

## RELIGIOUS PATTERNS IN CONTEMPORARY RHETORICAL DISCOURSE

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**Summary.** *The article shows the underlying religious patterns of composing a model persuasive speech. We analyze the levels of invention and argumentation, location and structuring, the wording and decoration of a text as well as the delivery of it, from the perspective of modern Russian rhetoric. Intonation contours which unconsciously copy the religious style are illustrated with Yuri Levitan's recitations and modern rock songs. Religious patterns were preserved in the Soviet times of declaratory atheism. These models continue to be out of the official ideology. Religious symbolism can mimic, but remains essentially stable. Patterns resonate in the hearts of listeners who live in the modern cynical and pragmatic world.*

**Keywords:** *patterns, argumentation, intonation contours, religious symbols, rhetoric.*

The breakup of the Russian religious worldview occurred in the mid-19th century, driven by advances in science and technology as well as a philosophical thrive to create a model of the world devoid of its Creator. After the October revolution in 1917 it was laid down as law. One of the first laws of the Council of People's Commissars – the Decree on Freedom of Conscience, Church and Religious Communities – was passed on 20 January (2 February) 1918 and was effective until 25 October 1990. The decree proclaimed the separation of church from the state and school. Today's Russia is a secular country whose citizens enjoy freedom of conscience and faith (articles 14 and 28 of the Russian

Constitution<sup>1</sup>). Throughout their seventy-two years in power, the Soviet authorities were rather paying attention to proactive atheistic propaganda than safeguarding freedom of conscience. While Moses took forty years to guide his people through the desert to ensure a third generation of people who would forget about having been enslaved and believe in The One God, the USSR saw at least four generations of those who didn't study God's Word at school or go to church on major Christian holidays and were hardly aware of any religious texts or beliefs.

The adoption of the Decree on Introducing a New Orthography of October 1918 resulted in the withdrawal of the redundant Church Slavic consonants, after which books began to be republished with renewed spelling and according to the right ideology<sup>2</sup>. In 1956, the Rules of the Russian Orthography and Punctuation compiled by the Academy of Sciences regulated word initial small letter spelling of all religious vocabulary items: oh my god, oh dear, mother of god, etc. The author of the article, being a representative of the third atheistic generation, was puzzled by the academic series commentary to A.S. Pushkin's poems such as "Prophet" or "The Farmer of the Seeds". The commentary was hard to understand as it only cited the numbers of verses from the Bible as references to the biblical parables, "The epigraph was borrowed from Matthew 13:3"<sup>3</sup>, while the Gospels themselves were nowhere to be reached. Later on, as the author was doing her degree in philology and the social structure was undergoing a drastic change, it became even more exciting to try and identify the patterns and models of religious discourse, especially in essentially secular texts, impromptu discourse or well-thought-out rhetorical (non-religious) pieces.

So abundant and varied are the examples of religious patterns that I decided to use an 'umbrella' pattern to systematize them all – the rhetorical canon which was shaped in the first centuries of Christianity on the basis of Ancient Rhetoric. In his twelve-volume treatise "Institutes of Oratory" (*Institutio oratoria*), Marcus Fabius Quintilianus (Lat., circa 35 – 96 AD), a Roman public speaker and teacher of rhetoric, systematized the stages of constructing rhetorical discourse<sup>4</sup>. The stages in question, "The Five Canons of Rhetoric", are still apt today: 1. Invention (Lat. *Inventio*) is the process of selecting the material for a future speech and setting a goal, topic and thesis of a speech. 2. Disposition (Lat. *Dispositio*) is used to determine the structure of a speech which will normally comprise an introduction, a main body and a conclusion. 3. Style and Presentation (Lat. *Elocutio*) are based on a wide range of tropes and figures of speech aimed at making a speech more attention-grabbing, thought-provoking and impactful. 4. Memory (Lat. *Memoria*) has to do with memorizing techniques. Developing a good rhetorical memory will secure access to a speaker's mental 'database' alongside quick and timely information retrieval. 5. Delivery (Lat. *Oratorio/Actio*) is about presenting a speech in front of an audience and interacting with the audience to the best advantage.

1 The Russian Constitution 2017[interactive] [accessed 26 December, 2017] < <http://constitutionrf.ru/rzd-1/gj-2/st-28-krf>>

2 Istrin, V.A. 1100 years of Slavonic Alphabet. Academy of Sciences of the USSR, Moscow, 1963. p.154-156

3 Pushkin, A.S. Collection of works in 10 Volumes, Vol. 1. Poems. Moscow, Khudozestvennaya Literatura, 1974, p.673.

4 Quintilian's Institutes of Oratory. London, Bell and Sons, 1903 [interactive][accessed 02 February 2018] <<https://archive.org/details/cu31924075437685>>

The selection of impactful material will always imply an exciting and gripping story. It works best when the listener is to a certain extent aware of the plot. The safest way would be to use biblical parables and plots bearing on the idea of suffering (sacrifice) for the sake of humankind or dreaming about a better future life. Self-sacrifice and an image of Heaven (Eden) are among recurrent themes. It is therefore by no means surprising that they have been reflected in both official slogans (or propaganda) and the opposition (or underground) texts. The former and the latter may ultimately emerge as a bright communist future or a realm of spirit, “a garden city will be erected here” (according to Mayakovsky) or the Golden Town. It is much in the human nature to be thriving for justification of present suffering and hope for prospective happiness (Table 1).

Table 1

<p>Под небом голубым есть город золотой С прозрачными воротами и яркою звездой, А в городе том сад, все травы да цветы, Гуляют там животные невиданной красы:</p>	<p>Beneath the sky of blue the golden city stands With crystal-clear lucent gates and with a star ablaze The garden lies within it blossoms far and wide The beasts of stunning beauty are roaming inside</p>
<p>Одно, как желтый огнегривый лев, Другое вол, исполненный очей, С ними золотой орел небесный, Чей так светел взор незабываемый.</p>	<p>The lion with a fiery-yellow mane And the blue calf with eyes so deep and bright And the golden eagle from the heavens Whose eternal gaze's so unforgettable</p>
<p>А в небе голубом горит одна звезда. Она твоя, о ангел мой, она твоя всегда. Кто любит, тот любим, кто светел, тот и свят, Пушай ведет звезда тебя дорогой в дивный сад.</p>	<p>And from that sky of blue the star is shining through This star is yours, oh angel mine, it always shined for you Who loveth is beloved, who giveth light is blessed So chase the light of guiding star into this awesome land</p>
<p><i>Translated by Mikhail Morozov</i></p>	

The poem by Anri Volokhonsky called “Heaven” was performed by singer-songwriter Boris Grebenshchikov in the 1980s. However there were deviations from the original text: while the original text read “**above** the blue firmament”, Grebenshchikov had it as “**beneath** the sky of blue” meaning on the earth<sup>5</sup>. The song featured in the sensational film “Assa” (1987) by Sergey Solovyov when the main characters were riding a cable car – between the earth and sky. The film soundtrack was made of rock songs by Viktor Tsoi and Grebenshchikov. Young listeners had no idea of the song’s author who had immigrated to Israel by then and used to think that the song was written by Grebenshchikov at the dawn of Perestroika. The song provided such a clear depiction of the much-desired bliss that no one would ever wonder why *the blue calf, the eagle and the lion with a fiery-yellow mane* (elements of the Mercy Seat Icon) had been brought together or why the song contained biblical formulas: “Who loveth is beloved, who giveth light is blessed”.

Another example of a purely evangelical sacrifice is the 1990s hit by Nautilus Pompilius “Walking on Water” from the album “Alien Earth” (1993) (Table 2).

5 For more information on the song and copyright please visit: <http://song-story.ru/gorod-zolotoi/>

Table 2

<p>С причала рыбачил Апостол Андрей, А спаситель ходил по воде. И Андрей доставал из воды пескаррей, А спаситель — погибших людей. И Андрей закричал — «Я покину причал, Если ты мне откроешь секрет!» И спаситель ответил — «Спокойно, Андрей, Никакого секрета здесь нет.» Припев: «Видишь там на горе возвышается крест. Под ним десяток солдат. Повиси-ка на нем,  А когда надоест, возвращайся назад, Гулять по воде, гулять по воде, Гулять по воде со мной.»</p>	<p>Apostle Andrew was fishing from the pier While the Savior was walking on water. Andrew produced tiny fish from the depths While Savior fished out drowned men “I will leave the pier” Andrew cried “If you don’t share the secret with me” And Savior answered: “Calm yourself, Andrew, there is no secret. Chorus: Can you see the cross over there on a hill, With a score of soldiers in its shade? Go hang on it for a while. And when you’re done with it, come back here to walk on water, to walk on water, to walk on wa- ter with me”</p> <p style="text-align: right;"><i>Translated by Pho</i></p>
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As with the previous song, this hit was later covered by a variety of bands. Ilya Kormiltsev, the author of the lyrics, must have deliberately referred to Andrew the Apostle and whereas critics were inclined to interpret the song as a reference to the biblical plot, the musicians rather perceived it as a mere romantic story. The band’s front man and lead singer Vyacheslav Butusov was quoted as saying: “There is nothing religious about it. The song “Walking on Water” is not a citation of the biblical story. It is rather a parable of a most universal character”.<sup>6</sup> It was not until the 2000s that Butusov came to believe in God and found out about the Crucifixion of St. Andrew, ultimately realizing that it was the actual message of the song.

Alexander Vasilyev of the rock band Splean came up with a somewhat frivolous, yet more up-to-date song<sup>7</sup> (Table 3).

Table 3

<p>Шел чудак. За спиной его тихо качался рюкзак... Шел домой, Представляя, как все удивятся тому, что живой. Что ничто не случилось такого с его головой. Так и есть. У него для людей была самая добрая весть. И он шел по дороге, от счастья светящийся весь. Love and peace! Люди могут, конечно, спастись от падения вниз. И он шел рассказать им о том, как им можно спастись. Рассказал. И напуган был всем этим весь этот зрительный зал. И слова его долго летели сквозь этот базар — В пустоту. Он шел к людям, он нес им надежду, любовь, красоту. Люди взяли его и гвоздями прибили к кресту...</p>	<p>Oddball was moving, Oddball was moving with silently swaying backpack. He went home. Imagining people, surprised to see him alive, Surprised to see - no accidents with his head This is it. He had the best tidings for people, And he was passing the road, he was all glowing from happiness Love and peace! People surely can escape from falling down And he was moving to tell them how to save  He told. And all the auditorium was shocked, And his word flew through this row To emptiness. He was walking to people, he was bringing them hope, love, beauty People took him and nailed him to cross.</p>
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6 Butusov, V. Comments. [interactiv]}[accessed 02 February, 2018]<Lenta.ru: Комментарии: Бодрый Богомол>

7 Splean. Lyrics. [interactive][accessed 02 February, 2018] < <http://splean.ru/news/>>

The above song (album “Optical Illusion”, 2012) contains a spoken intonation, slang words and bits of English slogans, while the emphasis shifts from the sacrifice to the executioners, “Every time, When blood is on someone’s palms and tears are dropping from the eyes, It is very painful to watch someone suffer for us”, where “every time” is used to stress the recurrent nature of the situation.

The *Inventio* stage also implies searching for convincing arguments which normally comprise a list of sins versus virtues, the Ten Commandments, the Sermon on the Mount, biblical expressions and citations from the Bible. It is not unusual for both believers and non-believers to quote and differently interpret items like “in the image and likeness”, “you shall not make for yourself an idol”, “blessed are the poor in spirit” and many others. In the play “Opera of the Poor” (autumn of 2017) staged by the Moscow Satire Theatre, stage director Andrey Prikotenko, though turns to the three-hundred-year-old text by John Gay, adapts the dialogues to fit the spiritless and cynical world of today. Although the title of the play on billboards looks and reads modern – #operaofthepoor – it is the same two-thousand-year-old pattern.

Such vitality of religious patterns can be partly explained by their being memorable (*Memorio*). Lists of 7, 10, 12 (which are sacred Christian numbers), concise formulas, catch phrases pop up day in day out on the Internet: “10 Commandments by Carnegie”, “7 Rules of a Successful Woman”, “10 Commandments of a Creative Person”. No matter whether they sound funny or serious, the underlying attention grabbing technique remains unchanged. The same pattern was used in the “12 Sexual Commandments of the Revolutionary Proletariat” (1924) and the 12 principles of “The Moral Code of the Builder of Communism” (1961) which stated moral values of the Soviet society, such as hard work, love for one’s Motherland, taking care of one’s family, peoples’ friendship, modesty, etc. – the eternal values which were brought up in sermons and the country leaders’ New Year addresses. “The guests shall drink a hearty toast to all of us, to the New Year, to Christmas, to Resurrection, to the one and only life”.<sup>8</sup> For a hundred years now Russia has been celebrating New Year before Christmas yet on a par. At the same time Russians celebrate the Catholic Christmas and the Old New Year (13 January), the so-called “old style”. Though these days do not count as bank holidays, they still make part of people’s memory calendar.

To continue, it would be interesting to illustrate the principle of propaganda. Comics were invented well before the 20th century; they evolved as a genre since the first icons appeared when there was a need to depict the story of a saint or a parable on one board. Beatitudes, sometimes accompanied by captions, would normally be depicted in a 3 by 3 grid (see the left-hand picture below). To compare, the right-hand picture below represents a Soviet poster which follows the same tradition and displays the moral code principles in a 3 by 4 grid:

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8 *Supra* note 7.



Illustration 1. Russian catholic icons vs comics

Dispositio is still largely dominated by *chria*, a quasi-logical scheme which has been routinely used in sermons: introduction (address), thesis, explaining the thesis (with a citation), an argument for, an argument against, an anecdote from one's life (history, literature), a slogan (call for action, bringing up an authority), conclusion<sup>9</sup>. The same pattern is used to teach school children to write compositions and essays. The pattern often gets heavily criticized for being trivial and one-size-fits-all. But as John Chrysostom's Word, which follows the classical dispositio scheme, will be forever announced on Easter Sunday, no matter how authors of compositions will modify the pattern by changing the order of the constituent elements (indirect *chria*), protruding or eliminating an element, their work will still remain within this universal and comprehensive pattern.

The singer of the revolution Vladimir Mayakovsky, who “did not care a hoot for the domes” when creating the poem “Vladimir Ilyich Lenin”, could not get away from the canonical imagery of hagiographical texts: precursor Karl Marx, chosenness of an ordinary boy, “like you and me, quite the same”, as Mayakovsky put it, and further, in the same strain, up to his immortality and imperishable relics<sup>10</sup>.

As references, I want to show a few examples illustrating more fragmented (smaller) religious patterns of content construction in a non-religious discourse. This famous address of Joseph Stalin to the nation in the radio broadcast on July 3, 1941 was devoted to the beginning of the Great Patriotic War. His message contained five specific elements: “Comrades” – a traditional welcome address in the USSR; “Citizens” – a form of addressing all those who can hardly be called “comrades”, the people not

<sup>9</sup> Volkov, A. A. Fundamentals of Rhetoric. Moscow, Academic Project Publishers, 2005, p. 88-89.

<sup>10</sup> More about the religious patterns of Mayakovsky: history of Russian literature of the twentieth century (20th-90th of XX century). Great names. / eds: Kormilova /, M., 1998, p.150-158

aligned ideologically, persecuted for political reasons, serving jail term, but still the citizens of their country; “Brothers and Sisters” – appeal to believers, customarily used in church gatherings, in the congregation community; “Army and Navy Servicemen” – to those who faced the first attack of the enemy and ahead of whom was fight and death, addressing them separately; and finally a general appeal that unites a huge audience of the whole country – “I Appeal to All of you, *my Friends!*” It is worth to note that believers and nonbelievers who shared and who did not share the ideology, fighting on land and sea, working on the home front, – all of them were friends in equal measure in this political discourse. The statement addresses all audiences, similar to Ivan Zlatoust statement for all people making no distinction of those who keep a fast or break a fast, who work from the first hour and from the ninth hour, abstinent or slothful, poor and rich – all welcome to enter. At the concert of St. Petersburg’s band Splean in the Exmo exhibition hall in 2017 in Moscow, the guests were welcomed with a greeting: “Muscovites, Guests of the capital, Russians, Earthlings” addressing the host party, guest performers, spectators who came from other places, speaking to the multiple diverse audience, and always accompanied with the words “my friends”.

Here we should note the grammatical features of so-called rhetorical pathos. The higher is the intensity of passion, the more revolutionary, romantic or fanatic narrative, the more Church Slavonic elements penetrate into any Russian language discourse. They include specific participles and gerunds, inverse order of words in the sentence, compound words (*perfidious, all-pervading, well-being, pastime*, etc.), as well as all kinds of tropes, explicit and hidden quotations from the Scriptures, and this already applies to the components of verbal construction (elocutio). If I say “My friends are Anya and Sasha”, this is a usual discourse, and if: “Anya and Sasha, my friends,” this phrase is pathetic and makes the interlocutors include other channels of perception. Even reading the signboard of the restaurant “*This day Our Bread*” (word-to-word translation into Russian “*This day Our Bread Vital for Living*”) flashes you back in the past triggering particular memories, vague fragments of sacred texts. A daily portion of bread is about ordinary life, but the phrase “Give us this day our bread for living” is The Lord’s Prayer, as evidenced by the Church Slavic word “vital” in postposition and inscription of the word “bread” with the old Russian letter ‘yat’. The value of the restaurant menu immediately increases, although very few people are well aware of the essence of this phrase. Like my teacher of Russian literature, when she gave us homework – to learn by heart the poem “Lenin Lived, Lenin Lives, Lenin Will Live Forever!” written by Mayakovsky, she added without hesitation: “To learn as #otchenash!” (#lordsprayer), exactly this way in one word as a hashtag.)))

Like an octothorpe (musicians see a sharp in it, a sign of a musical pitch increase) before the word makes it clickable and turns into a link to a specific information resource, in a similar manner. A word pattern, a phrase pattern with religious connotation unfolds a huge content, which a person, especially a non-religious rational person, does not meditate into. An example of the unconscious influence of the religious pattern is Lenin canonization (representing him similar to a saint) by Mayakovsky, an example of the conscious choice of the pattern is Pushkin’s poem, where the epigraph “Come

Off, the Seeder” (a seedman comes out to sow his seeds) should evolve into a whole essay full of reflections on the conditions and prospects for knowledge dissemination, relationships between the teacher and his disciples, the prophet and his people. The so-called “bibleisms” work as points of transition into a collapsed information subspace. For example, the expression “a prodigal son” is a kind of allusion to a well-known parable, and if someone calls this way a teenager who has hanged out the whole night, the latter understands that his actions are disapproved, though he is confident that he is welcomed back and always be admitted. Another example is “God’s judgment” as a symbol of higher justice. Mikhail Lermontov, a famous Russian novelist and poet, used this symbol in its political invective “On the Death of the Poet”, this explicit comparison below is his final argument:

But there’s *God’s judgement*, which fears not to wait;  
 A *dreadful Judgement* that’s not bought nor sold.  
 It knows your inmost thoughts, ye panders reprobate,  
 It does not *even hear the clink of gold*.

Two years ago, amidst the next upsurge of economic crisis, Semyon Slepakov’s “Song about Oil” appeared in Russian social media and was posted multiple times<sup>11</sup>. The comedian and bard speaks on behalf of “a simple worker from a Tractor Works” Volodya Sinitsin, who grumbles that he “runs short of money and today lives his bad life”. In his ironic and satirical monologue, he comments on the TV presenters’ explanations that America is to blame, complaining that he could not survive while waiting for the time when “oil prices go up” reproaches the authorities: “Dear All of You who are at the helm of our big oil ship”, then he understands that this is useless and nothing will change. Finally, he states his last argument: “What if you die one day and go to heaven? And the old man in white clothes meets you there, the old fellow is rather tough, despite his enchantment...” The song is a joke, but the scheme is the same: at the end of the invective, there appears the image of the Last Judgment, as it appeared a hundred and fifty years ago in the comedy of Gogol “The Government Inspector”. Sinners “will have to burn in hell” and a verbose vulgar ordinary discourse only deepens this conviction. “You may say, this will never happen to us! Ehh, fuck, and if it will? this is it, yeh” Multiple comments about the video in the course of two years prove the correctness of such ending for the song. One of the comments says: “Every day at least once I listen to this opus. My Respect to Semyon! The main question is pondered in due time ...”

We have considered the ingress of religious patterns in the secular rhetorical discourse on the levels of invention, scope, memorization, and composition of speech. The trickiest thing is to identify them at the stage of utterance, but the action they produce is no less effective and influential. The speech of Stalin, mentioned above, produced a stunning effect on radio listeners and called on thousands of people to join the front as volunteers, even those who did not fit the age or status requirements. However, the voice of the war-time belonged no to Stalin but Yuri Levitan, a man

11 Slepakov, S. Song about Oil.[interactive] [accessed 02 February, 2018] <[https://www.youtube.com/watch?v=T\\_U7HxOzhWw](https://www.youtube.com/watch?v=T_U7HxOzhWw)>

who read reports from the front twice a day. Prior to the Battle of Kursk, these were terrible reports, continuous losses and defeats, but those who listened to them, as one remembers, that after the depressing news they still wanted to live and fight, inspired by the newscaster's voice. Hitler declared him the "enemy number one" (Stalin was a number two), and 100,000 Reichsmarks were promised for his head. Anyone who heard Levitan's voice record would never forget and confuse it with any other voice. Bright, sonorous, with a wide amplitude and rich timbre, this voice never shook, broke or was filled with despair. The intonation was always uplifted, inspiring listeners in an almost desperate situation and, in reports on the successes of the troops, calling for further heights and victories: "The whole /army (rising), the whole /(even higher) /Soviet / Union's /Navy (four tone rises), all avi/ation (one more tone higher) stood /up for the de/fense of /our /Motherland (plus three)" – after ten stages of rising accent, the sentence ended in an obviously audible hope, and people believed that. Similarly, he pronounced the motto, first formulated by Molotov: "Our cause is just! The enemy will be defeated! Victory will be ours!" – only in the reading of Levitan this phrase was strengthened by the additive effect of tripling the voice within each phrase (on each word) with an upturn in the intonation of each sentence three times. Such intonations, pictured in this text schematically, fascinated listeners during the four years of the war, with the newscaster never taking vacation or sick leave. Of course, the newscaster read tragic news with restrained grief but not with a dead voice and without lowering intonation all the way down. Grief was transmitted by slowing down speech, more monotonous voice, pausing before reports of losses. Then followed the prayer incantation of victory – the intonational scheme of the prayer "Our Father" after the monotonous psalmody chant, where instead of three rises "Hallowed be Thy name, Thy kingdom come, Thy will be done" – went: "Our cause is just / ...".<sup>12</sup>

Who taught these intonations the future People's Artist of the USSR, how did his phenomenal voice develop? On leaving school, Yudka Berkovich Levitan went to the Moscow Film College, but failed because of his accent – retention of unstressed 'o' inherent in inhabitants of the Vladimir region. When casting a session for position of a newscaster (of which he had a vague impression), he was taken on the condition: eliminate the accent as soon as possible. And Levitan diligently practiced with the famous Vakhtangov teachers V. Kachalov and M. Lebedev, and then – work and constant self-improvement: reading, tongue twisters, breathing exercises, the art of pauses, physical training. The surname of Levitan clearly indicates that the boy is from the tribe of the Levites, middle-level Jewish priests: not priests like koenas, but singers, musicians and readers. The Levites were always ancestral, and although no one taught or even brought Levitan to the synagogue, he was born with those vocal cords, physical endurance and willingness to serve that are dynastically transmitted. But the intonations of service, he could unknowingly perceive in the family – his father, uncle, it is his religious pattern. When the young newscaster was 20, his voice was heard on

12 A detailed analysis can be found in the article: Boris L. A. Inner profile of the newscaster (on the phenomenon of Yu. B. Levitan's reading). // History. Historians. Sources. 2016, No. 4: <http://history2014.esrae.ru/pdf/2016/4/80.pdf>

the night air by a leader who had been expelled from the theological seminary, and from that moment, seven years before the war, he became the announcer of the State Television and Radio Broadcasting Committee. By this time, “Mein Kampf” has already been written and the theory of “blood and soil” announced, which in practice led to mass annihilation of the civilian population and the Holocaust. From the point of view of culturologists and psychoanalysts, this was the absolutization of the chthonic forces of evil and the instincts of destruction, they were bound to be confronted by the creative forces of good. From a religious point of view – the Second World War was that bloody battle with the devil’s army, a multi-year sacrifice in defense of life. On both sides, there should have been priests, ideologists, orators and leaders. Stalin was a dictator, but he was not an orator, he was listened with attention and admiration but his speeches were not spellbound. The function (or service) of not dictatorship, but news-casting – talking, delivering the right words – Yuri Levitan performed for him, not accidentally turned out to be a hereditary Levite, for according to his potential, this was within his power, and by blood he represented exactly those to whom the special hatred of the fascists-Semites and Jews was directed. That was his mission – to indicate with his voice the way out of captivity and trouble. Almost all the victorious news headlines, beginning from 1943 are characterized by a five-step increase in tone: “The historic battle at Stalingrad / ended in a complete // victory /// of our //// troops /////” – with a volume of sound of at least quint. If the reports began with order numbers and non-paraphrase information on the movement of fronts, then this five-step intonation moved to the end or middle of the message: “... broke the enemy’s resistance / and took // by storm /// the city of //// Kharkov /////” – and in a more calm tone: “Our native \ Kharkov \ ...”<sup>13</sup> As for the announcement of the long-awaited Victory, the tone and pace of this message are different: a faster, cheerful pace, optimistic increases in intonation are more fractional. The first period is a continuous increase in tone: “Attention! Says Moscow! The Great! Patriotic! War! Which was led! by the Soviet people! Is victoriously!!! Completed!!! Germany!!! Is completely!!! Crushed!!!...” – and further down to: “Salutes with thousands of guns !!!” intonation increases more than a dozen times, when it would seem that it is impossible to raise more. The middle part – “Eternal glory to heroes!” – is characterized by a global drop in tone, with about the same three-step intonation of the slide, the announcer will then say about Stalin’s death: Secretary of the CPSU Central Committee / Iosif \ Vissarionovich \ Stalin\ \. The third part is again solemn raising and completing the message of victory on the highest note. Applying a maximum of conscious and unconscious efforts, Levitan contributed to the liberation of his country, the cessation of the bloody world massacre, in which a countless number of primarily Jewish blood was spilled, and then – the return of the Promised Land to his people. This is a rare example of a person’s realization of his mission in extraordinary circumstances.

In more calm, working circumstances, it is also possible to demonstrate an example of subcognitive processes of this kind. In Russian, there are seven basic intonations in a sentence, and only two of them are ascending – interrogative and exclamatory. Sentences without enthusiasm, question or sarcasm end with a drop in intonation.

13 Recordings of Yu. B. Levitan’s voice: <http://muzofon.com/search>

But the religious intonation is different, which we considered above using the example of Levitan. Therefore, when in the text of a “lead-in”, a recitative before a song at a concert, we hear the repeated “up-tinged” endings of phrases recited in the singing voice, it is most likely a special discourse in Table 4:

Table 4

Помилуй, Господи, того, кто не пропел тебе хвалу	Have mercy, Lord, for the one who did not sing praise to you
Помилуй, Господи, того, кто выпил чай и съел халву	Have mercy, Lord, for the one who drank the tea and ate halva
Помилуй, Господи, того, кто изменил своей жене	Have mercy, O Lord, for the one who betrayed his wife
Помилуй, Господи, того, кто пишет слово на стене	Have mercy, O Lord, for the one who writes the word on the wall
Помилуй, Господи, того, кто дремлет на своем посту	Have mercy, O Lord, the one who is dozing at his post
Помилуй, Господи, того, кто расплескал здесь кислоту	Have mercy, Lord, for the one who spilled acid here
Помилуй, Господи, того, кто дал моей траве огня	Have mercy, Lord, for the one who gave my grass fire
Помилуй, Господи, меня, помилуй, Господи, меня...	Have mercy, Lord, have mercy on me, Lord, for me ...

Following this recitative, which is called “Prayer”, the band Splean immediately performs a full-fledged song: “And the lamp does not burn, and the calendars lie ...”<sup>14</sup> These are elements of liturgics – a monotonous monologue before chanting. And the more weighty and serious the lyrics, the more often they meet such declamatory “lead-ins”, and not just flirtation with the audience and jokes laid out in batches on the Internet, not speculation in religious symbols. An example of explicit speculation in “a strong argument” can be seen in a recent statement by the Minister of Culture Vladimir Medinsky that history researchers who doubt the feat of Panfilov heroes or Zoya Kosmodemyanskaya will “burn in hell!”<sup>15</sup> In my study, I deliberately cite examples of people far from religion: a party, ideologically correct speaker of the Soviet system, a rock musician, notable for deviant behavior and rebel texts – to show how tenacious and heartfelt (penetrating) religious patterns can be, not imposed from the outside, in the most unexpected places of secular discourse.

Finally, we will analyze the stage of rhetorical discourse, which is strongly recommended to be added in the course of modern didactics. This is a **reflection** (Latin *reflexio* – resorting to smth, reflexing), that is, analysis of the spoken speech. The speaker analyzes what tasks he has achieved, and in which tasks he has not succeeded, and why. The main task of reflection is to eliminate drawbacks, ambiguities and mistakes in speech so as not to repeat them during the next public speaking<sup>16</sup>. The answer to “why”, i.e. why

14 You can listen to how that sounds, here: <https://www.youtube.com/watch?v=ggV6WTUt-OE>

15 <https://meduza.io/news/2016/11/26/medinskiy-o-28-panfilovtsah-te-kto-stavit-pod-sommenie-podvig-nashih-predkov-budut-goret-v-adu>

16 Classical rhetorical canon and modern public speaking: <https://lektcii.org/3-75517.html>

those who speak or sing mostly unconsciously resort to religious patterns, on the whole, is obvious, and it is formulated in the texts of Russia novelist and playwright Ivan Turgenev, famous, above all, for his scandalous novel “Fathers and Sons”, in which he portrayed “a newly born generation”, still emerging, which later became known as *nihilists*<sup>17</sup> – before this term became popular in Europe. Turgenev, who had a serious philosophical education, describes “a new man, Bazarov, the author treated him objectively with a critical eye”<sup>18</sup>. This new man alone “faces the absurd and meaningless world and he must learn to live in this world without illusions, without hope.”<sup>19</sup> While he is strong, healthy, and doing well, he can be proud of himself and neglect faith, morality, traditional spiritual values. But when it happens that the things are beyond his control – unhappy love affair, a progressive and imminent disease – a confident person (relying only upon himself) is left alone with the fear of emptiness and demise. The writer, who declared that he shared almost all of Bazarov’s views, save for attitude toward literature, wrote a cycle of Poems in Prose at the end of his life, in which, in addition to lyrical sketches, there are many essays with reflections on faith, for example, “Prayer” (1881): “Whatever a man prays for, he prays for a miracle. Every prayer reduces itself to this: Great God, grant that twice two be not four. Only such prayer is a genuine prayer – from a person to another person. Praying to the universal spirit, Ens Supremum, the Kantian, Hegelian, purified, ugly god – is impossible and unconceivable...” A grievous loss of faith is genuinely depicted by Mandelstam in Table 5:

Table 5

Образ твой мучительный и зыбкий, Я не мог в тумане осязать. «Господи!» сказал я по ошибке, Сам того не думая сказать. Божье имя, как большая птица, Вылетело из моей груди. Впереди густой туман клубится, И пустая клетка позади... 1912	Your image, haunting me yet blurred, In the fog I could not touch or feel. “Goodness me” by error slipped the word Unawares, yet heeding its appeal. Name of God, like a large bird, so intensely, Took a flight right out of my chest. Straight ahead the fog is steaming densely And behind is empty cage ... 1912
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By the twentieth century, miracles are not expected to happen, powerful substitutes appeared – science, ideology, authority, which could not do miracles. They left an “empty cage” that could not be filled with the theory of the Big Bang, an idea of bright communist future or racial superiority, irrational belief in the fact that leaders had everything under control. Circus performances, movies, jugglers, fortunetellers, and paranormalists are surrogates of miracles. A separate large topic is represented by the religious patterns constantly permeating into interlocutions over atheistic times on the level of clichés: “*holy war*”, “*your feat is immortal*”, “*eternal memory*”. This appeal is not to the scientific thinking. Moreover, if we type the words “scientists about God” in the search link of YouTube, the program will pick up hundreds of videos with thousands

17 Turgenev, I. S. Literary and everyday memoirs. Moscow, Pravda Publishing House, 1987, p.217

18 *Supra* note 17, p. 220

19 Philosophy: Encyclopedic Dictionary. Moscow: Gardariki. Editor: A.A. Ivina. 2004.

of views. We can listen to the statement of famous Russian surgeon and cardiologist Nikolai Amosov who said, that “faith in God is biologically embedded in man, as a need for subordination and authority”<sup>20</sup> or the reasonings of Stephen Hawking, voiced by B. Cumberbatch, “An expanding universe does not preclude a creator, but it does place limits on when he might have carried out his job, and elsewhere also”. It remains incomprehensible, what is the reason to look for the place of God or ‘primeval human reflex’ from the point of view of the science. Most of the videos I personally watched were devoted to criticism and denial, only Sergey P. Kapitsa calmly said that, according to his ideas, “man invented God”, and not vice versa, and, as an example of a purely scientific approach was demonstrated by Zhores Alferov, who said that this question was of no concern for him, stated that the science operated with knowledge and facts, not with beliefs, he himself being an unbeliever. The rest continue to reflect, doubt, seek, polemicize according to the principle: “But we all put a tricky answer and do not find the right question.” (Vladimir Vysotsky).

Poets intuitively search answers for the question – when and why we call supreme forces. A young popular rapper from Belarus naively declares: “I do not know who invented this world. What it was and how it became like that. But I know that I need to be happy: To live to the fullest and to know what is mine and what is somebody else’s.” He firmly believes: “Heaven will help us!” And his listeners are delighted with the wonderful statements: “Everyone wants to know and believe, to love until the trembling of the skin, if you are good with the sky, it will always help you fly. The Heaven will help us! The Heaven will help us to seek for the better! The Heaven will help us to take all we need.” Below are sentiments of another artist. Alexander Vasilyev (Splean)<sup>21</sup> is less naive and more reflective in Table 6:

Table 6

<p>Когда я один, я взываю к Богу. Говорю ему - как ты там, старина? Может, ты устал и тебе всё побоку. И настали чёрные времена?</p>	<p>When I am alone, I cry to God I ask him - how are you there, the old man? Maybe you' tired and fall it by wayside. The time has come – is it the dark time?</p>
<p>Когда я в толпе, я кричу ему - Господи! Забери свой пряник и спрячь свой кнут. Мы столько лет стояли над краем пропасти. Не пора ли нас всех столкнуть?</p>	<p>When I'm in the crowd, I shout - The Lord! Take your gingerbread and hide your whip. We were long time standing over the edge. Is not it time to push us all downhill?</p>
<p>Когда я в лесу, то я вою волком. Я мечусь и в меня поселился бес. Господи ! Я пропал, заблудился, я сгинул, во как! Ты включи мне долбанный GPS.</p>	<p>When I'm in the wood, I howl like a wolf. I'm tossing and a demon possessed my soul. Lord! I've lost my way, I've got lost in a mess! You turn on my fucking GPS.</p>
<p>Проложи мне маршрут, в общем, сделай что-то. Чтобы выйти из леса и дом найти. Господи, позвони мне хоть раз на сотовый. Чтобы я убедился, что ты в сети...</p>	<p>Show me the route, I pray, do something. Help get out of the wood and find a house. God, call me at least once my mobile. To make sure that you are online ...</p>

20 See references “Amosov and Kapitsa about God” <https://www.youtube.com/watch?v=1bxujSduT9g>

21 *Supra* note 7.

The young rapper makes use of religious patterns in a childish manner with multiple repetition of the exclamation (magic spells), substituting the quality of faith with the quantity of words. The Russian band Spleen existed 23 years, and its long conversation about God turns into the interlocution with God, personal and lively: "Lord, may I take a selfie with you?; if you are around here – you are welcome!; I will disclose all accounts and open my vaults for you..." Perhaps, over years and owing to spiritual development, a person grows not towards religious convictions (widespread opinion) but mostly towards awareness and deeper understanding of Creator's existence. The founder of quantum physics, Max Planck, at his 80s when he presented a report on religion and natural science in Derpt (1937), argued that the religious and scientific ways of knowing did not contradict each other, they complemented each other: "Consequently, both religion and science need faith in God, while for religion, God stands at the beginning of reasoning, and for natural science, at the end. For some people, he is the foundation, and for others – the pinnacle of the building of all world outlooks."<sup>22</sup> A well-known linguist, academician Vyacheslav V. Ivanov, when he was 74, gave lectures at the Russian State University for the Humanities (2003) on the place of man in the universe, on the biosphere and noosphere, and along with the review of new human achievements, summed up the development of old concepts, citing them as follows: "...The death of gods declared by such philosophers as Nietzsche, can potentially create an atmosphere of approaching the death of mankind. The idea of negation of God contradicts to biological principles of species self-preservation and discredited the idea of long existence of corresponding intellectual medium."<sup>23</sup> That is, real or invented, conscious or implied, on a pattern level (as the word *thank you <god save>*), particle of living God is a key to human life and thought.

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<sup>22</sup> Plank, M. Religion and Natural Science. *Issues of Philosophy.* No 8, 1990.

<sup>23</sup> Ivanov, V. V. Human Science. Introduction to Modern Anthropology. Course of lectures. Moscow, 2004, p.68.

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## RELIGINĖS STRUKTŪROS ŠIUOLAIKINIAME RETORINIAME DISKURSE

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**Santrauka.** Straipsnyje parodyta giluminė religinė retorinė struktūra įtikinamosios (persvazinės) retorikos modeliuose. Peržvelgiami atradimo ir argumentavimo, lokalizavimo ir struktūravimo principai, teksto žodinė išraiška ir teksto formavimas, apipavidalinimas kalbos priemonėmis, teksto pateikimas auditorijai. Nesąmoningai kopijuojančios religinį stilių intonacijų kreivės iliustruojamos Jurijaus Levitano rečitacijomis ir šiuolaikinėmis roko dainomis.

Religiniai modeliai buvo išsaugoti sovietmečio deklaracinio ateizmo laikais. Šie modeliai išlieka ir oficialiojoje ideologijoje. Religijos simbolika gali imituoti, bet ji, iš esmės, išlieka stabili. Šablonai rezonuoja klausytojų, kurie gyvena šiuolaikiniame ciniškame ir pragmatiškame pasaulyje, širdyse.

**Reikšminiai žodžiai:** modeliai, argumentai, intonacijos kreivės, religiniai simboliai, retorika.

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