which outsiders were excluded or deprived.

Every social group constitutes a community unified by shared practices, a mutual enterprise, and a shared repertoire.[248] These practices provide the source of coherence for the community, and at the same time constitute a boundary for those on the Outside.

> The repertoire of a community of practice includes routines, words, tools, ways of doing things, stories, gestures, symbols, genres, actions, or concepts that the community has produced or adopted in the course of its existence, and which have become part of its practice. It becomes the discourse by which members create meaningful statements about the world.[249]

For those belonging to Israel, Abraham and the Covenant, with both requirements and promises, united them and made them unique. Ancestry (the patriarchs and matriarchs) and

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[246] Bruce J. Malina, *The New Testament World: Insights from Cultural Anthropology*, third edition (Louisville: Westminster John Knox Press, 2001), 43-68.

[247] Lieu, *Christian Identity*, 16.

[248] Practices have always been at the heart of Israel's identity. The Hebrew Bible provides glimpses into the life and practices of the nation at different stages of its history, but Ancient Israel is a much larger and complex system (not as homogeneous or unvarying as it seems). In the words of Jon D. Levenson, 'the patterns of religion generally regarded as normative in the Hebrew Bible reflect only a segment of the ancient Israelite population'; see *Resurrection and the Restoration of Israel: The Ultimate Victory of the God of Life* (New Haven: Yale University Press, 2006), 54.

[249] Wenger, *Communities*, 82-83.

election were always connected to the promises. They had a divinely ordained restrictive diet as revealed through Moses. Leviticus provided their calendar of feasts, as a guide for all these practices, and itemised clean and unclean foods. Sharing in these practices meant belonging in the Israelite community. However, based on the text, one practice more than any other constituted a physical boundary for those on the Outside: circumcision.

As previously argued, Israel had a special rite of inclusion: circumcision (Gen 17). In Ephesians 2:11, both uncircumcision (ἀκροβυστία) and foreskin (περιτομῆς) are used metonymically. Each group is in opposition to the other and the result is social tension.[250]

Since this Gentile audience did not carry the password to enter Israel's territory, the door was closed. From this angle, the readers must view circumcision as giving access to the community of God's people. The author thus deals with circumcision, not to enforce it or command it, but to confront the audience with the boundary that forced them to remain on the Outside at this point of the act.

iii.v) The Outside

The phrases χωρὶς Χριστοῦ (without Christ), ἀπηλλοτριωμένοι (excluded), ξένοι (strangers), ἐλπίδα μὴ ἔχοντες (lacking hope), and ἄθεοι (without God) describe the condition in which the audience lived prior to being 'in Christ'.[251] The central characteristic of this era '*at that time*' is the separation of the Gentiles from Christ, and the following four phrases linked together by the conjunction καί create a parallel structure in which all the conditions of exclusion present in the text—through the adjectives and adjectival participles—hang on the sentence 'were without Christ' (ἦτε … χωρὶς Χριστοῦ).

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[250] In the Pauline Literature, these two Greek words often appear in opposition to each other as the writers expose this tension: Romans 2:26-27, 3:30, 4:9, 15:8; Galatians 2:7-9; Philippians 3:3; Colossians 3:11. For an excellent article on how Paul uses 'circumcision' and 'uncircumcision' in the book of Romans; see Joel Marcus, "The Circumcision and the Uncircumcision in Rome" *New Testament Studies* 35 (1989) 67-81.

[251] Hoehner holds an opposing view; he suggests reading this list as a consecutive list that begins with 'separated/excluded from Christ'; see Harold W. Hoehner, *Ephesians*, 356-361. However, in my view, being 'without Christ' is the quintessential aspect of their lives in the 'Then' epoch. The stark contrast between χωρὶς Χριστοῦ and ἐν Χριστῷ, the very lexical units that evoke the spatial metaphors ISRAEL IS A CONTAINER and CHRIST IS A CONTAINER, suggest that χωρὶς Χριστοῦ is not at the same level as the other aspects listed by the author.

ὅτι ἦτε τῷ καιρῷ ἐκείνῳ χωρὶς Χριστοῦ, (12a)

(1)   ἀπηλλοτριωμένοι τῆς πολιτείας τοῦ Ἰσραὴλ (12b)

(2) καὶ ξένοι τῶν διαθηκῶν τῆς ἐπαγγελίας, (12c)

(3)   ἐλπίδα μὴ ἔχοντες (12d)

(4) καὶ ἄθεοι ἐν τῷ κόσμῳ (12e)

Being separated from Israel means being separated from Christ. Reading the events of the past backwards, through the lens of Christ, the author presents a reframed Israel (not the Israel of the Hebrew Bible). The last condition the author mentions is that they were 'godless in the world'. According to *The Greek-English Lexicon of the New Testament and Other Christian Literature*, κόσμος is used in this passage to refer to humanity in general.[252] But since Israel is also part of humanity in general, it would be more accurate to say that κόσμος refers to the ungodly world. The prepositional phrase ἐν τῷ κόσμῳ creates a metaphorical Container in contrast to the commonwealth of Israel. The contrast between ISRAEL IS A CONTAINER and THE UNGODLY WORLD IS A CONTAINER emphasises the presence or absence of God respectively. As Witherington correctly comments, from a Jewish monotheistic perspective, the pagan gods are not gods.[253] Overall, instead of singling out any feature of moral behaviour (cf. Eph 4:17), Ephesians 2:11-12 defines the previous status of the Gentiles in terms of sheer alienation and lack.

So far, I have argued that the author uses the conjunction ὅτι to introduce what the audience needs to remember: 1) they were Gentiles in the flesh; and (2) their previous condition in terms of exclusion. In order to communicate the former exclusion of the audience, the writer uses space; he uses the Container metaphor to provide us with the logic of the argument. One of my claims in this project is that metaphors affect the readers in a holistic way. Therefore, I need to explain how cognitive linguists describe the relationship between cognition and emotion.

2.3 Embodiment: Returning the body to the mind

One of the central commitments of cognitive linguistics is that one's body is essential for cognition. Raymond Gibbs defines embodiment as 'the way persons' bodies and bodily

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[252] BDAG, "Κόσμος", 562.6.a.

[253] Ben Witherington III, *The Letters to Philemon, the Colossians, and the Ephesians: A Socio-Rhetorical Commentary on the Captivity Epistles* (Grand Rapids: Eerdmans, 2007), 258.

interactions with the world shape their minds, actions, and personal, cultural identities'.[254] In essence, Gibbs' definition implies that a dynamic and ongoing interaction between our brains, our bodies, and the world accounts for the relationship between thought and language. Mark Johnson's phrase 'no body, never mind' underlines the influence of embodiment in our thinking. [255] Johnson affirms that:

> meaning grows from our visceral connections to life and to the bodily conditions of life. We are born into the world as creatures of the flesh, and it is through our bodily perceptions, movements, emotions, and feelings that meaning becomes possible and takes the forms it does. From the day we are brought kicking and screaming into the world, what and how anything is meaningful to us is shaped by our specific form of incarnation.[256]

Tim Rohrer expresses this functionality as the way our 'human physical, cognitive, and social embodiment ground our conceptual and linguistic systems'.[257] Said differently, embodiment shapes the way a human thinks (the conceptual system), which is then expressed through what comes out of their lips or is penned or typed by their hand (the linguistic system).

Cognitive scholars do not imply that individuals might have different understandings of reality, depending on the shape, size, and any other features of their particular bodies; their argument is that our embodiment—being humans—shapes the way we think. James Geary imagines that if crabs could talk, they would undoubtedly 'describe progress in difficult negotiations as sidling towards agreement and express hope for a better future by saying their best days are still beside them'.[258]

Cognitive linguists reject seeing the body only as a vehicle that carries humans to places, and they also dissent from neglecting the body as an important and essential means for

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[254] Raymond W. Gibbs, Jr. "Embodiment" in *The Cambridge Handbook of Cognitive Linguistics*, Barbara Dancygier, ed (Cambridge: Cambridge University Press, 2017), 450.

[255] Mark Johnson, "Mind Incarnate: From Dewey to Damasio" *Daedalus* 135 (2006), 47.

[256] Johnson, *Body*, ix.

[257] Tim Rohrer, "Embodiment and Experimentalism" in *The Oxford Handbook of Cognitive Linguistics* (Oxford; New York: OUP, 2010), 27.

[258] Geary, *I Is an Other*, 100. By comparing the human embodiment to that of the animals, studies have provided insights into how human embodiment shapes the way we perceive and behave; see Thomas Nagel, "What is it like to be a bat?" *The Philosophical Review* 83 (1974), 435-450; Evans, Bergen, and Zinken, "Enterprise", 7; Matthew Walker, *Why We Sleep: The New Science of Sleep and Dreams* (New York: Penguin, 2018), 56-77.

knowledge acquisition.[259] For them, our rationality emerges from, and is shaped by, our embodiment. The 'mind' is never disembodied. Mark Johnson argues that what we call 'mind' is not 'a metaphysical entity or fixed structure, and it cannot possibly exist independent of bodily processes, activities, and engagements with other people'.[260] Hence, cognitive linguists have coined the term 'embodied cognition' to convey that cognition occurs in an individual's bodily interaction with the environment, the world, other individuals, and culture.

The understanding of embodied cognition is important for this project, as it rebuts at least four frequent dichotomies: 1) mind versus body; 2) inner mind versus environment; 3) cognition versus emotion; and 4) individual versus social.[261] Since embodiment is what links all these interactions, cognitive linguists have a holistic, rather than an atomistic, understanding of human beings.

This suggests that metaphors 'not only structure thinking, but they activate the imagination of the recipient. They appeal, they draw the reader or viewer directly into a process of understanding that encompasses the whole person.'[262] In the text of Ephesians, the author establishes a locus: Israel. Israel is a literal bounded space. We also have the people of Israel, which is a community, and communities are metaphoric bounded spaces or containers. A container enforces spatial relationship stability: what is inside stays inside and proximal to other inside elements, and what is outside stays outside and proximal to other outside elements. Normally close proximity implies access, but not if there is a container boundary in the way.

Since Israel is depicted as a Container, a sphere exists from which people are included or excluded.[263] Having this centre as the focal point, the writer introduces the understanding that

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[259] Plato wrote, 'The body provides us with innumerable distractions … the body intrudes once more into our investigations, interrupting, disturbing, distracting, and preventing us from getting a glimpse of the truth … we are in fact convinced that if we are ever to have pure knowledge of anything, we must get rid of the body and contemplate things by themselves with the soul by itself'; see Plato, *The Collected Dialogues of Plato*, Edith Hamilton and Huntington Cairns, eds; Lane Cooper, trans, new edition (Princeton: Princeton University Press, 1961), 49.

[260] Johnson, *Embodied Mind*, 18.

[261] Johnson, *Embodied Mind*, 96; Antonio Damasio, *Descartes' Error: Emotion, Reason, and the Human Brain* (London: Vintage, 2006).

[262] ['Dabei strukturieren Sprachbilder nicht nur das Denken, sie aktivieren die Imaginationskraft des Rezipienten, sie sprechen an, ziehen den Leser bzw. Betrachter unmittelbar in einen Verstehens-prozess hinein, der die ganze Person umfasst']; see Zimmermann, "Metapherntheorie", 108. Translation mine.

[263] Littlemore relies on her research as well as the findings of other researchers to conclude that 1) 'when talking about emotional experiences, people employ more metaphor than when talking about less emotional experiences'; 2) 'people use metaphor in particularly vivid ways when they want others to

AN EMOTIONAL RELATIONSHIP IS A DISTANCE BETWEEN TWO ENTITIES,[264] or, more specifically, SOCIAL REJECTION IS PERIPHERALITY OR EXCLUSION and A LACK OF INTIMACY IS DISTANCE.[265] The distance represents the level of affection, familiarity, and intimacy, or conversely, disgust, hostility, aversion, and unfamiliarity (DEGREE OF SOCIAL RELATIONSHIP IS PHYSICAL DISTANCE).[266]

The metaphorical Container is depicted as a sphere of existence, from which the audience is excluded. In a nutshell, a distance between those *out* and those *in*, as well as closeness among those who belong *in* the Container, characterised the relationship between the Gentiles ('in Christ') and the people of God before they were 'in Christ.'

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experience on a visceral level what they have experienced'; 3) 'primary metaphor resonates with humans on a more fundamental level'. 'It is the emotional responses that people experience when they interact with primary metaphors (rather than the metaphors themselves) that result in these metaphors being shared and distributed across society as a whole'; and 4) 'the amount of emotion appears to have a direct effect on the extent to which metaphors are experienced as embodied at a neurological level. Metaphor is something that is actively experienced and engaged with on an emotional level. It is a "lived experience", rather than being simply encountered'; see *Metaphors*, 58-63. Lakoff and Johnson suggest that the metaphor A PURPOSEFUL LIFE IS A JOURNEY is composed of two primary metaphors PURPOSES ARE DESTINATIONS and ACTIONS ARE MOTIONS; see *Philosophy*, 60-61. Primary metaphors underlie some conceptual metaphors. Since primary metaphors have an emotional impact on the readers, this explains to an extent why cognition and emotion do not split.

[264] Zoltan Kövecses, *Metaphor and Emotion: Language, Culture, and the Body in Human Feeling* (Cambridge: Cambridge University Press, 2000), 92.

[265] Sweetser, "The Suburbs", 34-36.

[266] Zoltán Kövecses explains how six primary metaphors structure the domain/frame of emotion: Force, Container, Substance, Object, Heat, and Verticality. Since these frames are so primary, that explains why they can be potentially universal: EMOTIONS ARE SUBSTANCES INSIDE A PERSON/CONTAINER; ATTRIBUTES ARE POSSESSED OBJECTS; EMOTIONAL CLOSENESS IS PHYSICAL CLOSENESS; CLOSENESS IS BELONGING; EMOTION IS FORCE; EMOTION IS PHYSICAL AGITATION; AN EMOTIONAL RELATIONSHIP IS A DISTANCE BETWEEN TWO ENTITIES; IMPORTANT IS CENTRAL; COMMUNICATION BETWEEN INTIMATES IS SHARING ONE'S INNERMOST OBJECTS; see Zoltan Kövecses, *Metaphor and Emotion: Language, Culture, and the Body in Human Feeling* (Cambridge: Cambridge University Press, 2000), 216-223. Examples of what Kövecses argues can be seen in the New Testament. Erin Heim illustrates how, for instance, Paul encourages his Corinthians readers not to be 'puffed-up' (φυσιοῦσθε—1 Cor 4:6, 18; 8:1), as if EMOTIONS ARE A SUBSTANCE INSIDE AN INDIVIDUAL. The primary metaphor EMOTION IS PHYSICAL AGITATION is apparent when the evangelist John writes about Jesus' arrival at the tomb of Lazarus in John 11:33: the text records that he was 'deeply moved in spirit and troubled' (ἐνεβριμήσατο τῷ πνεύματι καὶ ἐτάραξεν ἑαυτὸν). The concept of EMOTIONAL CLOSENESS IS PHYSICAL CLOSENESS is present in the three parables recorded in Luke 15: the shepherd and the lost sheep come close; the coin and the son come close to the woman and the father respectively. Finally, the father asks the older son to also come close by joining the welcoming celebration of his brother; see Heim, *Adoption*, 92-96. This primary metaphor lies underneath the statement when Jesus uses the image of a hen (Matt. 23:37) to illustrate his desire for the inhabitants of Jerusalem to come close (ποσάκις ἠθέλησα ἐπισυναγαγεῖν τὰ τέκνα σου, ὃν τρόπον ὄρνις ἐπισυνάγει τὰ νοσσία αὐτῆς ὑπὸ τὰς πτέρυγας/ 'How often have I wanted to gather your children together as a hen gathers her chicks under her wings, but you were not willing').

3. Act I, Scene 2: Now—'Let me tell you where you are now'

3.1 Ephesians 2:13

Sentence	**νυνὶ δὲ ἐν Χριστῷ Ἰησοῦ ὑμεῖς οἵ ποτε ὄντες μακρὰν ἐγενήθητε ἐγγὺς ἐν τῷ αἵματι τοῦ Χριστοῦ.**

The author has now properly located the audience members in a condition of relational and spiritual alienation prior to being 'in Christ'. He has achieved this through the use of several primary metaphors that indicate their exclusion from Israel and its attendant privileges. Now the conjunction δέ/'but'[267] disrupts the thread of the narrative, placing the following clause in contrast to the whole of the previous section (vv. 11-12). Again, the author's purpose in outlining what the audience had previously lacked was to prepare them for the content of verse 13, where Act I reaches its climax. The author marks a shift in perspective by means of the phrase 'but now in Christ Jesus' (νυνὶ δὲ ἐν Χριστῷ Ἰησοῦ),[268] which places Christ in the spotlight.

a) CHRIST IS A CONTAINER

In verse 13, the writer twice uses the preposition ἐν. The first time, it communicates that Christ creates a realm of existence. The second time, it communicates that Christ's blood constitutes the means of access to this realm. Christ's work results in a change of location. Therefore, in this section, the writer establishes 1) a new domain; and 2) a boundary change, which results in 3) a new state.

Source: Container	Target: Christ
Content	People of God, Covenant, hope, God
Inside	Christ, and the Jewish and Gentiles believers
Gateway/Boundary	Christ's blood

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[267] Levinsohn, *Discourse*, *72*.

[268] Kiki Nikiforidou, "The Constructional Underpinnings of Viewpoint Blends the Past + Now in Language and Literature" in *Viewpoint in Language*, Barbara Dancygier and Eve Sweetser, eds (Cambridge: Cambridge University Press, 2012), 181.

i) 'In Christ': a new domain with a new story

In Ephesians 2:13, the author depicts Christ as a Container (CHRIST IS A CONTAINER).[269] The Container metaphor is triggered by the prepositional phrase 'in Christ' (ἐν Χριστῷ). Χωρὶς Χριστοῦ has already triggered this Container. Through ISRAEL IS A CONTAINER and CHRIST IS A CONTAINER, the author highlights exclusion and emphasises containment and inclusion. Christ stands for an abstract spiritual state that is metaphorically construed as a location or a country exclusive to all except those who are eligible.

The new realm of existence contrasts with the former space in which the audience used to live. In verses 11-12, the commonwealth was based on covenants, temple, land, Law, hope, and Israel. Now that Christ is the Container, the identity of the Container's insiders is derived from their inclusion within it. Two Container metaphors, ISRAEL IS A CONTAINER and CHRIST IS A CONTAINER, communicate the story of the audience. Previously, it was one χωρὶς Χριστοῦ, but now, Christ's intervention results in the Gentiles' inclusion in the Container, in which Israel's story also finds its fulfilment.

From the vantage point of the author, who is reading the events of the past backwards, through the lens of Christ, there is continuity, in the sense that the same God who was working in the 'at that time' era, is working in the 'now' era in the person of Christ.[270] The two commonwealths are connected. This text shows us how one concept can depend conceptually on another while also superseding it. Thus, in cognitive linguistics terms, CHRIST IS A CONTAINER relies conceptually on ISRAEL IS A CONTAINER, and CHRIST IS A CONTAINER surpasses ISRAEL IS A CONTAINER.

Part of the logic in a Container metaphor is this: if ISRAEL IS A CONTAINER is in CHRIST IS A CONTAINER, then the content of ISRAEL IS A CONTAINER is also in CHRIST IS A CONTAINER.[271]

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[269] 'In Christ' is the sphere in which the blessings, redemption, adoption, inheritance, and forgiveness are located. In short, all of salvation is embodied 'in Christ'. References to Christ with the preposition 'in' (ἐν) create a container metaphor that appears eleven times through the phrases 'in Christ' (ἐν Χριστῷ), 'in him' (ἐν αὐτῷ), 'in whom' (ἐν ᾧ), and 'in the beloved' (ἐν τῷ ἠγαπημένῳ) in Ephesians 1: 3, 4, 6, 7, 9, 10 (x2), 11, 12, 13 (x2). Stanley E. Porter notes that the ἐν Χριστῷ construction likely demonstrates 'a spherical use, according to which it is said that one is in the sphere of Christ's control'; see *Idioms of the Greek New Testament* (Sheffield: Sheffield Academic Press, 1992), 159. In this thesis, the interpretation of this prepositional phrase accords with what Silvia Luraghi argues: being 'in somebody's power/will'; see *On the Meaning of Prepositions and Cases: The Expression of Semantic Roles in Ancient Greek* (Philadelphia: John Benjamins, 2003), 87.

[270] In the metaphors ISRAEL IS A CONTAINER and CHRIST IS A CONTAINER, the target frames Israel and Christ represent the locus of God's work in each epoch.

[271] The work of Christ is to bring about inclusion in a reframed Israel, not the Israel of the Hebrew Bible. In Act II, the author explains how and why this inclusion can happen as well as how Christ's work results in the creation of a third Container (the new humanity).

So, Israel, the Covenants of Promise, Hope, and a relationship with the true God all belong 'in Christ'. The writer positions Christ as 'the midpoint of the great story of God', in which a divine encounter entails 'a reordering of life in terms of the grand narrative shared with and recounted by the community of the converted'.[272] The recipients, then, are urged to take all the history of God's story as their past, their hearing the message of Christ as their time of inclusion, and the hopes and promises of the community of God's people as their future. The difference is that the new centre is Christ, not Israel. For the audience, their story overlaps with that of Christ. 'In Christ':

> [e]verything preceding the alternation is now apprehended as leading towards it … everything following it as flowing from its new reality. This involves a reinterpretation of past biography *in toto,* following the formula. "Then I *thought*...now I *know*."' Frequently this includes the retrojection into the past of present interpretative schemas…[273]

Thus, who the readers are is established by where they are. Belonging in the Container implies being part of a new story, which determines the believers' identity and shapes all of their life. By inclusion in the Container, the dominion of Christ, the readers are transferred from one story to the other. In the text, time is understood as a linear path that progresses from prior events to the events that follow. Therefore, the narrative not only puts them in a new scenario; it also grants them a new timeline of past, present, and future: a *before* … but *now* dynamic. In brief, the author provides the audience with a story to live by, to live in, and to live out.

ii) In Christ's blood: the new point of entry[274]

Christ is not only the new Container; he is also the new point of entry. The Containers ISRAEL IS A CONTAINER and CHRIST IS A CONTAINER mark their boundaries and points of entry through the use of metonymy. The metonymy the author uses in the text is 'blood'. The immediate questions to be asked are: what frame(s) are evoked by blood? What does blood stand for?

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[272] Joel B. Green, *Practicing Theological Interpretation* (Grand Rapids: Baker Academic, 2011), 29.

[273] Peter L. Berger and Thomas Luckmann, *The Social Construction of Reality: A Treatise in the Sociology of Knowledge* (New York: Penguin Books, 1966), 179.

[274] Larkin suggests that ἐν in this verse should be translated in an instrumental way: 'by the blood of the Christ', William J Larkin, *Ephesians*: *A Handbook on the Greek Text* (Waco: Baylor University Press, 2009), 39. Leviticus 14:52 (LXX), Hebrews 10:19, and Romans 5:5 are instances of the instrumental use of the preposition ἐν.

In Ephesians 1:7, the author has already mentioned the importance of 'blood', pointing to its efficacy for redemption and forgiveness of sins: 'in whom we have redemption through the blood of him, the forgiveness of our sins through the riches of his grace'. However, in Ephesians 2:13, it accomplishes another purpose: the blood, standing for the death of Christ, allows those who are far, the Gentiles, to come near.

Christ's blood evokes the frame of the sacrificial system, and it most likely inherits its structure from the traditional Jewish frames.[275] The Levitical acts of the application of blood illuminate how the author is metonymically using blood in Ephesians—how, by means of a sacrifice, God's people were put right with God and the other members of the community. The metonymy at work is THE MEANS FOR THE RESULT: i.e. 'blood is the means to ransom for sin' and 'blood is the means to purify or expiate the impurities that polluted the people and threatened God's dwelling among them'.[276] What we have here is a metonymic chain: BLOOD FOR SACRIFICE (effect for cause), SACRIFICE FOR PURIFICATION (cause for effect in this context), PURIFICATION FOR ATONEMENT (cause for effect in this context), ATONEMENT FOR EMOTIONAL INTIMACY (cause for effect). Then, on top of the chain sits the primary metaphor PHYSICAL CLOSENESS IS EMOTIONAL CLOSENESS or INTIMACY.[277]

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[275] In the Greco-Roman world, there were also rites of inclusion involving blood that separated outsiders from the members of the community; see Bruce J. Malina, "Mediterranean Sacrifice: Dimensions of Domestic and Political Religion" *Biblical Theology Bulletin* 26.1 (1996) 26-44. Undoubtably, the Gentile believers knew about the importance of blood in the context of sacrifice from rites and sacrifices in paganism; see Robert Parker, "Sacrifice, Greek" and John Scheid "Sacrifice, Roman" in *The Oxford Classical Dictionary*, fourth edition, Simon Hornblower, Antony Spawforth, and Esther Eidinow, eds (Oxford: Oxford University Press, 2012), 1306-1308. Drawing from the rites in the Hebrew Bible, there are plenty of examples (the kashrut and other laws) where the impure (sick, deformed, or Gentiles) are to be physically avoided; they should not be touched; people should avoid eating with them. By traditional definition (and in the Hebrew Scriptures), Gentiles were ipso facto unclean. The term 'Gentile', from a Jewish viewpoint, would always evoke these Purity, Clean/Unclean frames.

[276] David M. Moffitt, *Atonement and the Logic of Resurrection in the Epistle to the Hebrews* (Leiden: Brill, 2011), 263; Jay Sklar, *Sin, Impurity, Sacrifice, Atonement: The Priestly Conceptions* HBM 2 (Sheffield: Sheffield Phoenix, 2005), 183-187; Jonathan Klawans, *Impurity and Sin in Ancient Judaism* (Oxford: Oxford University Press, 2000), 21-31.

[277] A metonymic chain is when one metonymy triggers another, Marianna Bolognesi, "Fantastic Visual Metaphors and Where to Find Them", 7th Specialised RaAm Seminar (Belgium: University of Liège, 16 May 2019). The last part in the first link leads to the first part in the next link in such a way that the frame of blood can be feasibly connected with the frame of nearness, such as it appears in the sentence, 'You were brought near by the blood of Christ.' As we progress from the beginning to the end of the chain, we will have a movement from more general to specific and from more literal to more figurative. Since metonymies are used in particular ways by the members of a discourse community, authors might use, in the religious sphere, symbols that are proper to the community but that would still be intelligible for an outsider. In the case of this text, the author links blood with nearness, as if they belong within the same frame.

Although it has been noted that the author uses χειροποίητος to contrast the 'circumcision made by hands' with the 'circumcision of the heart',[278] 'heart' circumcision is not in view in this context. Instead, the contrast is between 'in the flesh' (ἐν σαρκί) and 'in Christ's blood' (ἐν τῷ αἵματι τοῦ Χριστοῦ). Christ's blood—his sacrificial death, not a procedure in the audience's flesh—is what allows the Gentiles to be near. Χειροποίητος conveys the idea that this procedure is effected 'by hand'. Again, this creates a contrast with the work of Christ through the metonymy INSTRUMENT FOR ACTION. Thus, the author highlights that it is human, not divine.

iii) A new state and a new location

Just as the exclusion of the audience was communicated through the use of a spatial metaphor, so is their inclusion. The metaphor A CHANGE OF STATE IS A CHANGE OF LOCATION[279] is present in the text through a more specific metaphor: THE GENTILES' NEW POSITION IS A GEOGRAPHICAL CHANGE OF LOCATION.

Source: Locations	Target: The Gentiles' position
Former geographical location	Exclusion, danger, ostracism, lack of status
Current geographical location	Belonging, safety, intimacy, status

In this second scene, the 'now' epoch, the author, by the use of space, communicates that 'a change in location is a change of position'.[280] Christ's work reduces the physical and emotional distance that separated the audience from God and the community of God's people.[281] Now, in Christ, the Gentiles share in the rights and benefits that are reserved for those who are members of God's people. This new status is guaranteed through Christ. The Gentiles have changed their residence from one space to another. This change from the periphery to the centre ('in Christ') results in belonging.

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[278] BDAG, "χειροποίητος", 1083.

[279] The audience is said to be 'brought near', not 'brought in/inside'. However, the benefits listed indicate that they are inside 'Israel' by being 'inside' Christ.

[280] Maxine Sheets-Johnstone, *The Primacy of Movement*, second edition (Amsterdam: John Benjamins, 2011), 123.

[281] The author uses the divine passive. Grammarians use this term to refer to an action where God is the obvious subject. According to Wallace, its use is owing 'to the Jewish aversion to using the divine name'; see Daniel B. Wallace, *Greek Grammar Beyond the Basics: An Exegetical Syntax of the New Testament* (Grand Rapids: Zondervan, 1996), 437.

4. Conclusion to Act I

The purpose of this chapter was to show how the metaphors in Ephesians 2:11-13 fit within the story of the text as well as how they impact the audience. Two scenes constitute the story of Act I. The story and the metaphors invite the readers to move from a 'then' and subsequently 'now' epoch, each defined by an 'in' and 'out' dynamic, to track the logic of the author's argument. In this Act, the author of Ephesians emphasises the transformation the audience went through when they heard the message of Christ. The writer uses two temporal markers which invite the audience to see their lives as defined by two eras: the one in which they find themselves ('now'), and another one in the distant past, which the author uses to describe the audience's spiritual condition before being 'in Christ' ('then'). The audience is not merely encouraged to file the information the author provides into two folders, before and now, but they are also commanded to think about (frame) or rethink (reframe) their past and their present, as well as their identity, in light of how the story unfolds.

The logic of this Act is found in the use of space. The ISRAEL IS A CONTAINER conceptual metaphor plays a central part. The emotional impact caused by their exclusion leads the audience to see the spatial gulf that separated them from God and God's people. Although once excluded, rejected, distant, and lacking the belonging that granted them the status of members of God's people, a divine intervention turned their world *inside out*.

Just as the exclusion of the audience was communicated through the use of space, so the reversal of their circumstances is communicated through space. What is of utmost importance in this Act is that Christ is the new domain of existence in which the audience now lives (CHRIST IS A CONTAINER). Christ is the location and his blood is the new boundary/point of entry which allows the audience to live in a new reality: a change of location that communicates a change of status.

Act II: ONE PLUS ONE EQUALS ONE

1. Introduction to Act II

1.1 Overview of the drama

In Act I, the writer began by presenting the transformation the Gentiles experienced as they were brought from 'far' (exclusion) to 'near' (inclusion). I argued that the author conveys his message through two Container metaphors: ISRAEL IS A CONTAINER and CHRIST IS A CONTAINER. The author uses the metaphors 1) to reframe the audience's former exclusion and present inclusion; 2) to move the boundary of the Container from one of ethnic inclusion based on circumcision to one of spiritual inclusion based on Christ's blood; and 3) to redefine the Container of God's people from Israel to Christ.

Now that the Gentile believers have been brought near to God (Eph 2:13), how should they think of themselves? As Gentiles swept up into a new proselyting Judaism? As a hybrid entity that combines the best of Gentile and Jewish culture and thought? As a separate group? As a subset of something else?

The author's answer is radical but simple: the Jews and Gentiles together are a new creation, a new humanity (2:15), and far from Christ taking sides between the Gentiles and the Jews, he creates a new reality in which 'one plus one equals one' makes perfect sense.

In Act II, I will argue that Christ is the lens through which to view peace, and that peace becomes a narrative anchor that helps structure this act. Furthermore, I will show how the author invites the readers to change their perspective by asking them to simulate the work and death of Christ. Ultimately, Christ paves the way for the new humanity to enjoy not only access to the Father, but also validation. I will begin our examination of Ephesians 2:14-18 with a diagram and a brief analysis of the Greek text.

1.2 Overview of Act II: Explanation— 'why' and 'how'

a) Ephesians 2:14-18

Explanation	(14) Αὐτὸς γάρ **ἐστιν** ἡ <u>εἰρήνη</u> ἡμῶν
Development	ὁ **ποιήσας** τὰ ἀμφότερα ἓν
Means	καὶ τὸ μεσότοιχον τοῦ φραγμοῦ <u>**λύσας**</u>,
	τὴν ἔχθραν ἐν τῇ σαρκὶ αὐτοῦ,
Means	(15) τὸν νόμον τῶν ἐντολῶν ἐν δόγμασιν <u>**καταργήσας**</u>,
Purpose	ἵνα τοὺς δύο <u>**κτίσῃ**</u> ἐν αὐτῷ εἰς ἕνα καινὸν ἄνθρωπον
Result	**ποιῶν** <u>εἰρήνην</u>
Purpose	(16) καὶ <u>**ἀποκαταλλάξῃ**</u> τοὺς ἀμφοτέρους ἐν ἑνὶ σώματι τῷ
	θεῷ διὰ τοῦ σταυροῦ,
Result	**ἀποκτείνας** τὴν ἔχθραν ἐν αὐτῷ.
Assertion	(17) καὶ **ἐλθὼν** εὐηγγελίσατο <u>εἰρήνην</u> ὑμῖν τοῖς μακρὰν καὶ
	<u>εἰρήνην</u> τοῖς ἐγγύς·
	(18) ὅτι δι᾽ αὐτοῦ **ἔχομεν** τὴν προσαγωγὴν οἱ ἀμφότεροι ἐν
Reason	ἑνὶ πνεύματι πρὸς τὸν πατέρα

b) Grammatical analysis

By contrasting Act II with Acts I and III, we can notice that, while Acts I and III begin with a conjunction (διό and ἄρα οὖν), Act II begins with an emphatic personal pronoun (αὐτός), leaving no doubt that it is Christ who is peace and nobody or nothing else.[282] In brief, the emphasis comes from the placement, not the conjunction.[283] By looking at the following relative clause (the one beginning with the articular participle ὁ ποιήσας), it is quite clear that εἰρήνη cannot be the subject but must be the predicate nominative. When this is the case, the pronoun is not grammatically necessary, but it is there for emphasis, as some English translations bring out: 'he himself' (NIV, ESV, NAS, NKJV).

Ephesians 2:14-18 gives four reasons for the transformation the audience experienced in Act I, Scene 2:[284] 1) Christ is peace; 2) Christ makes peace; 3) in coming, Christ preaches peace; and 4) Christ enables peace (with the Father). This observation suggests two

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[282] Louw and Nida explain how αὐτός functions as 'a reference to a definite person or persons spoken or written about (with an added feature of emphasis in the nominative forms)—'he, him, she, her, it, they, them'; see Louw & Nida, "αὐτός" 92.11. The strong emphasis on Christ in the immediately preceding words and clauses would by itself have made the identity of the grammatical subject adequately clear. Hence, the ensuing pronoun is not needed for the sake of grammatical clarity.

[283] I am aware that γάρ is a postpositive conjunction, so it cannot be fronted in the sentence. This being said, explicit αὐτός is important and its placement likely carries emphatic nuance.

[284] Levinsohn affirms that support sentences do not develop an argument. Instead, they reinforce the preceding point; see Levinsohn, *Discourse*, 91-94.

conclusions: 1) peace constitutes a narrative anchor that links and provides cohesion to the narrative; and, 2) peace is Christ-shaped.

Two sentences structure the verses in Act II. The first focuses on what Christ did, which was to make the two groups one and create a new humanity (Scene 1), while the second focuses on what Christ enables the audience to have, which is access to the Father (Scene 2). We find the first two elements (Christ is peace and makes peace) in Scene 1, while we find the last two elements (Christ preaches peace and enables peace) in Scene 2.

Act II, Scene 1 continues with the drama from Act I, Scene 2. The text presents Christ as the central character, the one who performs a sequence of related events that lead to a clear goal: Christ destroys, sets aside, creates, and makes. Together, the metaphors create a metaphorical story that describes the various nuances of the relationship between Christ and peace.

Scene 2 develops the narrative in a gradual crescendo, from the creation of the new humanity and its reconciliation to continuous access to the Father. Overall, both scenes convey how Christ brought peace in both the horizontal (among humans/ethnic groups) and the vertical (between God and humans) dimensions.

c) The metaphorical story

In Ephesians 2:11-22, I argue that we have a metaphorical story, that is, the individual metaphors are shifting, but they all shift in service of an underlying, blended narrative. In Act I, the narrative began with movement from the outside to the inside, the past to the present, one Container to another (vv. 11-13). In Act II, Christ takes centre stage. The author develops how Christ becomes a transforming agent, breaking down walls, setting aside the Law, and ultimately creating a new humanity. To grasp the importance of this metaphorical story, I will deal with two key aspects: Christ is peace and Christ makes peace.

It is striking that Christ is the only active participant in this scene: Christ destroys, sets aside, creates, makes, came.[285] Typically, when working through the exegesis of this text, some

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[285] The phrase ἔχομεν τὴν προσαγωγὴν has a grammatical subject other than Christ, and it refers to both the Jewish and Gentile believers. Some agency (and probably courage) needs to be associated with προσαγωγή to approach a divine/royal figure — it is not merely a passive reception of the honour to have such access. That said, the text foregrounds that this access is the effect of Christ's work rather than the audience's agency. For instance, we can notice that the same grammatical structure appears in Ephesians 3:12 "ἐν ᾧ ἔχομεν τὴν παρρησίαν καὶ προσαγωγὴν ἐν πεποιθήσει διὰ τῆς πίστεως αὐτοῦ." In both passages, access to the divine is the effect of Christ's work (it is grace-based). In our focal text, the audience's access to the Father is the quintessential proof that Christ has enabled peace, not only horizontally but vertically. More than action, ἔχομεν τὴν προσαγωγὴν underlines status and privilege

interpreters decide which motif or concept of God is present and then use it as a structure into which Christ needs to fit.[286] Alternatively, this thesis suggests that Christ as the agent should be the interpretative lens for evaluating what is happening in the Act. Starting there allows motifs to appear and disappear from the scene, since the narrative depends not on them but on Christ. A sturdier interpretative approach considers how these metaphors focus attention on Christ's action,[287] as is evident in the two scenes that constitute Act II.

(see fn 413). The preposition πρός, whose most basic meaning is "motion towards", appears twice "προσαγωγὴν… πρὸς τὸν πατέρα". This morphological stress emphasises that "proximity" is now possible.

[286] Instead of beginning with Christ, some approaches set out to identify how a particular motif structures the text under study (e.g., power, authority, enthronement) by identifying the backgrounds that are informing them (Near Eastern, Jewish, or Greco-Roman). Julien Smith, Joshua Jipp, and Timothy Gombis, for instance, identify a particular portrayal of Christ as the motif from which the whole letter and Christ himself should be understood. Smith's fine work suggests that the letter's emphasis is on the portrayal of Christ as 'the ideal king'; see Julien Smith, *Christ the Ideal King: Cultural Context, Rhetorical Strategy and the Power of Divine Monarchy in Ephesians* (Tübingen: Mohr Siebeck, 2011). In the same vein, Jipp's outstanding work argues that this motif should govern the interpretation of the letter; see "Sharing the Heavenly Rule of Christ the King: Paul's Royal Participatory Language in Ephesians" in *"In Christ" in Paul: Explorations in Paul's Theology of Union and Participation*, Michael J. Thate, Kevin J. Vanhoozer, and Constantine R. Campbell, eds (Grand Rapids: Eerdmans Publishing, 2018), 251-279. Gombis' exemplary work presents Christ as 'the divine warrior', setting the Ancient Near East divine warfare pattern as the letter's backdrop; see Gombis, "Ephesians 2", 403-418. These topics and depictions of Christ are certainly present in the letter's message; however, as valuable as the exploration of primary sources are, there is a risk of being so fixated on a particular motif that 1) we subordinate other important motifs; 2) we lose the focus from the main character (in this case, Christ); and 3) we fail to perceive how the author depicts the characters, as such descriptions do not fit into the structure of one's chosen motif. Throughout the narrative of Ephesians 2:11-22, the author portrays Christ as a container (Eph 2:13), an agent (Eph 2:14-18), and a cornerstone (Eph 2:20), and none of these portrayals fits a particular motif. Hence, it is better to focus on the characters in the scene/discourse and analyse how the metaphors define and describe the main characters and their actions.

[287] In her critique of N. T. Wright's book *Paul: A Biography*, Susan Grove Eastman states that two complementary accounts are necessary for an understanding of the New Testament. In the first account, 'the gospel arises out of a chain of events in history … from Adam to Abraham to David to exile to Isaiah to an awaited restoration of Israel'. In the second account, 'God does a genuinely new thing in Jesus, and that genuinely new thing breaks into history and becomes the vantage point for understanding everything that preceded it and everything that will follow. From that vantage point one then sees that God, whom Paul identifies as the Father of our Lord Jesus Christ, has indeed been acting in the events leading up to the present, but one sees that rightly only through the lens of Jesus Christ. It is as if the cross and resurrection shine spotlights on certain parts of Israel's scriptures and leave others in shadow'; see Susan Grove Eastman, "N.T. Wright's Creative Reconstruction of Paul and his World", Christian Century website (https://www.christiancentury.org/review/books/n-t-wright-s-creative-reconstruction-paul-and-his-world; accessed March 2019); Richard B. Hays, *Reading Backwards: Figural Exegesis and the Fourfold Gospel Witness* (Waco: Baylor University Press, 2014).

2. Act II, Scene 1: What Christ did

> Αὐτὸς γάρ ἐστιν ἡ εἰρήνη ἡμῶν, ὁ ποιήσας τὰ ἀμφότερα ἓν καὶ τὸ μεσότοιχον τοῦ φραγμοῦ λύσας, τὴν ἔχθραν ἐν τῇ σαρκὶ αὐτοῦ, τὸν νόμον τῶν ἐντολῶν ἐν δόγμασιν καταργήσας, ἵνα τοὺς δύο κτίσῃ ἐν αὐτῷ εἰς ἕνα καινὸν ἄνθρωπον ποιῶν εἰρήνηκαὶ ἀποκαταλλάξῃ τοὺς ἀμφοτέρους ἐν ἑνὶ σώματι τῷ θεῷ διὰ τοῦ σταυροῦ, ἀποκτείνας τὴν ἔχθραν ἐν αὐτῷ. (Ephesians 2:14-16 NA28-T)

Various scholars argue that the content of verses 14-18 corresponds to material the author borrowed from other texts: some suggest Philo;[288] others, a preformed tradition, whether of gnostic or Christian origins;[289] still others, the Christ hymn in Colossians 1,[290] and Isaiah,[291] to name only a few. This is because Ephesians 2:14-18 can appear jarring when compared to the surrounding discourse,[292] which might suggest a change in language and hence a change of genre.[293]

Certainly, there are parallels in the syntax between Acts I and III. For example, the verbs indicate states and there is a 'then but now' structure. In addition, the metaphors use mostly spatial and national Source frames. I also recognise that Act II stands out because of its syntax. For example, the verbs indicate action and the discourse is explanatory. In addition, the metaphors' Source frames—agency, construction, deconstruction—seem to be radically different from those of the other two Acts.

However, Ephesians 2:14-18 might be more closely connected than has been acknowledged by the works cited above. Sophie Rantzow notices a parallel in style between verse 14 and verse 10: verse 10 reads 'for we are his creatures', while verse 14 reads 'for he is our peace'.[294] The difference is that the pronoun αὐτός is positioned first in verse 14. Although

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[288] Eberhard Faust, *Pax Christi et Pax Caesaris: Religionsgeschichtliche, traditionsgeschichtliche und sozialgeschichtliche Studien zum Epheserbrief* (Göttingen: Vandenhoeck & Ruprecht, 1993); Gerhard Sellin, *Der Brief an die Epheser* (Gottingen: Vandenhoeck & Ruprecht, 2008).

[289] Heinrich Schlier, *Christus und die Kirche im Epheserbrief* (Tübingen: Mohr, 1930); Ferdinand Christian Baur, *Paul the Apostle of Jesus Christ: His Life and Works, His Epistles and Teachings*, volume 1 (Grand Rapids: Baker Academic, 2010).

[290] Best, *Ephesians*, 253-256.

[291] Schnackenburg, *Epistle*, 107, 112.

[292] Deignan, Littlemore, and Semino, *Figurative Language*, 40.

[293] In biblical studies, scholars use the word *Gattung* to refer to pieces of literature that correspond to sections of books, while they restrict the use of 'genre' to refer to a whole book. However, this does not have any currency in literary studies; see John M. Swales, *Genre Analysis: English in Academic and Research Settings* (Cambridge: Cambridge University Press, 1990). In this sense, cognitive linguists can talk about a book having various genres.

[294] Rantzow, 171.

no emphatic personal pronoun is present in verse 10, the possessive pronoun is fronted and thereby separated from its noun in a strange way, which makes verses 10 and 14 look and sound parallel:

αὐτοῦ γάρ ἐσμεν ποίημα (v. 10)
Αὐτὸς γάρ ἐστιν ἡ εἰρήνη ἡμῶν (v. 14)

In this comparison, we observe 1) a form of αὐτὸς; 2) γάρ; 3) a form of εἰμί; and 4) the predicate nominative. If we look at these verses closely, we will notice further parallels:

κτισθέντες ἐν Χριστῷ Ἰησοῦ ἐπὶ ἔργοις ἀγαθοῖς οἷς προητοίμασεν ὁ θεός, **ἵνα** ἐν αὐτοῖς περιπατήσωμεν (v. 10)
ὁ **ποιήσας** τὰ ἀμφότερα ἓν καὶ τὸ μεσότοιχον τοῦ φραγμοῦ λύσας, τὴν ἔχθραν ἐν τῇ σαρκὶ αὐτοῦ, τὸν νόμον τῶν ἐντολῶν ἐν δόγμασιν καταργήσας, **ἵνα** τοὺς δύο κτίσῃ ἐν αὐτῷ εἰς ἕνα καινὸν ἄνθρωπον ποιῶν εἰρήνην (vv. 14-15).

Both sentences contain an aorist nominative participle and lead to a purpose clause with ἵνα (with an explanatory section added to the middle of verse 14). These repetitions of grammatical patterns show at least that the author is being consistent with his writing. According to William J. Larkin, this section stands out for a rhetorical reason: it provides the explanation and support for the conclusion presented both before and after it (2:11-13, 19-22).[295]

In this project, I argue that the text does not evidence a change of genre, nor does it exhibit borrowing from other sources. Some of the discrepancies identified by the other approaches can be resolved through a close analysis of the text's various frames. In Scene 1, I will demonstrate the contrasts the author presents—peace versus enmity; division versus unity; two versus one; destroy and abolish versus create, make, and reconcile—are all based on the socio-political frame that hedges and contrasts the experience of being 'a stranger' versus 'a citizen' (vv. 12 and 19).[296] The frames here perfectly cohere with those in the remainder of the narrative.

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[295] Larkin, *Ephesians*, 39.

[296] Rantzow has also recognised these existent contrasts: 'Das den Abschnitt prägende Vokabular ist den semantischen Feldern Friede vs. Feindschaft, Spaltung vs. Einheit, vernichten und auflösen vs. schaffen, machen und versöhnen entnommen … Die Politische Semantik, die insbesondere ‚Friede' und ‚Feindschaft' wie auch ‚Versöhnung'...zugrunde liegt, knüpft an die politisch geprägten Begriffe ‚Fremde' und ‚Politeia' in V.12 (vgl. auch v.19) an. V. 17 bezieht sich durch die Nah-Fern-Terminologie deutlich auf V. 13 zurück'; see Rantzow, *Christus*, 171. Rantzow does not use frame semantics in her work; hence, she does not demonstrate how the different frames relate, nor does she describe the effect framing and reframing has on the audience.

As a reminder, this thesis has two primary agendas: first, to identify how metaphors fit within the text's narrative; and, second, to establish a reasonable and describable approximation of what the hearers/readers might have understood. In Act I, Scene 2, we learnt that the audience moved from exclusion to inclusion; in Act II, Scene 1, we will learn how they crossed through the boundary and became part of the spatial metaphor CHRIST IS A CONTAINER.

In Act II, Scene 1, the author elaborates on what Αὐτὸς γάρ ἐστιν ἡ εἰρήνη ἡμῶν entails: 1) ὁ ποιήσας τὰ ἀμφότερα ἓν καὶ; 2) τὸ μεσότοιχον τοῦ φραγμοῦ λύσας, τὴν ἔχθραν ἐν τῇ σαρκὶ αὐτοῦ; 3) τὸν νόμον τῶν ἐντολῶν ἐν δόγμασιν καταργήσας (14b-15a). The conjunction ἵνα signals the purpose of Christ's work: 4) τοὺς δύο κτίσῃ ἐν αὐτῷ εἰς ἕνα καινὸν ἄνθρωπον ποιῶν εἰρήνην καὶ; 5) ἀποκαταλλάξῃ τοὺς ἀμφοτέρους ἐν ἑνὶ σώματι τῷ θεῷ διὰ τοῦ σταυροῦ, ἀποκτείνας τὴν ἔχθραν ἐν αὐτῷ. The elaborate structure of these verses is helpfully unpacked by Peter O'Brien:

> The opening statement, 'he himself is our peace' … equates Christ with peace. This is followed by three participles whose subject is Christ ('made', v. 14; 'destroyed', v. 14; and 'abolished', v. 15) and which form 'a series of positive and negative statements regarding either making into one or destroying enmity in its various forms'. The participles lead on to two purpose clauses ('to create', v. 15, and 'to reconcile', v. 16).[297]

This explanation offers a succinct and helpful summary of the text's grammar. It also represents a typical approach to Ephesians 2:14-18, namely extracting meaning from the text's syntactical features. However, as a direct result, the metaphorical nature of these verbs gets overlooked.

According to cognitive linguists, metaphors are present in a discourse not only through individual nouns (e.g., wall and enmity), as is commonly acknowledged, but also in the form of verbs and phrases.[298] Likewise, they can be present without the classic 'A is B' form (e.g., 'Achilles is a lion,' 'Juliet is the sun'). These examples are red herrings and rare in the context of real discourses. We, like O'Brien, will be unlikely to identify 'made', 'destroyed', 'abolished', 'create', and 'reconcile' as metaphors, nor will we see them as metaphors that

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[297] O'Brien, *Letter*, 192.

[298] In one sample, Cameron reports that 63 per cent of all metaphors are verbs and verb phrases, which shows that the nouns account for under half of all of them; see Lynne J. Cameron, *Metaphor in Educational Discourse* (London: Continuum, 2003).

combine to create a more complex narrative,[299] unless we implement these insights from cognitive linguistics.[300]

2.1 Christ is peace

Gerhard Sellin affirms that the sentence, 'He is peace,' is not found anywhere in a Hellenistic or Roman context, unlike statements such as 'X brings peace' or 'the messenger of peace' (cf. vv. 15, 17).[301] The question that arises is: How do 'Christ' and 'peace' relate? Is this a metaphor by which the Source sheds light on the Target? Or is this a metonymy, in which a part stands for the whole within the same frame (or vice-versa)?

Αὐτὸς ἐστιν ἡ εἰρήνη ἡμῶν is a metaphor because two distinct frames are present ('Christ' and 'peace'), with one shedding light on the other. In this first Scene, Christ is both peace (v. 15) and the one who makes peace (v. 17), and by inference peace is described as access to the Father (v. 18).

The literary scholar Barbara Dancygier introduced a model for narrative analysis in which the concept of 'narrative anchors' is central. She defines narrative anchors as:

> expressions which set up or suggest the availability of narrative
> spaces, but do not elaborate them right away. Such 'place-holders'

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[299] Traditional commentary writing aims to provide information on the Greek or Hebrew texts, manuscripts, grammar, syntax, interpretation history, and so forth. Since their main thrust is not to be creative, they do not expound on the impact of the text on the audience. Since they are written not to be read but to be consulted, they provide us, at best, with some information about the world from which the metaphors are borrowed (provided that these are identified).

[300] Eve Sweetser explains how frames evoke events. In her view, event frames are one subclass of frames in general. There are frame-specific elements (for GIVE, that might be GIVER, RECIPIENT, and GIFT) and very general elements that attach to any event at all (TIME, LOCATION) but which indeed only attach to 'event' frames (verbs, predicates) and not to things (nouns). A frame for some particular kind of event would involve frame elements that are particular to the frame; but in any actual instance of any kind of event, there are also necessary things such as Time and Place—these are elements in a generic event frame, which we do not need to specify in specific event-type frames because we assume the generic frame elements are automatically part of all more specific frames too. Frame-specific elements are not evoked mainly or only by verbs. Noun meanings equally evoke frames, and they are often interrelated with event frames evoked by verbs. E.g. King evokes a frame of, say, Monarchy, and that is the same frame in which the event of Ruling (as Monarch) is defined/evoked. But nouns do not automatically foreground temporal structure in their lexical meaning, while verbs do. Inasmuch as the whole frame of Monarchy is evoked by King, of course, events like Rule (v.) and Crown (v.) are evoked, just not as foregrounded as in the relevant verbs. Some nouns evoke event frames, as well as verbs; for example, the noun Hammer evokes an action frame in the (close) background as well as the foregrounded physical object aspects of hammers; the verb Hammer evokes the action frame in foreground and the type of objects in background. (personal correspondence, 31 October 2019).

[301] Sellin, *Der Brief*, 208. Rantzow provides a succinct, although thorough, summary of the different approaches to Ephesians 2:14-18 and their respective challenges; see Rantzow, *Christus*, 168-182.

> may activate new narrative spaces and allow them to remain active,
> but the spaces are elaborated gradually as the text unfolds, and often
> contribute to the topology of other spaces constituting the story.[302]

Thus, an anchor might be a pronoun, name, entity, scene, formula, motif, theme, or institution found in different sections of the discourse to provide cohesion. Narrative anchors are cues that allow writers and readers to build a coherent account.[303] The concept of εἰρήνη constitutes such a crucial narrative anchor that it is repeated four times: Christ is our peace (14), Christ makes peace (15), Christ proclaims peace to those who are far (17), Christ proclaims peace to those who are near (17).[304] In a nutshell, peace structures the text's metaphorical story.

Thus far, I have argued that CHRIST IS PEACE is a metaphor, and a metaphor is a unidirectional conceptual mapping between two frames. In the following sections, I will explain how the concept of embodied simulation helps readers make sense of metaphors generally and will then explain how this applies to the concept of peace more specifically.

a) The readers and understanding

One of the ways to experience a metaphor is through the concept of embodied simulation. Imagine that the audience of Ephesians 6:10-17 is reading a text that deals with a soldier and his armour. One of the most effective means of unearthing a text's intended meaning is to place ourselves in the position of its intended readers, in this case the letter's recipients.[305] The starting point for such analysis is the text itself and its surrounding discourse (this includes the letter as a whole). By examining what the readers are expected to do or how they are expected to behave, it is possible to discern how these expressions were meant to be

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[302] Dancygier, *Stories*, 42.

[303] Dancygier, *Stories*, 44.

[304] In the letter, εἰρήνη is found eight times, four of them in this section (1:2; 2:14, 15, 17 (x2); 4:3; 6:15, 23). Regarding verse 17, Bruce M. Metzger points to how the Textus Receptus, following several later witnesses, omits the second instance of εἰρήνην, probably because it seemed redundant. However, its presence is well attested by strong witnesses; see *Textual Commentary*, 534. This repetition is important because it stresses that peace was preached to both Jews and Gentiles, which is the central point of the passage.

[305] The first sentence seems to focus on authorial intent, while the other focuses on the reader's reception. In practice, the two are not far apart. After all, we want to know what the author intends the impact on his audience to be.

processed.[306] However, it does not adequately answer how humans (both ancient and modern) understand, and this is why we are examining embodied simulation.

According to Lawrence W. Barsalou, embodied simulation results from the accumulation of sets of experiences, especially those related to recurrent physical motion and perceptions.[307] This tool allows us to make educated guesses as to how the audience might have understood the author's message. Returning to Ephesians 6, seeing someone wearing Roman armour in the first-century, being a soldier, or even having a soldier as an acquaintance or relative would enable a person to know what armour looks like and how it functions. These different experiences 'form a *simulator* or a distributed schematic representation that includes implicit information … [that] is then re-enacted, or simulated, in specific situations'.[308] So, the readers of Ephesians 6:10-17, for example, would recreate 'moment-by-moment through "what this must be like" processes that use tactile-kin[e]sthetic experiences'.[309] In this particular case, since I have never worn a Roman soldier's armour, I must activate some analogous experience.[310]

The frames the authors and their audiences use might differ significantly from the contemporary constituents of the same frame. Depending on how divergent the elements are, we may not be analysing the same frame. This is one reason why misreading and misinterpretation occur, because it is also possible to read one's own framing into the text, which increases the potential to misread and therefore misinterpret the passage under consideration.[311]

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[306] Looking for intertextual consistency is part of the answer. Typically, texts (and the stories and narratives within them) are significantly informed by other texts, Roland Barthes, "Style and its Image" in *Literary Style: A Symposium*, S. Chapman, ed (New York: Oxford University Press, 1971), 3-15. This suggests that narratives have a quality that allows intertextuality to enhance them or assist in their correct recognition; see Douglas A. Campbell, "The Story of Jesus in Romans and Galatians" in *Narrative Dynamics in Paul: A Critical Assessment*, Bruce W. Longenecker, ed (Louisville: Westminster John Knox Press, 2002), 100.

[307] Lawrence W. Barsalou, "Grounded Cognition" *Annual Review of Psychology* 59 (2008) 617-645.

[308] Teenie Matlock, "Metaphor, Simulation, and Fictive Motion" in *The Cambridge Handbook of Cognitive Linguistics*, Barbara Dancygier, ed (Cambridge: Cambridge University Press, 2017), 485.

[309] Gibbs, "Embodiment", 458.

[310] Bergen explains this analogous process. As part of a survey, he asks the participants to imagine 'a flying pig'; see Benjamin K. Bergen, *Louder than Words: The New Science of How the Mind Makes Meaning* (New York: Basic Books, 2012), 17-18, 151.

[311] As an example, in 1 Timothy 2:9, women are instructed to 'dress modestly' when they come to the worship service. For a contemporary reader, this word might prompt the idea of how much clothing is covering a woman's body. The rest of the verse, however, clarifies this statement: it mentions 'gold', 'pearls', and 'expensive clothes'.

Before we analyse how embodied simulation helps us understand the concept of peace, I would like to flag two specific aspects in which embodied simulation affects metaphor interpretation. First, Barsalou describes language comprehension as 'the construction of a perceptual simulation to represent the meaning of an utterance or text'.[312] For instance, 'seeing someone performing an action, like grabbing an object, and listening to or reading the linguistic description of that action, lead to a similar motor simulation that activates some of the same regions of our cortical motor system'.[313] Metaphors, in particular, activate simulations associated with the Source frame.[314] We simulate the Source, which tends to be more concrete, in order to understand the Target, which tends to be more abstract, as when we say GOD IS MY ROCK. We simulate or recall our very common experiences with rocks to aid in our understanding of God.

Second, Erin M. Heim points to how the development of simulation within cognitive linguistics explains that 'our inability to paraphrase metaphors is that they activate sensate simulations in the brain that cannot be captured by nonsensate language'.[315] Therefore, the meaning of 'I am running the marathon of life' would have the mental simulation of exhilaration, perseverance, exhaustion, determination, and so forth. Thus, metaphors cannot be reduced to, or be translated into, paraphrased sentences or utterances without losing their potential influence on the audience, nor can their meaning be reduced to propositional content. Cohen puts it plainly: a metaphorical statement has no statement that is its equivalent.[316] Hence,

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[312] Lawrence W. Barsalou, "Perceptual Symbol Systems" *Behavioral and Brain Sciences* 22 (1999) 605. Zimmermann argues that '[t]he metaphor refuses to be fixed in the literal sense of the word and can instead be understood as an invitation to interpret meaning and find meaning. It is at the same time actively interpretive in its interpretive openness. Nevertheless, this polyvalence of the metaphor must not be confused with arbitrariness. Text-boundness and rationality (and also the anchoring in the pictorial tradition) restrict the possibilities of meaning.' ['Die Metapher verweigert gerade eine Festlegung auf einen Wortsinn und kann stattdessen als Einladung zur Deutung und Sinnfindung begriffen werden. Sie ist in ihrer Deutungsoffenheit zugleich deutungsaktiv. Diese Polyvalenz der Metapher darf gleichwohl nicht mit Beliebigkeit verwechselt werden. Die Textgebundenheit, Rationalität (und auch die Verankerung in der Bildfeldtradition) schränken die Sinnmöglichkeiten ein']; see "Metaphorische Ethik: Ein Beitrag zur Wiederentdeckung der Bibel für den Ethik-Diskurs" *Theologische Literaturzeitung* 141.4 (2016) 305. Translation mine.

[313] Vittorio Gallese and Valentina Cuccio, "The Paradigmatic Body: Embodied Simulation, Intersubjectivity, the Bodily Self, and Language" In *Open Mind*, Thomas Metzinger and Jennifer M. Windt, eds (Frankfurt: Mind Group, 2015), 13.

[314] Ritchie, *Metaphorical Stories*, 8.

[315] Heim, *Adoption*, 67.

[316] Ted Cohen, *Thinking of Others: On the Talent for Metaphor* (Princeton: Princeton University Press, 2008), 2.

the understanding of rock or running the marathon of life cannot be expressed as statements, but they are understood as experiences (embodied simulation).[317]

b) The readers and peace

How might first-century readers have understood this concept of peace, given that they lived at the intersection of the Jewish and Greco-Roman worlds? The letter to the Ephesians was not written in a vacuum, and the letter we now read is by no means all the readers possessed. Written and oral texts common to author and reader would inform how the audience would read the letter.[318] Primary source material for the letter clearly came from Jewish heritage and culture.[319] As Trebilco argues, the New Testament authors presumed their audience's familiarity with the Greek translation of the Hebrew Bible (LXX).[320] Yet the Greco-Roman world was also profoundly influential, not least because the letter's recipients lived in Asia Minor.

Audience members activate entirely different metaphor Source frames, according to their background and context. The personal context of individuals influences how metaphors are interpreted. In the case of Ephesians scholarship, the choice is typically between the Jewish and the Greco-Roman contexts. In the Jewish background, the most prominent idea is that Ephesians 2:14-18 is an exegesis of three primary texts in Isaiah (9:5-6; 52:7; 57:19),[321]

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[317] We activate the parts of our brain where the physical experiences are processed as we subconsciously process the metaphor. The narrative structure and embodied simulation of our experience with rocks, for instance, guide and constrain our interpretation of the metaphor even when we are not conscious of it.

[318] Rafael Rodríguez, *Oral Tradition and The New Testament: A Guide for the Perplexed* (London: Bloomsbury, 2014), 55-85; Minna Shkul, *Reading Ephesians, Exploring Social Entrepreneurship* (London: Continuum, 2009). Most likely, the audience learnt about the Christ story when they heard the proclamation of the message of Christ (the Gospel), and this understanding was deepened through the homilies and the rule of faith. Therefore, when the author uses the metonymies 'blood', 'cross', and 'flesh', he refers to a story they all know: the Christ story. I agree that Ephesians would provide guidance to believers (however loosely that belief is defined), building on previous knowledge, and somehow modifying 'cultural luggage' of the non-Jewish audience. In my view, the difficulty of speculating on either audience's (various) pre-existing traditions and oral traditions of the Christ-movement is tied to questions of date, authorship, and provenance.

[319] Craig A. Evans, "Paul and the Pagans" in *Paul*, Stanley E. Porter, ed (Leiden: Brill, 2008), 117; Max Turner, "The Book of Ephesians" in *Dictionary of Theological Interpretation of the Bible* (London: SPCK, 2005), 188.

[320] Trebilco, *Self-Designations*, 13.

[321] Peter Stuhlmacher, *Reconciliation, Law & Righteousness: Essays in Biblical Theology* (Philadelphia: Fortress, 1986), 187.

making Ephesians 2:14-18 a midrash on Isaiah 57:19.[322] According to this strand, it is the Jewish understanding of peace that is activated in the audience's minds. In the Greco-Roman background, what might be prominent is the idea of peace and hope for peace, known as the *Pax Romana*. The phrase was widespread in the Roman Empire post-Augustus and was connected with the figure of a political saviour. This ideal played a central role in the cult of the emperor.[323] This would have hardly escaped the notice of the readers, and the author might have been contrasting the emperor's peace and Christ's.[324]

This being the case, this peace would simply imply absence of social conflict at an ethnic level. This interpretation would affirm that the concept of *Pax Romana* is what the Gentiles had in mind in the Greco-Roman world. In a similar vein, Peter O'Brien maintains that 'εἰρήνη connoted harmony between people (Acts 7:26; Gal 5:22; Eph 4:3; Jas 3:18)',[325] while Gordon Fee concludes that 'the mention of peace in Paul's letters (apart from the standard salutation) most often occurs in communities of relational settings'.[326]

However, we should remember that communication is always culturally embedded, and cultures are never monolithic (not now, not then). In the text, there is overlap, clash, and blending from beginning to end. Given the amalgam of Jewish and Greco-Roman cultures, not to mention the audience's familiarity with the LXX, Jewish readers/hearers would undoubtedly have identified resonances with *Shalom*; and for Gentile recipients in Asia Minor, *Pax Romana* would have been the more natural conceptual frame. But what if the author straddles both of those conceptual worlds?

Petty and Cacioppo's Elaboration Likelihood Model provides a theoretical framework for explaining that which may lead to deep versus shallow processing. They argue that the degree to which a reader processes and elaborates the message is a factor of both motivation and ability. The 'motivation' deals with the relevance of what is said for a person or

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[322] Nils Alstrup Dahl, "Christ, Creation, and the Church" in *The Background of the New Testament and Its Eschatology*, W. D. Davies and David Daube, eds (Cambridge: Cambridge University Press, 1956), 437.

[323] For more information on the Greco-Roman understanding of peace, consider Klaus Wengst, *Pax Romana and the Peace of Jesus Christ* (London: SCM, 1987); Faust, *Pax Christi*.

[324] The content of IPriene 105 was likely known to the audience in Asia Minor (https://www.urbisetorbis.org/ipriene-105/, accessed October 2019).

[325] O'Brien, *Letter*, 193.

[326] Gordon Fee, *Paul, the Spirit, and the People of God*, reprint edition (London: Hendrickson Publishers, 1996), 118.

community; the 'ability' deals with the knowledge of the relevant and cultural factors involved in the message.[327]

Doubtless, thorough socio-cultural research is important to understand the world the writer and the audience share. However, it is only by analysing the metaphorical story in Ephesians 2:14-18 that we can understand what the author means by 'Christ is peace'.[328] We must analyse the metaphors the author uses before we can arrive at some conclusions.

c) Action plan: Making 'one' out of the two (ὁ ποιήσας τὰ ἀμφότερα ἓν)

For the author, the purpose of this section is to move from two (referring to the Jews and the Gentiles as separate groups) to one (the new reality Christ creates). The lexical unit ἓν evokes the metaphor SPIRITUAL UNITY IS PHYSICAL UNITY, whose Source might spring from 1) an individual who sees his/her body as an entity; or 2) the experience of seeing two entities that are distinct from each other so that their distinctiveness is perceived clearly. This idea is mapped onto the spiritual reality of the one entity that Christ makes. The author states that they are 'one' as an entity (a number), not simply as a principle (e.g. the importance of unity).

How can two people groups become one? It is possible through a process of creation (MAKING IS CREATION). The author communicates that this creation is not *ex nihilo*, but the raw materials are the Jewish and the Gentile believers, and this is something we will not fully comprehend until we arrive at Act III, where the metaphorical story climaxes.[329]

d) Means: Breaking down the wall

> τὸ μεσότοιχον τοῦ φραγμοῦ λύσας, τὴν ἔχθραν ἐν τῇ σαρκὶ αὐτοῦ τὸν
>
> νόμον τῶν ἐντολῶν ἐν δόγμασιν καταργήσας
>
> [by destroying[330] the dividing wall of division, the hostility in his flesh,
>
> setting aside the Law of commandments and regulations]

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[327] Richard E. Petty and John T. Cacioppo, *Attitudes and Persuasion: Classic and Contemporary Approaches* (Dubuque: W. C. Brown Co, 1981). Some audience members process the metaphor more deeply and activate more than one Source frame; some of them may blend several; some may choose one among the many possibilities.

[328] When it comes to reading, 'the embodied understanding people construe depends mainly on the situation, the goals, and the motivations of the participants, and the specific understanding task'; see Gibbs, *Embodiment*, 461. In, 'Mario sold his new blue small car,' the reader would be unlikely to simulate a car that does not fit the details the text provides. Reading includes the whole utterance where an expression is found, since the discourse simulation is constrained by the details the discourse provides.

[329] Woods, "Jew-Gentile Distinction", 127.

[330] Wallace affirms that this is a participle of means. In his view, 'this participle is frequently used with vague, general, abstract, or metaphorical finite verbs'; see Wallace, *Grammar*, 628-630. He suggests

How to interpret 'the wall' has been debated.[331] After extensive research on the use of walls in the Greco-Roman world, Tet-Lim N. Yee concludes that:

> the *topos* of 'wall' was a commonplace in the ancient world and writers in the Graeco-Roman world employed it to convey a wide range of ideas from exclusion to sacrilege. The same *topos* is employed in ancient political rhetoric to indicate an unstable condition between two communities, and thus the need to 'make peace.'[332]

Best cites evidence that the wall, μεσότοιχον, is an ordinary architectural term that was used in Asia Minor to describe building plans for the construction of a temple in Didyma.[333] Findings in the Greco-Roman world reveal that temples and the walls of the city were interwoven.[334] Admittedly, in Ephesians 2 it probably refers to the balustrade, the temple railing that prevented foreigners from a lethal transgression into the sacred space.[335] For Best, the wall does not refer to the Jerusalem Temple balustrade, unless Paul was the author. In his view, the temple of Jerusalem would not have been destroyed (AD 70) during his lifetime.[336]

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that because of the Granville Sharp construction, καταργήσας modifies the two previous participles. By translating this participle 'by nullifying the law…', this participle specifies how the estrangement was overcome.

[331] Five interpretations have been popular: 1) a cosmic wall between the heavenly realms and the human sphere on earth that a gnostic redeemer has penetrated. This redeemer encountered enmity from heavenly powers (mainly angelic), destroyed the wall and the enmity, and thus created peace (Yee, *Jews*, 144); 2) the Law of commandments and regulations (Lincoln, *Ephesians*, 141-142); 3) a reference, in its literalness, to the balustrade of the temple of Jerusalem (Josephus, *Works*, bk. War 5:193-194, War 6:124-126; Yonge, *Philo*, bk. Laws 1:2; 4) ethnic rivalry in the cultural amalgam under the Roman empire in the first-century (John Muddiman, *A Commentary on the Epistle to the Ephesians: Black's New Testament Commentaries* (New York: Continuum, 2001), 128); 5) the Law was not the wall itself, but rather created the wall, because of Jewish perceptions of self-importance (Hoehner, *Ephesians*, 371).

[332] Yee, *Jews*, 144-150, especially 150.

[333] Best, *Ephesians*, 257 n. 39

[334] Cicero, *Cat* 1.12, 33; Off 1.53-55; Ann Vasaly, *Representations: Images of the world in Ciceronian Oratory* (Berkley: University of California Press, 1996), 45, 47, 52-55. Findings in Κέραμος; *Kéramos* attest to the intrinsic connection between the city walls and the temple; see P. M. Fraser, G. E. Bean, *The Rhodian Peraea and Islands: Oxford Classical and Philosophical Monographs* (Oxford: Oxford University Press, 1954), 138-154.

[335] Yee, *Jews*, 148-149; Margaret Y. Macdonald, "The Politics of Identity in Ephesians" *Journal for the Study of the New Testament* 26.4 (2004) 434. Josephus stated (in reference to the inner sanctuary of the temple), 'no foreigner should go within that sanctuary' (Jewish War, 5.194). An inscription confirms that claim; see OGIS 598.

[336] Best, *Ephesians*, 253-254. I wonder how many of the audience would have known the balustrade of the Jerusalem temple. Jewish Christians among the audience as well as proselytes/Godfearers surely would have been on pilgrimage to Jerusalem. Herod's temple in Jerusalem was known throughout the

Best does not only allow his scepticism of Paul's authorship to guide his conclusion, but he also overlooks that the wall that has been broken down is a metaphor. It makes no difference that the actual balustrade was not literally torn down until AD 70. Paul or the author of Ephesians may well be evoking the balustrade in the Source frame to map it onto the Target. Therefore, the inferences that result from the conceptual mapping of the metaphor INTER-ETHNIC CONFLICT IS A DIVIDING WALL with respect to temples[337] and socio-political-ethnic boundaries[338] should be the focal point.

The discursive context of Ephesians 2 triggers the connection to temple, as this section ends with access to the deity (v. 18) and the building of a temple (v. 22). At its most basic level, ancient readers would have understood the walls as demarcating socio-political[339] and religious ethnic boundaries, since these aspects of life in society were not segregated.

It is easy to be distracted from what is important: the basic understanding of the function of the wall in this context. Μεσότοιχον belongs to the overarching frame of Construction and Container. The text presupposes two metaphors, HOSTILITY IS A PHYSICAL STRUCTURE and PHYSICAL DISTANCE IS RELATIONAL DISTANCE, through which the wall's erection is mapped onto the conflict and the erecting of hostility.[340] The permanence of this wall is dictated by the primary metaphor PERSISTING IS REMAINING ERECT.[341] In addition, we also map structural features of basic Containers onto the Wall—interior, exterior, and boundaries. Thus, our

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ancient world as one of the wonders of the world, exotic and grand, similar to how westerners today think of the Taj Mahal.

[337] Quintilian, *Inst* 4.4.4. From the region of Asia Minor (Νίσυρος/*Nísyros*), an island west of Cnidus, belonging to the Dodecanese, the impressive sanctuary of Zeus Meilichios had circular walls; see Fraser and Bean, *The Rhodian*, 110.

[338] I. A. Richmond, *The City Wall of Imperial Rome: An Account of its Architectural Development from Aurelian to Narses* (Yardley: Westholme, 2013); Malcolm Todd, *The Walls of Rome* (London: Elek, 1978); J. C. Bruce, *Handbook to the Roman Wall*, 14th edition, Bruce J. Collingwood and David J. Breeze, eds (Newcastle upon Tyne: Society of Antiquaries of New Castle upon Tyne, 2006).

[339] The lexical units 'wall' (τείχος/τοίχος) and 'fence/wall' (φράγμος) are used to refer to barriers erected to protect against hostile enemies. According to Windsor, in the LXX, these lexical units 'refer to the walls of Jerusalem in the context of hostility between Israel and the surrounding nations (e.g., Ezra 4:12, 16; 9:9; 1 Macc 1:33; 4:60; 6:7, 62; Isa 5:5; etc.)'; see Windsor, *Ephesians*, 132.

[340] The metaphor is evoked by the wall, and hostility is a modifier. We perceive the modifier as if it would be a metaphor because modifiers can increase metaphoricity; see Mario Brdar, Jadranka Zlomislić, and Blaženka Šoštarić, "From Metaphorical Banana Skins to Metonymic Rittbergers: On Two Types of Polysemy" in *Cognitive Approaches to English: Fundamental, Methodological, Interdisciplinary and Applied Aspects* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2009), 151-169.

[341] Joseph E. Grady, "THEORIES ARE BUILDINGS re-visited" *Cognitive Linguistics* 8.4 (1997) 281-299.

understanding of Containers shapes the structure of the overarching metaphor INTER-ETHNIC CONFLICT IS A DIVIDING WALL.

Source: Dividing-Wall	Target: Inter-ethnic Conflict
Interior	Jews
Exterior	Gentiles
Boundary/Wall	Conflict/hostility

The narrative of this section depicts a safe space that is protected, unless it is conquered. The risk when we focus so attentively on the details is that we lose sight of the narrative as a whole. The function of this section is to explain how the Gentiles who were on the periphery can now be near by the blood of Christ (v.13). This section is meant to explain how those who were alienated, excluded, outsiders, and distant are now connected, included, insiders, and near. In Act I, Scene 1, the author depicted Israel as a Container, and the blood of Christ broke through the boundary. How does this happen exactly?

There are three typical implications of conquest that would be mapped onto the destruction in this conceptual mapping. First, a community or people group lives on the Interior Side. So, the metaphor PEOPLE GROUPS ARE CONTAINERS is present. Second, the wall protects the community that dwells on the Interior Side and excludes those who do not belong. Third, on the Exterior Side, a group threatens the security and purity of the community.

The destruction of the wall, even if it refers to the temple wall, implies that an external group, power, or dominion has invaded from the periphery to the centre, entering the city, passing through the household, and arriving at the temple. The ruins of a wall would communicate that a town or nation has been conquered. Therefore, the destruction of the wall in Ephesians 2:14-15 depicts an invasion into another state. The wall has been destroyed. The Interior Side has been conquered.[342] For those living Inside the Walls the response is terror; for those Outside the Walls, triumph. However, the audience did not destroy the wall; Christ did.

e) Implication: Conquered from within the walls

What the text depicts is unexpected: the wall was destroyed from the inside. The text affirms that Christ destroyed the wall and set aside the Law. But was the Law on the Interior Side or

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[342] Karl Strobel and Eckhard Wirbelauer, "Calchedon" in *Brill's New Pauly*, Antiquity volumes, Hubert Cancik and Helmuth Schneider, eds; Christine F. Salazar, English ed, Classical Tradition volumes edited by Manfred Landfester, eds; Francis G. Gentry, English ed, http://dx.doi.org/10.1163/1574-9347_bnp_e605620 (accessed July 2019).

the Exterior Side of the Wall? The Law belonged to the people. It constituted a complex of Torah, commandments, and ordinances, the latter being a purely human construction that transformed practices such as circumcision into markers for ethnic pride (Eph 2:11-12).

But how can someone from the Outside break the Law, let alone destroy it? Lionel J. Windsor warns that, consciously or not, the traditional reading of Ephesians 2 challenges Israel's central ethnic distinctiveness—physical circumcision (v.11), Jewish Law being abolished (v.15), and the new humanity (v.17).[343]

Since Windsor does not recognise that the abolition of the Law and the new humanity are metaphors, he dives into a deep, murky ocean. Windsor explores whether there was a partial, ceremonial, or complete abolition of the Law. By recognising these expressions as metaphors, cognitive linguistics advances the existing approach in two related ways: 1) metaphors communicate two critical kinds of knowledge that are often overlooked: propositional (it states something about the target) and perspectival (it requires the reader to assume an angle). This approach keeps metaphors from being turned into propositional content that can be extracted, but instead deals with how the readers were affected by the utterances in the text; 2) metaphors state truth, i.e. particular facts about reality. However, this truth can only be conveyed partially, since it is determined by the elements that are mapped from the Source frame onto the Target frame. As Lakoff and Johnson write, 'if it were total, one concept would actually be the other, not merely understood in terms of it'.[344]

The point of the narrative is Christ and his action. For someone to set aside the Law, this person must be 1) in authority over it; and 2) establish that the Law's function can be fulfilled through other means, thus rendering the Law obsolete.[345] Καταργέω conveys a basic notion: to cause something to be idle, to render something useless, or to bring something to an end.[346] This verb 'always denotes a nonphysical destruction by means of a superior force coming in to

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[343] Windsor, *Ephesians*, 130-135.

[344] Lakoff and Johnson, *Metaphors*, 12. The New Testament letters provide us with different but complementary images to understand salvation: justification, reconciliation, adoption, peace, election. All of them are true, yet all of them are partial; see Brenda B. Colijn, *Images of Salvation in the New Testament* (Downers Grove: IVP Academic, 2010).

[345] Christopher Wright clearly summarises this tension in the following words: 'whereas dispensationalists say that *no* Old Testament law is morally binding since the coming of Christ, unless specifically *endorsed and recommended* in the New Testament, theonomists argue that *all* Old Testament laws are perpetually morally binding, unless explicitly *abrogated* in the New Testament'; see Wright, *Ethics,* 387-414.

[346] BDAG, "καταργέω", 525-526.

replace the force previously in effect, as, e.g. light destroys darkness'.[347] In the text, it is Christ's action that replaces the force previously in effect: the Law.

The author of Ephesians seems to refer primarily to Jewish Law,[348] as Israel is explicitly mentioned by name. At issue is the differentiation between Gentiles and Israel, and Torah/Covenant was, from a Jewish perspective, the obvious means to distinguish between them. However, from an 'in Christ' perspective, Torah prevents people of different ethnic groups from knowing/experiencing/enjoying the peace of God. Since the author has already insisted that Christ's sacrifice ('blood') was the means of bringing Gentiles near, the Law ceases to have that purpose. In brief, the metaphor highlights that the Law has ceased to be adequate to grant access to God's Kingdom and ceased to be a sign of membership of it. The other aspects are left out of focus.

According to Windsor, the author's mission—the relationship between Israel and the nations—informs the letter's Christology.[349] However, the opposite seems to be true: it is Christ's intervention that creates a reframing of the former state of affairs. Christ becomes the lens through which the author sees everything, including Israel. Indeed, the New Testament does engage with how these ethnic markers are maintained among Jewish believers (Acts 16). What Paul, however, refuses is to see these as the entry points into God's Kingdom for the Gentile believers.[350]

It is difficult to translate the phrases τὴν ἔχθραν + ἐν τῇ σαρκὶ αὐτοῦ. The NRSV and ESV relate both phrases to the clause before. Thus, the dividing wall that is hostility is destroyed in his flesh. The NIV, RSV, and NET relate ἔχθραν to the clause before (the wall of hostility) but use ἐν τῇ σαρκὶ αὐτοῦ with the next clause (setting aside in his flesh the Law). The NASB, NJB, NKJV, and KJV read both parts with the next clause so that the Law is equated with hostility (the enmity, which is the Law). The phrase is positioned in an ambiguous

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[347] Barbara Friberg, Timothy Friberg, and Neva F. Mille, *Analytical Lexicon of the Greek New Testament*, paperback edition (Victoria: Trafford, 2005), 221.

[348] Fredrick Long holds that Paul wrote Ephesians. He argues that the audiences/recipients of Ephesians would have been told the circumstances facing Paul at that moment: being at Caesarea Maritima, having had to flee under accusation of bringing a Gentile into the temple. In Long's view, it is not accidental that the charges levelled against Paul in Acts 21 are from Jews of Asia Minor and that each one of the charges is materially addressed (not necessarily answered) in Ephesians 2:11-22 (temple, people of Israel, Law, and Gentile in the temple); see "Ἐκκλησία", 217-222.

[349] Windsor, *Ephesians*, 3.

[350] I think Windsor has to be commended for his outstanding historical and grammatical research. The problem is that the narrative the author of Ephesians develops does not address the questions that drive Windsor's project.

way. All the interpretations above make sense, as τὴν ἔχθραν is sandwiched between the other two accusative objects. My interpretation is that both the dividing wall and the Law are symbols for the enmity which was set aside in Christ's flesh. This interpretation works within the Gentile/Jew context and the Gentile/Jew + God context.

Therefore, for the point the author is arguing—Jews and Gentiles have been reconciled as an integral part of the salvific work of Christ—the Law as the point of entry to God's people has been replaced by Christ's sacrifice. The thrust of this section is not to provide an account of what the Law is, nor to establish its continuity or discontinuity.[351] In Act I, Scene 2, we had the metaphor A CHANGE OF LOCATION IS A CHANGE OF POSITION. However, the audience did not move. Actually, in this scene, Christ is the only one who moves. The audience changes location because Christ creates a reconfiguration of space within the wall that sets aside the Law and destroys the wall.

f) Result: Killing the hostility

The frame evoked by the lexical unit 'killing' is War.[352] Its core frame elements are: 1) Warriors (soldiers, defenders); 2) Enemies (opposing armies/opposing sides in a battle); 3) Conflict (subjugation/hostility);[353] 4) Place (battlefield, coliseum); 5) Weapons (swords, flaming arrows); 6) End of the conflict (death/life); 7) Goal (peace, new territory conquest); and 8) A champion (the winner of the battle/contest).[354]

The logic within the script runs like this: a warrior defends his household or country from exterior hostility. The antagonist seeks to invade or maintain a system that subjugates. Warfare is necessary for this subjugation to come to an end. This warfare takes place in a particular

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[351] The majority of the New Testament texts that tackle the topic 'law' and 'faith' or 'law' and 'Christ' are in the context of discussing how someone can be declared righteous before God (e.g. Rom 3:20). Paul's argument in Romans is that the Law makes humanity conscious of sin, but the weakness of the Law is apparent when keeping it is taken as a basis for the individual's own righteousness. But this is not the context of the text of Ephesians. For an interesting article on the topic; see Thomas R. Schreiner, "The Abolition and Fulfilment of the Law" *Journal for the Study of the New Testament* 35 (1989) 47-74.

[352] A war is different from a battle. Wars typically lasted for years. A war implies many battles; see Randall S. Howarth, "War and Warfare in Ancient Rome" in *The Oxford Handbook of Warfare in the Classical World*, Brian Campbell, Lawrence A. Tritle, eds (Oxford: Oxford University Press, 2013), 32.

[353] Jacob Aall Ottesen Larsen affirms that, in the ancient world, people initiated hostilities as a way to start war; see "Rules of War" in *The Oxford Classical Dictionary*, fourth edition (Oxford: Oxford University Press, 2012), 1570.

[354] Howarth, "War", 29-44.

location (wars are typically called after the places where they occurred). Weapons are essential; whoever has more harmful weapons will most likely win the war. Death is necessary for the conflict to cease, and, inevitably, the losing party will die, be taken captive, or surrender. The ultimate goal is the conquest of a new territory, but mainly peace (not for the defeated party in war).[355]

When we see the frame War, we know it is a metaphor. We can then name the metaphor to understand its contribution to the social conflict in question. The metaphor INTER-ETHNIC RELATIONSHIP IS WAR guides our exegesis as we see how the Source (War) sheds light on the Target (Social Conflict):

Source: War	Target: Spiritual Inter-ethnic Conflict
Warrior	Christ
An antagonist	Hostility
Conflict	Group membership
Place	The cross
Weapons	Christ's flesh and blood
End of the conflict	Cessation of the hostility
Goal	Peace
Champion	Christ

As we observe the scene from the perspective implied by the metaphor, we find at least four important inferences. First, from a Jewish perspective, the hostility is introduced at an ethnic level, which leads to the belief that the contest is Jews versus Gentiles. It is subversive that Christ is in the place where we would expect the Jews and the Gentiles to be. The source of the hostility stands for social positions that are metaphorically understood as 'physical barriers to movement in the centre-periphery structure'.[356] This pride is a barrier between people groups, but it is also a barrier between the Gentiles and God (Act I).

Second, we would expect that the beneficiary of all this work would be the warrior and the people he represents. However, since the gladiator/warrior is not taking sides (Christ takes his own side), those who were formerly antagonists can benefit from Christ's victory.

Third, we might expect Jerusalem (from the Jewish perspective) or Rome (from the Gentile perspective) to be the places where the impact of Christ's work would be manifested.

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[355] As Howarth states, 'the popular culture of Rome exhibited an abiding fascination with death and blood in a reflection of the martial values of an empire sustained by a more or less permanent state of war'; see Howarth, "War", 29.

[356] Sweetser, "Suburbs", 34.

However, these are simply the epicentres of the earthquake. Christ's victory has a comprehensive geographical scope.

Fourth, surprisingly, the champion dies. Christ's weapons are not swords and arrows, but his own body (Eph 2:4). This means that Christ accomplishes peace once and for all—there is no need for an ongoing battle to eradicate hostility because hostility has also died.

What we find in this text is shocking from a Greco-Roman perspective. Joshua Jipp compares the Christ-hymns with ancient kingship discourse. In his analysis of the Colossian hymn (Col 1:20), he concludes that Christ is depicted as 'God's elected royal (Davidic) viceregent'.[357] He affirms that each phrase parallels ancient kingship discourse. However, 'what cannot be paralleled in any ancient kingship document is the means whereby Christ enacted this pacification'.[358]

Christ is a radically different ruler. Actually, the author depicts Christ as the ideal ruler. Rome was a warrior state, and so was Greece. Heraclitus writes, 'War is the father of all things.'[359] War shaped life in the ancient world. This is why W. K. Pritchett affirms that 'war was part of the fabric of society, on a par with earthquakes, droughts, destructive storms, and slavery'.[360] It is a great benefaction that the audience belongs in this new realm of existence. What is even more significant is this: if Christ is the ruler and the only one who can grant peace, then for the recipients of the letter (the majority being Gentiles and also probably some Jews) their allegiance to Christ comes first. After all, Christ is God's divine agent; Caesar is not.

The author's depiction of Christ is paradoxical. On the one hand, far from being regarded as a passive sufferer and victim, Christ is instead a victorious aggressor who destroys. On the other hand, Christ subverts all royal propaganda of *Pax Romana* with his death. Christ's key to success was not based on the number of soldiers.[361] Christ is their peace, because he is not defined by any popular notion of peace. Instead, he is the embodiment and definition of peace.[362]

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[357] Jipp, *Christ the Ideal King* (Minneapolis: Fortress, 2015), 100.

[358] Jipp, *Christ*, 127.

[359] Heraclitus, *DK* 22 B 53.

[360] W. K. Pritchett, *The Greek State at War*, volume 5 (Los Angeles: University of California Press, 1971), 91.

[361] Howarth, "War", 31-32.

[362] Metaphors can create an image in the mind of the hearer, and they can also create irony and hyperbole; see Robyn Carston and Catherine Wearing, "Hyperbolic Language and Its Relation to Metaphor and Irony" *Journal of Pragmatics* 79 (2015) 79-92; Christian Burgers, Kiki Y. Renardel de

In sum, there is a hostility between Jews and Gentiles, and between humanity and God. Christ renders circumcision, the badge of differentiation between Jews and Gentiles (the Law) doubly futile. It is futile for separating Gentiles from the Jews, and it is futile or inadequate to overcome the separation of both from God. So, we proceed to examine the means used by Christ—blood, flesh, and cross—to overcome and reconcile.

2.2 Christ makes peace

a) Instruments of war

In Ephesians 2:14-15, the metonymies 'blood', 'cross', and 'flesh' point to a particular narrative the author and the audience share: Christ's death. Without that narrative, we would consider that 'flesh' sits alongside a different set of frame elements (e.g. Muscle, Fat, and Substance), which would not lead to the conclusion that Christ's flesh suffered laceration. For the audience, however, 'in his flesh' evokes the story of Christ's crucifixion.[363]

The element from the frame used in the text is important.[364] CROSS FOR CHRIST'S CRUCIFIXION (INSTRUMENT FOR ACTION), BLOOD FOR CHRIST'S DEATH (EFFECT FOR CAUSE), and FLESH FOR BODY (MATERIAL FOR OBJECT).[365] These metonymies point to three actions: crucifixion, death, and the body of Christ. Each metonymy refers to a sub-event that is part of

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Lavalette, and Gerard J. Steen, "Metaphor, Hyperbole, and Irony: Uses in Isolation and in Combination in Written Discourse" *Journal of Pragmatics* 127 (2018) 71-83.

[363] In cognitive linguistics, an ICM (Idealised Cognitive Model) encompasses 'the cultural knowledge that people have and are not restricted to the real world. That is to say, they also encompass people's subjective views of a particular concept and can be highly idiosyncratic as they are an abstraction from people's encounters with that particular concept'; see Littlemore, *Metonymy*, 10. When flesh is associated with Christ, the audience is expected to connect this phrase with what happened on the cross, because of the narrative the author knows they know.

[364] Radden and Kövecses argue that various principles influence the selection of the lexical unit: 1) human experience (human over non-human, physical over non-physical, subjective over non-subjective, concrete over abstract, functional over non-functional, etc); 2) perceptual selectivity (immediate over non-immediate, dominant over less dominant, *gestalt* over poor *gestalt*, etc); 3) cultural preferences (ideal over non-ideal, stereotypical over non-stereotypical, important over less important, initial or final over middle, basic over non-basic, etc); 4) communicative principles (the principle of clarity and the principle of relevance); 5) overriding factors (rhetorical effects and social-communicative effects); see Günter P. Radden and Zoltán Kövecses, "Towards a Theory of Metonymy" in *Metonymy in Language and Thought*, Klaus-Uwe Panther and Günter Radden, eds (Amsterdam: John Benjamins, 1999), 44-55.

[365] This is a PART FOR WHOLE metonymy. According to Radden and Kövecses' taxonomy, it belongs to the frame Constitution; see Radden and Kövecses, "Metonymy", 32. In this case, the material (flesh) stands for the product it constitutes (the body).

a bigger event (SUB-EVENT FOR EVENT) where they all belong: the torturous crucifixion of Christ.[366]

Additionally, the verb ποιέω is present twice in verses 14-15. It is interesting that it links back to the previous act, where the work of circumcision was done by hands (χειροποιήτου) on the flesh (ἐν σαρκί), a human activity that contrasts with Christ's activity, who ὁ ποιήσας τὰ ἀμφότερα ἓν (Eph 2:14) by setting aside the Law in his flesh (ἐν τῇ σαρκὶ αὐτοῦ) and ποιῶν εἰρήνην (Eph 2:15).

For the audience to be able to link these metonymies to Christ, the cultural and historical context must be known and salient between the speaker(s) and the hearer(s).[367] With all these metonymies, the author evokes a particular story the audience shares with him.[368] In this case, it builds a sense of community as they all know this story and can relate to it; metonymies build a relationship between the author and the audience, and identify them as members of the same discourse community.

Christ's crucifixion presents the audience with difficult but vital questions to answer: What happened on the cross? In what way does Christ's work affect the Jewish people and the Gentiles? How do we understand the status of Christ? It comes as no surprise that the author used metaphorical language to help the audience grapple with the abstract and transcendent implications for them as a community. After all, who they are as ἐκκλησία is based on what Christ achieved on the cross.

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[366] The mechanism used is metonymy, i.e., one element (narrative, scene, motif, character, or formula) can evoke a frame. In the context of a discourse community, a name (Adam and Eve), a location (Garden of Eden, Waterloo), or a theme (the forbidden fruit, original sin) may activate an entire story or certain parts of it; see Ritchie, *Metaphorical Stories*, 23.

[367] Littlemore, *Metonymy*, 7.

[368] The letter to the Ephesians was not written in a vacuum, and the letter we now read is not all the readers possessed. As Rodriguez notes, texts written and oral texts common to author and reader informed how the audience read the letter; see Rodríguez, *Oral Tradition*, 55-85. The question that arises is whether we can deduce, from the narrative of Ephesians 2, how the Gospel was first preached (or narrated) to the audience (e.g. if Paul emphasised 'peace' as the central outcome of the story of the cross in Ephesus) or whether the author is reshaping the narratives (highlighting/disclosing elements) known to the discourse community in light of their situation. Armin D. Baum argues that, in his letters, 'Paul may have drawn on the content and vocabulary of his long-term preaching activity'; see "Parallel Letters in the Corpus Paulinum Against the Background of Ancient Parallel Letters and Speeches: Where Do the Parallels Between 1 and 2 Thessalonians Come From?" (paper presented at the Tyndale House New Testament conference, 27 June 2019). Baum's conclusion suggests that Paul's letters are reflective of his preaching, and probably locally. Paul is a master contextualiser, who also keeps his eye on the narrative of God's reconciliation in Christ. So, that narrative bubbles through, sometimes more explicitly than others. It will always reflect both the audiences' exigency and (to a probably much lesser extent) Paul's own circumstances.

The author uses a cluster of metaphors. According to Michael Kimmel, bursts of metaphors fulfil four functions: 1) attention-grabbing: they can reinforce the main theme; 2) they help identify where the action is; 3) they provide ways to conceptualise an incomprehensible, abstract, and unfamiliar subject matter; 4) they revitalise the discourse community by providing language to those who belong to it. This latter function results in the audience being able to use language to articulate who they are and to share the metaphors with others who are now part of the discourse community. A cluster of metaphors fosters rapport and bonds, since there is a shared understanding of the topic under discussion in a particular way (developed through specific frames), only known to those who can understand it, to guide the believers to new ways of thinking and imagining what life in Christ is.[369]

b) The aftermath

Thus far, the frames evoked through the lexical units present in Ephesians 2:14-15 point to reconciliation: peace, hostility, wall, demolition, and so forth.[370] All these lexical units accord with the socio-political concepts of being 'a stranger' versus 'a citizen'.

The author of Ephesians depicts Christ's mission as connecting: up to this point in the text, Christ has achieved this by destroying and setting aside. Christ destroyed the walls and set aside the Law, i.e. he brought together two people groups who had been on different sides of a conflict. As the narrative continues, the author fleshes out how Christ connects and creates a new reality and shows how the audience went from 'two' to 'one' by emphasising that both Jews and Gentiles are equal in worth and status.

c) BELIEVERS ARE A NEW MAN

This is an example of metonymy within metaphor. We speak of a metaphor, because we can identify two frames: 'the believers' and 'a new man'. The metonymy is present through the

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[369] Michael Kimmel, "Why We Mix Metaphors (And Mix Them Well): Discourse Coherence, Conceptual Metaphor, and Beyond" *Journal of Pragmatics* 42 (2010) 98.

[370] Max Turner suggests a canonical reading, insisting that Ephesians should be read along with Colossians and Philemon, because all three hold 'reconciliation' as their central theme; see "Human Reconciliation in the New Testament with Special Reference to Philemon, Colossians and Ephesians" *European Journal of Theology* 16:1 (2006) 37-47. In Turner's view, the unity between Jews and Gentiles is the central theme of the letter. My view is similar but nuanced. I argue that the central theme of Ephesians is union 'in Christ'. This unity is developed through the use of two primary metaphors UNION IN CHRIST IS BEING *IN* and UNION IN CHRIST IS BEING *UP*. The Jews and Gentiles are united because they live in Christ; it is because they are united to Christ that they can be in union with one another.

idea of the new man, as we have 'man' standing for both genders. But it goes beyond gender: 'man' stands for humanity.[371]

This leads us to the importance of categorisation. It was initially thought that various objects or actions belonged within a category because they shared the features common to all members of the category. In the 1970s, Eleanor Rosch showed that categories are mainly defined not by feature lists but by prototypes.[372] Whether or not a member belongs within a category depends on how closely it matches the category's prototype.[373] The term 'radial' is commonly used to explain how radiation takes place from the centre outwards to the other members, which are seen as variations, in some respects, of the prototype member. When someone is asked to name a bird, they might be more likely to name a robin than a penguin, depending on where they live. A robin is therefore classed as a prototypical member, that is, an example people normally think of when contemplating a category.

In the Greco-Roman world, the prototype member of the category Human was the male figure, a 'man'. He represented what it meant to be a human, whereas women were not as human, nor were children (even if ἄνθρωπος included women and children).[374]

Within the narrative that the biblical authors create, metaphor is essential to define or redefine identity. How did the audience feel when Paul called them 'children' in the second

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[371] NIV and NRSV are among the translations that translate this phrase as 'new humanity'. Louis Goossens identifies four ways in which metaphor and metonymy interact: 1) metaphor from metonymy (the experiential basis of a metaphor consists of a metonymy); 2) metonymy within metaphor (a metonymy is present in the target domain of a metaphor); 3) demetonymisation within metaphor (a metonymy is present in an expression, but the expression is only ever used in an abstract sense, thus creating a metaphor); and 4) metaphor within metonymy (different metonymies within an expression create an overarching entity in which something is depicted in terms of something else). According to Goossens' classification, we have a metonymy within metaphor. It is not always easy to distinguish between metonymy and metaphor; see "Metaphtonymy", 349-378.

[372] Eleanor Rosch and Carolyn B. Mervis, "Family Resemblances: Studies in the Internal Structure of Categories" *Cognitive Psychology* 7 (1975) 573-574.

[373] A prototype is a 'mental concept of exemplars that best represent instances of a category'; see Dirk Geeraerts, "Prototype Theory" in *Cognitive Linguistics: Basic Readings* (Berlin; New York: Mouton de Gruyer, 2006), 142. A clear definition of what is and is not a bird exists. However, there are some birds that seem to be more present in people's minds than others.

[374] According to Kövecses's and Radden's principles for selection, some criteria might be at work: TYPICAL OVER NON-TYPICAL, CENTRE OVER PERIPHERAL, BASIC OVER NON-BASIC and IMPORTANT OVER LESS IMPORTANT. Early Christian circles were constituted by people of different social levels; see Edwin A. Judge, *The Social Pattern of Christian Groups in the First Century: Some Prolegomena to the Study of New Testament Ideas of Social Obligation* (London: Tyndale Press, 1960). Gerd Theissen, *The Social Setting of Pauline Christianity: Essays on Corinth* (Edinburgh: T&T Clark, 1982); Wayne A. Meeks, *The First Urban Christians: The Social World of the Apostle Paul* (New Haven: Yale University Press, 1983).

letter to the Corinthians (2 Cor. 6:13)? How did Lydia (a well-to-do believer) read the letter of Philippians when she was called to imitate the character of Christ by thinking of herself as a slave (Phil 2:7; Acts 16:11-15)? How did the women feel when they were commanded to put on the armour of God (Eph 6:10-17; Rom.13:12; 1 Thess 5:8)? These viewpoint questions are important when we want to explore how biblical authors use metaphors since metaphors use imagination (embodied simulation) to change perception.

The metaphor THE CHRISTIAN LIFE IS WAR is used to encourage both male and female believers to resist evil and contend for the Gospel. In Philippians 4:2-3, Paul refers to Euodia and Syntyche as women who wrestled alongside him as 'athletes' (SPORT IS WAR) engaged in the hardships of the ministry. As Cynthia Long Westfall points out, 'athleticism clearly belonged to the public sphere and was considered part of the masculine Greco-Roman gender role'.[375] What is important is how these masculine metaphors—athlete and soldier (Phil 4:3)—provided women with bravery to face persecution and martyrdom.[376] These metaphors illustrate how female believers were also to grapple with pressure and suffering, since the gospel battle was for them as well.[377]

It might have been a countercultural shock for a woman to put herself in the position of a man, because these were patriarchal societies that valued the male role over the female one. But Paul also uses maternal imagery—language that conveys emotions or roles (closeness, intimacy, pain, vulnerability, and weakness) stereotyped in the Greco-Roman world as feminine—to express his relationship with the churches among the Thessalonians, Corinthians, and Galatians.[378] To the Thessalonians, Paul portrays himself as a nursing mother caring for her children (1 Thess 2:7); to the Corinthians, as someone who feeds the church (1 Cor 3:2); to the Galatians, as a pregnant woman in labour (Gal 4:19). Interestingly enough, Paul writes to the believers in Galatia as if they were pregnant, praying that Christ should be 'formed' in them. All these metaphors expect the readers, under certain circumstances, to act on them:

> women needed to make adjustments to their identity and function in
> order to exercise power, conduct spiritual warfare like a warrior and

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[375] Cynthia Long Westfall, *Paul and Gender: Reclaiming the Apostle's Vision for Men and Women in Christ* (Grand Rapids: Baker Academic, 2016), 48.

[376] Westfall, *Paul*, 49.

[377] L. Stephanie Cobb, *Dying to Be Men: Gender and Language in Early Christian Martyr Texts* (New York: Columbia University Press, 2008); Adolphus Chinedu Amadi-Azuogu, "Women as 'Fellow Athletes' of Paul" in *Gender and Ministry in Early Christianity and the Church Today* (Lanham: University Press of America, 2007); Robert Seesengood, *Competing Identities: The Athlete and the Gladiator in Early Christian Literature*, LNTS 346 (London: T&T Clark, 2006).

[378] Beverly Gaventa, *Our Mother Saint Paul* (London: Westminster John Knox Press, 2007), 29-50.

gladiator, and pursue spiritual goals like an athlete. They needed to grow up to maturity rather than metaphorically remain in immaturity under a guardian. Men (including Paul) needed to make adjustments to their identity and function in order to recognize vulnerability, nurture other believers, quell aggression, and follow Christ in humility, suffering, and submission.[379]

Through their letters, then, the biblical authors construct a new identity for the believers, for whom their allegiance to Christ changes everything. Christ becomes a lens through which they see everything. So, in the biblical texts, we find wide-ranging use of metaphors that are anchored in the different conventional category structures in the Greco-Roman world (female and male roles) as well as social classes (priests, kings, infants, and slaves). All these metaphors provided the audience with ways to think about their different experiences as they followed Christ.[380] Although this particular use of metaphor is not unique to Paul (metaphors function this way), it does enhance the Pauline tendency to turn the world of his audience upside down as an integral part of his message.

The metaphor BELIEVERS ARE A NEW MAN is crucial in the process of reconciliation that Christ achieves in Ephesians 2:14-18. As already mentioned, the central role of these metaphors was to adjust perspectives that were well entrenched within the membership of the audiences' social and political groups. Were the Gentiles considered of equal worth by the

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[379] Westfall, *Paul*, 59.

[380] The reason why I have engaged with other letters in the New Testament to illustrate the connection between metaphor and viewpoint is because, in biblical studies, the tendency has been to see the different recipients of the New Testament letters as isolated communities (e.g., the Johannine community, the Petrine community, the Matthean community) with a strong emphasis in the diversity of early Christianity; see David A. Lamb, *Text, Context, and the Johannine Community: A Sociolinguistics Analysis of the Johannine Writings* (London: Bloomsbury, 2014). However, recent studies have argued that they should be seen as a cohesive movement (with specific differences determined by their contexts) that constitutes a discourse community; see Michael B. Thompson, "The Holy Internet: Communication Between Churches in the First Christian Generation" in *The Gospels for All Christians: Rethinking the Gospel Audiences* (Grand Rapids: Eerdmans, 1998), 49-70; L. Michael White, ed, *Semeia 56: Social Networks in the Early Christian Environment: Issues and Methods of Social History* (Atlanta: Scholars Press, 1992); Edward W. Klink III, *The Audience of the Gospels: The Origin and Function of the Gospels in Early Christianity* (London: T&T Clark, 2010); Paul R. Trebilco, Steve Walton, and David W. Gill, eds, *The Urban World and the First Christians* (Grand Rapids: William B. Eerdmans Publishing Company, 2017). Arguing for the cohesiveness of early Christianity, Trebilco adds that the metaphorical use of ἀδελφοί is 'found 271 times and occurs in all NT books with the exception of Titus and Jude'; see Trebilco, *Self-Designations*, 16. In the context of a discourse community, metaphors can 'set in motion a collective process of communication and interpretation, which then, over time, becomes a collective process of memory, which is capable of bringing about group identity' ['Sie setzen einen kollektiven Kommunikations- und Deutungsprozess in Gang, der dann mit der Zeit auch in einen kollektiven Gedächtnisprozess übergeht, der Gruppenidentität zu stiften vermag']; see Zimmermann, *Ethik*, 307. Translation mine.

Hellenistic Jews? Were the Jews considered as equals to the Gentiles? The scenario the author paints is one in which these groups are not only distant, but severely dehumanised. According to Lynne J. Cameron:

> In order for human beings to hurt each other, goes the argument, a process of dehumanisation must take place, in which the enemy becomes less than human, possessed with negative qualities that demand a violent response … Dehumanisation may occur and spread as a result of … gradually convincing individuals to perceive themselves as part of a group that must react or respond against the opposing group. Dehumanisation may begin or be encouraged at the level of the social group, as when war is officially declared or when propaganda shapes people's attitudes and values to other groups.[381]

Based on Cameron's insight, the individual is dehumanised when s/he is simply seen as a target to be attacked. In our text, the ethnic groups in tension have been labelled/dehumanised through the use of metonymy. They have been reduced to a physical mark in their bodies (circumcision or the lack of it). What Christ does is to rehumanise the different members of the community of believers, not allowing any of their ethnic backgrounds to function as lenses or criteria by which to evaluate each other's worth and identity.

Christ achieves this unity by creating a new humanity, i.e. a third space depicted as a social group, and, therefore, as a Container. Being members within this new domain of existence (the new humanity) has at least two implications: 1) a process of reversal: closeness with those within the community and distancing from those who were their ethnic equals;[382] and 2) a re-evaluation: the new humanity belongs within another realm of existence, CHRIST IS A CONTAINER, which implies that their sense of worth and value as well as the narrative they live by are based on Christ. Christ is the new relational setting from which the new relationships originate and are sustained.[383] Thus, in a world divided by social classes and questions of ethnicity, the people of God, are not 'you' and 'they' but 'us', 'brothers', and 'saints'.[384]

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[381] Lynne J. Cameron, *Metaphor and Reconciliation: The Discourse Dynamics of Empathy in Post-Conflict Conversations* (London: Routledge, 2013), 4-5. For further study, consider Anthony Oberschall, "The Manipulation of Ethnicity: From Ethnic Cooperation to Violence and War in Yugoslavia" *Ethnic and Racial Studies* 23.6 (2000) 982-1001.

[382] In Ephesians 4:17, the audience is encouraged to live not as the Gentiles do, especially with reference to their sinful practices.

[383] The audience lives 'together in a new relational matrix in which the old division between circumcision and uncircumcision…'; see Susan Grove Eastman, *Paul and the Person: Reframing Paul's Anthropology* (Grand Rapids: Eerdmans, 2017), 169.

[384] The terms 'the Jews' (οἱ Ἰουδαῖοι) and 'the Gentiles' (τὰ ἔθνη) are the only designations the author uses in the letter based on ethnic grounds—their use is to create the contrast already established in Act I or to highlight a particular practice of that ethnic group. The other designations used in the letter of

d) BELIEVERS ARE A RECONCILED BODY

According to Louw and Nida, reconciliation implies re-establishing interpersonal relations that have been disrupted, which infers 1) disruption of friendly relations because of 2) presumed or real provocation, 3) overt behaviour designed to remove hostility, and 4) restoration of original friendly relations.[385] In brief, reconciliation implies that an initial conciliated position was formerly lost through conflict and is now regained by means of a specific process.

At its most basic level, the frame Reconciliation implies that there is an offended party (God), the offending party (Jews and Gentiles), an aggression (hostility), a mediator (Christ), a process (the chain of actions the metaphors depict), and a resolution (the removal of hostility and liberty of access). By analysing the process of reconciliation, it is striking that the offended party both initiates (Christ is the subject) and carries out the process of reconciliation (destroys, sets aside, makes, and creates). This account contrasts with divine–human reconciliation in paganism and in some expressions of Hellenistic Judaism (2 Macc 1:5).[386] Again, the author subverts this frame by depicting Christ in a way that does not align with the cultural expectations of the time.

The author states the purpose of Christ's action in the metaphorical story through the ἵνα clauses: 1) in order that he might create the two (Jews and Gentiles) in himself into one new humanity, thus making (horizontal) peace (ongoing process among Christians—*present participle*);[387] and 2) in order that he might reconcile both (Jews and Gentiles) in one body (i.e.

Ephesians have the relationship with God as the ground, i.e., each designation includes in itself the boundary, which is the reason why some people are inside and others are excluded from it: 1) the believers (Eph 1:1, 19): some participial forms that stem from πιστεύω create the category 'those who believe' (τοὺς πιστεύοντας) and create the contrast with unbelievers (ἄπιστοι); 2) the saints (1:1, 15; 2:19; 3:8, 18; 4:12; 5:3; 6:18): 'the saints' (ἅγιοι) and 'the sinners' (ἁμαρτωλοί); 3) brothers and sisters (Eph 6:21, 23): 'brothers' (ἀδελφοί) and 'false brothers' (ψευδαδέλφοί); and 4) the assembly (Eph 1:22; 3:10, 21; 5:23, 24, 25, 27, 29, 32): ἡ ἐκκλεσία 'the assembly of God'. As we can observe, the understanding of the audience as 'an assembly' and as 'the saints' are the two designations the author develops more extensively throughout the letter. Now that the audience is 'in Christ', new self-designations and outsider-designations emerge.

[385] Louw and Nida, "καταλλάσσω", 8042.

[386] Cilliers Breytenbach, "Salvation of the Reconciled" in *Salvation in the New Testament: Perspectives on Soteriology*, Jan G. van der Watt, ed (Boston: Brill, 2005), 276-277; Joseph A. Fitzmyer, "Reconciliation in Pauline Theology" in *To Advance the Gospel: New Testament Studies* (New York: Crossroad, 1981), 168; Ralph P. Martin, *Reconciliation: A Study of Paul's Theology* (Grand Rapids: Zondervan, 1989), 106*; Colijn, *Images*, 180.

[387] Owing to the lexical meaning of the verb (you can kill someone/something only once). Besides, in contrast to the present participle, the verb functions in a 'once and for all' context.

as the new humanity) to God through the cross, thus putting to death (once and for all—*aorist participle*) the (vertical) enmity in himself. The narrative describes two different but related reconciliations. In Act I, we had the Gentiles as the offending party over and against Jews and then moved to Jews and Gentiles together as the offending party over and against God. Christ, of course, is the mediator of both reconciliations.

The process of reconciliation has been completed by Christ. The primary metaphor CAUSED CHANGE IS CAUSED BY A FORCE[388] is present in the text. Change does not simply happen. The author subverts the frame by stressing Christ's initiative and work, not the audience's effort. The audience benefits from the work of God, who is the active agent, as demonstrated by all the active verbs that accompany Christ's work: to break down (λύσας), to set aside (καταργήσας), to create (κτίσῃ), and to make peace (ποιῶν εἰρήνην). So, this reconciliation, especially the horizontal, is depicted as a process that is caused by Christ and creates a shift from dehumanising to treating the other as my equal.

ei) Body

The concept of body is taken from the biological reality and experience with our own body. Despite considerable differences in anthropology, the physical experience of one's own body as an organism implies unity, interaction, and the equivalence of the totality of the individual parts.[389] Though one could argue that the concept of 'one' does not necessarily mean a singularity or homogeneity, it does allow for the unity of distinct elements.[390] The metaphor highlights that they are 'one', i.e., hands, feet, heart, and lungs have different functions, but they work together in unity in one body.

Conceptualising a people group as a body was no innovation in the Greco-Roman world. Society was depicted as a body constituted of its citizens, as the Empire was a body constituted

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[388] Kövecses, *Emotion*, 59.

[389] Johnson, *Embodied Mind*, 18. Whereas the majority of the passages in the letter establish the connection of body with Christ (1:23; 4:12, 16; 5:23-20), Ephesians 5:28 does not connect the body with Christ. Three aspects are worth noting: 1) the relation between the body and Christ is not established by any genitive construction; 2) the relation between Christ and the body is of creator (Christ) and object (the new humanity and the body); and 3) the relation between Christ and the body is one in which Christ is different and autonomous from the body. What is important is the biological sense of unity the body points to: even if constituted by diverse members, the body is one entity.

[390] Woods, "Jew-Gentile Distinction", 126.

of its states.[391] What is new and surprising is the diversity of members that constitute this body: Jews and Gentiles. As Sweetser suggests, the fact that one's body is different from its environment allows us to distinguish ourselves from other individuals and our surroundings.[392] This suggests that the identity of the human being is bound to his/her corporeality, and, in the case in question, the identity of the audience is bound to this new entity Christ creates.

Having gone through part of the metaphorical story of this Act, we are in a better place to return to our initial question: What does it mean that Christ is peace? The audience may well have conflated the notion of resolved social conflict perspective (Greco-Roman perspective) and the notion of using 'peace' to refer to Gentiles being brought near from Isaiah 57:19 (Jewish perspective). While the meaning of 'peace' might be found in *Shalom* for Jews and *Pax Romana* for Gentiles, neither of these sources adequately explains the meaning of peace as Christ elevates it. Although the audience inevitably possesses a notion of peace (probably a fusion of Jewish tradition and Greco-Roman *Pax Romana*), the author subverts it all by presenting Christ as peace.[393] Thus, their initial knowledge of 'peace' first tells us something about Christ, then Christ tells us something about peace.

The purpose of this metaphorical story was to explain that Christ is peace, mainly by making the two one. Although all three following participles are aorist participles (λύσας, καταργήσας, and κτίση), only ὁ ποιήσας (who made) is clearly used as a substantive to develop the concept of Christ as peace: making all one is the perfect explanation of what it means that

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[391] In Platonic, Aristotelian, and Stoic traditions, the depiction of socio-political groups as a body are used to refer to the state; see Plato, *Rep* 462c-d; 464b; 556 e. Aristotle, *Pol* 1253a; 1287b. Seneca, *Clem* I 5:1; II 2:1.

[392] Sweetser, "Suburbs", 27.

[393] As interpreters, all we can do is consider the alternative interpretations to make as good a case as we can based on the evidence for our reading, fully acknowledging and responding to the alternative or competing explanations. What we have in the text is the range of plausible intentions/interpretations. Surely, the meaning of a text is not simply up for grabs, up to the whim of the reader. In Kevin Vanhoozer's words, a metaphor's meaning has a stable centre but 'rough edges'; see Kevin J. Vanhoozer, *Is There a Meaning in this Text?: The Bible, the Reader, and the Morality of Literary Knowledge* (Leicester: Apollos, 1998), 139-140. Vanhoozer borrows the expression 'rough edges' and the concept of language not being precise fromWittgenstein; see Dan Stiver, *The Philosphy of Religious Language: Sign, Symbol, and Story* (Cambridge: Cambridge University Press, 1996), 59-67. A central meaning comes across, although this is diffused—it is not fixed. For instance, when someone refers to an individual as 'warm', it could mean 'approachable, pleasurable-in-acquaintance, inviting', and so forth; see Monroe Beardsley, "The Metaphorical Twist" *Philosophy and Phenomenological Research* 22.3 (1962) 304.

he is our peace.[394] In this case, we have a metonymy within the Target (Effect for Cause), as peace is the effect of this unity.

3. Act II, Scene 2: What Christ enables the audience to experience

> καὶ ἐλθὼν εὐηγγελίσατο εἰρήνην ὑμῖν τοῖς μακρὰν καὶ °εἰρήνην τοῖς ἐγγύς· ὅτι δι᾽ αὐτοῦ ἔχομεν τὴν προσαγωγὴν οἱ ἀμφότεροι ἐν ἑνὶ πνεύματι πρὸς τὸν πατέρα." (Ephesians 2:17-18 NA28-T)

Having moved from 'two' to 'one', in Scene 1, the Jewish people and the Gentiles now stand in a different position from the original 'near' and 'far'. The work of Christ has moved them from their former positions and perspectives to the one the author constructs. In the present scene (Act II, Scene 2), the author shows how the work of Christ enables the new humanity and reconciled body 1) to come from two different geographical (theological, ontological, and ethnic) positions 'far' and 'near' to one position 'in Christ', and 2) to have access to the Father.

3.1 Christ preaches peace

Traditionally, biblical interpreters approach the text by trying to uncover authorial intent, rather than by reconstructing the impact the words would have had on their first readers. In practice, the two are not far apart. After all, we want to know what the author intends the impact on his audience to be. Embodied simulation suggests that, by reconstructing this impact, it is possible to work backwards to discover what the author might have been attempting to achieve.[395] This is why we will explore the various dynamics with viewpoints throughout the narrative so far.

a) A new position: A CHANGE OF LOCATION IS A CHANGE OF VIEWPOINT

In Ephesians 2:13 (Act I), the author writes that 'the Gentiles were brought near'. Our sensorimotor experience helps us relate to something being 'near' and 'far', that is, having had the experience of actually seeing/hearing movement helps us relate to something as being 'near' and 'far'. The author depicts this realm into which the audience is brought as a privilege from which they were previously excluded. The picture we end up with is displayed in the following graphic:

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[394] In verses 14-16, we notice that 'one' is prevalent in Scene 1 through the adjectives ἓν (2:14), ἕνα (v.15), ἑνί (v.16). It is striking that the ultimate expression of peace in the passage is unity. Peace is possible because they (Jews and Gentiles) are one, and it is only 'in Christ' that they can be one.

[395] Even with all the cognitive linguistic tools, including the idea of embodied simulation, we cannot know for sure how the first readers would have interpreted this text. We can make educated approximations about how readers might understand a text. As a caveat, how readers construct meaning out of texts does not tell us what they are concluding exactly.

Insiders   Outsiders   Hostility

Israel

Gentiles

New humanity

Outsiders
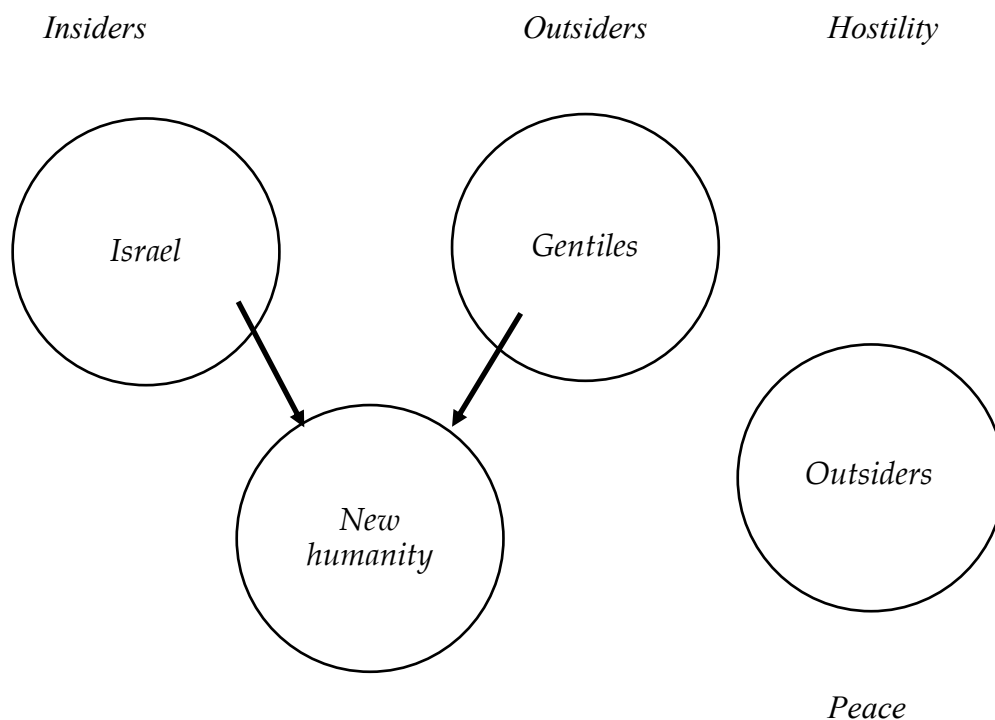
Peace

Graphic 5: the constitution of the new humanity

This graphic displays a change of viewpoint from the one described in Act I, Scene 1. Verse 14 begins by stating, not that 'Christ is peace' or 'their peace', but 'Christ is our peace'. The author switches from the second person plural pronoun (ὑμεῖς) to the first person plural possessive pronoun (ἡμῶν). The perspective is thus transformed—the author, the Gentiles, and the Jewish people all now share the same vantage point. The Jewish believers are not merely observers of the work of Christ but also its beneficiaries. They also inhabit the domain/realm of Christ, with the clear implication that both Jews and Gentiles are impacted by the statements that follow. Verse 17 does not seem to add much to what the author has already said in the verse through the change of pronouns. However, it is part of the message of the text to state that the Jews also needed the proclamation of peace and the intervention of Christ.

Cognitive linguistics shows that for people to have empathy, they must try to imagine a view of the world that they do not share and may even find difficult to share.[396] According to neuroscientists, embodied simulation supports the process of reconciliation since it enables an

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[396] Jodi Halpern and Harvey M. Weinstein, "Rehumanizing the Other: Empathy and Reconciliation" *Human Rights Quarterly* 26 (2004) 581.

observer to make sense of the physical actions of others through mirror neuron activation.[397] Simulation suggests that we understand others by simulating their actions, perceptions, and emotions as if they were our own. In post-conflict reconciliation, as Rolf Wynn and Michael Wynn assert, the emphasis lies on putting ourselves in someone else's situation in order to imagine how the other felt in that situation.[398] According to Lieven Vandelanotte, to speak of viewpoint

> requires a conceptualizer in a discourse event assuming a position (for instance, in terms of perception and spatiotemporal location, likelihood and knowledge, attitude and feeling, or solidarity/power dynamics) toward an element within a described situation or knowledge structure.[399]

The question that arises is, what clues does the text provide for this simulation? According to Bergen, grammar helps us to identify the role of the position of an audience through the use of personal pronouns. So, it is not just *that* we simulate the frame but *how* we simulate it. In a nutshell, the personal pronoun used indicates the position the reader/hearer adopts when performing embodied simulation: the first person would be the subject doing the action, the second person would be the person affected by the action (direct object), and the third person would be an observer of the action.[400] In brief, readers embody first and second person as participants, but adopt an external perspective in the third person.

In Ephesians 2:13-15, the narrative states that the audience was brought near by Christ's blood. The audience (second person) is invited to simulate the action as if Christ is acting upon them. Then, the author uses the third person to depict the rest of the action. Thus, the audience becomes an observer. According to the author of Ephesians, reconciliation does not occur 1) by the Gentiles—'far'—putting themselves in the position of the Jews—'near'—as important

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[397] Vittorio Gallese, "The roots of Empathy: The Shared Manifold Hypothesis and the Neural Bases of Intersubjectivity" *Psychopathology* 36 (2003) 171-180; "Being Like Me" in *Perspectives on Imitation: From Neuroscience to Social Science*, volume 1, S. Hurley and N. Chater, eds (Cambridge: MIT Press, 2005), 101-118; Marco Iacoboni, "Understanding Others: Imitation, Language, Empathy" in *Perspectives on Imitation: From Mirror Neurons to Memes*, volume 1, S. Hurley and N. Charter (Cambridge: MIT Press, 2005).

[398] Rolf Wynn and Michael Wynn, "Empathy as an Interactionally Achieved Phenomenon in Psychotherapy: Characteristics of some Conversational Resources" *Journal of Pragmatics* 38 (2006) 1390.

[399] Lieven Vandelanotte, "Viewpoint" in *The Cambridge Handbook of Cognitive Linguistics*, Barbara Dancygier, ed (Cambridge: Cambridge University Press, 2017), 158.

[400] Bergen, *Words*, 114.

as it was for the Gentile audience to appreciate the privileges they were deprived of without Christ, nor 2) by the Gentiles seeing themselves as the ones who have suffered.

According to the author, Christ is the one who suffered (cross, blood, and flesh). As observers, the audience is invited to see and simulate the suffering of Christ. So, Christ is not only the lens through which they simulate (Act I), but he also becomes the content of their simulation: Christ is our peace, an assertion that is spelled out through the work Christ achieves through his actions (Act II). The simulation of Christ's suffering becomes the basis for their conduct and the basis for an ongoing interpersonal reconciliation:

> … be kind to one another, tenderhearted, forgiving one another, as God in Christ has forgiven you. Therefore be imitators of God, as beloved children, and live in love, as Christ loved us and gave himself up for us, a fragrant offering and sacrifice to God. But fornication and impurity of any kind, or greed, must not even be mentioned among you, as is proper among saints. (Ephesians 4:32–5:3 NRSV).

Christ made them into one, destroyed the wall, and set aside the Law. In Bergen's view, the grammatical aspect of verbs (when we have metaphors in verbal form) unveils how the audience was meant to simulate: the progressive aspect highlights the internal structure of the event (the action is happening); the perfective aspect highlights the completeness of an action (the event is perceived as a whole); and the stative aspect highlights the resulting end-state of an event (the action is complete).[401] Although this has been recognised in biblical studies, Bergen points to how this assists in our understanding of how metaphors present in the form of a verb should be simulated.[402]

In Ephesians 2:14-15, the verbs are in the perfective. The audience are depicted as observers, expected to see the actions as a whole. In these actions: 1) Christ is the agent. He is the one who moves; and 2) the audience has nothing to contribute to Christ's work.

Finally, verse 17 states that 'in coming, Christ preached'. Up to this point, the author has described the Christ story, what happened when Christ came down, focusing on his death and

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[401] Bergen, *Words*, 115. This finding is consistent with what many Greek grammarians state about verbal aspect, although they identify three categories: imperfective, perfective, and stative. The perfective depicts the action as a whole (aorist tense-form); the imperfective depicts the action as in progress, developing or unfolding (present and imperfect tense-form); and the stative depicts the action as an existing state (perfect and pluperfect tense-form); see David L. Matthewson and Elodie Ballantine Emig, *Intermediate Greek Grammar: Syntax for Students of the New Testament* (Grand Rapids: Baker Academic, 2016), 114.

[402] Littlemore's research shows that '[t]he presence of motion in the source or target domain is also likely to make a metaphor more likely to be experienced on an embodied level. For example, metaphors involving verbs, which imply movement, [in contrast with] metaphors involving adjectives, which imply an absence of movement'; see *Metaphors*, 63.

resurrection. The text also seems to suggest that the messengers sent by Christ represent him in such a way that it is as if Christ himself has gone to the audience.[403] According to Aletti, 'peace does not presuppose the absorption of one of the partners: the vocabulary of peace makes it possible to express the union in the difference'.[404] In Aletti's view, 'it is because both the circumcised and the uncircumcised remain what they are [ethnically] that we can speak of peace between them'.[405] Christ is peace, makes peace, and proclaims peace. The passage gives the title of peace to Christ, going beyond being merely a mediator.

> A mediator can work for peace without being able to transform the partners or destroy the instruments of hatred or war, and the peace he has established will be even more fragile. By destroying what provoked the enmity and by transforming the actors, Christ has established a strong and lasting peace. It is because he has created the new humanity, capable of living united, in peace, that he is the peacemaker par excellence. But Christ is not only a peacemaker, he is also Peace in another sense. Indeed, when the enemies shake hands, the mediator withdraws, since a direct and positive relationship between the parties, formerly antagonists, is now possible. However, it is not the same with Christ: far from withdrawing, from being effaced, he remains the one without whom Peace cannot last, for it is in his body that it takes place.[406]

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[403] Depending on the context, the participle ἐλθών from ἔρχομαι can be translated as 'coming' or 'going'; see BDAG, "ἔρχομαι", 393. Fredrick J. Long argues this participle abutted to εὐηγγελίσατο is a pre-nuclear, 'procedural', circumstantial participle. Such participles are typically placed directly before the main verb of the nuclear clause and are otherwise seemingly unnecessary. In discourse function, they either 1) preserve or specify some cultural logic; 2) contribute to a discourse theme being developed; and/or 3) bring the main verb into prominence by teeing it up by this seemingly unnecessary participle; see Fredrick J. Long, *Koine Greek Grammar*: *A Beginning-Intermediate Exegetical and Pragmatic Handbook* (Wilmore: GlossaHouse, 2015), 330 and idem, "The Pragmatics of Circumstantial Participles: Rethinking the Locations, Uses, and Semantics of 'Adverbial' Participles", presented at the Biblical Greek Language and Linguistic Section, 19 November 2016 at the Annual Meeting of SBL, San Antonio. Long suggests that 'going' articulates the missionary thinking of the early Christian movement as opposed to 'staying' and having the Nations stream in to Jerusalem, specifically its temple; thus 'going' updates Isaiah's vision that the Law will go out and bring in the nations (Isaiah 2:3; 51:4; Micah 4:2). Given that the temple was central for the nations to worship Yahweh, the affirmation in Ephesians 2:21 that believers are being built into the temple through the proclamation of the Gospel ('going' to them) is quite significant (personal correspondence, 23 September 2019).

[404] 'La paix suppose [précisément] qu'il n'y ait pas absorption de l'un des partenaires: le vocabulaire de la paix permet d'exprimer l'union dans la différence'; see Jean-Noël Aletti, *Saint Paul Épître aux Éphésiens*, first edition (Paris: Gabalda, 2001), 166. Translation mine.

[405] 'C'est bien parce que circoncis et non circoncis restent les uns et les autres ce qu'ils sont qu'on peut parler de paix entre eux ; see Aletti, *Éphésiens*, 166. Translation mine. For fine research on peace and Ephesians; see Te-Li Lau, *Politics of Peace: Ephesians, Dio Chrysostom, and the Confucian Four Books* (Leiden: Brill, 2009), 76-156.

[406] 'En effet, un médiateur peut oeuvrer pour la paix mais sans pouvoir transformer les partenaires, ni détruire les instruments de haine ou de guerre, et la paix qu'il aura instaurée ne sera que plus fragile.

3.2 Christ enables peace (with the Father)

Although Christ is the agent of reconciliation, the Father is the goal.[407] Far from simply showing that the audience can now enjoy access to the Father that they had not experienced before, the Father plays a more central role than has been acknowledged.

This access to the Father is possible 'in the Spirit'.[408] As Larkin asserts, 'while Christ is the intermediate agent (δι᾽ αὐτοῦ) through whom believers have access, the Spirit is the efficient means for appropriating that access'.[409] Debates have been sparked, mainly about how to understand the phrase 'through him we both have access by the one Spirit to the Father'. Should it be understood as intransitive ('access') or transitively ('introduction to' someone)?[410] Certainly this must be important, for it is where this Act climaxes.

Ephesians 2:1-4 and 11-12 opened with a rather bleak description of humanity—dead, subjugated, and divided. However, Christ intervened to create a new humanity that has moved from death to life, from alienation to reconciliation, from hostility to peace. It is by Christ's marvellous work that those who were far have come close, and those who were close now can be *in* and therefore close to those who were far.

By this means, the author invites the readers to see themselves as well as their spiritual and social realities through the lenses of the narrative he presents. Being 'in Christ' creates a sense of intimacy among the members of the audience and the author, who is also a participant in this new humanity. Clearly, there is a mutual identification on the part of the author and the readers, and among the readers themselves. As Susan Grove Eastman points out, 'mutual identification has the capacity to "move" the listener motivationally and emotionally, as well as cognitively'.[411] In the end, they all share a unique access to the presence of God—to a degree

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En détruisant ce qui provoquait l'inimitié et en transformant les acteurs, le Christ a établi une paix forte et durable. C'est bien parce qu'il a créé l'humanité nouvelle, capable de vivre unie, en paix qu'il est *le* pacificateur par excellence. Mais le Christ n'est pas seulement pacificateur, il est aussi la paix en un autre sens. En effet, lorsque les ennemis se serrent la main, le médiateur se retire, puisqu'une relation directe et positive entre parties autrefois antagonistes est désormais possible. Or, il n'en est pas de même avec le Christ : loin de se retirer, de s'effacer, il demeure celui sans qui la paix ne saurait durer, car c'est en son corps qu'elle s'effectue'; see Aletti, *Éphésiens*, 165. Translation mine.

[407] Stanely E. Porter, "Peace, Reconciliation" in *Dictionary of Paul and His Letters* (Downers Grove: Inter-Varsity Christian Fellowship, 1993), 699.

[408] The preposition ἐν is used in connection with the Spirit in an instrumental way in the letter: 1:13; 2:22; 3:16; 4:30; 6:18.

[409] Larkin, *Ephesians*, 43.

[410] Clinton, *Ephesians*, 167.

[411] Eastman, *Paul*, 116.

that was not possible before Christ for either Jews or Gentiles. In verses 13-17, Christ is the subject of the verbs; in verse 18, the audience, enabled by the work of Christ (v. 18 is syntactically dependent on verse 17) and with the intervention of the Spirit, are those who have access: 'because through him, both of us have access in one Spirit to the Father'.[412] The access of the new humanity (together) to God is introduced as the ultimate achievement of the Christ-event. This suggests that having peace implies having access, and having access is more a status than an action.[413]

In Act II, both the Jews' and the Gentiles' common grounds and viewpoints are shaken. To a lesser degree, circumcision created similar bonds for the sharers of the rite, but now, only those who have experienced God's work in Christ can relate to each other at a level of intimacy not previously experienced—after all, circumcision was performed out of obedience to God, whereas peace and reconciliation were directly exercised by God. The writer destroys one wall while subtly erecting another: the preaching of peace is restricted to believers; therefore, Jewish and Gentile believers are unable to share it with their ethnic equals. In this sense, regardless of the ethnicity, a new bond is created by Christ's sacrifice. Spirit-enabled access to the Father is restricted to those who live in the realm of Christ, and access to the Father is only possible for those eligible to live in the Father's house, as the following graphic shows:

Source: Container	Target: Christ
Inside	The new humanity, one man, peace, the Spirit, and access to the Father
Boundary/Gateway[414]	Christ's flesh and blood

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[412] The majority of verbs in Ephesians 2:13-18 are in the perfective aspect—the events are portrayed as a complete action in the past. In epistolary literature, verbs in aorist can work as the background for more salient material the author will develop in the discourse. In this case, the verb to have (ἔχω) is the only verb in the imperfective aspect. The author chooses to stress that access as still in progress, as something that is ongoing. There is also a change of subject in verse 18 that corroborates this emphasis.

[413] According to BDAG, 'having access to the Father' is not really an action but a status; see BDAG, "προσαγωγή", 876. In Ephesians 2:18, this status enables the audience to come to the Father.

[414] More than boundary that protects what is Inside the Container, Christ describes himself as a means of access or a gateway. Probably, for those on the Outside, Christ is more a boundary; for those on the Inside, Christ is a gateway. Annette Herskovits has proposed openings being part of the containment. As she analyses the preposition 'in', she includes the notion of an opening in a container, and when she discusses visual scenes, she has doors in some illustrations; see Annette Herskovits, *Language and Spatial Cognition* (Cambridge: Cambridge University Press, 1986). Raymond Gibbs discusses the embodied grounding of the schema, including the understanding that there have to be ways in and out of containers (or there often are, in our experience); see Raymond W. Gibbs Jr, *Embodiment and Cognitive Science* (Cambridge: Cambridge University Press, 2005), 222.

4. Conclusion to Act II

Act II provides an explanation, namely that the reason the Gentile believers have been brought near is because Christ is the peace of the believers (2:14-16). The reason Christ is the believers' peace is that Christ makes one body/man out of the two groups. Besides, Christ has destroyed the dividing wall (2:14) and set aside the Law (2:14-15). The reason that Christ did this was so that Jewish and Gentile believers would be made into one new man (2:15). The result of Christ setting aside the Law was that he made peace (2:15). The purpose of the Messiah making both groups into one body through the cross was that in himself he reconciled both groups to God by killing the hostility between God and man (2:16).

The metaphorical story present in Ephesians 2:14-18 is a partial but comprehensible picture of how inclusion is central to the understanding of salvation. This metaphorical story stresses the centrality of Christ's sacrifice for the audience's vertical and horizontal reconciliation (Eph 2:22).

Through the use of the metaphors and the metonymies present in the narrative, the author turns the audience into a discourse community. They can understand the message because they have practices, texts, and experiences in common. Without these, the message would be strange and unintelligible to someone who does not belong to the new humanity.

Lastly, the time in which Christ became the believers' peace was when he preached peace to those who were near and those who were far (2:17). The text seems to point to a moment when Christ came in history, although the audience only became aware of this message when they heard it. The result of this preached peace was that Jewish and Gentile believers would have access to the Father (2:18). The access is possible because of the agency of the Spirit (2:18). And we do not know more about this access to the Father until we come to Act III.

Act III: A MORE PERFECT UNION

1. Introduction to Act III

1.1 Overview of the drama

In Act II, the audience went from two groups to one. The author affirmed that the Jewish and Gentile believers constitute a new creation, a new humanity (2:15). According to Acts I and II, the members of the new humanity have moved from their ethnic people groups to the new realm Christ creates. The audience had to adjust perspectives that were well entrenched within the membership of their social and political groups to embrace the perspective the author communicates.

Opening up to other perspectives might result in a dilution of identity. What is the new humanity's identity as a group? Act II emphasised that they are one. What is the nature of this perfect union? These questions invite us to consider the narrative the author develops in Act III. We will begin our examination of Ephesians 2:19-22 with a diagram and a brief analysis of the Greek text.

1.2 Overview of Act III: The result 'so then'

a) *Ephesians 2:19-22*

Inference	(19) Ἄρα οὖν
	οὐκέτι ἐστὲ ξένοι καὶ πάροικοι
Assertion	ἀλλὰ ἐστὲ συμπολῖται τῶν ἁγίων καὶ οἰκεῖοι τοῦ θεοῦ
	(20) ἐποικοδομηθέντες ἐπὶ τῷ θεμελίῳ τῶν ἀποστόλων καὶ
	προφητῶν,
Amplification	ὄντος ἀκρογωνιαίου αὐτοῦ Χριστοῦ Ἰησοῦ,
Expansion	(21) ἐν ᾧ πᾶσα οἰκοδομὴ συναρμολογουμένη αὔξει εἰς ναὸν
	ἅγιον ἐν κυρίῳ,
Expansion	(22) ἐν ᾧ καὶ ὑμεῖς συνοικοδομεῖσθε εἰς κατοικητήριον τοῦ
	θεοῦ ἐν πνεύματι.

b) Grammatical analysis

On reading the Greek text, two exegetical observations stand out. First, as a result of what has been previously said (Ephesians 2:13-18), the author uses an inferential clause: 'Thus, you are no longer…' (Ἄρα οὖν, οὐκέτι ἐστὲ).[415] In a sense, the author states what he has already expressed in Ephesians 2:11-18: the Gentiles were brought near to God, and, as a result, those who were near and those who were far now constitute a new humanity. Ephesians 2:19-22 brings the drama to a resolution; it functions as the conclusion of the preceding acts.

Second, the author communicates the central message of Ephesians 2:19-22—a perfect union exists between the members of God's people and God—through one central assertion and a clause that stems from it. The main assertion concludes that the Gentiles are 'members of the household of God'.[416] This sentence is followed by a dependent clause in verse 20, where the author structures and describes the process of transformation the audience went through to become God's dwelling place (building and architectural frames).

Act III conveys its message through two scenes: Scene 1: A shared identity (v. 19), and Scene 2: A shared purpose (vv. 20-22). In Scene 1, the content of verse 19 advances the argument by turning space (the realm 'in Christ') into place (the landscape of a nation).[417]

According to this narrative, as a result of their new position 'in Christ', the Gentile converts can enter a sequence of three locations (the city, the household, and the temple)

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[415] The combination of Ἄρα with οὖν introduces a more emphatic conclusion or inference; see Margaret E. Thrall, *Greek Particles in the New Testament* (Grand Rapids: Eerdmans, 1962), 10. The apostle Paul uses this structure frequently: Romans 5:18; 7:3, 25; 8:12; 9:16, 18; 14:12, 19; Galatians 6:10; 1 Thessalonians 5:6; 2 Thessalonians 2:15.

[416] The root οἶκος, present twice (πάροικοι and οἰκεῖοι) in verse 19, lays the foundation for the building and architectural emphasis from verse 20 onwards, where the root will further appear: ἐποικοδομηθέντες (20), οἰκοδομὴ (21), συνοικοδομεῖσθε, and κατοικητήριον (22).

[417] According to Yi-Fu Tuan, '"space" is more abstract than "place." What begins as undifferentiated space becomes place as we get to know it better and endow it with value'; see Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), 6. Place is significant space. As Murray A. Rae affirms, '[a]ll that it takes for space to become significant is that it be recognized as the locus in which particular memorable and formative things have happened, are happening, or will happen'; see Murray A. Rae, *Architecture and Theology: The Art of Place* (Waco: Baylor University Press, 2017), 13. In the text, this memorable and formative aspect is presented as the landscape where the new humanity lives, no longer as two but as one. Therefore, the metaphors in the text structure the narrative, and these in turn fulfil the rhetorical purpose of persuading the audience of their inclusion, belonging, and identity. As Rae acknowledges, 'we construct places that speak of our values and aspirations and that determine in no small measure the ways we inhabit the world … places speak of who we are'; see Rae, *Architecture*, 2.

that depicts a change in their circumstances. Through the images the author uses (strangers and aliens, fellow citizens, household members), he fleshes out the meaning of having been brought near and having been constituted as a new humanity.

In Scene 2, the participles provide additional thematic information to explain what happens to these members: they move from being in God's house to becoming God's house (a temple). The author introduces verbs that convey action in a building construction process.

In verse 20, 'Jesus Christ' (Χριστοῦ Ἰησοῦ) appears for the first time at the end of the clause. The following continuative relative clauses (21-22) have Christ as their antecedent: 'in whom' (ἐν ᾧ) the whole building is 'joined together' and 'in whom' (ἐν ᾧ) you also are 'built together'.[418] This constant reference to Christ creates cohesion[419]— Christ sustains not only the building (metaphorically) but also the discourse (grammatically).

Overall, we could say that the relationship between the end of verse 19 (Act III, Scene 1) and verses 20-22 (Act III, Scene 2) is one of expansion. As Cynthia Westfall affirms, 'expansion with more marked cases or participial and prepositional phrases increases the focus on the new participant'.[420] Additionally, we could argue that within Act III, Scene 2, the introduction of the new participant could mark a topical shift. In this case, it changes the emphasis slightly from the foundational work of Christ to focus primarily on what happens to the building, the audience.[421] Two goals are signalled by the participles: 'to grow into a temple' and 'to become a dwelling place for God', the latter being the ultimate purpose of the building.[422]

Although Act III, Scenes 1 and 2 are interrelated, each one has its distinctive features: while Scene 1 uses an intransitive verb (ἐστέ), Scene 2 uses mainly transitive

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[418] As an independent clause does, the continuative relative clause advances the discourse, even when it is syntactically dependent on the previous clause; see George Benedikt Winer, *A Treatise on the Grammar of New Testament Greek* (Edinburgh: T&T Clark, 1882), 680; Levinsohn, *Discourse*, 191-196.

[419] Matthewson and Emig, *Grammar*, 273.

[420] Cynthia Long Westfall, *A Discourse Analysis of the Letter to the Hebrews: The Relationship between Form and Meaning* (London: T&T Clark, 2005), 60.

[421] For more on topical shifts; see Runge, *Discourse Grammar*, 210-219.

[422] By adding καὶ ὑμεῖς at the beginning of the second clause (in parallel to πᾶσα οἰκοδομὴ), the second relative clause presents a thematic addition. Thematic addition is generally translated into English as 'also' or 'too'. The thematic addition is used to indicate confirmation of something. In this case, it corroborates that the building is the audience; see Levinsohn, *Discourse*, 100.

verbs (ἐποικοδομηθέντες, συναρμολογουμένη, αὔξει, συνοικοδομεῖσθε);[423] while the movement in Scene 1 is horizontal (from the periphery to the centre), the movement in Scene 2 is vertical (from the foundation to the top); while Scene 1 evokes a Socio-Political frame, Scene 2 evokes a Temple Construction frame.

In previous approaches to Ephesians 2:11-22, German scholarship has focused primarily on the image of the temple to comprehend the constitution of the church.[424] English approaches tend to see the metaphors in the text as a group of independent images or as part of an existing motif.[425] In this thesis, I argue that the metaphors in Act III combine to create a complex narrative, and this narrative takes to a climax the metaphorical story the author has been developing from Act I. In Act III, the author unpacks his narrative through concentric Containers that construct the landscape of a metaphorical Nation. My analysis will contribute to the scholarship of Ephesians by showing how the Gentiles move through various stages (representing increasing intimacy and familiarity through national, familial, architectural, and cultic images) on the journey towards maximal relational proximity and increasing status.

2. Act III, Scene 1: A shared identity

> Ἄρα οὖν οὐκέτι ἐστὲ ξένοι καὶ πάροικοι ἀλλ᾽ ἐστὲ συμπολῖται τῶν ἁγίων καὶ οἰκεῖοι τοῦ θεοῦ, (Ephesians 2:19 NA28-T)

E. P. Sanders argues that biblical scholars have not developed a 'category of perception' by which readers can understand how the believers are 'really one body and spirit with Christ'.[426] In response, Richard B. Hays identifies four complementary models that can be used to understand the nature of the union of the audience with Christ: 1) 'participation as belonging to a family'; 2) 'participation as political or military solidarity with Christ';

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[423] Transitive verbs are those in which the subject's action affects the direct object. Intransitive verbs are those in which something is stated about a subject but what is stated has no direct effect on someone else.

[424] German scholarship has focused on the church as the subject of Ephesians; see Helmut Merklein, *Christus und die Kirche: Die theologische Grundstruktur des Epheserbriefes nach Eph 2, 11-18* (Stuttgart: Bibelwerk, 1973); Helmut Merklein, *Das Kirchliche Amt nach dem Epheserbrief* (Munchen: Kosel-Verlag, 1973); Joachim Gnilka, *Der Epheserbrief* (Freiburg: Herder, 2002); Christoph Burger, *Schöpfung und Versöhnung: Studien zum liturgischen Gut im Kolosser- und Epheserbrief* (Neukirchen-Vluyn: Neukirchener Verlag, 1975); Karl Martin Fischer, *Tendenz und Absicht des Epheserbriefes* (Gottingen: Vandenhoeck & Ruprecht, 1973).

[425] Timothy G. Gombis uses a particular motif to read the content of the chapter; see "Ephesians 2", 403-418. Clinton Arnold asserts that 'Paul uses the metaphors of kingdom, family, and temple to describe the new status of these Gentile believers' without showing how these interact or blend to create a narrative; see Arnold, *Ephesians*, 152.

[426] E. P. Sanders, *Paul and Palestinian Judaism* (Minneapolis: Fortress, 1977), 522-523.

3) 'participation in the ἐκκλησία'; and 4) 'participation as living within the Christ story'.[427]

I agree with Hays' four helpful models showing how the audience participates in the realm of Christ. However, I would emphasise that the audience's participation and understanding of the Christ story is shaped and developed by the metaphors used in the text under study. In the particular case of Ephesians 2:19-22, I argue that the whole passage depicts a large Container, which is in turn constituted by concentric Containers. Therefore, we will need to revise the basic logic of the Container spatial metaphor we studied in Act I, Scene 1.

In Act I, I argued that the logic runs like this: 1) image schemas emerge from the recurring patterns in human perception and bodily movement (e.g. up/down, in/out); 2) these spatial patterns have their own logic, or structure; 3) this logic structures the Source frames of spatial metaphors; and 4) spatial metaphors are fundamental in human cognition for understanding abstract concepts (health, conduct, and well-being). In brief, a Container metaphor is a spatial metaphor, whose Source frame is structured by the in/out image schema.[428]

Apart from this explanation, two caveats are necessary. First, image schemas are key to understanding how space is constructed in narratives. According to Hilary P. Dannenberg, a whole narrative can be a path or a journey, as in pilgrimage narratives, in which people move forward, diverge, or converge; a prison, a room, a city, or a country, as in narratives of exile and return.[429] In Ephesians 2:19-22, the narrative depicts a realm: God's spiritual territory. This territory constitutes the landscape of a nation[430] where the new humanity lives (in Christ).

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[427] Richard B. Hays, "What is 'Real Participation in Christ'?: A Dialogue with E. P. Sanders on Pauline Soteriology", in *Redefining First-Century Jewish and Christian Identities: Essays in Honor of Ed Parish Sanders*, Fabian E. Udoh, Susannah Heschel, Mark A. Chancey, and Gregory Tatum, eds (Notre Dame: University of Notre Dame Press, 2008), 336-351.

[428] Johnson argues that image schemas are simply the skeleton of our experience: 'image schemas only play a role in some of the most basic structural aspects of meaning, and we then need to analyze various additional strata of meaning (such as the social and affective dimensions) to flesh out the full story of meaning and thought'; see Johnson, *Embodied Mind*, 140. In a Container spatial metaphor, we have a basic image schema (in/out) and the experience of people being in and out of buildings that function as a Container as well as their use of a bottle to carry water, for instance, as a Container. According to Johnson's citation, the logic stems from the image schema that describes the recurring patterns of people's bodily experiences.

[429] Hilary P. Dannenberg, *Coincidence and Counterfactuality: Plotting Time and Space in Narrative Fiction* (London: Routledge, 2005), 75-77.

[430] This notion accords with what the author states in Ephesians 5:5, namely that those who are greedy and impure sexually have no inheritance in the Kingdom (ἐν τῇ βασιλείᾳ) of Christ and God. I am not using the concept of βασιλεία because I would be using a Source frame as a Target

Second, a basic Container already has a built-in structure for dealing with Containers inside Containers. We experience this all the time: the sandwich is in the bag that is in the refrigerator that is in the kitchen that is in the house. We have people who are in the classroom that is in the school. Here we have the notion of a Container in a Container in a Container holding and protecting something. The lexical units present in Ephesians 2:19-22 evoke a Nation frame, even when they are in themselves Containers: citizenship, household members, and temple. All these concentric Containers belong within the larger Container GOD'S SPIRITUAL TERRITORY IS A NATION. The Target would be GENTILES IN CHRIST.[431] STRANGERS and ALIENS would constitute the exterior part of the Container, while FELLOW-CITIZENS, HOUSEHOLD MEMBERS, and TEMPLE would belong in the interior of the Container.

Instead of looking at each metaphor individually, I suggest that the cluster of concentric Containers in Ephesians 2:19-22 could be seen as a mosaic that constructs the landscape of a nation. Mosaics only work from a distance (from where you can see the whole picture), but they are made up of lots of tiny elements. So, the task of this research is to analyse the fragments of clay one by one (God's spiritual territory understood as a city, as a household, and as a temple), as well as to stand back to see the whole image (GOD'S SPIRITUAL TERRITORY IS A NATION), as the following graphic displays:

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frame. In Ephesians 5, βασιλεία is projecting conceptual material onto the Target, God's spiritual territory. This verse highlights two aspects: 1) God and Christ are the rulers of this realm; and 2) a boundary protects some people whose lives are characterised by certain practices that do not conform to the kind of life that characterises life within this container. As expected, Containers also restrain motion, and that physical restriction gets mapped onto how the audience is restricted to certain conduct. However, the author is not concerned with these aspects of the Container in our focal text. This will be highlighted further in the letter.

[431] Gentiles 'in Christ' is already a metaphor, so the name could be changed to 'Gentile believers' instead—at least, it would sound more natural to modern ears. However, this change would put the emphasis on belief (πίστεως), whereas 'in Christ' emphasises inclusion and location, which would accord with the author's argument in these three Acts. It would make more sense to refer to 'believers' as the target of some of the metaphors in Ephesians 2:4-10, since the aspect of faith (πίστεως) is present.
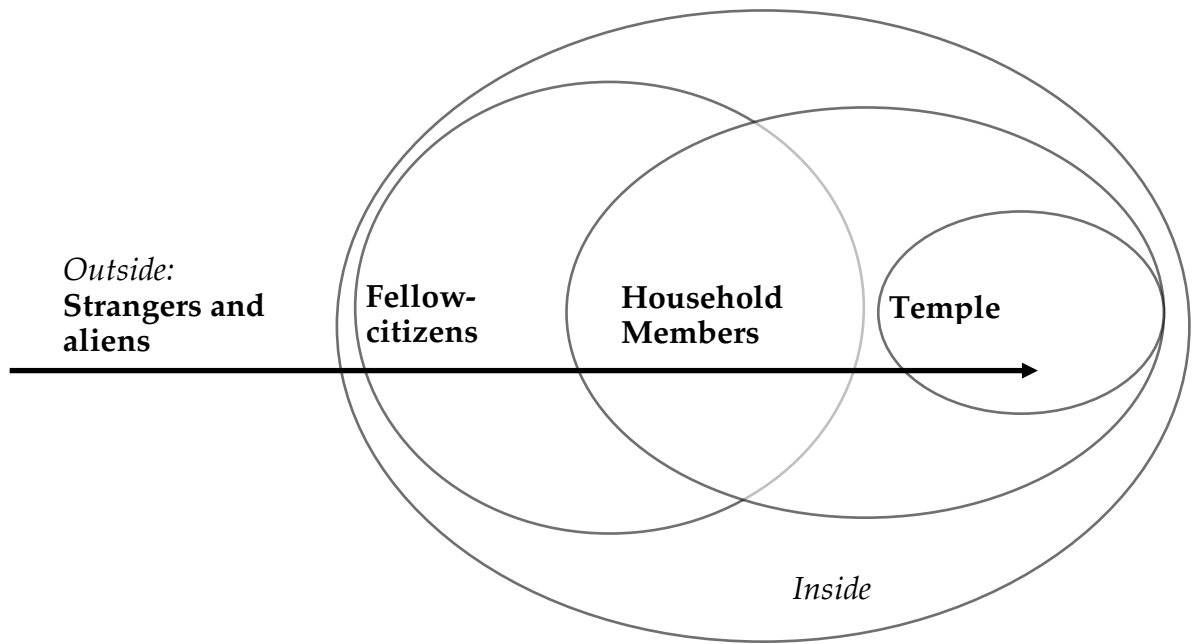
The logic runs like this: 1) God's spiritual territory is depicted as a nation; 2) one of the ways of conceptualising a nation is as a Container, especially when the text highlights access and belonging, as in Ephesians 2:19-22. This results in 3) the understanding of God's spiritual territory as a nation and a Container where God's trans-local community meets and lives. I will examine the Container GOD'S SPIRITUAL TERRITORY IS A NATION, which will in turn allow me to address the Containers present within it.

a) The Outside

Markus Barth describes the connection between ξένοι and πάροικοι as 'a hendiadys to suggest all members of an out-group who were formerly segregated from a compact in-group'.[432] Benjamin H. Dunning further suggests that strangers and aliens 'categorise an imagined audience in all its diversity of possible identities as a unity'.[433] Those who see the text as a hendiadys draw their inferences from the Hebrew Bible.[434] In the Greek translation of the Hebrew Bible (LXX), the words ξένοι and πάροικοι are used

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[432] Barth, *Ephesians*, 269.

[433] Benjamin H. Dunning, "Strangers and Aliens no Longer: Negotiating Identity and Difference in Ephesians 2" *Harvard Theological Review*, Vol. 1, No. 99 (2006) 13.

[434] José E. Ramirez Kidd, *Alterity and Identity in Israel: the 'ger' in the Old Testament* (Berlin; New York: Walter de Gruyter, 1999), 125.

interchangeably to translate the Hebrew noun *gēr*.[435] The *gēr* is translated as resident alien, sojourner, stranger, and foreigner.[436] Even though the Hebrew Bible often uses *gēr* with *tōšāb*,[437] thus suggesting that the two terms are closely related, each term has specific nuances: one is more general while the other one is more specific. 'The *tōšāb* is a *gēr ...* one who has found a lasting acceptance as an individual occupant.'[438] Luis Alonso Schöckel argues that when *gēr* and *tōšāb* are used together, the authors in the Hebrew Bible create social categories in opposition not only to the native, but also to the servant living in the house.[439]

Initially, the *gēr* came to live among those who were not blood relatives (inside a people group or Container where they did not belong), and thus lacked the protection and benefits that result from that bond. However, through the process of religious integration in Israel (crossing the boundary), the term the *gēr* evolved to refer mainly to proselytes—non-Israelites who put their faith in Yahweh.[440] Thus, though once having been homeless or strangers in their current environment (outside the Container), the identity that was lost or forfeited is recovered (inside the Container) by embracing faith in Yahweh (a gateway into the Container).[441]

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[435] πάροικοι is used more frequently than ξένοι. πάροικοι is used eleven times (Gen 15:13; 23:4; Ex 2:22; 18:3; Deut 14:21; 23:8; 2 Sam 1:13; Jer 14:8; Psa 39:13; 119:19; 1 Chr 29:15), while ξένοι is used once (Job 31:32).

[436] "*gēr*" HALOT, 1:201. Versions of the Bible translate *gēr* in different ways: 'resident alien' (NASB, NIV); 'foreigner' (TNIV, NET, NLT); 'stranger' (RSV, KJV, ESV). For a broader discussion on translation; see Mark. A. Awabdy, "Green Eggs and Shawarma: Reinterpreting the Bible, Reforming Mission, with Leviticus' 'non-indigenous resident' as a Test Case" *The Asbury Journal* 66 (2011) 42. Hoffmeir suggests 'immigrant' as a possibility. However, this can be mistakenly overlapped with current understandings of migration; see James K. Hoffmeier, *The Immigration Crisis: Immigrants, Aliens, and the Bible* (Wheaton: Crossway Books, 2009). Awabdy, on the other hand, translates *gēr* as 'non-indigenous resident'; see Mark A. Awabdy, "Yhwh Exegetes Torah: How Ezekiel 44:7—9 Bars Foreigners from the Sanctuary" *Journal of Biblical Literature* Vol. 131.4 (2012) 696.

[437] Genesis 23:4; Psalm 39:13; 1 Chronicles 29:15; Leviticus 25:23, 35-37.

[438] "*tōšāb*" HALOT, 4:1713. For a recent study on *gēr* and *tōšāb*; see Pekka Pitkänen, "Ancient Israelite Population Economy: Ger, Toshav, Nakhri, and Karat as Settler Colonial Categories" *Journal for the Study of the Old Testament* Vol. 42.2 (2017) 139-153.

[439] Luis Alonso Schöckel, *Diccionario Bíblico Hebreo-Español* (Valladolid: Editorial Trotta, 1999), 164. John Eadie understands ξένοι and πάροικοι as two different concepts; see John Eadie, *A Commentary on the Greek Text of the Epistle of Paul to the Ephesians*, reprint (Grand Rapids: Baker, 1979), 189-190.

[440] Kidd, *Alterity*, 443. For this reason, it is unsurprising that the Septuagint translates *gēr* as προσήλυτος seventy-eight times.

[441] Leland Ryken, James C. Wilhoit, and Tremper Longman III, eds, *Dictionary of Biblical Imagery* (Downers Grove, Ill: InterVarsity Press, 1998), 300.

Dunning affirms that, as used in the Greco-Roman world, this *topos* is 'a language of alterity to construct a powerful notion of insiderness that reinforces and maintains identity'.[442] In connection with the Jewish context, Kidd summarises:

> The emergence of the noun ger as a legal term … attempts to preserve Israel's identity in situations of political turmoil, in which immigrants were to be accepted as having similar rights and duties as those of the native citizens. The legal term ger functioned, on the other hand, as an internal boundary between the native members of the Israelite community and those newly accepted and … as a sort of external boundary of the community in relation to immigrants, whose religious practices were commonly perceived as a threat to their own material security and religious purity.[443]

In this citation, we can recognise how Containers protect what is Inside (the rights of the native and those that constitute the community of Israel) from the Outside (the immigrants and their religious practices that could defile and distort Israel's identity and practices). The boundary was protected through a process of religious integration immigrants had to undergo to move from the Outside to the Inside. As Kidd argues, the *gēr* represented those who were excluded from the land, the tribes, and the tabernacle/temple.

This understanding is not limited to Israel, but applies to the other nations too. Through these *topoi*, both the Jewish and the Greco-Roman worlds stress outsiderness and insiderness.[444] As Edwin M. Yamauchi affirms, 'our earliest extant texts from nearly every culture testify that the ideas of citizenship, sojourning, and foreignness were used universally to create boundaries around the accumulation of wealth, political influence, and social power'.[445]

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[442] Dunning, "Strangers," 3; Adela Yarbro Collins, "Insiders and Outsiders in the Book of Revelation and its Social Context," in *'To See Ourselves as Others See Us': Christian Jews, "Others" in Late Antiquity*, Jacob Neusner and Ernest S. Frierichs, eds (Missoula: Scholars Press, 1985), 189.

[443] Kidd, *Alterity*, 46.

[444] David Noy writes on the *peregrini*, foreigners not having Roman citizenship but living in the Roman Empire. Noy's book examines the partial inclusion of people into the nation of Rome; see *Foreigners at Rome: Citizens and Strangers* (London: Duckworth, 2000).

[445] Edwin M. Yamauchi, "Citizens & Aliens" in *Dictionary of Daily Life in Biblical & Post-Biblical Antiquity*, Edwin M. Yamauchi and Marvin R. Wilson, eds (Peabody: Hendrickson Publishers, 2017), 306.

i) The audience and embodied simulation

As argued previously, a metaphor provides a perspectival knowledge. The author expects readers to move from their current viewpoint to the one the author creates. Carmen Ubieta's insights on the importance of space shed light on how the audience might have processed the message of the text:

> All human groups establish a set of limits which order their world, both their physical and mental universe, which allows them to sort things out and orient themselves in space. These limits separate the inside from the outside, the familiar from the unfamiliar which is experienced as a threat to that established order that lends full meaning to human existence. The foreigner is the some one [*sic*.] from beyond the limits. He is different for many reasons, and this difference is regarded as a threat and a sign of inferiority.[446]

Humans use their experience with space to express or reflect intangible but real structures and concepts. R. D. Sacks points to how the use of space reflects 'who is controlling whom and why'.[447] Additionally, Sacks points to the use of space as 'the attempt by an individual or group to affect, influence, or control people, phenomena, and relationships, by delimiting and asserting control'.[448] Frequently, this control manifests in the different 'degrees of access to people, things, and relationships'.[449] Ultimately, this intangible control and access becomes visible as an expression of social power. In our focal text, the author invites the audience to imagine being in a position of no access to the Inside, in which others restrict access and own the space (citizens and household members).

In the text, we find locations (a city, a household, and a temple). We also have distance expressed through the Source (strangers and aliens), Path (a trip through the city, the household), Goal (temple) image schema as well as the primary metaphors A CHANGE OF STATE IS A CHANGE OF LOCATION, A CHANGE OF LOCATION IS MOVEMENT IN SPACE, and MOVEMENT IN SPACE IS A JOURNEY. Since the different acts of this drama are interconnected, the journey in Act III points back to the language of 'far' and 'near' in Act I, Scene 2. Act III brings the drama to its climax by specifying the movement's points of departure and arrival.

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[446] Ubieta, "*Xenoi*", 260.

[447] R. D. Sacks, *Human Territoriality: Its Theory and History. Cambridge Studies in Historical Geography* (Cambridge: Cambridge University Press, 1986), 3.

[448] Sacks, *Territoriality*, 19.

[449] Sacks, *Territoriality*, 20.

The author invites the audience to process what he writes as if they are embarking on a journey (with a few stops) in which the departure point is their condition as 'strangers and aliens'.[450] The journey moves from the periphery to the centre, from Outside the Container of God's spiritual territory to the Inside, by calling them 'strangers', then 'aliens', then 'citizens', 'members of God's household', and finally 'a temple'. The movement is from the abstract (just space) to the concrete (particular places), from the distant to the intimate, from the unknown to the known, from the outskirts to the land, then to the country, to the house, and finally to the temple. Not only is the audience taken on a tour through different locations, but also their perception changes by visiting and inhabiting these places.

Let us now examine the Inside of the Container.

b) The Inside

Taking the socio-political geography of a nation, the author presents God's spiritual realm as a nation that contains new relationships and buildings: fellow citizens, members of God's household, and the temple. A NATION IS A CONTAINER inherits the boundary (Christ's blood) from the metaphor CHRIST IS A CONTAINER, where A NATION IS A CONTAINER belongs (Eph 2:13).

A cognitive linguistic understanding of the metaphor A NATION IS A CONTAINER warns against transferring modern dichotomies to the text.[451] We could not say that the household *only* points to the family, while the concept of citizenship belongs to the political world. On the contrary, the political field dominates the content of verse 19.[452] Bruce Malina affirms that:

> In the Mediterranean world there were only two formal social institutions or spheres of life in which the inhabitant lived: the family (kinship in the broader sense) and politics (organisation and governance of the town).[453]

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[450] The Journey frame is evoked indirectly through the 'aliens and strangers' language, specifically when the same people suddenly are inside rather than outside.

[451] If we modern readers become aware of first-century socio-cultural framing, we may avoid misreading by assuming that our own conventional frames automatically fit this ancient text.

[452] Sellin, *Der Brief*, 231.

[453] Bruce Malina, *"Religion in the Imagined New Testament World: More Social Science Lenses" Scriptura* 51:1-26 (1994) 17-18. Later in this article, Malina ties the entire religious or cultic dimension to the socio-political enterprise in the first-century. A macrocosm/microcosm relationship exists between the Empire and the household, even if religion was largely domesticated (practised in the homes). Daniel Neal Schowalter provides an introduction to the connection between households and temples as well as to the various religious practices in the Greco-Roman world; see "Temples, Sanctuary, and, Cult, Hellenistic and Roman Period" in *The*

As a direct connection existed between politics and religious practices, the temple also played a significant role in the way cities, town, and villages were governed. Each of these Containers represent nuanced social dynamics. Before I deal with the Containers GOD'S SPIRITUAL TERRITORY IS A CITY and GOD'S SPIRITUAL TERRITORY IS A HOUSEHOLD, I would like to clarify how group dynamics works.

i) Group dynamics

In Ephesians 2:19, the author engages with the metaphors GOD'S SPIRITUAL TERRITORY IS A CITY and GOD'S SPIRITUAL TERRITORY IS A HOUSEHOLD to answer the question, 'Who are we?' The way the members of a group answer this question reveals the core of that group's identity as well as how they think about themselves.[454] The making of a category, along with its alterity, becomes central.[455] Put differently, terms are not only defined by what they are or what they describe (category), but also by what they are not (alterity). Michael A. Hogg summarises this point:

> Groups exist by virtue of there being outgroups. For a collection of people to be a group there must, logically, be other people who are not in the group (a diffuse non-ungroup e.g. academics vs. non-academics) or people who are in a specific outgroup (academics vs. politicians). In this sense, social groups are categories of people; and just like other categories, a social category acquires its meaning by contrast with other categories.[456]

Paul Trebilco differentiates between high and low boundary terms. For him, a high-boundary term is one that excludes the outsider through its negativity; it vilifies or demeans on the basis of a social or theological aspect. He defines a low-boundary term as one that is neutral or positive towards outsiders—neighbours or friends or all people—with a clear emphasis on the commonalities.[457] The group dynamic Trebilco refers to is exemplified in the following diagram:

Oxford Encyclopedia of the Bible and Archaeology, Daniel M. Master, ed (Oxford: Oxford University Press, 2013), 416-424.

[454] Undoubtedly, other aspects and elements—routines, words, practices, stories, symbols, concepts, genres, and actions—contribute to the understanding of who individuals are in the context of the communities where they belong; see E. Wenger, *Communities of Practice: Learning, Meaning and Identity* (Cambridge: Cambridge University Press, 1998), 82-83.

[455] Paul Trebilco affirms that 'categorisation is a key in which we make sense of the world by the creation of categories or subsets'; see Trebilco, *Outsider Designations*, 11.

[456] Hogg, "Social Categorization", 56.

[457] Trebilco, *Outsider Designations*, 25.

Ἄρα οὖν

               οὐκέτι
[ὑμᾶς]   ἐστὲ   ξένοι
                    καὶ
               πάρ**οικοι**
ἀλλ᾽   ἐστὲ   συμπολῖται
                        τῶν ἁγίων
                 καὶ
                 οἰκεῖοι
                    τοῦ θεοῦ,

Two grammatical observations shed light on the dynamics of these socio-political groups. First, this structure—two parts with a 'but' in the middle—sets the phrase 'strangers and aliens' in opposition to 'citizens with the saints and members of God's household'. Moreover, vocabulary choice emphasises what structure has already made plain: the use of the *oikos* root in the final segment of each half serves to highlight the contrast between them.

Second, Steven Runge affirms that ἀλλά signals a 'correction of some aspect in the preceding context'.[458] This suggests that the verse consists of a correction—συμπολῖται and οἰκεῖοι—as well as an aspect that is corrected—ξένοι and πάροικοι. Grammar and discourse force the verse to be read and treated as a unit: 'you are no longer strangers and aliens, but you are citizens with the saints and members of God's household'. Because of the importance of the adverb οὐκέτι, I need to expound its role further.

ii) The role of negation

The grammatical construction of verse 19—οὐκέτι ἐστὲ … ἀλλά—might have three implications from a cognitive linguistic perspective: it might correct and set up new alternatives; it might create a relation of disanalogy; and it might reframe identity. I will briefly explore these possibilities and their implications for the understanding of the text.

ii.i) Correction

Dancygier and Sweetser affirm that negation sets up new alternatives. 'The use of negation to evoke a positive alternative thus automatically commits the speakers not just to a belief or stance about a situation, but to a chosen network of alternative situations with which that situation is contrasted.'[459] They add, 'negation construction sets up

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[458] Runge, *Discourse Grammar*, 56.

[459] Dancygier and Sweetser, *Figurative Language*, 149.

alternatives —situations, stances, and options'.[460] If this is the case, this use of negation exposes the network of alternative situations to which the author is committing himself and the audience: they have to embrace their new identity in terms of three alternatives (citizens, household members, and temple).

ii.ii) Disanalogy

Gilles Fauconnier and Mark Turner argue for the existence of a connection between negation and disanalogy, stating that, 'Disanalogy is coupled to Analogy.'[461] When asked to compare two elements that are remotely connected—a brick and the ocean—people struggle to define what is different. However, the opposite is true when the two elements in comparison are analogous or of the same kind—a tree observed during the different seasons in a year. Applying this to Ephesians 2:19, the text refers to the same character, 'the Gentiles in Christ', in two distinct stages—before and after Christ's intervention. In this sense, disanalogy stresses the change the 'Gentiles in Christ' have undergone; now, their previous and current conditions are in an analogous relationship. Therefore, the 'no longer' is not primarily a temporal marker, but it is also a circumstantial one.[462]

ii.iii) Reframing

In his book *The All New Don't Think of an Elephant!*, George Lakoff refers to an exercise he gives his students in which they are told, 'Don't think of an elephant!' This immediately evokes the frame Elephant, which prompts the students to see frame elements wherever they read. As a result, Lakoff concludes that 'when we negate a frame, we evoke the frame'.[463] He emphasises his point by citing Richard Nixon's assertion on television, 'I am not a crook.' Lakoff notes that nobody could stop thinking of him as one.[464]

How does this reflect what is happening with negation in Ephesians 2:19? The author establishes a new reality that does not remove the past but redefines it. This reframing reminds the audience of the centrality of the Christ event, to which they owe

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[460] Dancygier and Sweetser, *Figurative Language*, 149.

[461] Gilles Fauconnier and Mark Turner, *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities* (New York: Basic Books, 2002), 99. Uppercase letters original.

[462] For a thorough explanations of vital relations; see Fauconnier and Turner, *Way*, 89-112, especially 92-93.

[463] Lakoff, *Elephant*, 3.

[464] Lakoff, *Elephant*, 3.

their inclusion in God's story. Therefore, the author recasts the audience's own perception and story in terms of 'strangers', 'aliens', 'citizens with the saints', and 'household members' (until verse 19). The author connects the two sections of Ephesians 2:19 through its grammar (οὐκέτι and ἀλλά), a literary repetition (the root οἶκος), and a use of negation.

Now that we have glanced at the outside of the Container, it is time to explore the alternative options the text sets up.

c) GOD'S SPIRITUAL TERRITORY IS A CITY

Source: Container   Target: God's Spiritual Territory
Container: City   God's territory
Inside: Fellow citizens   Believers in Christ

The lexical unit συμπολῖται evokes the metaphor SOCIAL GROUPS ARE CONTAINERS, which turns the city into the Container where the audience belongs. We are dealing with a city/state. The aspect the text highlights is inclusion and belonging. So, the Inside of the Container is what is highlighted.

i) The Inside

The author of Ephesians focuses on citizenship. According to Trebilco's classification, citizenship was a vital and high-boundary entity in the Mediterranean world. The author conveys his message by playing with their alterity in their society's group dynamic. For this reason, συμπολῖται τῶν ἁγίων represents the 'citizens with the saints', while ξένοι is rightly translated as 'strangers', since it represents the status of the non-citizens, the alterity. The verse can also be translated, 'you are no longer non-citizens … but you are citizens with the saints'.

Ξένοι and συμπολῖται belong to the Citizenship frame and deal with the social relationships and differences in status between those in the land and those beyond its limits. Citizenship is thus seen as a metaphorical Container that restricts access, with those outside it profiling as 'strangers', in contrast to 'citizens'. This allows an emphasis on the Inside, from which the stranger is excluded, and then included, because of Christ.

In this text, the primary metaphor SOCIAL ACCEPTANCE IS CENTRALITY AND SOCIAL REJECTION IS PERIPHERALITY OR EXCLUSION[465] conveys the metaphor's emotional appeal.

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[465] Sweetser, "Suburbs", 34. In this article, Sweetser explains how social relationships are displayed and expressed via spatial metaphors more generally, and in some of Shakespeare's works more specifically.

In the case of citizenship, James S. Jeffers argues, 'Rome had not yet granted citizenship to any existing city in the East … [e]ven in Roman colonies, a majority of the population may not have been Roman citizens.'[466] This suggests that perhaps the author uses citizenship (a highly regarded and longed-for advantage) to express that sense of belonging and entitlement the recipients have now 'in Christ'.

People in the periphery are members within other social groups or Containers. Therefore, they do not get to see all the different facets of the people within the Container, as this is only available to those who share the Container. As insiders, the Gentiles can experience a level of intimacy not experienced before. So, this high-boundary term (συμπολῖται) that was used to vilify and demean now stresses the commonalities that the Gentiles share as citizens with the saints.

The crossing of the boundary should not be taken lightly. A particular feature of citizenship lies in it being granted, whether by the parents, the emperor, or a master.[467] However, since the Gentile converts are 'in Christ' and they have access to the Father (Eph 2:18), they are already inside. This probably explains why the text does not highlight the boundary.[468]

ii) The saints

It is our task to explore who the saints are in Ephesians 2:19. This question has been answered differently:

a)   angels;[469]

b)   the saints in heaven;[470]

c)   the Jews as Israel;[471]

d)   Jewish Christians, to whom Gentiles are now added.[472]

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[466] James S. Jeffers, *The Greco-Roman World of the New Testament Era: Exploring the Background of Early Christianity* (Downers Grove: InterVarsity Press, 1999), 208.

[467] Jeffers, *Greco-Roman World*, 208.

[468] The boundary is an entailment of the metaphor, which relies on a frame in which boundaries are core frame elements. Because frame elements give access to the whole frame, the reader naturally assumes the boundary, maybe without even consciously thinking about it.

[469] Trebilco, *Self-Designations*, 147-149.

[470] Bertil Gärtner, *The Temple and the Community in Qumran and the New Testament: A Comparative Study in the Temple Symbolism of the Qumran Texts and the New Testament* (Cambridge: Cambridge University Press, 1965), 63-64.

[471] Barth, *Ephesians*, 269-270.

[472] R. J. McKelvey, *The New Temple* (Oxford: Blackwell, 1969), 111.

The focus of many studies has been to identify who 'the saints' are. However, when this interest is not paired with a close examination of the social dynamic of the story implied by the text, the emphasis can be misplaced. We can lose sight of what is important: association. Daniel Wallace classifies τῶν ἁγίων as a genitive of association, i.e., 'the genitive substantive indicates the one with whom the noun to which it stands related is associated'.[473] Therefore, even when the noun takes the form of a genitive, the stress lies in the association it establishes: the audience's connection to a people group, the saints. Otherwise, the translation would be 'of the saints', and the connection would be to a metaphorical country, realm, status, or place, which is not the case of the noun in this text. Clearly, if the Gentile believers were formerly lacking association with God's people by being without (χωρίς), now they have received it by being 'in Christ'.[474]

Helmut Merklein notes the absence of Israel from the usual referential vocabulary in verse 19. According to Merklein, the reason is this: if Israel was elected in the past, the church has replaced it in the present.[475] In my view, the reason why Israel is absent from verse 19 is straightforward: the new humanity only has the constitution of a nation metaphorically; its geographical space denotes a spiritual reality in connection with the inclusion, unity, and identity of the Gentiles as members of the people of God. And this is the aspect the author wants to highlight. What is consistent in the before and now epochs, however, is that God's covenant is what determines the relationship between the divine and the human. God established the terms of his relationship through Israel and now he does the same through the new humanity and the work of Christ.

In the narrative the author constructs, he affirms that the new humanity incorporates aspects of Israel (the story of God's dealing with his people) while at the same time transcending ethnic Israel. In Ephesians 2:19, the author explains how God's intervention in Christ turns the new realm (space) into place (a city). The author of Ephesians depicts this city as one in which every person within it is a citizen. Dio Chrysostomus describes the ideal city in the following terms:

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[473] Wallace, *Grammar*, 129.

[474] This study understands 'the saints' as God's people from the past, the present, and the future, whose right to be a member is granted by their inclusion in God's redemptive history. Three observations support this claim. First, when 'the saints' appears in Ephesians, the author always refers to those in Christ; they are 'the saints' because of Christ. Second, the author also includes the previous generations as part of those who constitute the saints (Eph 3:5). Third, the author asks the recipients to pray, so that he can continue to proclaim the mystery (Eph 6:19) — the Gentiles are also heirs with Israel (Eph 3:5). Such petition assumes that others will also be included.

[475] Merklein, *Christus*, 26.

> That city, while so superior to the rest of humankind in fortune and power, has proved to be even more superior in fairness and benevolence, bestowing ungrudgingly both citizenship [πολιτείας] and legal rights and offices, believing no one of worth to be an alien [ἀλλότριον], and at the same time safeguarding justice for all alike.[476]

Roman Citizenship was 'of the utmost importance in defining one's identity in Graeco-Roman antiquity'.[477] The identity of the people in the Mediterranean world is communal, not personal or self-generated;[478] hence the metaphor GOD'S SPIRITUAL TERRITORY IS A CITY communicates inclusion and identity.[479]

d) GOD'S SPIRITUAL TERRITORY IS A HOUSEHOLD

Source: Container	Target: God's territory
Container: Household	God's territory
Inside: Members of the household	Members of God's household

The lexical unit οἰκεῖοι τοῦ θεοῦ triggers the metaphor SOCIAL GROUPS ARE CONTAINERS, which assumes there is a Container to which they belong. In this case, that place is the household. The aspect the text highlights is inclusion and belonging. So, the Inside of the Container is what is highlighted.

i) The Inside

Οἰκεῖοι τοῦ θεοῦ represents the 'members of God's household', while πάροικοι represents the alterity, 'aliens', those who do not belong in the household. The verse can also be translated, 'you are no longer non-members of the household, but you are … members of God's household'.

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[476] Dio Chrysostomus, *Or.* 41.9

[477] Andreea Stefan, "The Case of Multiple Citizenship Holders in the Graeco-Roman East" in *Citizens in the Graeco-Roman World: Aspects of Citizenship from the Archaic Period to AD 212* (Leiden: Brill, 2017), 110.

[478] Bruce Malina, *The New Testament World: Insights from Cultural Anthropology* (Louisville: Westminster John Knox Press, 1993), 45-47.

[479] Neuroscience presents evidence of how groups define an individual's identity; see James H. Wirth and Kipling D. Williams, "'They Don't Like Our Kind': Consequences of Being Ostracized While Possessing a Group Membership" *Group Processes & Intergroup Relations* 12.1 (2009) 111-127; Austen Krill and Steven M. Platek, "In-group and Out-group Membership Mediates Anterior Cingulate Activation to Social Exclusion" *Frontiers in Evolutionary Neuroscience* Vol. 1, Art. 1 (2009) 1-7. Michael A. Hogg and Dominic Abrams, *Social Identifications: A Social Psychology of Intergroup Relations and Group Processes* (London: Routledge, 1988), 23.

The metaphors evoked by the lexical units οἰκεῖοι and πάροικοι relate to all those words that contain the root *oikos*, such as περίοικος ('those who live in the vicinity of others'),[480] μέτοικος (foreign residents of Greek cities who enjoyed some citizenship rights),[481] or πάροικος ('one who lives in a place that is not one's home').[482] In a sense, all these compound words consisting of a preposition and a noun depict the household as a physical location/Container, in which the household member (οἰκεῖοι) is *in*, while all these people are μετά (with, among), περί (around, near), and παρά (near, beside).[483]

Πάροικοι communicates a sense of outsiderness and insiderness: someone who is a stranger in one place belongs in another. The rudimentary logic of a Container requires that if there is an 'in' or 'inside', there is also an 'out' or 'outside'. One entity cannot be present 'in' and 'out' at the same time. Πάροικοι and οἰκεῖοι deal with the relationships between the household members and those already living in the land (under any sort of permission). Thus, πάροικοι highlights the outside of the Container, while οἰκεῖος highlights the inside of the Container.

Accordingly, a sphere exists (A NATION IS A CONTAINER and SOCIAL GROUPS ARE CONTAINERS). If INTIMACY IS CLOSENESS, then the Gentile believers 'in Christ' now have intimacy. They are no longer intruders, foreigners, others, on ethnic grounds, but citizens, household members. The audience is now close; however, the important question is, to whom are they close? They enjoy a relationship with 'the saints', God's people; they are now known by God, since they are *in* his house.

The preposition σύν that accompanies the noun πόλις stresses the relational dimension that these metaphors convey.[484] Paul Trebilco sees a sharp division between some terms that convey a horizontal and vertical relationship. For instance, he classifies 'saints' as stressing a vertical relationship and 'brothers and sisters' as stressing a

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[480] "Περίοικος", BDAG, 802.

[481] "Metics", *The Oxford Classical Dictionary*, Anthony Spawforth and Simon Hornblower, eds, fourth edition (Oxford: Oxford University Press, 2012), 942, 1398.

[482] "Πάροικος", BDAG, 779.

[483] When used with a spatial reference, μετά conveys the idea of 'with' or 'among'. Παρά, when used as a spatial reference, generally conveys the idea of 'near' or 'beside'. In the dative and accusative, it suggests the idea of nearness or proximity. Περί conveys spatial inferences when used in accusative; it generally means 'around' or 'near'; see Wallace, *Grammar*, 377-379.

[484] Matthewson and Emig affirm that σύν 'concerns association', and it 'shares semantic overlap with the preposition μετά'; see *Grammar*, 107. According to Harris, Paul uses σύν rather than μετά to 'express intimate personal union or close fellowship', Murray J. Harris, *Prepositions and Theology in the Greek New Testament* (Grand Rapids: Zondervan, 2012), 200. In Ephesians 2:5-6, the intimate union is between Christ and the believers; in Ephesians 2:19-22, the intimate union is among the believers and between these and God.

horizontal relationship.[485] I believe these two axes are present but merged in the metaphors in Ephesians 2:19: the nominative would indicate the horizontal relationship (citizens and household members) and the genitive (saints and God) the vertical relationship in both phrases.

Just as the author uses metaphors in the singular (e.g., the new man, the reconciled body, a dwelling place) to convey a sense of oneness, so he uses metaphors in the plural to reinforce the idea that the early Christians see themselves as a community. As Klassen notes with regard to the early church, 'it was as a corporate entity that it visualized itself'.[486] The New Testament authors adopt language used conventionally to refer to individuals (e.g., household members, citizens, and so forth) as Source frames whose targets refer to a collective group.

i.i) Jewish or Greco-Roman?

As we analyse how the first audiences might have understood these metaphors, further questions arise. Is the language of household of God borrowed from the Jewish or Greco-Roman worlds? And why is citizenship merged with the saints, a term highly loaded in the Hebrew Bible? Also, when the author writes of 'strangers' and 'aliens', does he draw inferences from the Greek translation of the Hebrew Bible (LXX), from the Greco-Roman world, or from both?

But following the argument of Ephesians 2:13-18, I wonder if these are the right questions. I suggest that we need to collapse these oppositions, probing the nuances and shading in between. Perhaps the author is merging these two backgrounds so that the means (the Jewish and Greco-Roman contexts, languages, and viewpoints) match his message (new humanity out of the Jews and the Gentiles), which together create a new realm (God's spiritual territory) in which both the Jewish and Greco-Roman worlds coexist.[487] The author of Ephesians could be seeking to teach Gentile converts in Asia Minor how they fit into God's redemptive history.

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[485] Trebilco, *Self-Designations*, 303.

[486] William Klassen, "Normative Self-Designations of Christianity in the New Testament" in *Common Life in the Early Church: Essays Honoring Graydon F. Snyder*, Graydon F. Snyder; Julian Victor Hills; Richard B. Gardner, eds (Harrisburg: TPI, 1998), 104.

[487] Ephesians 2:19 relates both to its immediate context and that of the whole letter; to the Jewish context and that of the Greco-Roman. For instance, the phrase τῆς πολιτείας τοῦ Ἰσραὴλ καὶ ξένοι (the commonwealth or citizenship of Israel and strangers) appears in Ephesians 2:12. Likewise, the language of 'household' appears in the discourse of Ephesians 5:25–6:9. At times, metaphor theory demonstrates that the difference between cultural specifics are not as essential as the cross-cultural similarities and dynamics for the understanding of these particular images, this text being a prime example.

i.ii) The Father

Just as Act II, Scene 2 reached its climax in the presence of the Father (v. 18), so Act III, Scene 1 ends with the household of God (v. 19). The household (Greek, Roman, or Jewish) served as the first referent of individual identity.[488] As Trebilco argues, 'the family was the fundamental unit of ancient society, and was the primary group to which people belonged. It was from the family that people gained their sense of identity'.[489]

According to Mary Beard, cultures differ about what it means to be human 'in the sense of' what counts as 'a person with the rights and agency attached to that status'. In the case of ancient Rome, humanity 'did not legally start (emotionally is another matter) in utero, nor at birth, but when the father a few days later recognised the baby as a family member (before that the baby could be disposed of—and I mean killed—with impunity)'.[490] So, the Gentiles have access to the Father because they have been introduced to the Father by Christ (Eph 2:18), and the new humanity has been validated as human and a member of the Father's household.

As with citizenship in Rome, it was because of an individual's connection to the *paterfamilias* that it was possible to belong to the household.[491] So, the father is central to the understanding of citizenship and belonging both in a nation and in a household. In the Greco-Roman world, James S. Jeffers argues that 'the most significant feature of the Roman household (*familia*) was that its power was concentrated in the hands of the male head, the *paterfamilias*'. He adds, 'The members of the household were those over whom the *paterfamilias* had power.'[492] In this sense, the household 'included members of the family by blood and marriage, as well as property "movable" (slaves, animals) and "immovable" (e.g., house, land, tools)'.[493] A macrocosm/microcosm mirroring relationship existed in which status and honour were intertwined in this social system: the

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[488] Daniel K. Darko, "Adopted Siblings in the Household of God: Kinship Lexemes in the Social Identity Construction of Ephesians" in *T&T Clark Handbook to Social Identity in the New Testament*, paperback edition (London: Bloomsbury T&T Clark, 2016), 334.

[489] Trebilco, *Self-Designations*, 16

[490] Mary Beard, Gifford Lectures: "Lecture One: Introduction: Murderous Games" (https://giffordsedinburgh.com/2019/05/06/lecture-one-introduction-murderous-games/#more-1446; accessed June 2019). See also Christian Laes, *Children in the Roman Empire: Outsiders Within* (Cambridge: Cambridge University Press, 2011), 50-106; Margaret A. Brucia and Gregory N. Daugherty, "Newborn Babies" in *To Be a Roman: Topics in Roman Culture* (Mundelein: Bolchazy Carducci Publications, 2007), 10-12.

[491] Jeffers, *Greco-Roman World*, 238.

[492] Jeffers, *Greco-Roman World*, 238.

[493] Jeffers, *Greco-Roman World*, 239.

household was then seen as a microcosm of the nation, whereby the emperor was the *pater* of the Empire.[494] But if the audience has God as father, their allegiance transcends their imperial and earthly household ties.

The household as a physical location expresses social meaning through spatial-physical proximity in a socio-cultural world where locations matter.[495] The author locates *in* (citizenship and household), what in the Greco-Roman world would constitute the essence of life. At the level of the whole narrative, however, what is of utmost importance is not merely becoming a citizen or a household member,[496] but being *in*. Once this occurs, the person can receive a new self-perception, acceptance, and identity. The audience is now *in* the city and the household. According to Aristotle, these two are related, although the latter is more important than the former: '[s]eeing that the state is made of households, before speaking of the state we must speak of the management of the household'.[497] Aristotle's statement goes back to our explanation of concentric Containers, the household being a Container within the city/state.

At the outset of this Act, I suggested that we could understand the cluster of metaphors in Ephesians 2:19-22 as a mosaic that constructs the landscape of a nation. Since mosaics only work from a distance, we need to stand back to see the image the text has constructed until now.

The main observation is movement. The audience imaginatively crosses through the boundaries of the Containers. The primary metaphors STATES ARE LOCATIONS or CHANGES ARE MOVEMENTS carry two implications. First, movement always involves change. As Maxime Sheets-Johnstone affirms, '*we literally discover ourselves in movement*'.[498] Hermann von Helmholtz adds that 'a body's movement sets us in varying spatial relations to the objects we perceive, so that the impressions which these objects

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[494] Ammianus Marcellinus, *History*, J. C. Rolfe, trans (LCL 300), 8-9.

[495] Annette Herskovits asserts that when the preposition *in* is used with reference to a spatial entity in area (e.g. a house or temple), 'what is relevant to human life in that space is inclusion'; see Annette Herskovits, *Language*, 153.

[496] Christian Norberg-Schulz argues that 'dwelling consists in orientation and identification. We have to know where we are and how we are, to experience existence as meaningful'; see Christian Norberg-Schulz, *The Concept of Dwelling: On the Way to Figurative Architecture* (New York: Rizzoli, 1985), 7.

[497] Aristotle, *Politics*, 1.1253a.

[498] Sheets-Johnstone, *Movement*, 177. Italics original.

make upon us change as we move'.[499] Second, the author uses space to communicate that 'a change in position is a change of position'.[500] This is an account that starts with dislocation and homelessness and results in inclusion and belonging.

Through this horizontal journey, the audience sees how both συμπολῖται and οἰκεῖοι stopped being high-boundary terms emphasising their exclusion and turned into low-boundary terms, emphasising their commonalities (the things they now share).

The double appearance of the verb εἰμί (ἐστέ) in the indicative mood not only helps structure the verse, but also reinforces the case of identity. First, the indicative mood is used to make statements; second, the verb εἰμί is used to affirm something about the subject itself, rather than describing the subject's action upon an object. It is important to note that the audience is granted this identity. They are not saying this about themselves. As the second person (you/ἐστὲ) suggests, this is said about them by someone else (in this context, potentially by the Father).

The cluster of metaphors creates saturation and progression. The audience is told: you are no longer strangers and aliens! But not only that, you are citizens (you are in the country)! But not only that, you are household members (you are in the household)! And this is what Aristotle recognised, that as important as citizenship in the state was, it was even more fundamental to be a household member. This is described more clearly by what concentric Containers do: they intensify and move from the abstract to the concrete, showing how the spatial and social relationships become more integrated.

In sum, in Act III, Scene 1, I have described the horizontal movement of the audience from the periphery to the centre. Ξένοι highlights the outsiderness and the lack of citizenship rights. Πάροικος highlights outsiderness and the lack of belonging to the household. Συμπολῖται points to status. Οἰκεῖοι highlights inclusion and membership.[501] The primary metaphors SOCIAL ACCEPTANCE IS CENTRALITY and SOCIAL REJECTION IS PERIPHERALITY OR EXCLUSION evoke emotions: the Gentiles move from difference to similarity, from distance to closeness, from segregation to inclusion.

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[499] Hermann von Helmholtz, "The Facts of Perception" in *Selected Writings of Hermann Von Helmholtz*, Russell Kahl, ed; Middletown, trans (Middletown: Wesleyan University press, 1971), 144-222, 373.

[500] Sheets-Johnstone, *Movement*, 123.

[501] Οἰκεῖοι seems to be widely used in the New Testament (Gal 6:10; 1 Tim 5:8). However, the author also evokes the Household frame by referring to one or more of its frame elements—father, sons, stewards (cf. Heb 12:4-11; Titus 1:7). Additionally, other οἶκος cognates also evoke the Household frame (1 Pet 4:17; 1 Tim 3:15). Hence, the notion of the believers as a household seems to be widely used among the New Testament churches.

3. Act III, Scene 2: A shared purpose

20 ἐποικοδομηθέντες ἐπὶ τῷ θεμελίῳ τῶν ἀποστόλων καὶ προφητῶν, ὄντος ἀκρογωνιαίου αὐτοῦ Χριστοῦ Ἰησοῦ, **21** ἐν ᾧ πᾶσα οἰκοδομὴ συναρμολογουμένη αὔξει εἰς ναὸν ἅγιον ἐν κυρίῳ, **22** ἐν ᾧ καὶ ὑμεῖς συνοικοδομεῖσθε εἰς κατοικητήριον τοῦ θεοῦ ἐν πνεύματι.

Having moved from the periphery to the centre, in Act III, Scene 2, the author introduces a significant shift: the audience is no longer *in* God's house but *becomes* God's house. As the Act progresses, distance gradually shrinks. The metaphorical building process communicates how the audience becomes not only related, but also mutually defining (co-constructed), as together they are endowed with the shared privilege of co-hosting God's presence. And here the intimacy reaches its fullest intensity: there is no space between the different components of the building.

The lexical units present in the text evoke the over-arching metaphor THE CONSTRUCTION OF GOD'S PEOPLE IS THE CONSTRUCTION OF A BUILDING.[502] The core elements of the construction frame are: builder(s), materials used for the buildings, beginning, process, and end of the construction. At its most basic level, a builder joins components (materials) together according to the purpose/function of the building to form a created entity.

3.1 GOD'S SPIRITUAL TERRITORY IS A CONSTRUCTION

Source: Building Construction	Target: God's Spiritual Territory
Builder	God
Materials	Members of God's household, apostles and prophets, and Christ
Beginning of construction	Laying the foundation and cornerstone
Process of construction	The growth of the construction
End product	The building is indwelt

The text highlights different parts of the building process, and these in turn structure the second scene of Act III: 1) the foundation (v. 20); 2) the construction (v. 21); 3) the end product (v. 23). Each part points to a different stage in the construction process: stage 1, the foundation is set; stage 2, the construction is in process; stage 3, the construction is a finished work;[503] and stage 4, the homeowner gets to start living in the building. The

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[502] ἐποικοδομηθέντες, θεμελίῳ, ἀκρογωνιαίου, οἰκοδομὴ, οἰκοδομὴ, συνοικοδομεῖσθε, and κατοικητήριον.

[503] Rantzow goes as far as to say that each part of the building process constitutes a different temporal moment: Christ and the apostles and prophets (the past), the process of construction (the present), and the moment when the building is finished and Christ dwells in it (present and future);

primary metaphor BUILDINGS ARE PURPOSEFUL stresses that purpose is inherent to the building process.

i) The foundation

This house is not built upon a national or an ethnic foundation, but upon the apostles and prophets. Now, how should that be understood? Bratcher and Nida provide four possible ways to understand this sentence:

1. The foundation laid by the apostles and prophets.

2. The foundation, which consists of the apostles and prophets.

3. The foundation upon which the apostles and prophets are built.

4. The foundation upon which the apostles and prophets have built.[504]

Some commentators support option 1. As an example of this, Ralph Martin argues that 'the apostles and prophets play a unique role because it is their ministry that lays the foundation. Not that they are the foundation in their persons; rather, they fulfil their role in the exercise of their functions as official bearers of the revelation of Christ.'[505] O'Brien shows how earlier interpreters, 'in the interests of harmonizing the phrase with 1 Corinthians 3:11, understood it to mean "the foundation laid by the apostles and prophets"'.[506] In support of option 1, Barth states that 'the very essence of the church, which is the inspired perception of the word and the equally inspired response to it, rests upon the foundation of the inspired proclamation made by the apostles and prophets'.[507] Barth underscores 'how the rest of the epistle develops in what sense the apostles and prophets are a foundation, as seen in Ephesians 4:7, 11; 6:19-20'.[508]

Answering this question is important. Is the author making the case that the foundation is the ministries of both the prophets in the Hebrew Bible and the apostles in the New Testament, thereby heightening the previous distinction of these groups which now find unity in the ministry and sacrifice of Christ? Or is he referring to the ministries

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see Rantzow, *Christus*, 194. I agree with Rantzow. My frame and metaphor analysis would support this conclusion.

[504] R. G. Bratcher and E. A. Nida, *A Translator's Handbook on Paul's Letter to the Ephesians* (London: United Bible Society, 1982), 62.

[505] Martin, *Ephesians, Colossians, and Philemon*, 38.

[506] O'Brien, *Letter*, 213.

[507] Barth, *Ephesians*, 315.

[508] Barth, *Ephesians*, 315-316.

of New Testament prophets and apostles, which have created the foundation upon which the church currently stands?

Our understanding of metonymy sheds light on the argument of the text. My suggestion is that the apostles and prophets stand for the message they convey. In this sense, we have the part for whole metonymy MESSENGERS FOR MESSAGE. This message conveyed should then be considered the foundation on which the building is built.

Max Turner's perspective shifts from the majority,[509] as he observes, 'The Greek syntax here, with one article governing both nouns … suggests one foundational group, apostles functioning as prophets (*i.e.* bringing revelation), rather than two.'[510]

Daniel Wallace explains that 'when a TSKS construction (article-substantive- καὶ - substantive) takes place, one of these options might be happening: (1) distinct groups, though united; (2) overlapping groups; (3) first group subset of second; (4) second group subset of first; and (5) both groups identical'.[511]

Wallace adds that 'in the TSKS construction, the second noun refers to the *same* person mentioned with the first noun when: (1) neither is *im*personal; (2) neither is *plural*; (3) neither is a *proper* name'.[512] In the text in Ephesians, the second noun is plural, so apostles and prophets do not constitute the same group. Wallace translates this phrase as 'apostles and *other* prophets', even when he seems open to the interpretation 'the apostles as being a subset of the prophets'.[513] In Ephesians 2:20, the prophets to whom the author refers seem to be preachers of the gospel who acted alongside the apostles in the early church (Eph 3:5), not the prophets who appear in the Hebrew Bible.

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[509] Hoehner suggests that the genitives τῶν ἀποστολῶν καὶ προφητῶν should be read as genitives of apposition, and hence should be translated as 'consisting of the apostles and prophets'; see Hoehner, *Ephesians*, 399. The question is, who are the prophets? Best points to two options. First, the prophets are those of the Old Testament: for example, Isaiah and Ezekiel. The author mentions them to highlight the Jewish foundation of the now united church. This view was supported by Origen, Chrysostom, Theodoret, Ambrosiaster, Calvin, Beza, and Roberts; see Best, *Ephesians*, 282. Second, the prophets are those of the New Testament era to whom God gave special revelatory gifts. They are the foundation because they were in part responsible for the command to proclaim the good news about the Messiah; see Best, *Ephesians*, 283.

[510] Max Turner, "Ephesians" in *New Bible Commentary*, D. A. Carson, R. T. France, J. A. Motyer, and G. J. Wenham, eds (Leicester: IVP, 1994),1231. Wayne Grudem shares Turner's view, *The Gift of Prophecy in the New Testament and Today* (Wheaton: Crossway, 2000), 46.

[511] Wallace, *Grammar*, 278.

[512] Wallace, *Grammar*, 271.

[513] Wallace, *Grammar*, 285.

i.i) Christ, the cornerstone?

There has been debate in connection with the meaning of ἀκρογωνιαίου (cornerstone/keystone).[514] In other words, is Christ the first or the last stone to be put in the building? If Christ is the cornerstone, we might ask why the apostles and prophets, not Christ, are mentioned first. According to David L. Matthewson and Elodie Ballantine Emig, Christ might be at the end of the sentence to highlight Jesus as the main stone in the building.[515]

I am exploring the various ways to construe the Building frame. Every other interpreter does the same (but most of them without knowing they are working on an alternative construal of the conceptual frames). For instance, Joachim Jeremias questions whether 'cornerstone' is the best translation of ἀκρογωνιαίου. Instead, he suggests that 'keystone' is a better rendition.[516] In his view, Christ would be the stone that completes the building.[517] A brief look at other metaphors in the letter would show that Jeremias' suggestion is plausible. In Ephesians 4:15-16, Christ is the head, and the whole body grows up into him that is the head. In this sense, the metaphor depicts the body growing up to its head, not stemming from its head. Clearly, it would need the head for its completion; otherwise, it would be an amorphous body. If this is the case, without Christ, the building would be unfinished. Furthermore, both texts use the verb αὔξω (to grow), which depicts the temple and the body respectively as lively entities that are going *up*.

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[514] In relation to the place of Jesus Christ in the building metaphor, the text is not using the normal Greek word to talk about a stone (λίθον), but uses the word (ἀκρογωνιαίου), which the different translations of the Bible have rendered as 'cornerstone'. This word is also found in 1 Peter 2:6 and is translated as 'cornerstone'. A further reason to render the translation in 1 Peter as 'cornerstone' is that the text describes it as a stumbling block, which would only work if it is on ground level. In the LXX, the quotation is found in Isaiah 28:16: 'So this is what the Sovereign LORD says: "See, I lay a stone in Zion, a tested stone, a precious cornerstone for a sure foundation; the one who relies on it will never be stricken with panic."' In this Isaiah text both λίθον and ἀκρογωνιαίου can be found. So, at least, it shows that it is not talking of a normal stone, but a special one. The Lexicon of the Septuagint defines it as: '*at the extreme angle*; λίθος ἀκρογωνιαῖος *cornerstone, foundation stone*'; see Johan Lust, Erik Eynikel, and Katrin Hauspin, *Greek-English Lexicon of the Septuagint*, (Peabody: Hendrickson Publishers, 2008), para. 2771.

[515] Matthewson and Emig, *Grammar*, 222.

[516] Joachim Jeremias, "κεφαλὴ γωνίας, ἀκρογωνιαῖος" *Zeitschrift für die neutestamentliche Wissenchaft* 29 (1930) 264-280, and "Eckstein-Schlussstein" *Zeitschrift für die neutestamentliche Wissenchaft* 36 (1937) 154-157.

[517] Ben Witherington III chooses to follow J. Jeremias's findings and translates it as 'keystone/head of the corner', 'the stone that joins two walls together at the top rather than at the bottom like a cornerstone'; see Witherington, *Letters*, 262. Richard N. Longenecker notes that in the first-century AD *Test. Sol.* 22:7–23:4, 'the stone at the head of the corner' unambiguously refers to 'the final copestone or capstone placed on the summit of the Jerusalem temple to complete the whole edifice'; see *The Christology of Early Jewish Christianity* (Grand Rapids: Baker Book House, 1981), 304-305.

'Capstone' or 'keystone' refers to the stone that not just completes the building but also joins everything together: 'the middle stone in the top of an arch that has a special shape and holds all the other stones in position'.[518] If this were the case, the stones on the one side of the arch would be the Gentiles, the stones on the other side would be the Jews, and Christ would be the keystone that connects both sides.

This is important, since we need to establish which frame elements the metaphor highlights and hides. I believe both readings could be plausible alternatives for understanding the text. However, I am inclined to believe that ἐν ᾧ points more to Christ as the realm or reason why things occur. Verses 20-22 are constituted of a series of personal and relative pronouns that create expansion by referring to Christ.[519] So, the two parallel independent clauses—ἐν ᾧ πᾶσα οἰκοδομὴ συναρμολογουμένη αὔξει εἰς ναὸν ἅγιον ἐν κυρίῳ and ἐν ᾧ καὶ ὑμεῖς συνοικοδομεῖσθε εἰς κατοικητήριον τοῦ θεοῦ ἐν πνεύματι—give the impression that Christ's work in the text is depicted more as foundational than portraying completion.

The text does not mention explicitly what the position of the audience is in relation to the building. Contextually, the implication is that the audience constitute the bricks used for the construction, and they are invited to see themselves as bricks built next to one another. The author tells the audience where they are and what role they should see themselves playing. The Jews and the Gentiles are the bricks (evoking the idea of the two that became one, these being the raw materials used for the building). In the ancient world buildings were made up of stones of different sizes; uniformity was not the goal.[520] What was important was the whole; in this case, the building and what it represents. As Aletti affirms:

> The creation discussed here is eschatological (it is the church, which, as a result of the work of Christ, is not part of the two previous groups, which are still mundane entities). The church is thus an eschatological reality in which ethnic diversity has certainly not disappeared, but it is not relevant, neither eschatological nor ecclesial, since unity and oneness characterise this new humanity.[521]

[518] "Keystone" (https://dictionary.cambridge.org/de/worterbuch/englisch/keystone, consulted July 2019).

[519] By expansion we mean how the 'marked cases or participial and prepositional phrase increases the focus on the new participant'; see Westfall, *Discourse Analysis*, 60.

[520] Vitruvius Pollio, *Vitruvius On Architecture*, The Loeb Classical Library (London: W. Heinemann, 1931).

[521] 'La creación de la que aquí se trata es escatológica (es la iglesia, que, como resultado de la actuación de Cristo, no forma parte de ninguno de los grupos anteriores, los cuales siguen siendo entidades mundanas). La iglesia es así una realidad escatológica en donde la diversidad étnica no

It is important to note that these three decisive parts of the building 'consist of persons rather than things or ideas'.[522] The apostles and prophets are the foundation, Christ is the cornerstone, and the believers are God's dwelling place.

The text suggests that Christ has more importance, in comparison to the stones (believers) and the foundation (apostles and prophets), as the shape of the building is determined by Christ, the cornerstone.[523] The primary metaphor IMPORTANT IS AT THE BASE[524] ('ἀκρογωνιαίου = Χριστοῦ Ἰησοῦ' 20; 'ἐν ᾧ' 21-22) is central to the argument. What is important is not measured by a person's or community's greater or lesser closeness to the centre, Rome, or Jerusalem. These places lose their value and their capacity to grant honour. Admittedly, negating this must have been revolutionary. The base is the apostolic foundation, with Christ being the cornerstone.

The question that has not received much attention is: In which sense is Christ the cornerstone? Just as the apostles and prophets stand for the message they convey, so Christ stands metonymically for the work of reconciliation that he brought about (Acts I and II). Also, Christ preached peace (v.17), and this message originates in God's intervention in Christ. In brief, without Christ, there is no message (foundation); without Christ, there is no reconciliation and no building could have been erected.

The metonymies APOSTLES AND PROPHETS FOR MESSAGE CONVEYED and CHRIST FOR CHRIST'S LIFE, WORK, AND TEACHINGS make the base stand out as what the Jews and Gentiles now share. Immediately, a new base causes the grounds for the believers' identity to shift. This foundation does not eradicate cultural elements that would constitute who the Jews or Gentiles are, but they become subordinate. What is important is that these are no longer determining factors in how they see themselves and relate to others. Christ as a cornerstone and the apostles and prophets as a foundation constitute a new relational setting and matrix from which the new relationships originate and are sustained.

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ha desaparecido, pero no es pertinente ni escatológica ni eclesialmente, puesto que la unidad y la unicidad caracterizan a este nuevo hombre'; see Jean-Noël Aletti, *La Eclesiología de las Cartas de San Pablo*, Pedro Barrado and María del Pilar Salas, trans (Estella: Editorial Verbo Divino, 2010), 151.

[522] Barth, *Ephesians*, 314.

[523] 'The most intriguing feature is that the genitive absolute construction comes at the end of the sentence, after the main clause. This probably has the effect of highlighting Jesus as the main stone in the building'; see Matthewson and Emig, *Grammar*, 222.

[524] Kövecses' primary metaphor is IMPORTANT IS CENTRAL. However, the primary metaphor present in Ephesians 2:20 highlights the base (foundation and cornerstone); see Kövecses, *Emotion*, 90.

In this passage, there is a diversion from the political language used in verse 19, where we would have expected the author to highlight different aspects of the temple, for instance its connection to the political world. As Rantzow comments, temples are representative forms of public life (they typically use an excess of spatial extent),[525] and this is why the temple also constitutes the metaphorical Container A NATION IS A CONTAINER. However, in the text, the emphasis is more an architectural one. All the highlighted elements—foundation and cornerstone—share a quality of firmness: they are needed for a solid, strong building.

ii) The construction

In verse 20, the author informs the audience that they were built; they were acted upon. The participle ἐποικοδομηθέντες and the nouns θεμελίῳ and ἀκρογωνιαίου evoke the frame Building. The inference from the conceptual mapping is that God's people are building materials.

Instead of presenting the work as finished as in the verbs in Act II (destroyed, abolished, made, created), the verbs here communicate 1) development, and 2) process. The temple is talked about as constantly expanding. The present tense of the two verbs, grows (v. 21) and are being built (v. 22), depicts the action in progress, with the final end not yet reached.[526] This temple grows 'into a place'. This phrase can be translated so 'as to form a place' or as 'to be a place'. The process of construction suggests the former is better.

Through the building process, the divine activity eradicates any separation. The inference that stems from the conceptual mapping is that Jewish and Gentile converts together are built as a sacred place. This inference presents how the audience is co-constructed (2:20-22); they both become part of the materials used to build the temple. This metaphor provides a co-construction that eliminates any superiority of one group over the other. The Gentiles were defined initially as household members because of their connection with the household, but then they become the household of God. So, we are moving back and forth, shifting from Household framing, which is primarily a social-relational and economic frame, to House (building). But, then, that building stands for the

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[525] Rantzow, *Christus*, 197.

[526] The imperfective aspect employed by the author depicts this action as in process. This process in the text is not portrayed as inceptive ('started to happen'); rather, it is mainly durative ('continued/continues to happen'). Thus, the temple continues to grow. God's work is not depicted simply as something that happened (Eph 2:13-17), but as something that *is happening* (Eph 2:18-22).

relational frame (metonymy), and for the honour–shame social implications the temple building entails (metonymy).

In the building process in Ephesians 2:20-22, the inference that God's people are a temple allows the human and the divine to be one. Although the audience is a passive actor in Ephesians 2:19-22 (they have been acted upon), by their inclusion in the temple, 'they are not merely auditors or spectators; already they have been con-scripted into the spectacle of God's salvation, already they have been en-scripted into the saving action of God'.[527]

In this metaphorical story, movement is essential to understanding God's action. The upward movement from the ground to the top of the building contrasts with the destruction of the wall (λύσας) in verse 14. The downward and subsequent upward movement leads the audience to evaluate Christ's destruction and subsequent construction positively through the primary metaphors BAD IS DOWN and GOOD IS UP.[528]

Likewise, the primary metaphor INTIMACY IS PROXIMITY is evoked by the notion of motion from the periphery to the centre. As already argued, distance shrinks insofar as the narrative continues. Mutual influence is a salient characteristic of closeness. That is why the primary metaphor A CHANGE OF STATE IS MOTION is possible. Insofar as they are together, the audience will experience change. The Greek preposition εἰς denotes a process of transformation; mutual influence is in mind.[529] All this results in a picture of how holiness and transformation are not something that can be achieved in isolation or individually, but are acquired in Christ, and through the community—the saints and the other members of the household. It is at this point in the metaphorical story that we get a clearer view of the kind of work Christ was doing in Acts I and II.

A key part of this work is the connection between growth and holiness.[530] Holiness is part of the wider communicative strategy and identity formation of the letter. Holiness

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[527] Eastman, *Paul,* 149.

[528] Kövecses argues that some primary metaphors construct the realm or domain of emotion. The metaphors GOOD IS UP and BAD IS DOWN lead the audience to make an evaluation—whether positive or negative—towards a subject or action; see Kövecses, *Emotion*, 44. Daniel Casasanto and Katinka Dijkstra conducted a study in which the participants were asked to share positive or negative experiences as they moved marbles upwards and downwards between two cardboard boxes. The result was that people spoke more quickly about positive and negative memories when they moved the marbles up and down respectively; see Daniel Casasanto and Katinka Dijkstra, "Motor Action and Emotional Memory" *Cognition* 115 (2010) 179-185. This reinforces the idea that primary metaphors influence people's evaluation and decisions.

[529] The basic sense of εἰς has to do with movement towards and into. It also may imply figurative direction or goal, purpose or result; see Matthewson and Emig, *Grammar*, 99.

[530] Ephesians 1:1, 4, 13, 15, 18; 2:19, 21; 3:5, 8, 18; 4:12, 30; 5:3, 26; 6:18.

(ἅγιον) is key to the message of the letter to the Ephesians.[531] Being 'in Christ' means that the audience's lifestyle is to be marked by holiness: they were chosen to be holy and blameless (1:4); they are becoming a holy temple (2:21); the new humanity is characterised by holiness (4:24); Christ's death sanctified the church as his bride, whose ultimate goal is to be holy and blameless (5:25-27). And the temple also metonymically stands for the nation's honour, holiness, and purity. Clearly, the growth that seems to be in mind is one that includes both quantitative and qualitative value, since people continue to be added, but also holy is what, together, they end up becoming.

In contrast to other building materials such as wood or clay, stone is characterised by greater strength. In a construction, it points to a building's constancy and immutability (1 Cor 3:12).[532] The author is concerned with the architectural origin and cohesion of the building, the lasting stability of the inner union and not the demarcation of external protection. As Rantzow argues, the aspects the metaphor highlights create tension between stability and process.[533]

The process of construction results in what Eve Sweetser explains in the following words: 'the final, complete stage of physical proximity is union or identity, where there are no longer two distinguishable physical objects adjacent to each other, but only a single object occupying a single location'.[534] In Christ, the believers, through all the building metaphors, are co-constructed into a dwelling for God in the Spirit (συναρμολογουμένη and συνοικοδομεῖσθε—Eph 2:21-22).

The author fosters the sense of intimacy by putting together, through the various entailments of this metaphor, people who could only belong together in the realm of Christ. This image links the divine (God, Christ, the Spirit), the Gentiles in Christ, the Jews in Christ, and the apostles and prophets in an image that turns them into one.

iii) The purpose

The construction metaphor blends the two dwelling places and turns the believers from those who are in the building to those who are part of the Container that now hosts God. Buildings may be Containers, but Ephesians is using the language of cornerstone and foundation. How can I be claiming, from that verbal evidence, that the temple is a

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[531] This narrative anchor is present in the text sixteen times through the different endings, depending on the case and number, of the adjective ἅγιος.

[532] Rantzow, *Christus*, 176.

[533] Rantzow, *Christus*, 198.

[534] Sweetser, "Suburbs", 34.

Container? The lexical units ναὸν and κατοικητήριον evoke the idea of separation and protection (Container).

To say that A BUILDING IS A CONTAINER may not be obvious at first glance. But we expect buildings to have properties such as an inside and an outside, ways to get in and out (doors or entryways), and we rely on these Container properties when we visualise a building, when we design one, when we notice that a building is failing, and so on.

The temple is a sacred space. It is a special kind of building. Clinton Arnold says that the 'temple imagery is derived from the Jerusalem temple, not the Artemis temple of Ephesus or any other pagan temple'.[535] On the contrary, Immendörfer questions that the Gentile believers in Asia Minor would associate this terminology with the temple in Jerusalem. Instead, he suggests that the temple of Artemis would resonate more with the cultural and historical context of the audience.[536] Depending on who is reading this text, the readers will draw inferences based on their previous experience. What is important, however, is how that experience in and with temples is used to understand the message that the author conveys. He uses a metaphor to depict God's spiritual territory as a temple to help the audience grasp what this union means and entails.

The temple is not an ordinary building, but it nevertheless has some properties of ordinary buildings, and therefore of Containers. We use those understandings or concepts to reason about the properties and features of this special building. The frame elements are filled in both ordinary and unique ways. We map structural features of basic Containers onto Buildings, then we map features of Buildings onto the Temple. By looking at the aspects highlighted, we discern in what ways the Temple *is* and is *not* an ordinary building (or a plain Container). In that way, the Building frame would include cornerstone, bricks, and foundation. The notion of a basic Container with a bottom, sides, and elemental structure gets elaborated when we use it to think about a Building. The Temple is a specific Building, which banks (conceptually) on the frame elements of Building but fills those slots in unique ways.

The text focuses initially on the engineering aspect that proves that the building is firm (vv. 20-21) and then highlights the building's aesthetic and function: being a dwelling place for God (v. 22).[537] The author blends the two spaces: the household and

[535] Arnold, *Ephesians*, 172.

[536] Immendörfer, *Ephesians*, 184.

[537] Philip N. Richardson studies the figurative temple imagery in Hellenistic philosophy and the letter of 1 Corinthians; see *Temple of the Living God: The Influence of Hellenistic Philosophy on Paul's Figurative Temple Language Applied to the Corinthians* (Eugene: Pickwick Publications, 2018), 238-240. From Richardson's fine work, I am distilling two aspects that are in contrast with

the temple, the latter being the ultimate reality. As Aletti explains, 'the church is an eschatological reality, which, without being in continuity with these peoples and without numbering with them, is the place of their unity'.[538]

In sum, Ephesians 2:11-22 starts in the flesh (v.11) and ends in the Spirit (v.22). The Gentiles were far off but now are close, were strangers and now are known citizens; they were guests and now are hosts; they were far from God, and now they are God's dwelling place. Likewise, the ones who were 'strangers and aliens' now have been welcomed into God's spiritual territory, along with the rest of the citizens. Then, they have been welcomed into the household, along with the other members. Ironically, those who were literally excluded (v. 11) now are metaphorically included. And those who were included (by circumcision only) end up metaphorically as strangers and foreigners. In sum, those who were 'out' are now 'in'; those who were 'far off' are now 'near'; those who were 'excluded' now 'belong.'

Act III is central to the understanding of the narrative the author began in verse 11 as well as the rest of the letter. Mystery is a central theme throughout the letter (Eph 1:9; 3:3, 4, 9; 5:32; 6:19). Based on Ephesians 3:6, the mystery is that the Gentiles are fellow heirs, members of the same body, and participants of the promise in Christ Jesus. This suggests that Ephesians 2:19-22 unveils the content of the mystery. Μυστήριον points to the inclusion of the Gentiles when these were brought into the Container 'in Christ', and it points to the status and privileges they now enjoy. Not only does Ephesians 2:11-22 reveal the content of the mystery, but also the drama itself is driven by mystery: the author progressively unveils what needs to be known, and it is not until the end that we can put all the pieces together to understand what this drama is about.

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the image the author of Ephesians depicts in 2:20-22. First, although a god or demon can dwell in people, these always inhabit individuals, not a corporate congregation. Second, while in Hellenistic philosophy the soul or mind is the temple, and the body is treated with indifference or disdain, in Ephesians the opposite is true: the body is highly regarded (Eph 1:23; 2:14-18; 4:12, 16; 5:23). The body is frequently used as a Source frame to speak about the new reality emerging from Christ's work.

[538] 'l'Église est une réalité eschatologique, qui, sans être en continuité avec ces peuples et sans faire nombre avec eux, est le lieu de leur unité'; see Aletti, *Éphésiens*, 167.

4. Conclusion to Act III

In Act III, a linear progression takes place. The metaphor THE GENTILES' INCLUSION IS A JOURNEY FROM THE PERIPHERY TO THE CENTRE leads the audience to cross the boundaries of the social Containers (the city and the household). Distance shrinks gradually from far to near. The building and architectural frames communicate how the audience become not only related, but also mutually defining (co-constructed), as together they are endowed with the shared privilege of co-hosting God's presence. And here the intimacy reaches its fullest intensity: there is no space between the different components of the building—JEWS AND GENTILES TOGETHER ARE BUILDING MATERIALS and JEWISH AND GENTILE CONVERTS TOGETHER ARE A SACRED BUILDING. In this final Act, Christ is depicted as a Cornerstone, not only as a realm (Act I) or as an agent (Act II).

In Act III, the metaphors combine to create a complex story. The story unfolds through concentric Containers that together construct the landscape of a nation. Instead of analysing these metaphors as a group of independent images, my analysis helps us see the Gentile converts as moving through various stages (representing increasing intimacy and familiarity through national, familial, cultic, and architectural images) on the journey towards maximal relational proximity and increasing status.

Act III leads the metaphorical story to its climax by showing how Christ's work reduces the physical and emotional distance that existed between the members of the new humanity, and, ultimately, between them and God, as is evident through various primary metaphors: CHANGES ARE MOVEMENTS and INCREASING DEPTH OF INTIMACY IS A JOURNEY.

As a result, we have seen how metaphors should be seen as motion to be experienced, as conceptual mappings that impact the audience perceptually and affectively as members of the same discourse community.

IV) EPILOGUE

This thesis has provided two kinds of contribution: a methodological one—the stage directions—and an exegetical one—the drama. In order to summarise the outcomes of this research, I will write my conclusion in the following order: I will 1) begin with my research question; 2) summarise why my method is suitable for this project; 3) present my findings regarding the text; 4) describe the relevance of cognitive linguistics for exegesis; 5) suggest some avenues for future research; and 6) comment briefly on the importance of this text for the twenty-first century.

1. The question and the method

In contrast to previous readings of Ephesians 2:11-22, the main thrust of this project was to understand how the metaphors fit within the narrative of Ephesians 2:11-22 as well as to establish a reasonable and describable approximation of what the audience could have understood. A close inspection of the text revealed that metaphors, far from being mere linguistic embellishments or helpful examples, play an indispensable role in structuring the discourse.

This discovery required a method with suitable tools and theoretical frameworks that would grapple with this project's research question. A revolution in the understanding of metaphors has taken place during the last forty years. Approaches in cognitive linguistics have borne much fruit in drawing out what metaphors are and how they are used in different discourse contexts. Hence, I decided to exegete Ephesians 2:11-22 by adopting, adapting, and applying a variety of practices, techniques, and research findings from cognitive linguistics as aids to traditional biblical exegesis.

Initially, when trying to locate and understand the metaphors in the text, I realised that the metaphors fit into, and interact with, a higher framework: the narrative in which they belong. This discovery led to the study of cognitive linguistic narrative analysis—frames, metonymies, image schemas, embodied simulations, and metaphors as a crucial part of that analysis. The resultant methodology provided a better appreciation of how the writer used complex and coherent language to convey his message in Ephesians 2:11-22.

2. The drama

I adopted theatrical language to read Ephesians 2:11-22, based on three insights from cognitive linguistics and grammar. First, cognitive linguists argue that words written or spoken elicit embodied simulations. Embodied simulation is one of the primary means by which the mind constructs meaning and suggests that we should approach the text as something to be 'experienced', not simply as propositional content that needs to be extracted.

Second, the author portrays the readers as participants in the letter's narrative: they think, speak, walk, stand, wear armour, and so forth. All of this action allows us to speak of this narrative as a drama. A drama is a performed narrative in which the audience plays a role.[539] Furthermore, in Ephesians 2:11, by the author not just stating that 'you were' but also commanding them 'to remember', there is a deeper processing that leads the audience to journey from 'far' to 'near' in the metaphorical story.

Third, I argued that metaphor, narrative, and epistolary literature are connected: 1) I argued that the story of the Christ event might not only underlie the discourse but also give birth to it; 2) I suggested that this story might have a narrative structure; 3) I argued that metaphors can help structure that narrative. In brief, narratives and metaphors are tools for thinking that fulfil an essential role in the text's 1) understanding, 2) tailoring, and 3) impact on the audience's identity.

In this project, I approached Ephesians 2:11-22 as a metaphorical story. 'Each metaphor in the passage seems to express a distinct idea, but taken as a sequence, they blend into a single complex story.'[540] The individual metaphors are shifting, but they all shift in service of an underlying blended narrative. The narrative begins with movement from outside to inside, from past to present, from one Container to another. Christ is a vehicle of that motion, and also an agent, breaking down walls and abolishing enmity, and ultimately is the builder of the structure. The narrative ends with movement into the temple, with Christ as both builder and cornerstone.

The narrative of verses 11-22 develops in three main acts. Particular syntactical markers indicate distinct steps between the acts. Act I begins with 'at that time' (ποτέ) and concludes with 'now' (νυνί). Act II continues with 'because' (γάρ). Act III concludes 'so then' (Ἄρα οὖν). Act I presents a transformation, from then to now; Act II follows with an explanation, why and how; and Act III concludes with a result, 'so what'.

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[539] Richardson, "Drama", 143.

[540] Ritchie, *Metaphorical Stories*, 13.

In Act I (the transformation: from outsiders to insiders), I explained how two scenes constitute the Act. The story and the metaphors invite the readers to understand from a 'then' and subsequently a 'now' epoch, each defined by an 'in' and 'out' dynamic, to track the logic of the author's argument. The writer uses two temporal markers which invite the audience to see their lives as defined by two eras: the one in which they find themselves ('now'), and another one in the distant past which the author uses to describe the audience's spiritual condition before being 'in Christ' ('then'). The audience is not merely encouraged to file the information the author provides into two folders, before and now, but they are also commanded to think about (frame) or rethink (reframe) their past and their present, as well as their identity, in light of how the story unfolds.

Overall, I showed how the author communicates the transformation of the Gentile audience through two spatial metaphors: ISRAEL IS A CONTAINER and CHRIST IS A CONTAINER. Through these metaphors, the writer 1) reframes what happened to the audience by using specific language to express their former exclusion and present inclusion; 2) moves the boundary of the Container from one of ethnic inclusion (circumcision) to one of spiritual inclusion (by Christ's blood); and 3) redefines the Container from Israel to Christ.

Whether the letter was written by Paul (AD 50–55?) or by a student after his death, the difference in time would not have impacted the central understanding of the metaphors used in Ephesians 2:11-22, since they can be classed as primary metaphors (using Source frames of movement, containment, distance, and closeness) and culture-specific to those who lived in the Greco-Roman world in the first-century (using Source frames of nation, politics, architecture, family, and religion/cult).

I showed how the metonymies used in the text are not only referential (the primary function many biblical scholars identify), but they also convey social attitudes. The author of Ephesians uses A SALIENT MARK OF A CATEGORY FOR THE CATEGORY when he refers to the two groups: UNCIRCUMCISED FOR GENTILES and CIRCUMCISED FOR JEWS. Metonymically, circumcision reveals the practice that the Jews treasured—they carried the sign 'in the flesh'. At the same time, it reveals that they despised the absence of this procedure in the Gentiles' 'flesh'. Circumcision, then, is identified as central to the identity of the group.

In order to communicate the former exclusion and later inclusion of the audience, the writer uses the Container metaphor to provide us with the logic of the argument. Beyond this logic, the metaphorical analysis of the text also showed how metaphors express emotions. In the text of Ephesians, the author establishes a locus, Israel. In the first scene, the writer relies on the understanding that AN EMOTIONAL RELATIONSHIP IS A DISTANCE BETWEEN TWO ENTITIES,

or, more specifically, SOCIAL REJECTION IS PERIPHERALITY OR EXCLUSION and A LACK OF INTIMACY IS DISTANCE. In the second scene, A CHANGE OF SOCIAL (RELIGIOUS) STATUS IS A CHANGE OF LOCATION. The author affirms that 'the Gentiles were brought near by the blood of Christ'. The distance represents the level of affection, familiarity, and intimacy, or, conversely, disgust, hostility, aversion, and unfamiliarity.

The metaphors in the passage solidify the audience's new identity. This identity is not a new doctrine or a new understanding, but a redefinition in which the story of the audience overlaps with that of Christ. Their inclusion 'in Christ' results in their belonging in God's story.

In Act II (the explanation: One Plus One Equals One), two scenes constitute the Act. The author points to what Christ did (Scene 1, making the two one and creating a new humanity) and to what Christ enables the audience to experience (Scene 2, having access to the Father).

In Act II, Ephesians 2:14-18 gives four reasons for the transformation the audience experienced in Act I, Scene 2: Christ is peace; Christ makes peace; in coming, Christ preaches peace; and Christ enables peace (with the Father). This observation suggests two conclusions: 1) peace constitutes a narrative anchor that links and provides cohesion to the narrative; and 2) peace is Christ-shaped (he is the lens through which to view peace).

In Scene 1, I argued that peace is the quintessence of what Christ accomplished according to verses 14-18. While the meaning of 'peace' might be found in *Shalom* for Jews and *Pax Romana* for Gentiles, neither of these sources adequately explains the meaning of peace as Christ elevates it. The author reframes peace by presenting Christ as peace. The purpose of the metaphorical story in Act II, Scene 1 is to explain that Christ is peace, mainly by making the two one.

Against scholars who argue that the content of verses 14-18 corresponds to material the author borrowed from other texts, I argued that the text does not evidence a change of genre. Instead, the discrepancies some of the other approaches identify can be resolved through a close analysis of the text's various frames, which are based on the experience of being 'a stranger' versus 'a citizen' (vv. 12, 19). The conclusion is straightforward: the frames the author uses in Ephesians 2:14-18 cohere perfectly with those in the remainder of the surrounding narrative.

In Scene 1, I explained how Christ becomes a transforming agent, breaking down walls, abolishing enmity, and ultimately creating a new humanity. The audience is passive, while Christ causes a reconfiguration of space. Moreover, far from being depicted as a passive

157

sufferer and victim, Christ is instead a victorious aggressor who destroys and abolishes, makes and creates.

Christ achieves unity by creating a new humanity, a third space depicted as a social group, and, therefore, as a Container. Being members of the new humanity has at least two implications: 1) a process of reversal: closeness with those within the community and distancing from those who were their ethnic equals, and 2) a re-evaluation: the new humanity belongs within another realm of existence, CHRIST IS A CONTAINER, which implies that their sense of worth and value as well as the narrative they live by are based on Christ. Christ is the new relational setting from which the new relationships originate and are sustained. Thus, in a world divided by social classes and questions of ethnicity, the people of God are not 'you' and 'they' but 'us', 'brothers', and 'saints.'

In Scene 2, according to the author of Ephesians, reconciliation does not occur 1) by the Gentiles—'far'—putting themselves in the position of the Jews—'near'—as vital as it was for the Gentile audience to appreciate the privileges they lacked without Christ; nor 2) by the Gentiles seeing themselves as the ones who suffered. Instead, the author casts the audience as observers of Christ's death and salvific work. The end of Scene 2 displays how the new humanity's new status manifests itself in their now having access to the Father.

Through the metaphors and metonymies present in the narrative, the author turns the audience into a discourse community. The author and the recipients of the message have practices, texts, and experiences in common that enable them to understand the message. The message would be strange and unintelligible to someone who does not belong to the new humanity. The metaphorical story present in Ephesians 2:14-18 is a partial but comprehensible picture of how inclusion is central to the understanding of salvation. It stresses the centrality of Christ's sacrifice for the audience's vertical reconciliation, but more specifically for their horizontal reconciliation (Eph 1:22).

In Act III (the result: a more perfect union), I described how two scenes constitute the Act: 'A shared identity' and 'A shared purpose'. Instead of seeing these metaphors as a group of independent images or as part of an existing motif, I argued that the metaphors in Act III combine to create a complex narrative, and this narrative takes to a climax the metaphorical story the author has been developing from Act I.

The audience embarks on a journey (with a few stops) in which the departure point is their condition as 'strangers and aliens'. The journey moves from the periphery to the centre, from outside the Container of God's spiritual territory to inside, by calling them 'strangers', then 'aliens', then 'citizens', then 'members of God's household', and finally 'a temple'. The

movement is from the abstract (mere space) to the concrete (particular places), from the distant to the intimate, from the unknown to the known, from the outskirts to the land, then to the country, to the house, and finally to the temple. Not only is the audience taken on a tour through different locations, but their perception also changes by visiting and inhabiting these places.

The author structures his narrative through concentric Containers that construct the landscape of a metaphorical nation. The author relies on Socio-political and Architectural frames to depict Christ's work of salvation and the establishment of God's rule as a spiritual territory where the new humanity lives. This analysis contributes to the scholarship of Ephesians by showing how the Gentiles move through various stages (representing increasing intimacy and familiarity through national, familial, architectural, and cultic images) on the journey towards maximal relational proximity and increasing status.

In Scene 1, the content of verse 19 advances the argument by turning space (the realm 'in Christ') into place (the landscape of a nation). According to this narrative, the Gentile converts can enter, as a result of their new position 'in Christ', a sequence of three locations (the city, the household, and the temple) which depict a change in their circumstances. Through the images the author uses (strangers and aliens, fellow citizens, household members), he fleshes out the meaning of having been brought near and having been constituted as a new humanity.

In Scene 2, the participles provide additional thematic information to explain what happens to these members once they are in the house: they become a temple. The author introduces verbs that convey action in a building construction process.

Instead of asking whether the author of Ephesians draws his inferences from the Greek translation of the Hebrew Bible (LXX), or from the Greco-Roman world, in Ephesians 2:11-22, I argued that the writer asks his readers to believe in this new fused reality. He uses linguistic devices/concepts/terms arising from the 'raw material' of both the Jewish and the Greco-Roman identities. Thus, he models the reality in which he is asking his readers to participate. His medium (the Jewish and Greco-Roman contexts, languages, and viewpoints) matches his message (new humanity out of the Jews and the Gentiles). The Jews and the Gentiles are a translocal community that lives metaphorically in a new realm, in which both the Jewish and Greco-Roman worlds continue, coexist, reconcile, and are transformed by Christ.

One of the contributions of this thesis is to show how the writer uses spatial locations in each of the Acts to communicate social relationships; these spatial locations are understood as Containers. In Act I, ISRAEL IS A CONTAINER highlights the Gentile converts' previous exclusion

and CHRIST IS A CONTAINER highlights their present inclusion. In Act II, BELIEVERS ARE A NEW HUMANITY highlights the reconciled humanity as a social group. In Act III, GOD'S SPIRITUAL TERRITORY IS A NATION highlights the access, inclusion, and unity now enjoyed by the new humanity. The use of the Container as a spatial metaphor allows the author to develop his argument in terms of change and inclusion: CHANGE OF STATE IS A CHANGE OF LOCATION and INCLUSION IS BEING BROUGHT INTO THE CONTAINER.

In Act III, a linear progression takes place. The metaphor THE GENTILES' INCLUSION IS A JOURNEY FROM THE PERIPHERY TO THE CENTRE leads the audience to cross the boundaries of the social Containers (the city and the household). Distance shrinks gradually from far to near. The Building and Architectural frames communicate how the audience become not only related, but also mutually defining (co-constructed), as together they are endowed with the shared privilege of co-hosting God's presence. Here the intimacy reaches its fullest intensity: there is no space between the different components of the building.

In the letter to the Ephesians, μυστήριον points to the inclusion of the Gentiles when they were brought into the Container 'in Christ', and it points to the status and privileges they now enjoy. This drama could be classed as one driven by mystery: the author progressively unveils what needs to be known, but it is not until the end that we can put all the pieces together to understand the resolution of the drama.

Overall, each Act reaches its peak with the divine protagonist showing his centrality and indispensability to the drama (vv. 13, 18, 22). Each Act reaches a peak, only to go on to a higher level of intimacy in the following Act: in verse 13, the audience comes near; in verse 18, the audience has access to the Father; and in verse 22, they become the place where God dwells.

The use of metaphors and reframing (frames being altered or subverted) accords with the presentation of a message of unity, reconciliation, and inclusion. As such, the message pushes the audience's conventional cultural categories and changes their cultural and religious topography. Therefore, the letter is the creation of a new 'knowledge' through a new 'discourse', known as the letter to Ephesians, of which Ephesians 2:11-22 is a central part.

3. Cognitive linguistics and biblical studies

Instead of validating a theory (basically fitting the text into my theoretical grid), I am using cognitive linguistics to illuminate the text. Cognitive linguists develop theories and tools in an attempt to explain how human thought and language interact. Cognitive linguistics is an array of analytical and descriptive methods that explains the relationship between language and thought. The field's insights tease out, without determining, a sociological reality the text already assumes, which would otherwise remain in the shadows: biblical authors and their readers are embodied beings (they walk, they sleep) who live in the same environment (there is a day and a night) and are immersed in specific communities.

Cognitive linguists have coined the term 'embodied cognition' to convey that cognition occurs in an individual's interaction with the environment, the world, other individuals, and culture. The understanding of embodied cognition explains why cognitive linguists have a holistic, rather than an atomistic, understanding of human beings.

As I developed the three Acts, I introduced five primary tools in this project: frame semantics, conceptual metaphors, spatial metaphors, conceptual metonymies, and embodied simulations. In the following paragraphs, I will point to each tool's key contributions to biblical exegesis.

3.1 Frame semantics

Both context and frames look for historical–cultural information to understand an utterance. The study of context includes how the situation of the reader in its socio-historical context allows researchers to understand how the reader would have understood the expressions in the text. However, context is more general while a frame is more specific: frame semantics focuses on the meaning of a lexical unit, which is found in a set of core relations (the frame). Fillmore began to develop frame semantics as he noticed how motivating situations and social-cultural backgrounds drove language use and comprehension. Fillmore defines a frame as 'any system of concepts related in such a way that to understand any one of them you have to understand the whole structure in which it fits'.[541]

Context is more global than frames, as it relates to things such as education and upbringing, for instance, whereas a frame is how these categories structure a person's cognition. So, it is more than filling in the blanks. It reveals the conceptual categories of the readers. The understanding of frames bears three implications. First, meaning is not in words

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[541] Fillmore, "Frame", 238.

but in the frames where these belong. Thus, a frame explains the relationship between words and concepts. Second, frames structure the thoughts (including the thought-world) the text evokes. According to Fillmore, the question to be asked is: 'What categories of experience are encoded by the members of this speech community through the linguistic choices that they make when they talk [or write]?'[542] Frame semantics is then a valuable tool for reading Ephesians vis-à-vis the undisputed letters of Paul, as we focus on the categories of experience the frames reflect. Third, interpreters can determine from which frame the author understands the events and how he understands a topic or situation, based on the frame elements the author uses and conceals. This process is what comes to be known as 'framing'. Framing lands the reader in the narrative they expect, while reframing subverts these expectations and forces rethinking.

3.2 Conceptual metaphors

Lakoff and Johnson defined metaphor as a 'conceptual mapping across conceptual domains that structure our reasoning, our experience, and our everyday language.'[543] Cognitive approaches advance philosophical and textual approaches to metaphor in two related ways. First, a metaphor communicates two critical kinds of knowledge: propositional (it states something about the target) and perspectival (it changes the readers'/hearers' perspective). This approach keeps metaphors from being turned into propositional content that can be extracted, but instead deals with how the readers might have been affected. Second, metaphors state truth, and this truth is determined by the elements that are mapped from the Source frame onto the Target frame. As Lakoff and Johnson write, if the conceptual mapping was total, 'one concept would actually be the other, not merely understood in terms of it'.[544]

According to cognitive linguistics, metaphors should not be seen as a code to be deciphered, but rather as motion to be experienced, as a conceptual mapping that conveys logic and has an inference structure from which perception and emotion emerge. The world the metaphors depict tells a story in which the audience plays a role. Therefore, interpreters should treat metaphors as a script with characters, participants, roles for them to fulfil, and interactions that come to shape the identity of the audience.[545]

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[542] Fillmore, "Frame Semantics", 111.

[543] Lakoff and Johnson, *Philosophy*, 47.

[544] Lakoff and Johnson, *Metaphors*, 12.

[545] Ruppenhofer and Michaelis, "Constructional Account", 5.

When working through the exegesis of biblical texts (especially the epistles), interpreters typically decide what motif or concept of God is present, and then use this as a structure into which Christ needs to fit. Instead, a better interpretative approach to the New Testament letters would consider how the authors use metaphors to depict Christ. I suggest that Christ becomes the lens. Starting with Christ allows motifs to appear and disappear from the scene, because the narrative is not wholly dependent on them, but on Christ.

3.3 Spatial metaphors

Spatial metaphors are 'a broad class of metaphors which map the language and conceptual structure of human bodily orientation onto a variety of abstract social and cognitive domains'.[546] In this thesis, I argued that these metaphors contain information about the writer's thinking and emotions as well as how the readers ought to understand a writer's message. Sources used by primary metaphors are concerned with movement and orientation in and through space; they are so basic to human embodied perception that humans have relied on them for centuries.

An image schema—a recurrent pattern formed through movement in space such as in/out, up/down, centre/periphery, source/path/goal—structures the Source frame in a spatial metaphor.[547] The importance of spatial metaphors lies in how people use their bodily interaction with space to express polarised concepts (FUTURE IS AHEAD and PAST IS BEHIND); they assess morality (GOOD IS UP or BAD IS DOWN); and they conceptualise the significant social reality of inclusion and exclusion (INCLUSION IS IN and EXCLUSION IS OUT).[548]

Metaphors offer researchers a way to track the development of ideas, attitudes, and values over the narrative's timescale and spatial framework. I demonstrated that image schemas are key to understanding how space is constructed in narratives. A whole narrative can be a path or a journey, as in pilgrimage narratives, in which people move forward, diverge, or converge. A narrative can develop within a prison, a room, a city, or a country, as in narratives of exile and return, in which protagonists are inside or outside a Container.[549]

Building on the cognitive linguistic work of Zoltán Kövecses, I explained how six primary metaphors structure the domain/frame of emotion: Force, Container, Substance,

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[546] Eve Sweetser, "Suburbs", 26.

[547] Johnson, *Embodied Mind*, 21.

[548] Dancygier, *Stories*, 149.

[549] Dannenberg, *Coincidence*, 75-77.

Object, Heat, and Verticality. [550] The primary (all-embracing) nature of these frames explains why they can be potentially transcultural.

This project analyses metaphors' 1) textual, 2) discursive, and 3) cognitive function in the text's narrative. By moving beyond the flat level of grammatical and traditional metaphorical analysis, the study of metaphors in this text does more than 'decode' them. It opens up the multi-dimensional implications of the text for narrative and theological analysis. As a result, we analysed more clearly how metaphors contribute to the structure of the discourse by providing points of coherence. More than conveying information, the point is the story the author persuades the readers to see themselves in, to adopt, and to live by.

3.4 Conceptual metonymies

Conceptual metonymies are 'a cognitive process in which a conceptual element, or entity (thing, event, property) … provides mental access to another conceptual entity (thing, event, property) … within the same frame'.[551] The conceptual mapping in a metaphor is unidirectional, only from the Source frame to the Target frame. In a metonymy it is bidirectional: part of the frame can stand for the frame as a whole (part for whole), and the frame as a whole can stand for part of the frame (whole for part). In this project, I demonstrated that although metonymy serves as a reference (the main function biblical scholars have identified), it is also conceptual (it provides understanding). Metonymy conveys evaluation, and, in the context of a discourse community, it can carry social attitudes (it reveals what a community values and despises) and be a marker of group membership.[552]

3.5 Embodied simulations

Embodied simulations refer to someone's sets of experiences (especially those related to recurrent physical motion and perceptions) used to construct meaning.[553] Embodied simulation suggests we should attempt to reconstruct the impact the metaphors might have had on their first readers to understand authorial intention. Embodied simulation explains how the mind constructs meaning; therefore, a metaphor cannot be reduced to, or be translated into,

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[550] Kövecses, *Emotion*, 216-223.

[551] Kövecses and Radden, "Metonymy", 37-77.

[552] Littlemore, "Metonymy", 415-418.

[553] Barsalou, "Cognition", 617-645.

a paraphrased sentence or utterance without losing its potential influence on the audience, nor can its meaning be reduced to propositional content.

Embodied simulation reveals how the first readers are invited to participate in the narrative. Grammar helps us to identify the audience's position through the use of personal pronouns. So, it is not just *that* the readers simulate the frame, but *how* they simulate it. The personal pronoun used indicates the position the reader/hearer adopts when performing embodied simulation: the first person would be the subject doing the action; the second person would be the person affected by the action (direct object); and the third person would be an observer of the action.[554] The grammatical aspect of verbs (when we have metaphors in verbal form) unveils how the audience is meant to simulate: the progressive aspect (the action is happening) highlights the internal structure of the event; the perfective (the action is perceived as a whole) highlights the completeness of an action; and the stative (the action is finished) highlights the resulting end-state of an event.[555]

4. Avenues for further research

I expect that other projects might use the exegetical insights of this work and its methodological frameworks to study the rest of the letter to the Ephesians. This project's focal text was the theological message of the letter. However, the study of ethics in Ephesians, with particular emphasis on the text's frames, conceptual metaphors, and conceptual metonymies, would be profitable. It would be beneficial for projects to understand how the metaphors used in the rest of the letter bring together what is *said* about and what *is expected* from the audience.

This thesis linked epistolary literature, narrative, and metaphors to approach a biblical text. Other projects can approach the remainder of the letter to the Ephesians as well as the other letters in the New Testament to see how they cohere and are meant to impact the recipients of these documents. Along this line, researchers could also explore some of the frames Ephesians shares with the undisputed letters of Paul, particularly Romans and Galatians.

This project exhibits how tools from cognitive linguistics illuminate our understanding of biblical texts. It will be profitable for some projects to engage with cognitive linguistics in ways to help us more fully comprehend how language and thought connects. In this way, we

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[554] Bergen, *Words*, 114.

[555] Bergen, *Words*, 115.

would have more evidence to support some of the practices biblical scholars have already intuited.

5. Ephesians 2:11-22 and the twenty-first century

This exegetical work on Ephesians 2:11-22 rejects any presentation of the Gospel that lacks a robust understanding of the horizontal dimension of reconciliation. Typically, when the Gospel is explained, reconciliation is 1) only mentioned in terms of God–humans; or 2) it is talked about in the context of forgiving your brother/sister for the harm they have done, but never 3) an emphasis on the work of Christ to reconcile us with one another. The divine perspective embedded in the letter to the Ephesians is unsettling; it affirms that our horizontal reconciliation has the same weight, is at the same level, and is equally relevant as our vertical reconciliation. Unless God's church embodies (not only quotes) the reality Ephesians 2:11-22 envisages, we will not see an end to any form of discrimination, social violence, or injustice, among God's people. It is a firm apprehension of this truth that will lead Christians to protect the bond of peace, to walk in love, and ultimately to avoid any behaviour that violates the union Christ created.

The plural nature of the metaphors the author uses shows that the members of the church saw themselves as a communal (plural) entity (indivisible). For those who are 'in Christ', social, racial, and linguistic differences are no longer what define the believers' bond. Instead, Christ has incorporated them into the family of God and turned them into God's dwelling place.

This new humanity transcends any political, racial, and ethnic reality. These are simply sources that point to more transcendent spiritual realities. The author of Ephesians uses Socio-political and Architectural frames to shed light on the audience's understanding of God's Kingdom. We should be careful not to create a reversal of Source and Target. We should not use the Target (God's Spiritual Territory) to shed light on the Source (twenty-first-century political world) to the point that what is transcendent becomes merely mundane. Even more importantly, Christians should ensure that the message of reconciliation the church proclaims today is not inconsistent with the message the letter to the Ephesians conveys. Otherwise, such a message is another Gospel, a false one that would erect the wall Christ destroyed, and one that would understand Christ and the mission of the church through the lens of our ethnic and political realities (back to Act I), not as members of a new humanity that transcends these temporary realities. The nations of the world insist that the state should be the point of ultimate loyalty of the citizens. Christians, of course, insist that loyalty belongs to God.

According to the text, the closest intimacy occurs when the audience is depicted as the temple rather than the household. The emphasis today is on being part of the family of God, understanding it in modern terms, rather than focusing on the more complex metaphor of the believers being a temple in which God's presence by the Spirit lives. It is a much greater intimacy for the Father to choose his children as the temple where he wants to dwell, than simply for Christians to live in the presence of the Father of the household. It is a much greater complexity that people who are so diverse (ethnically, socially, and culturally) are co-constructed. In each context, God's people have to wrestle with the implications and practicalities this reality presents.

This research highlights the importance and power of language to shape perception, and to reveal who we are and how we relate to others. I hope that this project will encourage the church today to revise the frames and metaphors used in the twenty-first century to understand and define what the community of God's people *is* and *is not*. This revision should be done in a way that is coherent with the biblical narrative. The church has a mission; therefore, we need to be concerned about outsiders. Outsiders can be conceptualised in different ways, so it is important to analyse what language we use to refer to them, as probably the language used to speak about them (outsiders) also speaks about the church (insiders).

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