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THE IMAGE OF THE PREACHER IN ORTHODOX HOMILETICS: CULTURAL ARCHETYPES AND THEIR LINGUISTIC REPRESENTATION

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ABSTRACT

This article examines the image of the preacher in the Orthodox homiletic tradition through the prism of cultural archetypes and their linguistic embodiment. Orthodox preaching is a unique phenomenon of religious communication, intersecting theological, cultural, and linguistic aspects. At the center of this phenomenon is the preacher, whose image is shaped by centuries of tradition and simultaneously actualized in each specific preaching. Based on an analysis of the patristic heritage, classical homiletic manuals, and modern linguistic research, three key archetypes are identified: prophet, teacher, and shepherd. Their genesis in the biblical tradition, their transformation in the history of Russian preaching, and the specifics of linguistic representation (lexical and stylistic devices, rhetorical strategies, syntactic constructions) are examined. The conclusion is substantiated that the synthesis of archetypal principles in the preacher's personality determines the effectiveness of homiletic communication in the modern context.

Keywords: Homiletics, Orthodox Preaching, Preacher Image, Cultural Archetype, Linguistic Personality

INTRODUCTION

The relevance of the topic is due, on the one hand, to the growing interest of modern linguistics in the study of religious discourse and the phenomenon of linguistic personality, on the other hand, to the need to understand the homiletic heritage in the context of cultural archetypes that determine the perception of the preacher by the audience.

THE PURPOSE AND METHODOLOGY OF THE STUDY

The purpose of this work is to identify the main cultural archetypes of the Orthodox preacher, trace their genesis and describe the linguistic means of their representation in homiletic discourse. To achieve this goal, the following methods were used in the study: a theoretical analysis of scientific and theological literature on homiletics, linguistics and cultural studies; a method of content analysis of preaching texts aimed at identifying and classifying linguistic means characteristic of each archetype; a classification method for typologizing archetypal models; descriptive method and method of stylistic interpretation, allowing to characterize the lexico-grammatical and rhetorical features of sermons. The research material includes the works of the holy Fathers (John Chrysostom, Tikhon Zadonsky, Filaret of Moscow), classical homiletic manuals, as well as modern sermons (Patriarch Kirill,

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Transparency: The authors affirm that this manuscript presents an honest, accurate, and transparent account of the study. All essential aspects have been included, and any deviations from the original study plan have been clearly explained. The writing process strictly adhered to established ethical standards.
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Metropolitan Anthony of Sourozh and other famous preachers). The source base includes both printed publications and electronic publications of sermons, which ensures a representative sample.

I. A. Petrushko writes that "a sermon is a genre of church communication in which the pedagogical mission of the Russian Orthodox Church is most vividly manifested," and the issues of the "accessibility," "intelligibility," and "clarity" of the Church's language are among the most hotly debated Petrushko (2018). In this regard, studying the image of the preacher through the lens of cultural archetypes makes it possible to reveal the underlying mechanisms of the sermonic word's impact and to explain the persistence of certain linguistic and rhetorical models.

In modern linguistics, the study of the preacher's image is carried out within the framework of the theory of linguistic personality, understood as "a set of a person's abilities and characteristics that determine the creation and perception of speech works" Sorokina (2020). With regard to religious discourse, researchers distinguish the concept of a confessional linguistic personality, whose speech behavior is shaped by a system of religious values and the tradition of ecclesiastical eloquence.

L. S. Sorokina, analyzing the linguistic personality of Patriarch Kirill, emphasizes that the "image of the rhetor"— as a representation of oneself as "a person of a certain kind" (according to Aristotle's definition) — is formed in sermon texts through the selection of topics, methods of argumentation, and stylistic and emotional means Sorokina (2020). At the same time, as I. A. Petrushko notes, the linguistic personality of the preacher acts as "the subject and organizer of interpersonal (institutional) religious communication and communion with God among the Christian audience" Petrushko (2018).

The specificity of the preaching linguistic personality lies in its dual nature: on the one hand, the preacher acts as a bearer of personal experience and individual traits; on the other, as an exponent of the Church's Tradition and the voice of the Church. Archbishop Ambrose (Klyucharev) emphasized that the distinctive feature of a sermon is that, although it is uttered by human lips, it "does not proceed from the human soul, but from the Spirit of God, and is only conveyed to human hearing through the instrumentality of human speech" Petrushko (2018).

The concept of cultural archetype originates in the analytical psychology of C. G. Jung and denotes the deep structures of the collective unconscious that shape perception and behavior Jung (1967). In the context of homiletics, cultural archetypes represent stable models of perceiving the preacher, formed within the biblical and patristic tradition and entrenched in the ecclesiastical consciousness.

The basis for identifying the archetypes lies in the three main functions of preaching ministry, recorded in Holy Scripture and the patristic tradition: the prophetic (proclaiming Divine truth), the didactic (instructing in faith and morality), and the pastoral (spiritual care, consolation). As noted in the homiletics curriculum, a sermon includes "thought and feeling," "dogmatic truth and moral depth" Iost (2024). These components correspond to the three identified archetypes.

The prophetic archetype stems from the Old Testament tradition of prophetic ministry, where the prophet acts as an intermediary between God and the people, a herald of Divine will. This line continues in the New Testament preaching of John the Baptist, the apostles, and Christ Himself. As noted in I.-Ya. Yu. Kalninya's study, "the ministry of the word is associated with teaching charisma" Kalninya (2012), and the Apostle Paul testifies: "…but by the grace given to me I say to every one of you…" (Rom 12:3) and "I am not the one commanding, but the Lord" (1 Cor 7:10) Kalninya (2012).

The prophetic archetype presupposes a particular manner of preaching: boldness, denunciation of sins, a call to repentance, and a juxtaposition of God's truth with human ordinances. In the Russian homiletic tradition, a vivid embodiment of this archetype is St. John Chrysostom, whose sermons were distinguished by the boldness of his denunciations and the depth of his theological thought.

The prophetic archetype is expressed through specific linguistic means aimed at creating an effect of boldness and categoricalness. These include:

1) Imperative constructions: verbs in the imperative mood ("repent," "heed," "understand"), which establish a directive mode of speech.
2) Rhetorical exclamations and questions that enhance emotional impact: "How long shall we linger in sin?", "O, ineffable wonder!"
3) Biblical quotations as sacred authority: the inclusion of fragments of Holy Scripture, which serve as an unconditional argument. According to M. V. Abramova, "quoting Holy Scripture is complemented by a benevolent commentary and an encouragement to self examination" Abramova (2001); however, in the prophetic type of sermon, commentary often gives way to the direct application of biblical text to the listeners.
4) Elevated vocabulary of Church Slavonic origin, creating a sense of sacred solemnity and the timelessness of the spoken word.
5) Figures of thought based on contrast: the antithesis of "heavenly — earthly," "eternal — temporal," "pure — sinful."

The didactic archetype stems from the Old Testament tradition of wisdom and the New Testament understanding of apostolic ministry as teaching. As emphasized in the homiletics curriculum, preaching is "our service to God and people," "a seed that can take root," and "our own spiritual enrichment" Abramova (2001). The didactic function involves the systematic exposition of doctrine, the explanation of difficult passages in Holy Scripture, and instruction in moral life.

In the history of Russian preaching, the teacher archetype was developed in the works of St. Tikhon of Zadonsk, St. Philaret (Drozdov), and Metropolitan Anthony of Sourozh. A modern example is the preaching activity of Patriarch Kirill, whose language, according to researchers, "is distinguished by particular clarity, along with imagery and stylistic diversity" Sorokina (2020).

The didactic archetype is characterized by different linguistic means oriented toward explanation, argumentation, and establishing a dialogue with the audience:

1) Interrogative constructions as a means of organizing thought: the preacher uses questions that simulate the doubts or perplexities of the listeners in order to then provide answers. As M. V. Abramova notes, sermons actively employ "rhetorical questions and enumerations" Abramova (2001).
2) Logical figures of thought: syllogisms, definitions, and divisions. L. S Sorokina's research specifically highlights a section on "logical figures in the discourse of His Holiness Patriarch Kirill" Sorokina (2020).
3) Explanatory constructions: introductory words and phrases expressing clarification ("that is," "in other words," "to put it differently").
4) Elements of colloquial syntax that contribute to the accessibility of the presentation. An analysis of post liturgical sermons shows a "combination of biblical readings, archaic elements, and everyday vocabulary" Zvezdin (2012).
5) Dialogical figures: addressing the listeners, incorporating elements of an imagined dialogue. The "dialogical" strategy is recognized as one of the key macro strategies of modern preaching Listvin (2006).

The pastoral archetype is linked to the image of Christ as the Good Shepherd, who lays down His life for the sheep. In the homiletic tradition, it emphasizes care for specific people, attention to their spiritual state, and the ability to console and encourage. As highlighted in the curriculum, a crucial aspect of preparing a preacher is "composing a portrait of the listener," taking into account the age and spiritual characteristics of the audience Zvezdin (2012).

Metropolitan Anthony of Sourozh, a prominent representative of the pastoral type of preaching, stressed the need for a heartfelt connection with the listeners and attention to their needs and doubts. In his sermons, the pastoral archetype manifests itself in a particular intonation of compassion and understanding.

The pastoral archetype finds expression in linguistic means that create an atmosphere of trusting communication:

1) Personal pronouns and verbs in the first person plural, creating an effect of unity ("we," "our," "let us strive"). The preacher includes himself among those who need salvation, thereby reducing the distance.
2) Emotive vocabulary expressing sympathy and understanding: "it is painful to realize," "I grieve with you," "I understand your doubts."
3) Diminutive forms that create a tone of trust (especially in sermons addressed to children and neophytes).
4) Metaphors related to family relationships: the image of the Church as a mother, the priest as a father, and parishioners as children.
5) Constructions expressing the modality of possibility rather than obligation: "let us try," "we can learn," "let us attempt to understand." Unlike the prophetic imperative, pastoral preaching uses mild forms of exhortation.

In actual preaching practice, the three identified archetypes do not exist in isolation but in complex interaction. As Archpriest Alexander Schmemann notes, the purpose of a sermon is "not to quench, but to intensify spiritual thirst, so that by its light it may call to the light" Shmeman (2009). This requires the preacher to master different speech registers and to be able to switch between them depending on the purpose of the utterance.

A disruption of the balance between the archetypes leads to a distortion of the preacher's image and a reduction in the effectiveness of communication. A predominance of the prophetic element may result in rigorism and alienation of the listeners; excessive didacticism may lead to scholasticism and dryness; and an overemphasis on pastoral gentleness may undermine the preacher's authority.

The synthesis of archetypal elements is achieved through complex linguistic mechanisms, which I. A. Petrushko describes in terms of "linguo rhetorical balance" Petrushko (2018). These include:

1) Shifting communicative registers within a single sermon: from the solemn (prophetic) to the доверительный (pastoral) and the explanatory (didactic).
2) Using figures of thought that combine different functions. For example, the "rhetorical ellipsoid," identified by I. A. Petrushko, allows the preacher to simultaneously affect the emotions and the reason of the listeners Petrushko (2018).
3) Intertextual inclusions that unite the authority of Scripture (the prophetic element) with personal pastoral commentary. As L. S. Sorokina shows, "intertextuality as a genre feature of the sermon" Sorokina (2020) enables the preacher to integrate different types of authority.
4) Key lexemes that form the semantic field of the sermon and unite its heterogeneous elements into a single whole Zvezdin (2012).

RESULTS AND DISCUSSION

Based on the analysis of patristic writings, classical homiletic manuals, and contemporary sermons, three key cultural archetypes of the Orthodox preacher have been identified: the prophet, the teacher, and the pastor. Each archetype has a clear biblical foundation and a tradition of embodiment in the history of church preaching. The prophetic archetype is characterized by imperative constructions, rhetorical exclamations and questions, an abundance of biblical quotations, elevated Church Slavonic vocabulary, and antitheses emphasizing the contrast between the divine and the worldly. The didactic archetype is realized through logical figures (syllogisms, definitions), explanatory phrases, elements of colloquial syntax, interrogative constructions that organize the thought process, and dialogical techniques that engage the audience. The pastoral archetype manifests itself in the use of personal pronouns and first person plural verbs, emotive vocabulary, diminutive forms, metaphors of family kinship, and constructions with the modality of possibility, which soften directiveness.

Discussion of the results shows that in actual homiletic practice, the archetypes do not exist in isolation but form a complex synthesis that requires the preacher to flexibly switch between communicative registers and maintain a linguo rhetorical balance. Disruption of this balance, as shown in the works of I. A. Petrushko and L. S. Sorokina, leads to a reduction in the effectiveness of impact: an excess of prophetic pathos may alienate listeners, excessive didactics may make the sermon dry and scholastic, and an overemphasis on pastoral gentleness may undermine the preacher's authority. Thus, the identified archetypes and their linguistic representations are not rigid templates but flexible models that the preacher actualizes depending on the goal, audience, and context. The results are consistent with M. V. Abramova's conclusions on the role of biblical quotation, D. A. Zvezdin's observations on the semantic field of the sermon, and the concept of confessional linguistic personality developed in modern linguistics. At the same time, the proposed archetypal typology complements existing approaches by enabling the systematization of not only linguistic but also the deeper cultural and psychological foundations of the preacher's image.

CONCLUSION

The conducted research allows us to draw the following conclusions:

The image of the preacher in Orthodox homiletics is shaped by three main cultural archetypes: the prophet, the teacher, and the pastor. These archetypes have a biblical and patristic foundation and determine various aspects of preaching ministry.

1) Each archetype is characterized by a specific set of linguistic means of representation. The prophetic archetype is actualized through imperative constructions, rhetorical exclamations, and elevated vocabulary; the didactic archetype through logical figures, interrogative constructions, and elements of colloquial syntax; and the pastoral archetype through emotive vocabulary, personal pronouns, and diminutive forms.
2) In contemporary homiletic practice, a synthesis of archetypal elements is observed, which requires the preacher to master various communicative registers and to be capable of linguo rhetorical balancing.
3) The effectiveness of a sermon as a communicative event largely depends on the preacher's ability to adequately combine archetypal models in accordance with the characteristics of the audience and the context of delivery.

Further research into the image of the preacher could focus on studying the dynamics of archetypal models in the history of Russian preaching, as well as on analyzing their transformation in the context of modern media and digital communication.

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