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Modern Rhetoric: Sermons of Julius Sasnauskas

1. Introduction. Rhetoric, literature and musical arts, which had syncretic origins, progressed in close interaction through many centuries, sometimes approaching each other and sometimes distancing from one another. In the 19th century, the significance of the rhetoric had diminished after the poetics and stylistics have broken away; it became irrelevant. In the middle of the 20th century, the period of the new rhetoric began, when the rhetoric was particularly closely linked to the science of communication, and it began to be perceived, according to Chaim Perelman, as “a theory of a persuasive communication” (as cited in Koženiauskienė 2001: 15). At that time, the practical-communicative rhetoric flourished, though in the 21st century there is a start of a comeback to canonical rhetoric studies, also historical and typological studies of rhetorical and musical interactions are highly actualised. At present rhetoric is perceived both, as multidisciplinary and multi-functional art and as science: “Rhetoric is characteristic of the scientific consciousness as much as of artistic” (Lotman 2004: 182).

Lithuanian society has become more receptive and comfortable with religious texts after regaining independence and freedom of religion in 1990. The printing started not only the sermons of the 17th to 19th centuries, but equally the texts of the preachers from the second half of the 20th and the 21st century (Mons. Kazimieras Vasiliauskas, Father Stanislovas, F. Algirdas Toliatas, F. Julius Sasnauskas), also some scientific research appeared, where texts were analysed in particular aspects of the rhetoric. It is important to understand the codes, used to increase persuasion by talented clergymen, which appear in the speech as intonation, rhythmic, sound, form, etc. Accordingly, the article will discuss several aspects of interactions between rhetoric, music and communication, and will look at the traditional and new features of the rhetoric devices of sermons, composition, and some principles of musical development.

The rhetoric of sermons by Julius Sasnauskas, OFM (b. 1959), one of the most prominent contemporary preachers of Lithuania, was chosen for in-depth research. His spiritual style is special in his warmth and understanding. “The greatest sinners”, members of the underground, the punks, and the wealthy seek him for conversation and confession. “The greatest sinners”, members of the underground, the punks, and the wealthy seek him for conversation and confession. In the Soviet times being famous for his dissident activities (Sasnauskas was one of the founders and active members of the *Lithuanian Liberty League (LLL)*), he helped to edit and print the underground anti-Soviet press, distributed LLL documents, where the protest was expressed against the occupation of Lithuania and Russification, and the use of psychiatry for political purposes. In 1979 together with

other dissidents, he signed the *45 pabaltijiečių memorandum (Memorandum of 45 Baltic Nationals)*. He was arrested and imprisoned between 1979 and 1986 in a KGB prison and deported to Tomsk Oblast. In 1992, Sasnauskas graduated Kaunas Priest Seminary and, in 1996, gave the vows of a Franciscan Friar. Currently, he is a priest at Bernardine Church in Vilnius and leads the Catholic radio station *Mažoji studija (Little Studio)*. He co-worked in the underground magazine *Dievas ir Tėvynė (God and the Homeland)*, 1976–1981, in Lithuania, wrote several books: *Dar kartą – Žmogaus Sūnus (Once again – the Son of Man)*, 1999, 2007, *Jeį esame čia (If We Are Here)*, letters together with Antanas Terleckas, 2000, *Bernardinų dienoraščiai (Bernardine Diaries)*, 2002, *Malonės akrobatika (Acrobatics of Grace)*, 2006, *Pagaunama ir nepagaunama (Catchable and Non-catchable)*, 2013, *Iš skverelių ir kaimelių teologijos (From the Theology of Squares and Villages)*, together with Father Stanislovas, translated into Russian, 2013]. However, despite such a large number of books, just only a few academic articles or reviews have been published about Sasnauskas's sermons (Aurelija Mykolaitytė, Giedrė Kazlauskaitė, Dalia Jakaitė).

The modern rhetoric of sermons, their theological, philosophical, communicational and the other aspects are widely analysed in the academic world globally, but there are almost no such studies in Lithuania. Similarly, the musicality of sermons in the global science is mostly associated with rhythmic, the old recitation traditions, but linkage with the works on analogues of musical forms and the musical principles of development yet have not been encountered. However, there are archetypal musical forms, which appear in all time-based arts (Karbusický 1997). The processual aspect of the form of music expresses the internal form of the literary text (Brūzgienė 2004, 2007). Rhetoric texts have their particular compositional requirements, but the dynamics of the inner form, the nature of the development of themes can only be defined in musical terms.

The comparative methodology, used in the article, is based on the conception of Werner Wolf's intermediality, Yuri Lotman's concept of the rhetoric in culture, some principles of semiotics of passion by Algirdas Julius Greimas, the understanding of anthropological universals of music (Vladimir Karbusický), the theory of sermons (Wilfried Engemann), the method of functional analysis (Viktor Bobrovsky) and works by Lithuanian scholars.

2. Rhetoric, communication and music. 2.1. Semiotics of culture. Yuri Lotman writes in his article "Rhetoric" in *Kultūros semiotika (The Semiotic of Culture)* that in modern poetry and semiotics, rhetoric is perceived threefold. The first interpretation should be the linguistic sense, "like the rules of constructing speech at the anti-phrase level" (Lotman 2004: 170–171), what means the narrative structure at the levels, which are above the phrase. The second one is like a discipline exploring the "poetical semantics" – the types of figurative meanings; it is the so-called "figurative rhetoric". The third understanding is the "poetics of text", a branch of poetry exploring "the internal connections of texts and their social functioning as the unified semiotic formations" (ibid.). According to Lotman, this latter approach, combining it with the previous one, forms the basis of "general rhetoric" in modern science.

Discussing the level of rhetorical figures, Lotman emphasises the heterogeneity of human consciousness. He highlights that in both, collective and individual consciousness, there are generators of two types of texts, one of which is based on the mechanism of discontinuity, while others are continuous (Lotman 2004: 172). The approaches to the theme development (repetition, variation, free development), which form the basis of archetypal musical models (two-part, three-part variation, rondo, sonata dialectics) are based on the principles of continuity and discontinuity in music (Karbusický 1997).

Speaking of the rhetoric of the text, Lotman treats it as a closed semiotic entity, separated from the context. However, if the whole text is “encoded in the system of rhetorical culture, any of its elements also becomes rhetorical” (Lotman 2004: 184). In cultures, which are oriented to the rhetorical organisation, each higher level of the semiotic hierarchy increases dimensions of the space of the meaningful structure. For example, in the Byzantine culture, the established hierarchy of “the world of ordinary life and non-textual speaking – the world of secular art – the world of ecclesial art – the divine liturgy – the transcendental Divine Light” is a chain (Lotman 2004: 185), where each part becomes irrationally more complicated. At the beginning there is a move from the world of non-character objects to a system of characters/signs and social languages, then characters of different languages are combined into a whole, which is untranslatable into any of these languages (word and melody, relation of the text of the book and miniature; the connection of words, songs, wall paintings, natural and artificial lights, incense smells in church services, the link between the architecture of the building and the landscape, etc.), and eventually the art merges with the transcendental Divine Truth. Each level in the hierarchy is not expressed by the previous level, which is an incomplete image of its means. Lotman states that the principle of a rhetorical organisation is the basis of a particular culture, which transforms each new level into a semiotic secret for the lower ones. Thus, the rhetoric (like in the logic) reflects the universal, individual and collective principles of consciousness (culture) (ibid.).

2.2. Religious communication. Lotman in his works paid considerable attention to universals related to mythology and magic. He also analyses the uniqueness and universality of magic in culture, the paradox of magic in culture (Lepik 2008). The following aspects are more relevant to the subject of this article: connection of magic with the characteristics of natural language (i.e. defining a magical function using terms from the act of linguistic communication, magicality of verbal representation, magicality of the substance of language). Due to the scope of the article, it is not possible to discuss more widely all the aspects of the mythological and magical universals, analysed by Lotman, but they impact the concept of culture with their uniqueness and universality. There are numerous ways of decoding the Divine mysteries (Engelmann 2011), and they all are simply the references to sacred semiosis.

Religious communication is distinctive not only because of the certain requirements to the speaker’s personality but also due to the complexity of the science of theology and the specific aims of the sermon. One of the most prominent researchers of

homiletics Wilfried Engemann in his book *Einführung in die Homiletik (Introduction to Homiletics)* extensively discusses the concept of sermon, its exegetical and hermeneutical problematic, various linguistic and rhetorical issues (stylistics, reasoning, dialogue, speech act), psychological and sociological aspects, theological specifics of the sermon (sermon is understood as the sign of God's message and as a sign of the existing communion in God) and personal competencies of the preacher (based on the concepts of S. Freud, C. G. Jung, E. Berne). The sermon is perceived as personal communication, as the execution of a role (the basis is the art of speaking, existential renewal, the discovery of the future), as binding (eschatological nature) and appropriate (ecclesiological nature) communication, which serves both the community and the individual. The objectives of the inner logic of the sermon are to establish a personal connection, prepare for the message announcement, present an antithetical, contradictory structure of the message, convey the traditional features of the sermon and remain functional. The sermon is considered to be appropriate when the interactions among the Christians, remuneration of guilt and common identity are emphasised.

At present, the classical structure of a sermon consists of six parts: the first is the theme (the title of the sermon), the second is the passage of the evangel, the third is the description of the idea (what is the purpose of the sermon?), the fourth is the introduction (the initial situation, history, personal experience, and question). The fifth part is the main one, consisting of two or three sections, each of which can be based on two arguments, references, other examples, illustrations, stories, personal experiences and other aspects. These sections have to enlighten the theme from the angle of development, enrichment and explanation. The sixth part is the conclusion. It is the culmination of the whole sermon. It must be short and simple, but its nature can vary (e.g., referral, appeal, motivation, question, concern, challenge, illustration), repeated and newly interpreted theme of the sermon, and the quote from the *Bible*, which was read at the beginning (Lachmann 2001).

Consequently, sermon is one of the most difficult genres of the rhetoric, which possesses many angles (i.e. content angle, pastoral, communicative, psychological, theoretical-linguistical, rhetorical, semantical), where each of them is separated into several levels and can be explored using different methodologies and different codes of research (Engelmann 2011).

2.3. The classification of the rhetorical figures. The principles of the development of time-based arts are the same: the repetition of a theme or the thematic nucleus, variation, free development. Although the terms of music and rhetoric are the same, derived from rhetoric, there is also a specific terminology related to semantics in the rhetoric. The devices of traditional rhetorical stylistics are divided into several groups. The first group includes rhythmic and euphonic instruments (these are the consonances of grammatical forms, alliteration, etc.). The second group covers the devices of echo or repetition (framing, polysyndeton, anaphora, gradation, accumulation, etc.). The third group is based on contrast (antithesis, correction, antiphrasis, etc.), the fourth group consists of tropes (metaphors, metonymy, synecdoche, onomatopoeia, etc.). Two new subgroups are

included in the latter group: the fifth group is updated phraseology, and the sixth group is humour and wit (Koženiauskienė 2001, 2013).

Classification of the classical rhetorical figures is extremely complex. The new rhetoric basically uses three conceptions of the tropes: a metaphor (semantic change according to the similarity of a “seme”), metonymy (similarity according to proximity, association or causality) and a synecdoche, which some authors rank as the main and primary, others as a separate case of metonymy (this would be the change on the basis of participation, inclusion, the exchange of a part or plurality into the single piece) (Roman Jakobson can be pointed out here). Sometimes irony is also included in the conception of figures.

Lotman presents examples of metonymy and metaphor of the sacred dimension, in which a relic (concrete sacred object) expresses a metonymic relationship. According to the literary scholar, the icon is a metaphor formed by the merger of two energies with the different directions: the energy of the Divine Logos, which wants to be revealed to humans, and the energy of its creator-the artist, to whom the painting of an icon takes over all his way of life (prayer, fasting, piety, etc.) and who seeks the higher knowledge (Lotman 2004: 179).

2.4. The conception of intermediality: interaction between rhetoric and music.

The spectrum of interactions of rhetoric, literature, music and the other time-based arts is shown in great detail in Werner Wolf’s scheme of intermediality conception (Wolf 2009), which is considered to be the main scheme in the research of time-based arts. Here intermediality is distinguished in a broad sense. It consists of two groups: extracompositional and intracompositional intermediality. Extracompositional intermediality is divided into two subgroups: transmediality (the quality of specific non-media phenomena occurring in more than one phenomenon) and intermedial transposition (the “transfer” of the content or formal features from a medium A to a medium B, eg., the transfer of a novel into opera). The following aspects could be used to analyse sermons: transmediality (the possibilities of narrative), i.e. the principle of narrativity, archetypal models of the forms of the time-based arts (two-part, ternary, variation, rondo, sonata form) (Karbusický 1997) and some aspects of intracompositional intermediality: plurimediality (semiotic system belong to more than one system) and intermedial reference (referring to another medium), which is divided into two subgroups. The first subgroup is the explicit reference (intermedial thematisation, i.e. discussion of music in a text, musical images) and the second subgroup is the implicit reference (individual or systemic reference through the form of heteromedial imitation). Implicit reference is arranged into such variants: a) evocation (“graphic” description of a musical composition in a novel), b) formal imitation (structural analogies to music in a novel, to literature in a programme music), c) (partial) reproduction (representing song through the quotation of the song text) (Wolf 2009). Description of a theme is a complicated task, each time requiring the individual access. As Wolf states, the theme is a composite microstructure, which can be expressed by the intonational syntax, phonics, semantics, emotional-tonal basis as the harmony (ibid.). Regarding the musical analogues of forms in literature, traditional musicology (Hugo Riemann, etc.) should be used here as

well as Viktor Bobrovsky's method of functional analysis (Bobrovsky 1978), systematics of Hermann Erpf's forms of music and theories of the modern forms (Brūzgienė 2007).

Some of the concepts of semiotics can be applied to analyse the structure of the text, especially for modern works. One of them will be the notion of passion elaborated by Algirdas Julius Greimas and Jacques Fontanille. The general passion scheme (by Greimas, Fontanille, Bertrand) is as follows: constitution–sensitisation (fr. sensibilisation, which means mood, impassioned, emotion) –moralisation (as cited in Nastopka 2010: 263). Denis Bertrand reduced this scheme to four components: mood–sensitisation–emotion–moralisation, and compared it to the corresponding four phases of the narrative scheme: cf. contract–competence–action–sanction (as cited in Nastopka 2010: 235).

3. Rhetorical principles of the sermons by Julius Sasnauskas. 3.1. Requirements for the orator. Requirements for the traditional rhetoric of sermons are very complex and strict. The roles of certain speakers (judge, lawyer, preacher, lecturer, etc.) “in fact are the speaking roles” (Ryngevič 2003:93). The stricter publicly sanctioned requirements are for these particular roles, the lesser the possibilities of stylistic expression for the genre are. The classic rhetoric focuses on the gallantry, intellect, intelligence, the beauty of speech and speaking of the individual. Similarly, it was seen in the works of Lithuanian rhetoric in the 20th century. For example, professor of homiletics, theology and Lithuanian language, Kazimieras Jaunius in his article “Dvasiškoji iškalba” (“Spiritual Eloquence”), 1909, puts forward the requirements for the speaker's style. They are primarily based on the good language proficiency, followed by the clarity and simplicity of the language, the seriousness of the content, measured beauty of style, lively compassion, moderate sensuality, and, in general, on the coherence of all listed stylistic requirements. Jaunius explains the stylistics of making a speech: the speaker must have a sound and strong voice, clear pronunciation of syllables, language clarity, ability to speak easily and smoothly, language elegance, the simplicity of speech, and the refinement of gestures and overall manners (Koženiauskienė 2008). He also distinguishes four greatest disadvantages of the speaker, namely: language ambiguity, vanity of the language, excessive decoration, excessive pooriness of a speech or the low level. According to the greatest specialist in rhetoric in Lithuania, academician Regina Koženiauskienė, requirements of the classical rhetoric of how to become a good speaker are valid up to these days.

In some cases, neither Sasnauskas's personality nor his rhetoric does not meet the requirements of the classical rhetoric. As mentioned above, he was the fighter with the Soviet regime, dissident, who had spent part of his life in exile, in the Soviet deportation camps. His style of speaking does not have elevated intonation, he speaks quite quickly and plainly, in a rough “uncombed” intonation. The sentences are not melodious in the sense of syntactic figures, but the voice is very warm, at the same time shining and deep. Attentive, intelligent glance, the inner smile makes this person charismatic, one of the most popular priests in Lithuania.

The sermon “Ar galima prarasti Velykas” (“Can we lose the Easter?”) by F. Julius Sasnauskas is chosen for analysis (Annex 1). It was read at Easter (Easter derives

from Passover, which is described in the *Old Testament*, “The book of Exodus”), in 2006 published in the portal *Bernardinai.lt*, and repeatedly published in 2013 with a postscript “Good texts never get old, they just mature”. It is important to research the specifics of persuasion in his sermons, which relates to connotations of the verbal language and different dimensions of the non-verbal language, and partly to its musicality.

Firstly, the originality of Sasnauskas’s lexicon will be discussed from a rhetorical point of view. The beginning of his Easter sermon is shocking because of the combination of oxymoronic words with totally disparate meanings: “Grynoji Velykų žinia visada bus baisi ir nepakeliama. / “The pure Easter message will always be terrible and unbearable. The basis of Sasnauskas’s texts is the paradox of thought as the ground for openness to other linguistic dimensions, eg., warfare or teenage street jargon is used: “tikrosios Velykų žinios kapituliacija” / “the capitulation of the true Easter message”. In this and other paragraphs of sermon, paradox sounds also at the level of lexis when it is spoken about one of the greatest mysteries of Easter in Christianity in everyday lexicon or even in jargon: “Prisikėlęs žmogus <...> nesileido <...>, kad būtų apčiupinėtas)” / “The resurrected man <...> did not allow you to be touched” (like any drunk tramp from under the bridge, R.B.); “Dėl to Velykų žinia, nepaisant jos baisumo, ir laikosi, keliauja per istoriją, užkabina naujus likimus” <...> / “Because of this, the Easter message, despite its horror, continues to hold on, travels through history, and attracts new fates”; / “ši istorija <...> priimama už gryną pinigą” / “this story <...> is taken at face value”; <...> “Daugsyk buvo nertasi iš kailio” / “Many times they bent over backwards”. Also, we find the publicistic banalities, phraseology, which were inherent to the Soviet press and were updated and were presented with the ironic intonation (“plazdančios vėliavos”, “visokios rūšies pergalės” / “fluttering flags”, “all kinds of victories”, etc.).

It is a masculine constructive language of uncombed thinking, which does not lull with the warmth of images of wisdom, variations or some theatrical rhetoric as previously discussed by authors. As Aurelija Mykolaitytė writes: “The irony of J. Sasnauskas’s texts, the examples of paradoxes, the appearance of a metaphor instead of a strict theological concept remind us of the works of contemporary writers. However, it is obvious that all of these stylistic peculiarities do not arise to postmodernism out of the behavioural characteristics, but because of the aspiration for authenticity, the desire to overcome what is stalled, dead and, therefore, unconvincing and inexpressive” (Mykolaitytė 2009: 75). In his work “Semantics of culture”, Lotman states that the basis for the various directions of the avant-garde poetics is the principle of juxtaposition. The figures, which are constructed in this manner, can be read as both, the metaphors and the metonymies. In the scholar’s opinion, something else is essential: the principle of the juxtaposition of the segments, which cannot be matched in principle, becomes the matching principle of the text. Their mutual transcoding creates a language of multiple readings and also reveals the unexpected reserves of meanings (Lotman 2004: 180).

In the sermon there is a little of traditional stylistic rhetorical devices except a few of rhetorical questions, a polysyndeton:

Šiuo atžvilgiu per Velykas pasidaro svarbu, kas dedasi aplinkui, ką matome ir apčiuopiame savyje ar šalia savęs, ką mylime ir branginame, ko laikomės ir kuo pasitikime. / In this regard at Easter, it becomes important what happens around, what we see and feel in ourselves or near ourselves, what we love and value, what we hold on and what we trust.

The addressee – the orator often speaks like a person from the lower social circles (whom Franciscans serve by preference – the lowest ones) like a representative of a particular and domestic view:

Daugsyk nertasi iš kailio, kad būtų apgintas ir išsaugotas tas jos grynumas. Kad nepersimestų ant kitų bėgių, kur ji šauniau ir lengviau riedėtų, tačiau netekusi iš Evangelijos paveldėto neįmanomybės ir absurdo prieskonio. / Many times they bent over backwards to protect and preserve its purity in order not to place it on a different track, where it is nicer and easier to ride but losing a flavour of impossibility and absurdity, which has been inherited from the Evangel.

Such Easter resurrection, pictured very ordinary, happens in daily life, maybe close to the vagabond and all ordinary and rejected people who Franciscans usually serve. Their Easter is presented as a parallel to the feast of the disciples of Jesus – the sacred and usual daily dimension is close to each other. The existential contrasts of light, the feast and “the darkest times” are united in everyday theology through cosy and simple realities and small joys.

Net juodžiausiais laikais ir juodžiausiose situacijose iš paskutiniųjų stengiasi tos šventos dienos proga nusimarginti nors vieną kiaušinėlį, sukalbėti maldą, bent nusiprausti ir apsilvilti švarius marškinius, kad neišnyktų užuomina apie tamsą ir mirtį nugalėjusį gyvenimą. / Even during the blackest times and in the darkest situations, on the occasion of this holy day, people made their last effort trying to colour even one egg, to say a prayer, at least to wash up and put on a clean shirt, so that the allusion of life which defeated the darkness would not disappear.

In Sasnauskas’s sermons, there are almost no features of the traditional structure of the sermon, which have been discussed earlier. The text with the traditional sermon structure begins only from the paragraph five (the division of the theme into two or three sections, where each is supported by arguments) and ends with paragraph six (conclusion). In Sasnauskas’s sermon there are seven paragraphs and the eighth acts as a concluding sentence. His structure is close to the text of the essay when the main thought is developed concentrically. Regarding the musical analogues, the form would be close to the variations where it is variationally developed.

Analysis from the aspect of transmediality (of the concept of intermediality in the broad sense) in Sasnauskas’s sermon reveals some repetitions. The word “Easter” is repeated in each segment, ten times in total, the image of Resurrection is restated four times (its variant, the word Rebirth, is reiterated three times), the motif of faith is constantly

repeated. Reiteration of the words Easter, Resurrection/Rebirth, the mystery of the faith becomes like an “obligation” for the Easter preaching. From the point of view of trans-medial narrativity, this corresponds to one of the fundamental principles of the creation of a form – the repetition, which is the basis of an archetypal musical model of variation (Karbusický 1997). The sound of the Easter words is close to a mysterious foundation “cantus firmus”.

The musicality of the sermon in the narrow sense of intermediality regarding the explicit reference (or thematisation, musical images) is not very obvious. Here, the image of a bell (“bells of freedom”), and the allusion to the sounds as a language or a sound background (“rumours”, “fluttering of the flags”, “riding on the rail tracks”, “the arrival of spring”) is mentioned a few times. From the angle of the implicit reference, there is neither the musical evocation nor the (partial) reproduction (songs or another vocal genre). The sermon could be analysed deeper, concerning the formal imitation, i.e. as a possibility of analogues in the musical form. In this aspect, the form of the sermon is close to variant, based on the principle of the variational theme’s development.

In the first paragraph, the theme is presented immediately without any introduction. The contrasting lexis of the absurdity is formulated by different opposing motifs, which are justified by the lexicon of the paradox:

Grynoji Velykų žinia visada bus baisi ir nepakeliama. Tai pranešimas, kad gėdinga vergo mirtimi nubaustas žmogus trečią dieną buvo sutiktas gyvas. Galvok, ką nori. / The pure Easter message will always be terrible and unbearable. It is a message that a man, who was punished to die like a shameful slave, was met alive on the third day. Think what you like.

This is the thematic core of the sermon full of irrationality and conflicting semantics, where the paradoxical tensions of contrasts manifest in all the dimensions of the rhetorical texts mentioned by Aristotle – logos, pathos and ethos. In further sections of the sermon, there is no consideration of the miracles of heavenly mysteries, no development of the issues of understanding or misunderstanding of resurrection, no thinking about the results of the heavenly paternity or adoption, suffering, sacrifice and redemption.

In each paragraph of the sermon or its variation in connection to music, the different aspects of the main theme of the sermon are developed. In the second or third variation (paragraph), external and festal historical images of the Easter mysteries are developed:

Visa tai ir toliau kartosis. Velykos, kad ir lydimos kasmet iškilmingų renginių bažnyčiose, daugybės kalbų bei pamokslų, niekada nepereis iš tikėjimo srities į kurią nors kitą. / All this will be repeated. Easter, accompanied by annual celebrations in churches, many speeches and sermons, will never move from the area of faith somewhere else.

Constantly increasing shift is observed from the external celebration (the ceremonial events in the churches and fluttering of flags) and the efforts to preserve the “purity”

of the Easter mystery to its survival in the domestic reality of ordinary man. Particularly in the fourth and fifth paragraph (variation), Easter is perceived in the dimension of the world of a common man, and the followers of Christ are assimilated with such a person:

Žinoma, ką darysi, kad esame tik žmonės. Net ir tada, kai tariamės gavę tikėjimo dovaną ir suvokią, kas yra Kristaus Prisikėlimas. Štai Evangelijoje sugniuždytiems ir nusivylusiems mokiniams susitikimas su prisikėlusiu mokytoju atneša pilną tinklą žuvies, jaukius pusryčius ant ežero kranto, labai paprastą džiaugsmą ir viltį. / Of course, what can we do? After all we are only humans, even when we think that we have received a gift of faith and have realised what the Resurrection of Christ is about. Here in Evangel, the meeting with a resurrected teacher brings to the distressed and disappointed disciples a full net of fish, a cosy breakfast on the lakeshore, very simple joy and hope.

The culmination of the sermon is in the fifth paragraph (or variation) where from the festive or mundane exterior is the transfer to the aspects of existence – the authentic question to oneself about the promise of survival of the resurrection:

Šiuo atžvilgiu per Velykas pasidaro svarbu, kas dedasi aplinkui, ką matome ir apčiuopiame savyje ar šalia savęs, ką mylime ir branginame, ko laikomės ir kuo pasitikime. Čia nebūtinai rikiuojami tik gražūs bei malonūs dalykai kaip ano didžio slėpinio atspindys ir palaikymas. Prisikėlimo istorijos autorius yra laisvas bet kur įžiebtį Gerąją naujieną. Tačiau esame ir mes, kurių pasirinkimų sąrašas yra ir tai, kas tragiškai stumia žmogų ir bendruomenę tolyn nuo vilties ir džiaugsmo. Nuo gyvenimo pažado. Nuo Velykų tiesos. / In this regard, at Easter it becomes important what happens around, what we see and feel in ourselves or near ourselves, what we love and value, what we hold on to and what we trust. Beautiful and pleasant things like reflection and support of the great mystery do not necessarily line up here. The creator of the resurrection story is free to light up the good news anywhere. However, here we are with our list of choices, which includes something that tragically pushes a man and community away from hope and joy. From a promise of life. From the Easter truth.

Culminating tension is achieved by increments (it starts from “Tačiau esame ir mes” / “However, here we are”), summarising the development of direction and the theme, dividing and shortening sentences and giving them weight, and lengthening pauses, which is a musical principle. Variation and theme start to be developed from the sixth paragraph by the retrograde principle, coming back from a person to the external celebration, and the references to the longing are seen between the lines. Here the motifs, which were heard in the previous variations, are summarised – the Resurrection, the trial, the long wait for the spring, the bells of freedom, anxiety, smallness:

Šiomet Kristaus Prisikėlimo šventė bus nemenkas išbandymas tiems, kurie joje nori išgirsti ne tik konstatavimą, jog neišvengiamai atūžė ilgai lauktas pavasaris. Lietuvoje šį pavasarį jau ir laisvės varpų prisiminimas, ir vėliavų šilkas – tik su atodūsiu ir nerimu. Lieka visokie maži pakraštėliai, tai, kas tarp eilučių, kas neparodyta ekranuose, ko turi

ilgėtis ir ieškoti kaip aną pirmųjų Velykų rytmetį. / This year the Resurrection of Christ will be a great trial for those who want to hear not only the confirmation that the long-awaited spring has inevitably arrived. This spring in Lithuania has the memory of the bells of freedom, and the silk of flags comes with sigh and anxiety. All the small edges, what hide between the lines, what is not shown on the screens, what to long for and look for like on the first Easter morning, are left behind.

At the end of the sermon, which is like the coda of variations, the motif of the “pure Easter message” and the question of the existence of man, who received a promise of a new life, which is extended by a question sounding like the anticadence in major, and lifting towards the high spiritual spaces, is established (in musical harmony it will resemble the ending in degree VI):

Lieka, žinoma, ir pati grynoji Velykų žinia. Dėl jos nebaisu. Ji visais laikais ir visose vietose turės ką švęsti. Padedama ir nepadedama mūsų. Tačiau kaip būti mums patiems, gavusiems naujo gyvenimo pažadą? / Of course, the pure Easter message remains. No need to be afraid for it. It will have something to celebrate at all times and in all places. With our help or without our help. However, how should we exist after we have been promised a new life?

Gal vėl prašyti dangaus sniego šį sekmadienį? / Maybe I should ask the heaven again for more snow this Sunday?

Therefore, the form of the sermon is close to the analogue of variations, to the modern variation, where there is no reference to the classical compositions though it sounds in contrasting fragments and clusters. In the sermon, each variation is like a heavy stepping stone on the road of a tired and wandering person on his path of hope and despair, of faith and disbelief in the Easter, and in his resurrection.

What is ethos and pathos of the sermon of Julius Sasnauskas? How can it be felt? First of all, through the homely and warm intonation and sight in a slow everyday language and through the language, the mercy, compassion and a gift of hope for a man of the present day breaks through and flows, for the poor man suffering from terrible troubles and for the intelligent man who is entangled in the intellectual paradoxes. For everyone. Such everyday lexis, the oxymoronic absurd poetry and paradoxes, publicistic clichés of the newspapers are the elements of the new rhetoric and, at the same time, the elements of postmodern discourse.

From the point of view of semiotic passions, the sanctions of human love – neglect (path of loss of hope, disbelief) in the divine dimensions turn into God’s grace – mercy and the hope of resurrection. It is a humanistic pathos of Christianity, and, at the same time, it is the feature of the humanistic pathos of Sasnauskas’s modern, “uncombed”, paradoxical language of absurd, “low” everyday lexis, a cosy, simple material life, the ironic relationship with publicistic clichés of thought, the images and diminutives, which are characteristic to folklore (“little birds”). Such way of speaking is a peculiar continuation of the spirituality of the authors of the old Lithuanian rhetoric: Martynas Mažvydas,

Motiejaus Daukša, etc. It is dissident thinking too, not only in real life but also in rhetoric, which shakes up an ordinary man and becomes the foundation of his revelation of the divine dimension, the ground for love of life and himself. This would be the features of the postmodern in the new rhetoric.

Generalisation

1. The relationship between rhetoric, literature and music are long-lived and have a syncretic origin. Until the 19th century, this interaction was particularly tight. In the middle of the 20th century, the concept of the new rhetoric was formed, which is very closely related to communication. In the 21st century, there is a comeback to the studies of the traditional rhetoric and its connection to music, discovering the source of innovation.

2. The genre of preaching is one of the oldest and most complicated genres, and its research angles are distinguished by their complexity and plurality. Analysing the sermon's persuasion, not only the codes of the narrator's personality, the reading of the text and the perception of the receiver are relevant but also the non-verbal aspects of the language, which can be expressed by musicality.

3. The framework of Wolf's concept of intermediality is used to analyse interactions between the rhetoric, music and other time-based arts. Here sermons can be discussed in terms of transmediality, explicit reference (thematization) and implicit reference (evocation, (partial) reproduction, imitation of musical form).

4. Julius Sasnauskas's rhetoric is modern both with the speaker's attitude and the lexicon. The rhetoric of "uncombed" Easter sermon digressed from the requirements of the traditional structure and the lexicon of the sermon. Also, it is hard to find the usual rhetorical figures. The sermon is based on the oxymoronic poetics of paradoxes, the lexicon of a lower style. From the point of view of musicality, the principles of variational repetition of the theme can be seen, which sometimes form the sound of mysterious "cantus firmus".

5. Contemporary rhetoric is characterised by the shocking motifs, which excite, affect the listener, and he/she opens up easier to the positive truths propagated by the orator. From the point of view of deep passions, the text carries the light and hope of Divine love and grace, although it is revealed through a genuine, unrefined word, which is full of doubts, questions and misunderstandings, through the word of the former hippie, dissident and fighter for freedom, through the word of a person, persecuted by the KGB. Perhaps this is why, it is real, and it reveals the faith and determination to live differently to others, in a stronger voice than a traditional, stylistically beautiful figurative rhetoric. In general, simply there is no other way if there is a desire to live.

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**Annex 1. Julius Sasnauskas, OFM. “Can We Loose Easter?”
(2006; 2013)**

The pure Easter message will always be terrible and unbearable. It is a message that a man, who was punished to die like a shameful slave, was met alive on the third day. Think what you like. Even two thousand years ago part of his opponents calmed themselves by rumours that this was a clever deception. His disciples and friends kept wandering between the certainty and doubt. Even the ones who saw him could not provide the indisputable evidence of this event except for their own changed state. The resurrected man did not come out in front of the crowd to be physically touched, checked and publicly recognised as leaving the grave alive.

All this will be repeated. Easter, accompanied by annual celebrations in churches, many speeches and sermons, will never move from the area of faith to somewhere else. If this story, so timidly with care is accepted as truth, then you can wait and expect that sooner and later something you will dare to call the confirmation of certainty will appear and will be given as a present. Sometimes it can be great signs, breathtaking experiences, and sometimes just trivial things which means nothing to anyone else. Because of this, the message of the Easter, despite its horror, continues to hold on, travels through history, and touches new fates.

Often they do their best to protect and preserve its purity, in order not place it on a different track, where it is nicer and easier to ride, but with a lost flavour of impossibility and absurd inherited from the evangel. Once I prayed that during Easter it would be snowing and it would not be like spring, the rebirth of nature, natural development of events. It is the same with the bells of freedom, fluttering flags, all sorts of victories. Here the ghost of the actual capitulation of Easter message appears.

Of course, what can we do, we are only humans after all. Even when we think that we have received a gift of faith and have realised what the Resurrection of Christ is about. Here in gospel the meeting with a resurrected teacher brings to the distressed and disappointed students a full net of fish, a cosy breakfast on the lakeshore, very simple joy and hope. Easter news goes together with the promise of a brighter and more humane life. Even in the darkest times and in the darkest situations on the occasion of this holy day people made their last effort trying to paint even one egg, to say a prayer, at least to wash and put on a clean shirt, so that a hint about life which defeated the darkness would not disappear.

In this regard, at Easter, it becomes important what happens around, what we see and feel in ourselves or near ourselves, what we love and value, what we hold on and what we trust. Beautiful and pleasant things like reflection and support of the great mystery do not necessarily line up here. The creator of the Resurrection story is free to lit up the good news anywhere. However, we are also the ones on the list of choices, which includes the option of tragically pushing man and community away from hope and joy. From a promise of life. From the Easter's truth.

This year the Resurrection of Christ will be a great trial for those who want to hear not only the confirmation that the long-awaited spring has inevitably arrived. This spring in Lithuania has the memory of the bells of freedom, and the silk of flags comes with sigh and anxiety. All the small edges, what hides between the lines, what is not shown on the screens, what to long for and look for like on the first Easter morning, are left behind.

Of course, the pure Easter message remains. No need to be afraid for it. It will have something to celebrate at all times and in all places. With our help or without our help. But how should we exist after we have been promised a new life?

Maybe I should again ask the skies for more snow this Sunday?

Translated by **Daiva Judges**.

რუტა ბრუზგენე (ლიტვა)

თანამედროვე რიტორიკა: იულიუს სასნაუსკასის ქადაგებები

რეზიუმე

საკვანძო სიტყვები: რიტორიკა, მუსიკა, ურთიერთობა, იულიუს სასნაუსკასის ქადაგებები, კომპარატივისტიკა.

სტატიაში გაანალიზებულია იულიუს სასნაუსკასის, თანამედროვე ლიტვის ერთ-ერთი ყველაზე ცნობილი მქადაგებლის, რიტორიკული ტექსტები. კვლევის მიზანია გამოავლინოს ურთიერთმიმართება ახალი და ტრადიციული რიტორიკის პრინციპებს შორის, მეტყველების კოდებთან, კომპოზიციურ პრინციპებთან და სტილისტიკასთან დაკავშირებით. ქვეყნის დამოუკიდებლობისა და რელიგიის თავისუფლების აღდგენის შემდეგ, ლიტვის საზოგადოება ძალიან ღია და მიმღები გახდა რელიგიური ტექსტების მიმართ. ამიტომ მნიშვნელოვანია გავრკვიოთ, თუ რომელ კოდებს იყენებენ ადამიანებთან ურთიერთობისას სასულიერო პირები, მათ დასარწმუნებლად. სტატიის მიზანია, განვიხილოთ რიტორიკისა და მუსიკის, როგორც დროზე დაფუძნებული ხელოვნების, ურთიერთქმედების რამდენიმე ასპექტი, ასევე, გადავხედოთ ახალი და ტრადიციული რიტორიკის ხერხებს, ლიტერატურაში მუსიკალური კომპოზიციის ანალოგებს და მუსიკალური განვითარების პრინციპებს. ლიტვაში რელიგიური ტექსტების შესახებ კვლევა აქამდე ფოკუსირებული იყო ადრეული ხანის ტექსტებზე, ამიტომ მე- 20 ან 21-ე საუკუნის ქადაგებების ანალიზი ახლახან დაიწყო. სასნაუსკასის ტექსტებში ზოგი მკვლევარი გამოჰყოფს პოსტმოდერნიზმის ნიშნებს, მიდრეკილებას

თავისუფალი ფორმის ესესა და ლიტერატურული მეტაფორულობისკენ. უფრო დეტალურად გაანალიზება არ ხდება, განსაკუთრებით არავერბალური ენის – მუსიკალურობის ასპექტში. მოცემულ ნაშრომში გამოყენებულია შედარებითი მეთოდოლოგია, შუამავლობის კონცეპტი, სემიოტიკის ზოგიერთი ასპექტი, რიტორიკისა და მუსიკის სფეროში არსებული გამოკვლევები (ვიქტორ ბობროვსკი, ვილფრიდ ენგემანი, ალგირდას ჯულიუს გრეიმასი, რეჯინა კოჟენიაუსკიენი, იური ლოტმანი, აურელია მიკოლაითი, ვერნერ მგელი). ჯ.სასნაუსკასის ქადაგებების ანალიზის შემდეგ მიღებულ იქნა შემდეგი დასკვნები:

1. რიტორიკას, ლიტერატურასა და მუსიკას შორის ურთიერთობა ხანგრძლივია და მას სინკრეტული წარმოშობა აქვს. მე -19 საუკუნემდე ეს ურთიერთქმედება განსაკუთრებით მჭიდრო იყო. მე -20 საუკუნის შუა პერიოდში ჩამოყალიბდა ახალი რიტორიკის კონცეფცია, რომელიც ძალიან ახლო კავშირშია კომუნიკაციასთან. 21-ე საუკუნეში კვლავ ვუბრუნდებით ტრადიციული რიტორიკისა და მისი მუსიკასთან კავშირის შესწავლას, ხდება ინოვაციის წყაროების აღმოჩენა.

2. ქადაგება ერთერთი უძველესი და ურთულესი ჟანრია, მისი კვლევის რაკურსები გამოირჩევა კომპლექსურობითა და მრავალფეროვნებით. იმის ანალიზისას, თუ რამდენად დამარწმუნებელია ქადაგება, მნიშვნელოვანია არა მხოლოდ ქადაგებლის პიროვნული კოდები, ტექსტის კითხვა და მიმღების აღქმა, არამედ ენის არავერბალური ასპექტებიც, რომლებიც მუსიკალურობით შეიძლება იყოს გამოხატული.

3. ვოლფის შუამავლობის თეორიის ჩარჩოები გამოიყენება მუსიკას, რიტორიკასა და ხელოვნების სხვა, დროზე დაფუძნებულ დარგებს შორის ურთიერთმიმართების ანალიზისათვის. აქ ქადაგებები შეიძლება განიხილებოდეს ტრანსმედიალურობის, მკაფიო მითითების (თემატიკის) და იმპლიციტური მითითების (გამოძახება (ნაწილობრივი) რეპროდუქციის, მუსიკალური ფორმის იმიტაციის) თვალსაზრისით.

4. იულიუს სასნაუსკასის რიტორიკა თანამედროვეა როგორც თავად მოსაუბრის, ისე მისი ლექსიკის თვალსაზრისით. „დაუვარცხნელი“ სააღდგომო ქადაგების რიტორიკა ტრადიციული ქადაგების სტრუქტურასა და ლექსიკას მკვეთრად დაცილებულია. რთულია, იპოვო მასში ტრადიციული ქადაგებისთვის დამახასიათებელი რიტორიკული ფიგურები. ქადაგება დაფუძნებულია პარადოქსების ოქსომორანულ პოეტიკაზე, დაბალი სტილის ლექსიკაზე. მუსიკალურობის თვალსაზრისით, შეგვიძლია დავინახოთ თემის ვარიაციული გამეორების პრინციპები, რომლებიც ზოგჯერ ქმნიან იდუმალებით მოცულ “cantus firmus”.

5. თანამედროვე რიტორიკას ახასიათებს შოკისმომგვრელი მოტივები, რომლებიც აღაგზნებს, ზემოქმედებას ახდენს მსმენელზე, რის შედეგადაც ის უფრო ადვილად აღიქვამს ორატორის მიერ გავრცელებულ პოზიტიურ ჭეშმარიტებებს. ღრმა ვნებების თვალსაზრისით, ტექსტი მოიცავს ღვთიური

სიყვარულისა და მადლის შუქსა და იმედს; ამასთან, ის ჭეშმარიტი, გა-
უშალაშინებელი, ნედლი სიტყვით ვლინდება, რომელიც სავსეა ეჭვებით,
კითხვებით და გაურკვეველობით. ესაა ყოფილი ჰიპის, დისიდენტისა და
თავისუფლებისათვის მებრძოლის, კგბ-ს მიერ დევნილი ადამიანის სიტყვა.
შესაძლოა, სწორედ ამიტომ არის ის ასე რეალური, აჩვენებს რწმენას და
ურყევ გადანყვეტილებას, იცხოვროს სხვებისგან განსხვავებულად, მისი
ხმა იყოს უფრო ძლიერი, ვიდრე ტრადიციული, სტილისტურად ლამაზი,
გამომსახველობითი რიტორიკა. თუ გინდა იცხოვრო. უბრალოდ, სხვა გზა
არა გაქვს.