Persuasive Function of Sound Figures in Augustine's Homilies on the Psalms of Ascents and Their Translation into Modern Languages[1]

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Abstract: Augustine's sermons and exegetical homilies have been recently studied by modern scholars not only from the point of view of their contents but also their rhetorical form. This is true especially in those cases where we deal with authentic speeches reflecting the language culture of his audience. One of the most characteristic features of Augustine's homiletic style is antithetic parallelism which occurs frequently in his homilies on Psalms and results from the author's own way of thinking. Here we do not deal that much with the biblical parallelism of thought, present in the Hebrew poetry, particularly in Psalms, prophetic speeches, etc., but rather with that which was introduced in Greek by Gorgias, i.e., parallelism of words and sentence structure (*parallelismus membrorum*). Antithetic parallelism is often accompanied by rhyme (Gr. *homoioteleuton*) or by assonance. This phenomenon might be observed already in Indo-European poetics but in the rhetorical context of Augustine's anti-Donatist preaching it serves quite different purposes. By using these and other sound figures (like alliteration, repetition, anaphora, epiphora, etc.) the bishop of Hippo wants not only to please his audience but also to instruct them and, first and foremost, persuade them to return to the Catholic church. Does he use these figures spontaneously imitating the folk culture of his audience, or is he constantly aware of their persuasive force? These and other related questions have already captured attention of several Augustinian scholars of the last decades, so in the present paper we would like to contribute to this foregoing discussion focusing mostly on the persuasive aspect of selected sound figures occurring in Augustine's *Enarrationes in Psalmos* 119-133. Moreover, our aim is to show to which extent they were a part of bishop's thoroughly

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considered plan of his homilies, and finally we would like to point out the importance of preserving at least some of these figures in modern translations of Augustine's homilies.

From Augustine's own testimony we learn that his primary concern was not only that his believers understand the Christian truth but also that they willingly accept it and adhere to it with all their hearts. He was clearly aware of the fact that God's word is bitter like unripe fruit to those who oppose it. Therefore, in explaining the Scriptures he was seeking such ways of communication that his arguments were not only strong and convincing but also pleasant to listen to and easy to remember:

> God's word is your opponent as long as you have not come to terms with it. You reach an agreement with it from the point where you begin to take delight in doing what the word commands you; from that moment the word that was your adversary becomes your friend[4].

So in Augustine's sermons the *delectatio* does not have merely an entertaining function but rather it serves didactic purposes[5].

Our starting point in this article in terms of our focus is thus not primarily their content, but their form. However, this aspect of them has not received much attention in scholarly discourse since the 20th century, with some exceptions such as Christine Mohrmann[6] and George Lawless[7] in particular. In the Slovak academic environment, some of our works could

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[4]   Augustinus, *Enarratio in Psalmum* 129, 3: "Est enim sermo Dei aduersarius tuus quamdiu cum illo non concordas. Concordas autem cum coeperit te delectare facere quod dicit sermo Dei. Iam qui erat aduersarius, fit amicus", tr. The Works of Saint Augustine 3/19-20, p. 130.

[5]   See Cicero, *Orator* 21, 69 in Augustinus, *De doctrina christiana* IV 12, 27.

[6]   Cf. Ch. Mohrmann, *Die altchristliche Sondersprache in den Sermones des hl. Augustin. 1. Einführung, Lexikologie, Wortbildung*, Nijmegen 1932; Ch. Mohrmann, *Saint Augustin prédicateur*, "La Maison-Dieu" 39 (1954) p. 83-96.

[7]   Cf. G. Lawless, *Augustine's Use of Rhetoric in His Interpretation of John 21, 19-23*, AugSt 23 (1992) p. 53-67; G. Lawless, *The Man Born Blind: Augustine's Tractate 44 on John 9*, AugSt 27/2 (1996) p. 61-79; G. Lawless, *Listening to Augustine: Tractate 44 on John 9*, AugSt 28/1 (1997) p. 51-66; G. Lawless, *The Wedding at Cana: Augustine on the Gospel according to John, Tractates 8 and 9*, AugSt 28/2 (1997) p. 35-80; G. Lawless,

be added to them[8]. In spite of the lack of interest in the subject, it was precisely the formal aspect of Augustine's speeches that attracted his audience. In doing so he might have already been inspired by bishop Ambrose of Milan, who, shortly before Augustine's baptism, had been accused by state officials of bewitching people with his hymns[9]. So were for the people of Africa Augustine's sermons. It seems to us, therefore, that when translating Augustine's sermons into vernacular languages, this aspect of his homiletic work must be taken into account. So in our paper we would like to draw particular attention to some rhetorical elements which, in our view, Augustine himself considered important and which should not therefore be overlooked in translation. Before analyzing some key rhetorical figures, however, we would like to point to some important aspects of Augustine's sermons.

His style was so exceptional that Possidius considered it to be Augustine's unique quality, as he describes it in his biography, *Vita Augustini*:

> In private and in public, at home and in the church Augustine was preaching and teaching the word of salvation […]. He did so in carefully wrought books and in extemporaneous addresses and to the utter admiration and praise of Christians, who did not remain silent about all this but noised it abroad wherever they could[10].

"*Infirmior sexus… fortior affectus*" *Augustine's Jo. ev. tr. 121, 1-3: Mary Magdalene*, AugSt 34/1 (2003) p. 107-118.

[8]   Cf. M. Andoková, *Rečnícke umenie sv. Augustína v kázňach k stupňovým žalmom* [*The Art of Rhetoric in Augustine's Psalms of Degrees*], Bratislava 2013; M. Andoková, *Úskalia prekladu rétorického aparátu z diel sv. Augustína do slovenského prekladového textu* [*Difficulties in the translation of rhetorical apparatus of St. Augustine's works into the Slovak language*], Sambucus 3, Trnava 2008, p. 74-85; R. Horka, *Možnosti prekladu aliterácie, anafory, epifory, polysyndetonu a asyndetonu v Komentári Aurelia Augustina k Jánovmu evanjeliu* [*Translation possibilities of alliteration, anaphora, epiphora, polysyndeton and asyndeton in Aurelius Augustine's Commentary on the Gospel of John*], Sambucus 3, Trnava 2008, p. 65-73.

[9]   Cf. Ambrosius, *Ep.* 75, 34: "Hymnorum quoque meorum carminibus deceptum populum ferunt. Plane nec hoc abnuo. Grande carmen istud est, quo nihil potentius".

[10]   Possidius, *Vita Augustini* 7, 1: "Et docebat ac praedicabat ille priuatim et publice, in domo et in ecclesia, salutis uerbum cum omni fiducia. […] et repentinis sermonibus, ineffabiliter admirantibus Christianis et collaudantibus, et hoc ipsum ubi poterant non tacentibus, sed diffamantibus", tr. J.E. Rotelle, *The Life of Saint Augustine by Possidius of Calama*, p. 51.

And so, Augustine's homilies are unique not only in terms of what they say but also in terms of their formal properties. In fact, they were so attractive for their listeners that they would not wait for the bishop of Hippo to provide them with authorized written versions of his sermons but, according to Possidius, they convinced Augustine to allow a stenographer at the church to record authentically the preacher's sermons directly: "Even the heretics joined the Catholics in listening to him with great enthusiasm, and anyone who wished and had the means could have his words taken down by stenographers"[11]. In this way, some of Augustine's homilies circulated even without his knowledge and certainly without his authorization[12]. George Lawless makes the same claim about the sermons that the bishop kept in his library:

> Augustine had planned to revise the huge corpus of his preaching, but terminal illness and death prevented him from carrying out this project. Consequently, we possess the tractates in a version which closely approximates their original delivery, while allowing for the mistakes of stenographers, copyists and editors at various stages of their transmission through the centuries[13].

It means that majority of Augustine's homilies represent a most reliable record of how people spoke in real life at the turn of the 4th and 5th centuries, certainly so in the Latin part of Roman Africa[14]. It is so because Augustine consciously and purposefully adapted his style of speech to that of his listeners as much as possible. This allows us to claim that what we find in his homilies is very close to the vernacular spoken at the time[15].

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[11]   Possidius, *Vita Augustini* 7, 3: "Ipsi quoque haeretici concurrentes cum catholicis ingenti ardore audiebant et, quisquis, ut uoluit et potuit, notarios adhibentes, ea quae dicebantur excepta describentes", tr. Rotelle, p. 51. Augustine often refers to the work of these *notarii*. The method of shorthand was introduced in ancient Rome already by Cicero's freedman and secretary M. Tullius Tiro (hence the term "Tironian notes"). We can read Augustine's sermons today in practically identical version thanks to the stenographers who recorded Augustine's homilies on the go, as he was delivering them. See e.g. Augustinus, *De doctrina christiana* II 26, 40.

[12]   Cf. L. Mechlinski, *Der modus proferendi in Augustins sermones ad populum*, Paderborn 2004, p. 14.

[13]   G. Lawless, *Listening to Augustine: Tractate 44 on Jhn 9*, AugSt 28/1 (1997) p. 52.

[14]   Cf. M. Banniard, *Viva voce. Communication écrite et communication orale du IVᵉ au IXᵉ siècle en Occident latin*, Paris 1992, p. 83.

[15]   Cf. P. Sanlon, *Augustine's Theology of Preaching*, Minneapolis 2014, p. 9-10.

For purposes of the deliverance of homilies, Augustine strictly insists on clear and comprehensible expression[16] which in practice means adapting his style to the needs and tastes of the common people of his time. Vocabulary, syntax, sentence structure, figurative speech and many other features of the spoken style, mainly parataxis and antithetical parallelism[17] accompanied by rhyme have their origin above all in the Scripture[18] and folk culture of the time[19]. Numerous gradations, repetitions[20], alliterations, assonances and word plays[21], that go hand in hand with the contemporary trend of spoken Latin, surely suited very well to Augustine's mostly common audience[22].

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[16] Cf. e.g. Augustinus, *De doctrina christiana* IV 10, 24.

[17] Antithetical parallelism constitutes one of the most characteristic features of Augustine's homiletic style and can be observed practically in all his sermons. In fact, it results, first and foremost, from author's own way of thinking. Here we do not deal with the biblical parallelism of thought (cf. W.G.E. Watson, *Classical Hebrew poetry: A guide to its techniques*, Sheffield 1995, p. 114-159) typical of the Hebrew poetry (especially in the Psalter; cf. C.S. Lewis, *Úvahy nad žalmy* [*Reflections on the Psalms*], Prague 1999, p. 7), prophetical speeches or in Jesus's *logia*, but rather it is a parallelism introduced in Greek by Gorgias, i.e. *parallelismus membrorum* (cf. E. Norden, *Die antike Kunstprosa*, v. 2, Darnstadt 1958, p. 617).

[18] Augustine justifies the use of stylistic figures in his homilies based on the parallels with the biblical text in which these figures can be observed. Theoretical grounds for such an approach are provided in his *De doctrina christiana* where on the examples of the eloquence of some prophets, apostles or eventually church fathers (cf. Augustinus, *De doctrina christiana* IV 7, 15; 7, 11-12; IV 21, 46-47) he demonstrates that these figures play their significant role also in the speeches of Christian authors and preachers. Such an embellished speech can be, in fact, the source of pleasure (*delectatio*) also among the uneducated ones, moreover they can even be sometimes moved by it. See Augustinus, *De doctrina christiana* IV 7, 13.

[19] See more closely e.g. E. Norden, *Die antike Kunstprosa*, v. 2, p. 616-631; Ch. Mohrmann, *Saint Augustin écrivain*, Roma 1961, p. 258; S.M. Oberhelman, *Rhetoric and Homiletics*, Atlanta 1991, p. 102-120.

[20] Augustine mentions the importance of repeating same things again and again on several occasions, e.g. in *Sermo* 125, 1, *Enarratio in Psalmum* 25 (2), 5. As his listeners are mostly simple and ordinary people without intellectual background, the preacher feels the need to repeat certain things *ad infinitum*. Cf. Augustinus, *Enarratio in Psalmum* 121, 8. See also F. Van der Meer, *Saint Augustin pasteur d'âmes*, Utrecht 1959, p. 219.

[21]   See e.g. Augustinus, *Enarratio in Psalmum* 119, 5: "[…] ille accepta sagitta in corde, accedentibus etiam carbonibus desolatoriis, desolatur in illo terrena cogitatio. Quid est enim: desolatur? Ad desolationem perducitur".

[22] Cf. Andoková, *Rečnícke umenie sv. Augustína*, p. 131-132.

That is why while translating these texts into Slovak, the idea occurred to us that it may be fitting to increase the authenticity of the text by having a trained orator voice and record these translations not only due to the popularity of audio books with our current readers but also because today's listeners – although not having the capturing personality of the bishop himself in front of them – would have the opportunity to hear the same as the listeners in Hippo Regius, the bishop's seat town, or in Carthage, the capital of Roman Africa or other places where Augustine's friends would invite him to speak. After consulting with colleagues who similarly considered this an interesting and beneficial proposal, we needed to apply a quite new and a little less traditional approach to translation, which can also be inspirational for translators into other modern languages and the basic features of which we want to present in this article.

Even a quick skim through Augustine's sermons reveals that they are literally full of rhetoric figures. Naturally, so are the speeches and homilies of other ancient authors. But when the bishop of Hippo spoke to ordinary people, among the stylistic and speech patterns he surely had to look for those that were characteristic of the style of the Bible and folk prose of his time, such as parallelism, antithesis, rhyme, alliteration and paronomasia[23]. These figures are an expression of rhythm that is simultaneously the rhythm of thought and sound, idea and word. This rhythm is typical of proverbs, lullabies, folk *cantilenas*, ritual and magic formulas, litanies and incantations[24].

The bishop focused mainly on those figures that were listener-friendly. The reason is simple – Augustine's speeches had to be vivid to prevent the listeners from getting bored during the almost hour-long, or even longer, sermons[25] and to aid them in taking away the moral in concise quotes that were easy to remember[26]. In our analysis of these devices, for illustration we have chosen *Enarratio in Psalmum* 119 from the collection of Augustine's exegetical homilies on Psalms of Ascents, that is Psalms 119-133[27], which

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[23] Cf. H. Müller, *Preacher: Augustine and his Congregation*, Chichester 2012, p. 307.

[24] Cf. Andoková, *Rečnícke umenie sv. Augustína*, p. 133.

[25] Cf. Andoková, *Rečnícke umenie sv. Augustína*, p. 26.

[26] Cf. H.-I. Marrou, *Saint Augustin et la fin de la culture antique*, Paris 1958, p. 534.

[27] In this paper, we adhere to the numbering of Psalms according to the Septuagint (LXX) and use the Latin critical edition of these homilies CSEL 95/3, ed. F. Gori, Wien 2001. In the case of English translation, we refer to the edition WSA 3/19, ed. B. Ramsey, New York 2003. Slovak translations of selected segments of these homilies come from the authors of this paper; some passages had been published in Slovak translation in the

the bishop of Hippo delivered to his Christian audience in his episcopal see probably in the winter of 407/408[28]. These were listeners that he knew well and so he could speak in a very relaxed and spontaneous way, as if he were conversing with them.

And that is the first of figures of speech. In nearly all of his homilies, the first thing we notice is the direct speech that he used to set up a virtual dialogue with his listeners[29]. Simple and very brief two or three-word questions and similarly short replies[30] allowed him to quickly run through more or less clear verses of a psalm, which did not require detailed explanation. He applied this approach mostly when he was summarizing his previous speech since he apparently explained this sequence of psalms as connected episodes of ascent from the world to God. But most often, he used them to point out specific terms that he was planning to deal with in his upcoming homily in more detail, as we show in another publication[31]:

Ubi ascensurum?	Kde bude vystupovať?	Where will it take place?
In corde.	V srdci.	In the heart.
Unde ascensurum?	Odkiaľ bude vystupovať?	What is the starting point?
Ab humilitate,	Z pokory,	Humility,
id est a conualle plorationis.	čiže z údolia náreku.	the valley of weeping.
Quo ascensurum?	Kam bude vystupovať?	Whither is he to ascend?
Ad illud ineffabile quod	K realite, ktorú nemožno vy-	To a reality
cum dici non posset,	povedať slovami,	that cannot be put into words,
dictum est:	o ktorej platí výrok:	of which another psalm says:
In locum quem disposuit.	Na miesto, ktoré určil.	To the place God has appointed.

Both the questions and the responses are short so it all seems clear and uncomplicated. Moreover, according to a mention in *De doctrina christia-*

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na[32], it was not necessarily only a virtual dialogue. Listeners, who became co-creators of the bishop's homily, would at times call out answers, react with applause, agree or disagree verbally or by simple gestures.

In addition to such dialogues, Augustine spiced up the most important parts of his speech by such figures that aided the memorization of major facts and all, even the simplest believers, were familiar with them from the folk culture. One example of such a device is a rhyming antithetic hypo-taxis taken from Augustine's homily on Psalm 119: "Sic descendit ad te, ut maneret in se"[33]. The bishop of Hippo chose other rhetorical devices again to capture his listeners' attention when he noticed that they were losing interest. These were various word plays and striking sound constructions that appealed to the hearing of tired or distracted audiences and brought their attention back to the speech[34]. This is, for example, the way to understand a sentence interesting for its alternation of the phonemes Q and L together with the gradation of suspense by asyndeton peaking in the alliteration of VER-: "Quantumlibet illud dicam, quomodolibet exponam, qualibuscum-que verbis versem"[35]. Of course, this was not common spoken usage but Augustine inserted such attention grabbers due to significant facts that the listeners were supposed to remember and so they were equipped with some repetitious figures, in this case, isochoric epiphora[36]: "Non intrat in cor eius in quo non est opus eius"[37]. Based on what we have pointed out we presume that if these figures were not only decorative but also functional, so much so that they form a fundamental structure of Augustine's speech, it would be fitting to preserve them in translations as well, since they represent a major element of Augustine's homilies, which – together with the contents – secured also the attractiveness for the ears of contemporary audiences. For this reason, in this paper we have decided to offer a selection of figures most frequently applied by Augustine and thus bring attention to possibilities of their translation that would sound as interesting as their Latin original.

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[32]   Cf. Augustinus, *De doctrina christiana* IV 24, 53.

[33]   Augustinus, *Enarratio in Psalmum* 119, 1.

[34]   Cf. A. Verwilghen, *Rhétorique et prédiacation chez Augustin*, "Nouvelle Revue Théologique" 120 (1998) p. 245.

[35]   Augustinus, *Enarratio in Psalmum* 119, 9.

[36]   Also anaphora and epiphora are not sound figures in the proper sense, we include them in our analysis because their effect on listeners' ears was undoubtedly significant.

[37]   Augustinus, *Enarratio in Psalmum* 119, 9.

And so, what kinds of rhetoric devices can we find in Augustine's homilies and how to translate them? For the purposes of this article, we focus on a single homily from the preacher's selected corpus of homilies on Psalms of Ascents, which we have already quoted previously. Moreover, we are choosing this approach in order to show the treasure trove of figures found even in a single homily.

Augustine needed to be very persuasive when explaining the Psalms of Ascents since he spoke about them in the period of culminating crisis with the Donatists. And it was these psalms, alternating with the tractates on the Gospel according to John that he chose to prove the Donatists wrong. His listeners were usually no intellectuals who would be capable of understanding, let alone reproducing, the bishop's thought process during the development of his exposition of biblical texts. Augustine himself grieves this fact in his first tractate of the Gospel according to John:

> Thinking about what we have just heard in the reading from the apostle – that a *merely natural human being does not grasp what pertains to the spirit of God* (1Cor 2:14) – and reflecting further in the midst of this crowd of Your Graces[38], it is inevitable that many will be merely natural, still not able to raise themselves to a spiritual understanding. Hence, I am very hesitant about how I might say what the Lord may give me to say, or how I might explain, within my limitations, what has just been read from the gospel: *In the beginning was the Word, and the Word was with God, and the Word was God* (Jn 1:1). In fact, a merely natural human being does not grasp it[39].

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[38]   The expression *caritas uestra* is quite frequent in Augustine's exegetical homilies and sermons. See e.g. Augustinus, *Enarratio in Psalmum* 119, 1, Augustinus, *In Ioannis epistulam ad Parthos tractatus* 9, 1. When addressing to his audience with these words, Augustine confirms their communion with the universal church, place of charity (*caritas*). See e.g. Augustinus, *De baptismo* III 16, 21: „Ipsa est enim caritas, quam non habent qui ab ecclesiae catholicae communione praecisi sunt […]. Non autem habet Dei caritatem, qui ecclesiae non diligit unitatem, ac per hoc recte intellegitur dici non accipi nisi in catholica Spiritus Sanctus".

[39]   Augustinus, *In Evangelium Ioannis tractatus* 1, 1: "Intuens quod modo audiuimus ex lectione apostolica, quod *animalis homo non percipit ea quae sunt spiritus Dei*, et cogitans, in hac praesenti turba caritatis uestrae necesse esse ut multi sint animales, qui adhuc secundum carnem sapiant, nondum que se possint ad spiritalem intellectum erigere, haesito uehementer, quomodo, ut Dominus dederit, possim dicere, uel pro modulo meo explicare quod lectum est ex euangelio: *in principio erat Verbum, et Verbum erat apud Deum, et Deus erat Verbum*. Hoc enim animalis homo non percipit", tr. WSA 1/12, p. 39.

These people needed a short slogan or catchphrase easy to remember and to use in their response to intrusive Donatists. The bishop of Hippo offered them such witty expressions in abundance. Most of them were formulated as antitheses and he arranged them with prosaic rhymes so his followers could learn them by heart quickly and easily[40]. These two figures appear in Augustine's homilies together very often. There are more than ten examples in the homily we are focusing on. We selected the most obvious ones here:

Qui sunt qui oderunt **pacem**?	Kto sú tí, čo pokoj nen**ávidia**?	Who are the ones who hate peace?
Qui conscindunt uni**tatem**.	Tí, čo puto jednoty **ničia**.	Those who tear our unity apart.
Si enim pacem non od**issent**,	Keby pokoj mil**ovali**,	If they had not hated peace,
in unitate mans**issent**[40].	Jednotu by zach**ovali**.	they would have stayed within that unity.
Nihil horum est in **se**,	Ničím z toho nebol v **sebe**,	In himself he is none of these things,
et omnia factus est pro **te**[41].	všetkým sa stal kvôli **tebe**.	but he became all of them for you.
Qui multum pecc**auerunt**;	Ten, čo viac zla **vykonal**,	How many people have sinned great-
et eo plus am**auerunt**[42].	o to väčšmi **miloval**.	ly, and loved all the more.

These particular examples required certain time to translate, however, we believe that it is worth playing around with these sentences so that we could create also in the target language similar prosaic rhymes, which would naturally lead the listener to remember such quotes, just like in the case of Augustine's listeners. When reading Augustine's *Enarrationes*, at first sight we notice that such antitheses and antithetical parallelisms are present on almost every page of the text and seem to compose a basic structure of Augustine's methods of speech. Although, according to A.-M. La Bonnardière, us modern readers may get somewhat distracted by such frequent use of antitheses[44], the bishop's audience must have really liked his rhetoric style, which was a part of the

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[40] Cf. G. Partoens, *Augustin als Prediger*, Tübingen 2014, p. 246.
[41] Augustinus, *Enarratio in Psalmum* 119, 9, tr. WSA 3/19, p. 508.
[42] Augustinus, *Enarratio in Psalmum* 119, 1, tr. WSA 3/19, p. 498.
[43] Augustinus, *Enarratio in Psalmum* 119, 5, tr. WSA 3/19, p. 503.
[44] Cf. A.-M. La Bonnardière, *Les deux vies – Marthe et Marie*, Paris 1986, p. 411.

culture at the time[45]. So Augustine's use of antitheses fulfilled above all a didactic function in an effort to help his listeners commit certain facts to memory. This is hardly surprising when we realize that the antithesis is generally considered a most enriching and important element of every literary genre and today even advertising uses it quite efficiently for its own objectives.

But we do not find prosaic rhyme in Augustine's homilies only in short, pointed antithetic sentences. Also a simple assonance of clauses in cola of complex sentence periods was present in his homilies almost at every step and often they were quite extensive[46]:

Incipiat proficere, incipiat uelle ascendere, uelle contemnere terrena, fragilia, temporalia, felicitatem saeculi pro nihilo habere, Deum solum cogitare, lucris non gaudere, damnis non contabescere, omnia etiam sua uelle uendere – et pauperibus tribuere, et sequi Christum; uideamus quemadmodum patiatur linguas detrahentium et multa contradicentium, et quod est grauius, quasi consulendo a salute auertentium.	Keď už začne napredovať, keď začne chcieť vystupovať, chcieť sa vyvarovať vecí zemských, krehkých, časných, svetskej sláve neholdovať, len o Bohu meditovať, zo zisku sa neradovať, o straty sa nestrachovať, keď bude chcieť všetko svoje predať, chudobným to podarovať, a tak Krista nasledovať, uvidíme, ako s ním potom zatočí jazyk tých, čo znechucujú, stále v niečom odporujú, a čo je ešte horšie, akoby nám radili, no od spásy odradzujú.	Let anyone begin to move forward, begin to want to make the ascent, begin to scorn earthly, perishable, temporal things and to set little store by the prosperity this world offers; let such a one begin to think of God alone, disdain to gloat over his gains or lament his losses; let him even resolve to sell all he owns, give the proceeds to the poor, and follow Christ. What happens? Let us see how he has to put up with the talk of people who try to pull him back, and – what is worse – attempt to turn him away from salvation as though they had his best interests at heart.

This example brings us to a clear realization that Augustine's words decorated by certain stylistic ornaments are not only enjoyable to read or listen to, but in this attractive form they also possess greater ability to convince. In terms of stylistic devices, there is a certain parallelism while individual sentence sections are arranged asyndetically in the first part; in the second, on the contrary, polysyndetically, which gives the speech even more of a gra-

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45 Cf. Augustinus, *De civitate Dei* XI 18.
46 Augustinus, *Enarratio in Psalmum* 119, 3, tr. WSA 3/19, p. 501.

dating character emphasized by the orator's regular repetition of particular expressions (*uelle*). At the same time, we observe an internal rhythm of ho- moioteleuton[47] (-ERE / -IVM), which is not, however, used only for its own sake and we see that the orator does not apply it systematically. His speech is spontaneous and he does not care too much whether at the end, *cogitare* rhymes with *gaudere*; the rhyme is more of a natural consequence of skillful and unrehearsed speech rather than something intentional and artificial. The bishop simply wanted to attract his audience's attention and he played with them like a common storyteller (*mimus*) would. After all, he casts himself in that role in one of his psalm commentaries, saying:

> Suppose then I'm a pop singer – what more could I sing to you? Here you are – I have brought a harp; it has ten strings. You were singing this yourselves a little earlier on, before I began to speak. You were my chorus. You were sing- ing, weren't you, earlier on: "O God, I will sing you a new song, on a harp of ten strings I will play to you" (Ps 143:9)? Now I am strumming these ten strings. Why is the sound of God's harp sour? Let us all play the ten-stringed harp. I am not singing you something that you are not meant to do[48].

Augustine also often used iterative verbal figures such as anaphora, epiphora, more than once even epanastrophe and anadiplosis since these frequently appear in spoken language and can achieve pleasant effect in the ears of listeners[49]. The bishop of Hippo used these mainly when he de- scribed a complicated thought process and wanted his listeners not to get

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[47] On the usage of *homoioteleuton* see e.g. Quintilianus, *Institutio oratoria* IX 3, 77.

[48] Augustinus, *Sermo* 9, 6: "Putate me cytharoedum esse, quid uobis possem am- plius canere? Ecce psalterium fero, decem chordas habet. Hoc uos paulo ante cantastis, antequam inciperem loqui. Chorus meus uos fuistis. Nonne uos paulo ante cantastis: Deus canticum nouum cantabo tibi, in psalterio decem chordarum psallam tibi? Ipsas decem chordas modo percutio. Quare amara est uox psalterii Dei? Psallamus omnes in psalterio decem chordarum. Non hoc uobis canto quod uos non faciatis. Decalogus enim legis decem praecepta habet", tr. WSA 3/1, p. 264. Augustine certainly did not feel out of place in this role of preacher-mime, on the contrary – his interest in the theatre is apparent here. He clearly realizes to which extent his audience are attracted by mime theatre and other forms of cheap street entertainment. To this topic see e.g. Andoková, *Rečnícke umenie sv. Augustína*, p. 126-130; M. Andoková, *Demus pro spectaculis spec- tacula. The role of delectatio in Augustine's preaching activity*, "Systasis" 32 (2018) p. 65-80 (especially p. 72).

[49] That is why we have decided to include these figures into our analysis although they are not sound figures in the proper sense.

lost in it. The use of identical expressions allowed him to focus the listeners' attention on things that were changing in the monotonous statements, pointing out importance. And so due to the functionality of these figures in speech we recommend them to be kept also in the translation and not to substitute synonyms. Again, we point out only two out of the eight that we found in the chosen homily. In the first case, there are two epiphoras, the second case is epanastrophe[50]:

Hinc ergo **ascendendum** est,	Odtiaľ treba **vystupovať**	He is the starting point of your ascent
illuc **ascendendum**;	až tam treba **vystupovať**.	and the goal of your ascent;
ab exemplo **ipsius**,	Od **jeho** zviditeľnenia	you climb from his example
ad diuinitatem **ipsius**.	až k **jeho** božstvu.	to his divinity.
Vterque ex semine **Abrahae**,	**Obaja** sú synmi **Abraháma**,	Both were Abraham's offspring,
sed non **uterque** heres **Abrahae**.	**obaja** nie sú dedičmi **Abraháma**.	but they were not both Abraham's heirs.

Alliteration is a sound figure used by Augustine frequently to refresh his sermon. In order to achieve bigger effect, the bishop of Hippo very often combined it with the previous figures of speech: anaphora, epiphora and anadiplosis. In his analysis of oratory figures of speech in *Tractate* 44 of Augustine's *Commentary on the Gospel of John*, George Lawless also points out two-part alliterations as rhetoric devices. However, it appears to us that two subsequent words starting with the same letter is not something necessarily intentional by the author and they can appear by pure coincidence. And so we do not consider such cases as alliterations. But it is not the case with three- or four-word alliterations. When the audience heard several words starting with the identical phoneme, or a word play such as: "infantem lac factum" where Augustine plays with the assonance of the syllables *lac- fac- fan-*, they started paying attention and the preacher could then explain didactically significant facts. Even the expectation of such word plays kept the audience's attention during the whole homily. This is why it is desirable to include these attention grabbers in the translation too as functional and important elements. We again show several examples with suggestions for their possible translations:

[50] Augustinus, *Enarratio in Psalmum* 119, 1.7, tr. WSA 3/19, p. 498, 506.
[51] Augustinus, *Enarratio in Psalmum* 119, 2, tr. WSA 3/19, p. 500.
[52] Augustinus, *Enarratio in Psalmum* 119, 5, tr. WSA 3/19, p. 503.
[53] Augustinus, *Enarratio in Psalmum* 119, 7, tr. WSA 3/19, p. 505.

D alliteration, 5x:	Z and D alliteration, 6x	D alliteration, 3x
Ergo **D**ando lac **D**escendit ad paruulos, et quia **D**escendit, **D**escendentem **D**edit[50].	**Z**ostúpil, aby **D**eťom **D**aroval mlieko. **Z**ostúpil, aby **D**aroval toho, čo **Z**ostúpil.	He descended to little ones to give them milk, and because he descended, he gave them the one who descended.
A and E alliteration, 6x:	**V alliteration, 6x:**	**No alliteration**
Carbones **A**utem quando **A**ccenduntur, **A**ntequam **A**ccenderentur, **E**xstincti **E**rant[51].	**V**eď **V**ždy keď uhlíky **V**zbĺknu, predtým, než **V**zbĺknu, **V**yzerajú **V**yhasnuté.	But live coals were once extinct, dead, before they were kindled.
K alliteration, 5x	**P and S alliteration, 5x**	**P and S alliteration, 5x**
Quia **C**anticum **G**raduum **C**oepit **C**antare[52].	**P**retože **S**tupňovú **P**ieseň **P**ustil **S**a **S**pievať.	… for he is beginning to sing the song of ascents.

Our proposed translations clearly show that we did not adhere strictly to the same alliteration as the one appeared in the original text, and it also does not have to be present in the same words. Nor does it necessarily have to be the very same type of alliteration. Paronomasia and polyptoton can also be used, or another figure of similar sound. It is simply sufficient to hint that at this place, there is a figure in the original and to maintain it also in the translation in order to achieve the desired effect made by Augustine's homily at whichever part of it. We could similarly go on with examples of already mentioned polyptotons and paronomasias but we believe that the given examples are sufficient for illustrating our approach to the translation of Augustine's homilies.

Before concluding our article, there is one more detail to point out after partially referring to it earlier. Augustine usually did not use figures of speech individually. As an excellent orator, he knew that if he brings several of them together, their astounding effect on his audience will not just add up but intensify several times over. That is why at times we see also an elaborate figure that he did not create on the spot, rather he memorized it as a nursery rhyme. Because it is inconceivable that he would create such *deliciae* directly during his sermon. But if they were meant for easy retaining by commoners, it is obvious that they would be easy to remember for the orator with such phenomenal memory as the bishop of Hippo had. These sections are then for the method of translation that we propose, the toughest challenge. But it is truly worth going the extra mile for them even if we

might not always succeed. We chose from the given homily a combination of antithesis, homoioteleuton and a pair of alliterations[54]:

Si iuSti eSS**etis**,	Keby Ste Sa Spravodlivo Správ**ali**,	If you were righteous
inter paleam Grana	Sťa Semienka	you would
Gemer**etis**.	medzi PLevami by ste PLak**ali**.	be genuine wheat.

We believe that by applying such a method of translating Augustine's homilies we can show not only the content of his sermons but also their formal attractiveness, which made such an impression not only on Possidius but on all who enjoyed the privilege of hearing them live. But for Augustine this *dulcedo* in the homilies does not only have an esthetic value and so it is not purely in the *delectatio* sphere, rather the bishop uses it to pursue clear didactic and persuasive goals: educate the believers about fundamental truths of faith and convince them to take them to heart, as well as bring the lost souls back to the bosom of the Catholic church. Moreover, this function of *delectatio* in sermons can aid the listeners in remembering more easily the communicated message and to those who are familiar with the content of the homily, it can help continue paying attention thanks to the beauty contained in the speech itself. For Augustine, one of the most notable devices for achieving these goals was the introduction of sound figures that were easy to detect in his speech and that helped the listeners to retain the message. That is the reason why we consider them an inherent element of his homilies and we find it important to capture them to the maximum possible degree in their translations into other languages not only in their written form but also, possibly, in their audio versions.

Finally, by these few examples of how the rhetorical figures present in Augustine's homilies can be translated into modern languages, we wanted to show that their formal aspect deserves no less attention of translators and interpreters than their content. For if Augustine himself was so concerned with the formal aspect of his sermons, alongside with their content he clearly demonstrated the importance he attached to it. Therefore, we believe that this aspect should not be neglected in translation. In order to achieve this goal, we have offered in this article one possible way of how to approach sound figures when translating them into our own language. Furthermore, our analysis has shown that so far their presence in Augustine's homilies

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[54]   Augustinus, *Enarratio in Psalmum* 119, 9, tr. WSA 3/19, p. 508.

has not been reflected enough in the modern translations. Attention paid to sound figures can thus bring the translation of Augustine's homilies closer to their original. We are convinced that if the translation of Augustine's homilies ignores these intentionally inserted embellishments, it cannot fully convey Augustine's message to his hearers.

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