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THE SERMON AND MODERN GENRE CLASSIFICATION

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Abstract

The sermon is defined as a "genre of oratorical prose: a didactic work that contains ethical demands and prompts the listener to an emotional perception of those demands". In the literary room encyclopedia has not been given much attention until now, and the interest in it can even be named as limited. It occurs only within general rhetoric, history, theology, and philosophy. The area functional variety of language includes the sphere of religion, where the sermon also belongs. Here, in this paper, we try to systematize the observations related to the genre classification of the sermon.

Concerning the sermon, as one of the most significant genres in the area of the sacred, special attention deserves consideration and analysis of its specific communicative properties. The questions in this sphere refer to its realization in oral form, the referral to a collective addressee, the asymmetry between the communicants (absolute dominance of the preacher over the recipients), strong presence of intertextuality and linguistic features, among which the interaction of archaic and modern language units on the lexical, phonetic, morphological and syntactic level. The textological peculiarities of the sermon remain the focus of one of the following scientific - research activities, which on the other hand enables a functional analysis of the medieval literary texts (the praise epistle of St. Clement of Ohrid, for example).

Keywords: sermon, genre, classification, rhetoric, prose, St. Clement

1. INTRODUCTION - THE WORD GENRE IN MEDIEVAL LITERATURE

Texts, handwritten texts, are the earliest facts of human culture, subject to constant commentaries and interpretation, without the possibility of it being exhausted, especially, when it refers to archaic texts, which have reached identity with the collective memory (Мейзерски. В. М. 1987: 22). The analyzed practices, phenomena and fragments described and systematized by poetics and rhetoric and penetrated actively into the Slavic cultures of the XVII - XVIII, (only as literary practices) exist in Slavic written culture since the beginning of the 9th century. It is possible even at that time that the authors are guided by ethics, but we have no confirmation of that, so it can only be conjectured whether it was theoretically generalized or merely an inheritance of practical experience (Панайотов.В. 2011). Panayotov believes that in the Slavic medieval hymnography, for example, certain techniques from the time of St. Cyril a philosopher preserved until the 13th century in the work of the poetess Zoya (Панайотов.В. 1999; 2002: 210-219; 2003: 79 - 89; 2005: 313 - 327; 2008: 231 - 247).

We could consider medieval literature primarily from two aspects: the first is its description using modern criteria, and the author's description should be made according to medieval representations. In the first, the risk is in the wrong or a very free translation into a modern literary language, in the second one it threatens the possibility of the absence of translation and sinking into liturgical-pragmatic isolation (Трендафилов, 2009:119). From there, the emergence of a metalanguage is necessary, which makes it possible the communication between the two is natural, but temporally distant and incomprehensible language, the language of the medieval and the language of modern man. Metalanguage is an artificial language, a mediator and enabler of dialogue between separate eras. Trendafilov considers the relationship between the "center" and the "periphery", that is, the basic conceptual-functional content of the manuscript and the various secondary, satellite texts, with an attributive - explanatory, introductory or concluding character (Трендафилов, 2009:119). Under the phrase "center" in medieval literature we mean sacral - ideologically marked structural units that carry the main pragmatic and aesthetic function of the particular work (collection) or the entire textual universe of the handwritten book, where normativity is respected, as a feature of the time. "The

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Periphery" represents all the specific signals that distinguish the elements at all levels of the composed hierarchy, and precisely in it, they could be expected more or less deviations from the norm (Трендафилов, 2009:119).

2. THE SERMON AND MODERN GENRE CLASSIFICATION

Slavic theo-linguistic research mainly refers to stylistic and genre characteristics of the language of the sacrum, that is, of identifying and classification of genres. "It is impossible to find a single basis for this separation because church texts represent complexes in which they are present informative, factual, appellate and declarative models" ((Бобырева, Е. В, 2006: 32). - according to Bobireva, who proposes a division into primary and secondary genres, which is in agreement with most researchers. She counts them in primary genres only the parables and the psalms, while identifying the parable only with Solomon's stories, and Končarevic, mentions that in this classification the Gospels and the parables from the patristic literature are missing, what else causes disagreement among several other researchers in this area (Кончаревић, К. 2012:102).

Bugaeva, in the commentary on the mentioned classification, suggests that in primary genres yes the texts from the Holy books enter, and in secondary, the genres that represent them modification (Бугаева, И. В. 2010: 15 - 23). With Prohvatilova, the division is made based on their meaning and frequency in communication, which is realized in the field of the sacred. Only preaching and prayer are included in the primary genres (Прохватилова, О. А. 1999:127 - 139). Mechkovskaya, on the other hand, makes a division based on the canon itself: in Christianity biblical, in Judaism canon of Tanach, and in Islam The Koran. He counts these in the primary group, and the secondary ones are derived, from sacral texts that can also be called traditions: patristic literature, "Talmud", "Sunna" and qadis. In the genre of preaching the faith: dews on the Ecumenical Councils, catechisms, then liturgical genre, genre of mystical - esoteric texts, so interpretations, sermons, canonical-legal genres, genres of the "clerical writings" of historiography and natural sciences, polemical writings (Мечковская, Н. Б. 1998:149-171). With Bugaeva, there is a division of genres according to the sphere of use: genres of Holy Scripture - psalms, prayers, parables, apostolic epistles, etc. All other genres are related to them as basic ones: thematic, axiological, situational, and compositional. The other group consists of the liturgical-hymnographic genre: akathist, tropar, kondak, ikos, stichira, canon, prayer, service of the Saints), then the hagiographic genre: lives, biographies of Saints, telling about miracles), then the homiletic: the sermons. Then they follow the didactic (teaching): spiritual letter, interpretation, treatise, administrative where minutes from the session of the church bodies and organizations, documents from Councils, petitions addressed to the church hierarchy, synodal and diocesan decrees, epistles and the etiquette genre (formulas used in church communication, on example: greetings at meetings and separations, congratulations, consolations, condolences (Бугаева, И. В. 2005: 4 - 6; 2008:15 - 23). Bugaeva according to the criterion of genesis, function, and form distinguishes biblical and non-biblical, worship service and non-worship service, liturgical and non-liturgical, oral and written genres (Бугаева, И. В. 2005: 7 - 8). In addition to Russian science, Polonistics also makes a huge contribution to the review on the genre division of sacred literature, so Vjerus-Kowalski gives it the first classification, there are no clear criteria according to which they would make the systematization of genres. Starting from the function of the language of sacred texts, he divides them into two basic genre complexes: theoretical - theological, apologetic, administrative - church genres and emotionally experienced - preaching and liturgical genres (Wierusz-Kowalski, J. 1973: 9 -10). Marija Karpluk, Jadviga Sambor, and Irena Bayerova establish three sacred groups genre, according to the sphere of their functioning: preaching, catechetical activity, and church documentation (Bajerowa, I. 1988:21 - 44; 1994:11-17; Karpluk, M, Sambor, J. 1988) The Slovakian linguist Mistrik, identifies catechetical genres, whose purpose is to strengthen religious convictions (texts from the Holy Scriptures, sermons texts, catechisms) and confessional genres, whose task is the manifestation of faith (personal - individual prayers, temple and texts used during the procession) (Mistrik, J. 1992:82 - 89).

Wilkonj makes the following division: genres inspired by the New Testament (songs dedicated to the Blessed Virgin Mary, songs about the sufferings of Christ on the cross, Christmas songs), apocryphal and hagiographic genres, para liturgical songs, prayer genres, (The litany of the Virgin

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Mary, hymns, lessons), folklore genres (carols and similar songs), genre of metaphysical and mystical lyrics, reflective poetry, meditative prose, pragmatic genre (confession) and genres related to the pastoral activity of the Church (encyclicals, etc.) (Wilkoń, A. 2002:266-273). Koncharević, in such a division, the weakness perceives in the common grouping of apocrypha and hagiographies, without being taken into given their opposition according to the criterion of canonicity and the inequalities in the view of the narration.

According to Makuchowska (Makuchowska, M.1995: 449-459), there are the following genres: sermon, prayer, religious song, biblical genre, dramatic genre, spiritual messengers.

Kładoczny (Kładoczny, P. 2004: 38) builds such a genre system: individual prayer, common prayer, homily, papal encyclicals, pastoral (spiritual) messengers, spiritual songs, parish notices, prophecies, other prophetic genres (horoscope, fortune-telling) and translations of texts on which they are based Christian doctrine (the Bible and other texts), where it is problematic the separation of translation texts into a separate genre, the separation of papal ones encyclicals and epistles to other addressees (same structure and linguistic parameters), of course at the end and the question of how much the horoscope as a genre can be sacral.

Gadomskij (Gadomskij, A.K. 2008: 89 - 92) introduces 13 genres: hagiographic texts, spiritual epistles, prayer, papal encyclicals, translations of non-Christian texts religions, translations of texts from Christian religions, parables, notices of parishioners, sermon, prophecy, other prophetic genres (horoscope, revelation, vision), spiritual song, testimony. Gadomsky adds to the list the confession genre, the written instructions, minutes, and heortological texts, thus favoring Orthodox Christianity. Irina Dmitrieva talks about the concept of functional style, genre, which is traditionally considered an important place in linguistics where it is located, and the question of the word genre, i.e. the questions that determine the religious, the church style. The study of texts with different functional–stylistic characteristics has a long history and takes place through the determination of general principles the functional - the stylistic division, the identification of the individual stylistic characteristics, systematization of the formal, and finally time and the discursive features of functional style.

3. ABOUT THE SERMON AND ITS TEXTUAL CHARACTERISTICS

The sermon, as one of the most significant genres in the part of the sacred, is at the center of attention in a larger number of works, its specifics have been considered and analyzed as communicative properties. The issues under consideration relate to her realization in oral form, the reference to a collective addressee, the asymmetry between the communicants (absolute dominance of the preacher over the recipients), strong the presence of intertextuality and linguistic features, among which it is the most easily noticeable the interaction of archaic and modern linguistic units of lexical, phonetic, morphological and syntactic plan. Sermon as a genre of religious style characterizes the original explication of the basic textual categories (Ицкович, Т. 2007: 5). The Orthodox sermon is distinguished by a thematic duality: the presence of the spiritual and material themes. The composition category reflects the general thematic development of the sermon is characterized by alternating fragments of material and spiritual themes, according to their articulation in homiletics, the composition of the sermon determines the preacher's bottom-line pragmatic goal. The chronotope as a category refers to the accepted (adopted) division of topics, (established - conceptual) and objective time and space. The category of tonality in the text of the sermon is characterized by multifacetedness. As a genre, they appear decisively: Christianity (piety - reflects the author's attitude towards the source of energy - God), instructiveness (ja reflects the preacher's social position), speaking (oratory - establishes the equality of the addresser and the addressee before God). Additionally, the sermon according to the tonality it is stratified as festive, penitential, instructive, and individual - author's (reflects the preacher's psycho-emotional attitude towards the content of the sermon) (Ицкович, Т.. 2007:6). The study of the genre specifics of the religious style becomes a current subject of study in contemporary stylistics (Крысин 1996; Гостеева 1997; Войтак 1998; Майданова 1999; Прохватилова 1999, Шмелев 1999; Крылова 2000; Ипатова 2004; Моллаева, Шоцкая 2004; Крылова 2005; Салимовский 2005; Шабанова 2006 etc.) One of the basic genres, in which they are manifested the hallmarks of the religious style, is the sermon genre. In the sermon, sacred topics they communicate events of real happenings, of real

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historical figures from different periods of the Christian era. The life, death, and resurrection of Jesus Christ, the life and death of the Most Holy Mother of God, the lives of the apostles and saints – a series of events embedded in the Holy Scriptures and the Holy Tradition, on which it rests and the preacher, creating a text. This theme uses a dictionary with specific semantics. In this case, we list several of them: the naming of God - the Son (Jesus Christ, Christ, God, God-man), the geographical names (Bethlehem, Golgotha, Israel), the words for accommodation (locating) - (house, temple, housing), the naming of people according to profession or social status (captain, emperor, widow, carpenter). The sacred theme can be presented in the text of the sermon as a thematic chain with different lengths: as a chain that extends throughout the text and as short „links" and a period of subsets, distributed in certain parts of the text (mostly in a strong position at the beginning or/and at the end of the microtopic). It is especially visible in the sermons exegesis.

A complete analysis of the textological features of the sermon includes more observation of the compositional structure, the chronotope category, the category tonality, structural and linguistic characteristics such as speech genre, language, and the communicative specificity in the context of the functioning of the language in the religious communication, the religious style, its positioning in the collective communication, etc. This entire field of study, centered on preaching, enables, on the other hand, the possibility of a more complex analysis, but also the adoption of the medieval literary texts, the praises and instructive the praise epistle of St. Clement of Ohrid, for example, but also of the entire medieval textual creation.

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