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The discursive construction of meaning across texts and media

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Abstract

The purpose of this study was to examine how different texts and media contribute to the discursive construction of meaning in the context of a Christian church in the United States. Through a discourse analysis (DA) approach, this article analyzed a sermon (streamed live and recorded for an online repository), printed materials, and the website of the church, which includes images and video recordings. The analyzed texts exhibit a sophisticated interconnectedness that conveys a unitary picture structured through intertextual, synergistic, and strategic uses of discourse. The themes emerging from the analysis include the presence of the Gospel in everyday live, the functions of the opening prayer, rhythm and repetition, the use of the war metaphor, and the discursive construction of a "call to action" in the context of the values and mission of the church for a collective goal. Overall, the findings of this study advance the understanding of how church and preaching discourse is structured and how it structures meaning across different texts and media.

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1 Introduction

This study is situated within the framework of discourse analysis in religious studies (Wijsen, 2013) and intertextual analysis, broadly conceived as an investigation of meaning across texts and media, rather than (from a Bakhtinian perspective) between texts and sociohistorical contexts (Fairclough, 1992). Wood & Kroger (2000) state that "the discursive perspective emphasizes the way in which the world is constructed discursively, both in the sense of discourse about the world and in the sense that discourse is part of the world" (p. 166). This vision is also embraced by Burck (2005), who argues that "a basic tenet of discourse analysis is that people use language to construct versions of the social world; that language is not a neutral and transparent medium through which people are able to express themselves, but is constitutive" (p. 248).

As pointed out by Schegloff (1996), discourse analysis aims at noticing initially unremarkable features of talk through a practice of *unmotivated looking*, rather than starting from preset issues or categories. The natural consequence of this approach is a meticulous attention to the obvious (i.e., taking nothing for granted), moving through the text with an inquisitive stance, and iteratively asking questions about the discursive work performed by fragments of talk in context (Burck, 2005). Further, discourse analysis considers talk as a *performing* phenomenon (Lamerichs & te Molder, 2003) that accomplishes functions and goals through discursive actions (Wood & Kroger, 2000).

One of the fields of investigation of discourse analysis is the institutionalized use of language (Davies & Harré, 1997), which examines the use of language in accomplishing personal, social, and political goals (Starks & Trinidad, 2007). This perspective acknowledges that discourse is not only *constructed*, but also *designed*, which is relevant for the understanding of institutional talk-in-action as a *performance*, like the sermon analyzed in this study. Kress (2011) argues that "texts are outcomes of processes initiated and performed by social agents for social reasons; and they provide a means of getting insight into these processes and the purposes of social agents" (p. 205). In this sense, one of the main goals of discourse analysis is to look into what is accomplished and how through discourse, examining the structures and organizational features of talk in action put forth to perform specific functions and achieve situated goals. In short, discourse analysis is the analysis of what people do with talk (Potter, 1997). This paper looks into the discursive

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construction of meaning in a situated context through the analysis of interrelated texts, as discussed below.

2 Methodology

Data for this study include three kinds of texts: a sermon (video recording), a bulletin (print), and the website (online) of a Christian church in the United States. The author downloaded the audiovisual recording of the sermon from the Internet and imported it into Ableton Live, a Digital Audio Workstation (DAW) with video features. The sermon was then transcribed using Jeffersonian Transcription Notation, which is a transcription system commonly used by scholars in conversation analysis and discourse analysis (see Appendix 1). Pauses and silences are an important element in discourse analysis. In this context, ten Have (2007) suggests that the timing of silence is an "internally consistent" phenomenon, not an absolute one, which needs to be taken into consideration when measuring pauses and silences. After repeated measurements of portions of silence, the author decided to use an approximation of 1/3 of a second (0.3) as the unit of measurement of silences between words, in order to offer a representation that keeps into account human error when measuring time (when does a word "really" end, and when does another one start?), while keeping a consistent measurement that allows to identify rhythmic patterns.

The analysis has been conducted looking for themes, structures, and functions performed in context, paying attention to the constructive function of language and discourse. Further, considering that institutional talk is institutionally goal-oriented, shaped by constraints, and marked by specific ways of reasoning (Drew & Heritage, 1992), the analysis focused on the rhetorical and argumentative organization of the text (Potter, 1997). As a long-established practice of discourse analysis, the author shared data and procedures of the study with a group of researches in a collaborative analytical data session. ten Have (2007) defines a data session as "an informal get-together of researchers in order to discuss some "data" – recordings and transcripts" (p. 140). In that session, the group discussed fragments of the recordings and related transcripts, the bulletin, and the official website of the church. The findings of the study are presented and discussed in the following section.

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3 Findings and Discussion

Findings are presented and discussed in five thematic sections: The Gospel in Everyday Life; The Opening Prayer; Rhythm and Repetition; The War Metaphor; and A Call to Action.

The Gospel in Everyday Life

Burke (1975, cited in Maguire, 1980, p. 60) defines preaching as:

> A form of oral communication that begets faith in Jesus Christ. It is a public act of an authorized minister of the Word in the name of the Church orally communicating a personal experience or theological insight into the meaning of divine revelation in a simple, direct, and sufficiently clear way, so that those who listen may share in its significance for their faith in accordance with the measure of God's grace which they possess.

From a discourse analysis perspective, the sermon is a jointly constructed experience between the preacher and the audience. It is a shared and circular construction that takes place *synchronously*, when the pastor presents the sermon to the audience, and *asynchronously*, when the pastor writes and arranges the sermon (before the presentation) and when the audience retrieves it from the online archives and watches it at a later time (after the presentation). In this context, it is relevant to note that the video recordings only include the pastor (the audience is not visible).

Maguire (1980, p. 60) distinguishes between two kinds of preaching, *hortatory* and *interactive*. He argues that:

> Hortatory preaching is defined as being dogmatic, unidirectional and neutral, if not insensitive, to biases in the preacher and the social forces intruding into the lives of his audience. Interactive preaching is dialogic, acknowledges the potential influence of the preacher's personal biases, and is sensitive to the social situation of the audience.

Maguire indicates that effective preaching stimulates the respondents in an effective way, fostering retention and durability of the message. The sermon object of this study reflects a complementary integration of preaching styles that goes from *reading*, to *conversation*, to *performance* (Dudley-Evans & Johns, 1981). The pastor alternates passages from the Bible, quotes from dictionaries, references to Hebrew etymology, and examples taken from

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everyday life. This dual track of the discourse (elevated/quotidian) is evident throughout the sermon. In this sense, presenting a relationship between the Gospel and everyday life can be considered both as a *technique* and a *theme* of the sermon, enacted to convey and connect the *spiritual*, *abstract*, and *universal* message of the Gospel with the *practical*, *concrete*, and *personal* experience of everyday life. The following passage is emblematic:

> >[…] but so I'm tryin' to put the Scripture< on just (0.3) your ↑actions (.)

To put the Scripture on the listeners' actions situates the *divine/spiritual/abstract/universal* message in the audience's *human/practical/concrete/personal* life. Another example of this connection is expressed in the following passage:

> And so, >put that in the context of this Scripture<, (0.6) it says: "There is (.) therefore (.) no::w". (0.9) ↓Now, (0.3) >some of you maybe sitting here today< (.) and you have sin in your life, (1.5) >but you're a beli:ever<.

In this case, it is relevant to note the use of "now" as a *connector* of the two spheres. The first instance ("no::w") refers to the Scripture, while the second one ("↓Now") refers to the "here and now" of people's lives. The use of the same word, with a different tone and for a different function, contributes to a smooth transition from the Scripture to everyday life. Its superficial function of *textual boundary marker* (Garner, 2007) reveals, at a deeper level of analysis, a *transitional function*, that transports the present time of the Scripture to the present time of the audience. Furthermore, the tokens representing time, the first in the Scripture ("no::w") and the second in everyday life ("today"), are both emphasized by a louder tone of voice, while the transitional time-token ("↓Now") is characterized by a falling tone, as to facilitate and mitigate the passage from one plane to another.

The analysis of the discourse shows that the central theme of the sermon is condemnation. The first part of the excerpt presented above (">put that in the context of this scripture<"), in which the anaphoric reference "that" points to the literal meaning of "condemnation," contextualizes this common word and theme in the Scripture. The same word is then re-contextualized in the lives of people in the audience (">some of you maybe sitting here today<"). The final part of the passage (">but you're a beli:ever<") seals together these two dimensions (divine and the human), as illustrated in Table 1.

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Table 1. The relationship between the divine and human dimensions in the discourse.

Sentence	**Keywords**	**Dimension**
">put that in the context of this Scripture<"	"Scripture"	Divine
">some of you maybe sitting here today<"	"here today"	Human
">but you're a beli:ever<"	"beli:ever"	Human and Divine

In fact, a person (human dimension) with a religious faith in God (divine dimension) is called a believer (which merges the two dimensions). It is compelling to note that these three phrases are all marked by a faster pace (><). This can be considered as a *rhythmic connector* that contemporarily isolates and puts in a relationship three parts of the discourse that represent three different dimensions.

The preacher stands in between these two "worlds" (divine/human), not as a demigod, but as a person who interprets and transmits the message of the Gospel to the people, both as something that he himself studies in the Scripture and as something that he experiences as a human being in his everyday life. The connection between the Gospel and everyday life, between the theological insights and the personal experiences of the preacher, are *reciprocally reinforcing*, as each of the two dimensions seems to acquire a deeper meaning and *raison d'être* when put in relationship with one another (Table 2).

Table 2. The tension between the Gospel and everyday life.

Gospel	**Everyday Life**
Spiritual	Practical
Abstract	Concrete
Divine (Word of God)	Human (human experience)
Sacred	Secular
Timeless	Contingent
Past (then)	Present (now)
Classic	Modern
Immutable	Adaptable
Universal	Personal
More answers	More questions
The Book	The "I"

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(The Scripture)	(The Preacher / each person in the audience)
Issue: interpretation	Issue: application
The preacher as the transmitter of the message: theological insights	The preacher as the receiver of the message: personal experiences

The Opening Prayer

From the analysis of the sermon, the opening prayer emerged as a particularly significant passage:

> Let's pray, (.) >↓and then we'll get into the Word<. ↑Father, (.) thank you s:o much for this ti::me to come together (0.6) and in a ↑series called Outlandish. (0.8) Tch… I ask you, Holy Spirit, to come ↑by, .hh (.) your presence, >your power by< your revela:tion >this morning< to aw↑a:ken us (.) to the reality (0.9) <of just ↑h::ow out↑landish ↓your grace is, (1.2) just ↑h::ow out↑landish > it is (.) to receive the free gift ↓of righteousness<. (0.6) And Father I: ask you this morning (.) <to ↑te:ar ↑down> (0.9) the po:wer (0.3) and the ↑li::es of the Enemy in our minds that cause us to feel ↓con°demned°. (0.6) >As we ↑talk< this morning, (0.6) Holy Spirit, >about< <no: mo:re condemnation> (0.9) I a:sk you (.) Holy Spirit (0.6) to ↑root out (0.6) those areas in our thinking (0.6) and those areas (.) in (.) our (.) beli::efs (0.3) that cause us (.) to li::ve (0.9) a relationship before God that's based on our performanc:e (.) and always feeling condemned (0.3) for the la:ck of doing well. (0.9) And I ask you, Holy Spirit, to come this morning and repla:ce (0.3) tho:se li:es (0.6) with the tru:th (0.3) of the Gospel, (.) the goo:d ne:ws °of the Kingdom°, the goo:d ne:ws <of your love> (0.6) in Jesus °name°. (0.3) ↓Amen. (0.6) >Amen.

This part functions as an *invocation* to God and the Holy Spirit and as an *introduction* to the main part of the sermon. However, from the analysis of the discourse emerges a complementary *synthetic function* (in form of a prayer) that reveals a summary or "abstract" of the main themes that will be presented in the sermon (the relationship between the opening prayer and the rest of the sermon in the context of these themes is illustrated in detail in Appendix 2):

1. Invitation to pray (present time / community)
2. Thanks and request (God / Holy Spirit)
3. Eradication
4. Awakening
5. Power

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6. Enemy (lies)
7. Jesus (truth)
8. Mind (thinking)
9. Gospel (Bible)
10. Life and relationship with God
11. Performance
12. Free Gift
13. Feeling
14. Reality
15. Condemnation / no condemnation

These themes, which will be amply discussed throughout the sermon, are cleverly enclosed in the opening prayer.

Starks & Trinidad (2007) argue that discourse analysis, in order to expose the ways in which people adopt language to accomplish situated goals, has a pragmatic aim that requires an analytic abstraction. Following this approach, an additional cycle of analysis of the opening prayer revealed that, besides its *invocational*, *introductory* and *synthetic* functions, it also carries a *structuring* one, as it shows the underlying design of the whole sermon. In other words, in the opening prayer, the preacher presents a *blueprint* of the discourse that will be constructed throughout the sermon (Fig. 1).

After the invitation to pray in a situated context ("for this ti::me"; ">this morning<"; "this morning"; ">As we ↑talk< this morning"; "this morning"; "to come together"), the pastor thanks and invokes God ("↑Father") and the Holy Spirit (invoked four times) for help in a binary mission (eradication/awakening) (Fig 1, top).

As represented on the left side of the blueprint (Fig. 1), the pastor asks God and the Holy Spirit to eradicate ("<↑te:ar ↑down>"; "↑root out"; "and repla:ce") the power ("the po:wer") of the lies that the Enemy ("the Enemy"; "and the ↑li::es"; "tho:se li:es") instills in our reasoning ("in our minds"; "those areas in our thinking"), which make us live a life and a relationship with God ("that cause us (.) to li::ve"; "a relationship before God", "and those areas (.) in (.) our (.) beli::efs") based on performance ("that's based on our performanc:e"; "for the la:ck of doing well"), which makes us feel ("that cause us to feel"; "and always feeling") condemned ("↓con°demned°"; "condemned").

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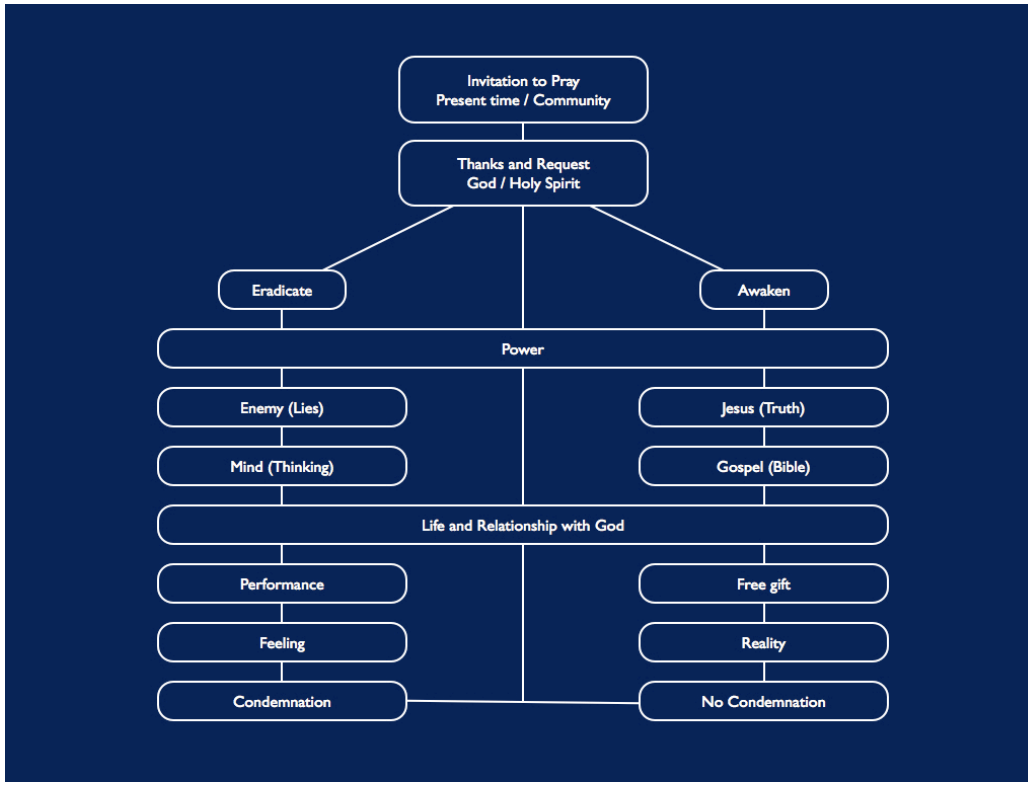


Figure 1. The opening prayer as a blueprint for the sermon.

As represented on the right side of the blueprint (Fig. 1), the pastor invokes God and the Holy Spirit to awaken us ("to aw↑a:ken us") to the power (">your power by<") and the truth of Jesus ("with the tru:th"; "in Jesus °name°";) manifested through the Gospel and the Bible (">↓and then we'll get into the Word<"; "of the Gospel"; "the goo:d ne:ws °of the Kingdom°"; "the goo:d ne:ws <of your love>"), which makes us live our life and our relationship with God through the extraordinary and free gift of grace and righteousness ("and in a ↑series called Outlandish"; "just ↑h::ow out↑landish > it is"; "<of just ↑h::ow out↑landish"; "your revela:tion"; "to receive the free gift"; "↓of righteousness<"; "↓your grace") as the reality ("to the reality"; to come ↑by, .hh (.) your presence") of no condemnation (">about< <no: mo:re condemnation>"). Summing up, the presence of the Holy Spirit makes real in our lives the free gift of grace and righteousness that liberates us from the lies of the Enemy and the instilled feeling of condemnation.

Through a process of *deconstruction of meanings* (Burck, 2005), the analysis brought to light a number of dichotomies: the Enemy vs. Jesus, lies vs.

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truth, performance, vs. free gift, and so on. However, as displayed in Fig. 1, some aspects are common to both sides: power, life and relationship with God, and the concept of condemnation and no condemnation. In this framework, the power of one of the two sides can radically influence people's life and their relationship with God, leading to two opposite results: a *feeling* of condemnation or a *reality* of no condemnation. It is also worthwhile to note how the pastor uses the term "outlandish," both as the name of the series of sermons ("in a ↑series called Outlandish") and as an attribute of the free gift of grace and righteousness ("just ↑h::ow out↑landish > it is"; "<of just ↑h::ow out↑landish"). Through this technique, he connects the title of the series (which also appears on the bulletin and the website of the church) with the Gospel, again, linking a situated and present event with the universal and timeless Word of God (see Table 2).

Rhythm and Repetition

Wharry (2003) argues that, while sermon lines are irregular, they are made rhythmic through *emphatic repetitions* and *dramatic pauses* that are used across churches and sermons, as part of a preaching style. This section shows how rhythm and repetition structure the discourse by emphasizing the crucial themes of the sermon. In this context, the analysis shows that the persistent rhythmic repetition of an expression or a phrase in the sermon may function as an *internally recurring formulaic expression*. Specifically, the phrase "There is, Therefore, Now, No Condemnation" (with slight variations) is repeated several times throughout the sermon, with strong rhythmic emphasis. Table 3 presents the instances of this expression with Jeffersonian notation and the related timecode (for all the instances of the theme of "condemnation" in the text, see Appendix 3).

Table 3. Instances of an internally recurring formulaic expression ("There is, Therefore, Now, No Condemnation").

N	INSTANCES	TIMECODE
1	"↑there is (.) ↑therefore (0.3) ↑NO:W (0.9) – I'm emphasizing that – (0.6)"	[00:01:36]
2	"there is (.) the:re:fo::re (0.3) ↑now (0.6) NO condemnation (0.3) for tho:se (0.3) who are i:n:: (0.3) ↓Christ Jesus. (0.9)"	[00:01:41]
3	"There is (.) therefore (0.3)↑now (0.6) <↑no: condemnati:on (0.3) ↓for tho::se (0.3) who are in: > (.)↓Chris Jesus."	[00:02:16]

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4	"<there is therefore (0.3) ↑no:w (0.6) right in this moment (0.3) no:: (0.3) condem(0.3)nation (0.3)"	[00:02:52]
5	"There is (.) therefore (.) no::w. (0.9) ↓Now, (0.3)"	[00:03:40]
6	"There is (.) therefo::re (0.6) no::w (0.9) no:: (.) condem(0.3)nation (0.6) for ↑tho:::se (0.3) who are i:::n (0.3) Christ (0.3) ↓°Jesus°. (0.9)"	[00:03:50]
7	"There is (.) therefore (0.3) no::w (0.6) no disappro:val, (0.6)"	[00:04:05]
8	"There (.)↑i:s: (0.6) ↑no::w. (0.6) no:: (0.3) condem(0.3)nation (0.6) for tho:se (.) who are in (.) Christ (0.3) Jesus. (1.2)"	[00:28:50]
9	">There is< (.)↑no:w (0.6) no: condemnation (0.6) for tho:se (0.3) ↓who are >in °Christ Jesus°<."	[00:29:01]

Table 4 illustrates the rhythmic patterns of the multiple instances of this recurring phrase.

Table 4. Rhythmic patterns of an internally recurring formulaic expression ("There is, Therefore, Now, No Condemnation"). The table features the following conventions: X = element is present; – = element is missing or no pause; D = "disapproval" used instead of "condemnation"; # = pause ("." is shorter than 1/3 of a second; ".3" is approx. 1/3 of a second; ".6" is approx. 2/3 of a second; ".9" is approx. 1 second). Colors/shades represent identical segments.

N	THERE	#	IS	#	THEREFORE	#	NOW	#	NO	#	CONDEM	#	NATION	#	FOR THOSE	#	WHO ARE IN	#	CHRIST	#	JESUS
1	X	–	X	.	X	.3	X	.9	–	–	–	–	–	–	–	–	–	–	–	–	–
2	X	–	X	.	X	.3	X	.6	X	–	X	–	X	.3	X	.3	X	.3	X	–	X
3	X	–	X	.	X	.3	X	.6	X	–	X	–	X	.3	X	.3	X	.	X	–	X
4	X	–	X	–	X	.3	X	.6	X	.3	X	.3	X	–	–	–	–	–	–	–	–
5	X	–	X	.	X	.	X	.9	–	–	–	–	–	–	–	–	–	–	–	–	–
6	X	–	X	.	X	.6	X	.9	X	.	X	.3	X	.6	X	.3	X	.3	X	.3	X
7	X	–	X	.	X	.3	X	.6	X	–	D	–	–	–	–	–	–	–	–	–	–
8	X	.	X	–	–	.6	X	.6	X	.3	X	.3	X	.6	X	.	X	.	X	.3	X
9	X	–	X	–	–	.	X	.6	X	–	X	–	X	.6	X	.3	X	–	X	–	X

Considering the instances in which the tokens "therefore," "now," and "no" are all present (Table 4, N. 2, 3, 4, 6, and 7), with the relative pauses, we can see that in four out of five cases (N. 2, 3, 4, and 7) the rhythmic pattern is identical, and that in the only discordant case (N. 6) there is the same .3 difference

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between the two pauses, which contributes to rhythmic consistency across the different instances of the sentence.

Wharry (2003) remarks the importance of phonological repetition (alliteration) to achieve a rhythmic effect. This feature can be found in the analyzed sermon by observing the first part of the expression: "There-is/Therefore" and "Now/No" (aabb). By taking a closer look at the transcription of this part, it can be noticed that the pause before the utterance "now," which is emphasized, is longer (0.3) than the pauses between the preceding utterances ("there," "is," and "therefore"). This happens in all the instances, but one (N. 5). However, in this discordant case, the utterance "now" is enounced twice:

(.) no::w. (0.9) ↓Now, (0.3)

It can be therefore inferred that to achieve an emphasis on "now," the pastor is either allotting a longer pause before it or repeating it twice. In one of the instances (N. 4), in order to achieve the same effect, he uses an emphatic synonymic construction:

(0.3) ↑no:w (0.6) right in this moment (0.3)

The analysis of these instances throughout the sermon confirms the expressed goal of the speaker ("I'm emphasizing that"), as illustrated in the first instance presented in Tables 3 and 4 (N. 1):

↑there is (.) ↑therefore (0.3) ↑NO:W (0.9) – I'm emphasizing that – (0.6)

Rhythmic constructions are also evident in other parts of the sermon. For example, in the following passage, the rhythm is almost hypnotizing:

> One of his ↑main ta:ctics against you (.) is to ac↑cu::se you:: (0.3) and to con↑demn you::, (0.3) ↓day (.) and night, (0.3) ↓day (.) and night, (0.3) day (.) and night. (0.3)

In this sentence the effect is achieved through a rising intonation in the middle of the words "ac↑cu::se" and "con↑demn," by the repetition of "you" ("you::"), and by the rhythmic alternation of the words "day" and "night," in pairs, with a

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falling intonation in the first two instances. This rhythmic pattern is illustrated in Table 5.

Table 5. The rhythmic pattern of the phrase "day and night."

	# (pause)	day	# (pause)	and night	# (pause)
1	(0.3)	↓day	(.)	and night	(0.3)
2	(0.3)	↓day	(.)	and night	(0.3)
3	(0.3)	day	(.)	and night	(0.3)

In the following sentence, the rhythmic effect is achieved through the repetition of the phrase "because your/their parents were here" (see Table 6):

> you're he::re, (.) because your ↑parents were he::re, (0.3) because their parents were here, (0.3) because ↑their parents ↓were °here°. (0.6)

Table 6. The rhythmic pattern of the phrase "because your/their parents were here".

	(pause)	because	your/their	parents	you're/were	here
1					you're	he::re
2	(.)	because	your	↑parents	were	he::re
3	(0.3)	because	their	parents	were	here
4	(0.3)	because	↑their	parents	↓were	°here°

In this example, the pastor connects the present to the past through the image of the cycle of life, which is supported by the use of rhythm and repetition. This technique allows the pastor to show a link between generations and communicate a sense of continuity that goes back in time indefinitely, yet through sequential bonds.

Overall, rhythm and repetition contribute to capturing the audience's attention, emphasizing the message, and making it memorable. Another technique that may facilitate such effort is the use of vivid metaphors, as discussed in the following section.

The War Metaphor

The war metaphor is present throughout the sermon, starting from the opening prayer, when the pastor asks God "<to ↑te:ar ↑down> (0.9) the po:wer (0.3) and the ↑li::es of the Enemy," thus setting the stage for a confrontation between good and evil. The pastor uses several words that recall war. He talks

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about the *tactics* (“the < <biggest ta:ctics> (0.3) of Satan (.)”; and “one of his ↑main ta:ctics against you (.)”) and *weapons* (“the ↑bigges:t (0.3) weapons”) used by Satan, as well as of a *plan* of God (“God immediately began to put into place his plan”; “God had a plan”). Other terms used in the sermon that recall war are: *power*, *hide*, *obey*, *confront*, *against*, *blood*, *kill*, *murder*, *sacrifice*, *trap*, *wrath*, *enemy*, and *glory*.

Another war-like contraposition presented in the sermon is between “°the Kingdom°” (of God) and “the realm of evil (.)↓.” The constant references to the law and to Satan playing the role of the prosecutor contribute to the representation of a judicial dimension of the conflict:

> Satan is the ↑master prosecutor ↓at law. (2.7)
>
> He is, (0.6) he is the e↑pitome (.) of the ↑best (0.3) prosecutor that there is. (0.3) He is the accu:ser, (2.7)

The long pauses (with the same exact length) after these two sentences, make these affirmations even more dramatic. It is a *crescendo of extremes*, from “the ↑master” to “the e↑pitome (.) of the ↑best.” Moreover, the pastor does not just say “the epitome of a prosecutor,” but, to further emphasize his statement, he defines Satan as “the epitome of *the best* prosecutor *that there is*,” thus amplifying his assertion (*the best*) and situating it in reality (*that there is*). Furthermore, all the utterances are marked by a rising intonation and by a louder tone of voice (“↑master”; “e↑pitome”; and “↑best”), which increase the dramatic effect of the sentence.

The analysis of visual materials featured on the church bulletin and website shows other examples of war-like words (A-Team, knights, kingdom, boot camp, honor) and graphics (gothic and military fonts, a shield, and a military green color). An emblem used for a series of sermons at the church features two crossed swords and a *fleur de lis* (lily flower), which are common symbols in heraldry and military orders. This ensign resembles a number of emblems officially used in the United States (see examples in Fig. 2), as displayed on the website of the American Institute of Heraldry (www.tioh.hqda.pentagon.mil). These materials contribute to reinforcing the message conveyed in the sermon and create a unitary image across different media.

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Figure 2. Examples of emblems with two crossed swords and a lily flower. From left to right: The Distinctive Unit Insignia of the Combat-Support-Hospital. The Distinctive Unit Insignia of the MEDDAC Carlisle Barracks. The Distinctive Unit Insignia of the Replacement Battalion. The Coat of Arms of the Military Police Battalion.

A Call to Action

The final part of the video analyzed in the previous section is particularly fascinating:

> And ↑so I enco:urage (.) everyone of you ↓watching today: (0.6) ↑get involved in the A-Team, (.) ↑learn about the A-Team, (.) no matter what ah- (0.3) fie::ld of >of of< expert↑ise: you are called to:: (0.3) in the world (0.3) <↑find a place of service> (.) in this Church (.) find a wa:y (0.3) to se:rve humanity (.) and to↑gether (0.3) we will advance (0.3) >the Kingdom like never before<.

In this passage the pastor implicitly suggests, in two subsequent coordinate statements, the equation that *serving this Church* is equivalent to *serving humanity*. The verbs that call to action are marked by an uprising tone ("↑get involved"; "↑learn"; and "↑find") and the longest pause of the passage (0.6) is just before the first incitation. As described in previous sections of this work, a longer pause denotes an emphasis on the following utterance.

A deeper analysis of the passage reveals an intriguing underlying structure. The call to action of the preacher ("I enco:urage", "↑get involved", "↑learn", "<↑find a place of service>"), which is set in the present day ("↓watching today:"), is personal ("I", "everyone of you"), situated ("the A-Team", "a place", "in this Church"), and based on experience ("no matter what ah- (0.3) fie::ld of >of of< expert↑ise:"), is directed towards a future ("will") goal that is collective ("to↑gether", "we"), global ("humanity", "Kingdom"), and unprecedented ("like never before"), as displayed in Table 7.

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Table 7. The discursive construction of the relationship between a *call to action* (present, personal, situated, and based on experience) and its final *goal* (future, collective, global, and unprecedented).

CALL TO ACTION ("I enco:urage", "↑get involved", "↑learn", "<↑find a place of service>")	**GOAL** ("se:rve humanity" "advance (0.3) >the Kingdom")
Present ("↓watching today:")	**Future** ("will")
Personal ("I", "everyone of you")	**Collective** ("to↑gether", "we")
Situated ("the A-Team", "a place", "in this Church")	**Global** ("humanity", "Kingdom")
Based on experience ("no matter what ah- (0.3) fie::ld of >of of< expert↑ise:")	**Unprecedented** ("like never before")

Rapley (2007) points out that it is important to focus on how different parts of the discourse combine to consolidate or disrupt meanings. From this perspective, the analysis of the excerpt presented above reveals a solid structure that increases the efficacy of the message, especially considering that it is the final part of the video. This fragment resonates with the words on the A-Team banner on the website: "Serving God by serving others" and "Make eternal impact," which reinforces the message across different formats and media.

4 Limitations and Recommendations for Future Studies

This study is an exploratory examination of the discursive construction of meaning across texts and media in the context of a church in the United States. It is limited because of its focus on one sermon and the printed and audiovisual materials available at the time of data collection. The analysis of several sermons and other multimodal texts would have offered a richer and more detailed picture. However, considering the fine-grain analysis of the texts, the author delimited the amount of data to a manageable subset.

The findings of this study suggest compelling questions and themes that may be explored in future research, such as the discursive functions of dramatic pauses and silence in sermons, the theme of "condemnation" in

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preaching and how it is discursively constructed, the theme of "authenticity" in the context of translations of the Bible (the pastor quotes Hebrew etymologies and "genuine" Greek translations of the Bible, as opposed to other allegedly "erroneous" ones), the functions of law and juridical terms and metaphors in the religious discourse, the situated functions of rhetorical questions, the tension between the modern and "cutting-edge" style of the church bulletin and website and preaching supported by traditional biblical quotations and etymologic reconstructions, the functions of repeated suggestions to "note-taking," and the dialogic interaction between the pastor and the audience (which is only evident *in situ*, since the video recordings posted online only display the pastor).

5 Conclusions

This study shows themes and structures that contribute to advancing the understanding of how discourse is structured, as well as how discourse structures meaning across texts and media in a situated context. One of the central themes of the sermon was the relationship and tension between the Gospel and everyday life. In this context, textual boundary markers showed a transitional function from one level (the Scripture) to another (everyday life). Furthermore, a faster pace in the delivery of the message has been identified as a rhythmic connector between the divine and the human dimensions.

The analysis of the opening prayer revealed its multiple functions in the construction of the discourse (*invocation*, *introduction*, *abstract*, and *blueprint*). Such density of functions and meanings of the first part of the sermon is indicative of its importance in capturing the audience's attention during the first minutes of the sermon, both at the church and for synchronous and asynchronous online delivery. The ubiquitous symbols and metaphors of war carry a transversal connecting function between the different channels of communication of the church. The leading theme of "war" (loosely, a war between good and evil) seems to function both as a *background* and a *fuel* for a call to action through which the pastor encourages the audience to instantiate the Gospel in everyday life.

The analysis of the "A-Team" video available on the website showed the importance of an approach that considers different and interrelated texts and media (in this study: the video recording of the sermon, the church bulletin, and the website), in order to better understand the context in which data are

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collected and how such texts and media create a multimodal user experience, with multiple elements that recall and reinforce one another.

The use of Jeffersonian transcription conventions in the analysis helped to reveal the rhythmic patterns and the emphatic repetitions found throughout the sermon. Specifically, in this study, the author introduced a larger unit of measurement to quantify silences/pauses (0.3 seconds instead of the traditional 0.1), which keeps into account human error in such measurements and can contribute to the identification of emergent themes and patterns in the analysis. For example, it may be difficult to determine exactly when a word starts or ends and a 0.3 interval is here proposed as a reasonable and usable unit of measurement.

In conclusion, this study shows how discourse is structured and how it contributes to construct meaning in a situated setting across texts and media. From the analysis, the role of preacher emerges as a *discursive connector and facilitator* of the transition from the Gospel to everyday life, an architect, carpenter, and designer of a church rooted in its believers and projected towards an unprecedented future through collective action and participation.

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Appendix 1: The Jeffersonian Transcription Notation used in the study (adapted from Wood & Kroger, 2000, p. 193)

Symbol	Meaning
(.)	Untimed pause (less than 0.3 seconds)
(0.3) (0.6) (0.9) etc.	Pause timed to the nearest third of a second (0.3)
bu-	A dash shows a sharp cutoff of speech
under; pie	Underlining indicates emphasis
CAPITALS	Capital letters indicate talk that is noticeably louder than surrounding talk
°soft°	Degree signs indicate talk that is noticeably more quiet than surrounding talk
>fast< <slow>	"Less than" and "greater than" signs indicate talk that is noticeably faster or slower than surrounding talk
ho:me	A colon indicates an extension of the sound
↑word ↓word	Upward and downward pointing arrows indicate marked rising and falling shifts in intonation in the talk immediately following
.,?!	Punctuation marks are used to mark speech delivery rather than grammar. A period indicates a stopping fall in tone; a comma indicates a continuing intonation; a question mark indicates a rising inflection; an exclamation point indicates an animated or emphatic tone.
wghord	"gh" within a word indicates guttural pronunciation
heh or hah	Indicate laughter
.hh	Audible inbreath
hh	Audible outbreath
wo(h)rd	An "h" in parentheses denotes laughter within words
rilly	Modified spelling is used to suggest pronunciation
(word)	Transcriber's guess at unclear material
( )	Unclear speech or noise
((coughs))	Double parentheses enclose transcriber's descriptions of nonspeech sounds or other features of talk ((whispered)) or scene ((telephone rings))
[a local pub]	Brackets enclose contextual or explanatory information
. . .	Horizontal ellipses indicate talk omitted from the data segment
:::, °°, hhhh, etc.	Repeated symbols indicate greater elongation, quiet, outbreaths, etc.

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Appendix 2: The opening prayer as an "abstract" of the sermon, divided by themes.

THEME	Prayer [00:00:00 – 00:01:11]	Sermon [TIMING]
Invitation to pray **Present Time / Community**	"Let's pray, (.)" "↓Amen. (0.6) >Amen." "for this ti::me" ">this morning<" "this morning (.)" ">As we ↑talk< this morning, (0.6)" "this morning" "to come together (0.6)"	"this morning< (0.6)" [00:01:21] ">for your< no:tes, (.)" [00:01:25] >'N' let's re:ad (0.3) together (.) [00:01:31] >some of you maybe sitting here today< (.) [00:03:44] "Turn with me" [00:13:55] "Point number one in your notes. Point number one. Write this down." [00:20:55] "this morning" [00:21:13] "people sitting in the room today" [00:21:25]
Thanks and Request **God / Holy Spirit**	"thank you s:o much" "Tch… I ask you," "I: ask you" "I a:sk you (.)" "And I ask you," "↑Father, (.)" "And Father" "Holy Spirit,"	"God ↑told them (0.3) not to eat (.)↓of one specific tree. (0.6)" [00:06:43] "↑you can come ↑before Go::d (1.2) and say God, (.)" [00:07:55] "You are APP↑RO:ved o:f i:n God, (.)" [00:08:22] "and they disobeyed Go:d," [00:09:07] ">They were so God ↑conscious and (.) and conscious of God (.)" [00:09:12] "things that God never intended them ↓to become aw↑are of. (.)" [00:09:21]

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	“Holy Spirit,” “Holy Spirit (0.6)” “Holy Spirit,”	“God (.)↑God >did never intended for us to even know about evil<, (.)” [00:09:26] “because they disobeyed ↑Go:d” [00:09:30] “They were ↑hhhi:ding from Go::d. (0.6)” [00:09:53] “the goodness and the grace of God” [00:10:11] “shy away from God” [00:10:21] “unfit to be used by God” [00:10:39] “God immediately began to put into place his plan of redemption” [00:10:44] “God had a plan to redeem his people.” [00:10:53] “God’s law” [00:10:58] “it’s just God’s law. Sometimes we don’t need an answer to everything, it just is what it is. It’s just is God’s law. God’s law is: sin requires death.” [00:11:19] “So God God took this the, and and killed some animals” [00:11:36] “We can’t live ashamed and hide from God. God on his own initiative” [00:11:56] “. God covered their sin. And this ah

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		began a season of time where God instituted a sacrifice system" [00:12:11] "the law God unveiled to us" [00:12:35] "God had a plan in motion" [00:12:45] "So God gave us the law" [00:13:49] "all these laws and restrictions that God gave" [00:14:15] "God did not give us the law-hhh to kill us. God gave us the law so that we would understand" [00:15:25] "through Christ toward God" [00:19:20] "our sufficiency is from God" [00:19:26] "not of the letter, but of the Spirit". In, in other words, not of the law, but of the spirit, for the letter or the law kills, but the Spirit gives life." [00:19:33] "the ministry of the Spirit" [00:19:56] "to gain the approval of God" [00:20:25] "The new covenant is of freedom, life, grace, and of the Spirit." [00:21:45] "a covenant that God doesn't even honor anymore" [00:22:47] (and other instances)
Eradication	"<to ↑te:ar ↑down> (0.9)"	"that's the very thing Jesus came to change" [00:21:57]

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	“to ↑root out (0.6)” “and repla:ce (0.3)”	“and tears down.” [00:23:20]
Awakening	to aw↑a:ken us (.)	“It awakens” [00:18:05] “to awaken people to the reality of sin” [00:18:18]
Power	“>your power by<“ “the po:wer (0.3)”	“But whe:re does he get this power? (1.2) And ↑wh::y is it so effective (.)↓in our lives? (.)” [00:05:43] “↑why he has this power, (.) ↑why does Sa:tan have this power (.) that works so effectively ↓in our life. (0.6)” [00:05:53] “This was the ↑fi:rst moment (.) that Satan used the power (0.3) of condemnation” [00:08:50] “The power of condemnation is based on performance mentality.” [00:28:13] “The power of grace and the gift of righteousness is based on right believing and receiving, not on your works or doing right. The power of grace is in receiving it apart from how well you’ve done.” [00:28:16]
Enemy (Lies)	“of the Enemy” “and the ↑li::es” “tho:se li:es (0.6)”	“one of the < <biggest ta:ctics> (0.3) of Satan (.) ↓in the life of a Christian. (1.2)” [00:04:26] “Probably one of the ↑bigges:t (0.3) weapons (.) in his too:l belt (0.3) a↑gainst you (0.3) is con(.)dem(.)nation. (0.9)” [00:04:30] “In fact, (.) in the ↑He:brew, (0.6) the

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		↑word Satan, (.) the name Satan in the Hebrew mea:ns (0.3) “the accu:ser”. (1.2) That’s what his name mea:ns.” [00:04:37] “Satan in Hebrew mea:ns (0.3) the accu:ser”. (1.2) [00:04:48] “One of his ↑main ta:ctics against you (.) is to ac↑cu::se you:: (0.3) and to con↑demn you::, (0.3)” [00:04:52] “Satan is the ↑master prosecutor ↓at low. (2.7)” [00:05:02] “He is, (0.6) he is the e↑pitome (.) of the ↑best (0.3) prosecutor that there is. (0.3)” [00:05:08] “He is the accu:ser, (2.7)” [00:05:14] “he’ll con↑vince you (0.6)” [00:05:24] “Satan is gonna do everything he can to come and conde:mn you (0.3)” [00:05:31] “had they not fallen for Satan’s trick ↓to disobey God. (1.5)” [00:05:38] “And ↑this is the area where Satan entered in(0.6)to their li::ves (0.3) and (.) into ↑our li:ves, (0.3)” [00:06:48] “and so ↑Satan ↑ca::used ↓Adam and Eve (.) to disobey God” [00:08:41] “Satan himself (0.3) entered (.) the earth:. (0.6)” [00:08:47] “which we know of course was a lie”

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		[00:10:43] “before Satan tricked them” [00:12:30] “that accusing voice of the enemy in your life” [00:21:52] “Satan we’ll use the ten commandments” [00:22:23] “Satan being an accuser” [00:22:33] “Don’t allow the devil” [00:25:23]
Jesus (Truth)	“with the tru:th (0.3)” “in Jesus °name°. (0.3)”	“for tho:se (0.3) who are i:n:: (0.3) ↓Christ Jesus”. (0.9)” [00:01:46] “↓for tho::se (0.3) who are in: > (.)↓Chris Jesus”. [00:02:21] “if you have Christ living °in you°<. (0.3)” [00:02:8] “if you have Christ ↓living in you. (0.3)” [00:02:48] “for ↑tho:se (0.3) who are i::n (0.3) ↓Christ Jesus>. (0.6)” [00:02:57] “because of one ma:n’s obedience, (0.9) because of ↑one man’s <o↑bedience>, (.) Jesus Christ, (0.6)” [00:07:24] “because you are in Christ Jesus, ↓and he is in you:.” [00:08:24] “the blood of Jesus to wash our sins away” [00:10:12] “Jesus came to start an entirely new covenant.” [00:19:01]

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		"The moment Jesus came to walk the earth" [00:19:10] "through Christ toward God" [00:19:20] "that's the very thing Jesus came to change" [00:21:57] "when Jesus came to the earth he came to close the book on the old covenant." [00:22:00] "Jesus on the cross" [00:23:52] "Jesus, the full judgment of God was put on Jesus." [00:24:14] "Because of Jesus, you can receive the grace of God." [00:25:19] "that Jesus has already paid for." [00:25:28] (and other instances)
Mind (Thinking)	"in our minds" "those areas in our thinking (0.6)"	"You've ever thought about the fact" [00:13:12] "they don't think anything of it" [00:17:01] "What do you think" [00:17:15] "They didn't think about" [00:17:18] "we think it's God" [00:23:39]
Gospel (Bible)	">↓and then we'll get into the Word<." "of the Gospel, (.)"	"Open up your Bibles< to Ro:mans, (.) chapter eight, (0.3) ↓verse one. (3.6)" [00:01:11]

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	“the goo:d ne:ws °of the Kingdom°,” “the goo:d ne:ws <of your lo:ve> (0.6)”	“<Ro:mans>, chapter eight, (.) >verse one” [00:01:20] “>put that in the context of this scripture<, (0.6)” [00:03:37] “>>And I wanna go all the way ↑back and tell you<< >the quick story of Adam and Eve ↓in the garden<. (0.9)” [00:06:08] “as we know, the Bible says.” [00:10:51] “historically in the Bible” [00:18:36] “and the Bible’s telling us here” [00:20:31] “this is the scripture. Our challenge is to align ourselves with it.” [00:29:18]
Life and Relationship with God	“that cause us (.) to li::ve (0.9)” “a relationship before God” “and those areas (.) in (.) our (.) beli::efs (0.3)”	“it does have some application (.) to ho:w you live your everyday life, (.)” [00:02:34] “but so I’m tryin’ to put the scripture< on just (0.3) your ↑actions (.)” [00:02:35] “ho:w you li:ve” [00:02:36] “So, if yo↑u’re a born again beli:ever (0.6)” [00:02:50] “in your relationship with God<? (1.5)” [00:03:16] “↓What could God ever do with me the wa:y I: li::ve? (0.9)” [00:03:23] “and you have sin in your life, (1.5)

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		>but you're a beli:ever<. (0.9)" [00:03:45] "there was ↑perfect harmony, (1.2) ↑perfect (.) relationship (0.6) between them (0.9) and Go:d. (0.6)" [00:06:27] ">in your day to day life<," [00:08:11] ">perfect harmony with God<." [00:08:37] "so you understand it in your life" [00:21:13] "in your life, in your day to day life with god." [00:21:31] "in your life" [00:21:54]
Performance	"that's based on our performanc:e (.)" "for the la:ck of doing well. (0.9)"	"This hhas nothing do to with your ↑a:ction::s (0.6) or how ↑well (0.3) or how ↑bad you are performing. (0.3)" [00:04:00] even when you do right, (0.3) [00:05:20] >>even when you are in a season of your life<< >when you are doing ↑right<, (0.3) [00:05:22] "it's not good enough:. (1.2)" [00:05:25] ">>You may be in a season where as far as you know, ↑hey,<< > things are ↑good<, (0.3)" [00:05:28] "↓"but is not good enough, (1.2) but you still not measure enough, (0.6) it's ↑sti::ll not quite (0.3) up ↓to pa:r".

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		(1.8)" [00:05:35] ">if you try and perfo:rm well enough to receive the approval of God ↓on your life. < (0.3)" [00:08:17] "performance mentality" [00:20:15] "always perf… Trying to perform well enough" [00:20:22] "Always trying to perform well enough to earn your approval with God." [00:22:57] "with or without good performance." [00:24:59] "The law is synonymous with the performance mentality." [00:26:15] "If you are living under the law and a performance mentality then every time you fail and fall short of God's standards, you will feel condemned." [00:29:28]
Free Gift	"and in a ↑series called Outlandish. (0.8)" "just ↑h::ow out↑landish > it is (.)" "<of just ↑h::ow out↑landish" "your revela:tion" "to receive the free gift"	"you are ↑no longer (.) in the flesh" [00:02:26] "you are no longer a person of the flesh, if you have Christ ↓living in you. (0.3)" [00:02:46] "you can now recei::ve (0.3) the gift, the-, of the a↑bundance of God's grace and the free gift ↓of righteousness. (0.6)" [00:07:32] you are now a ↑righteou:s::: (0.3) and (have) received the abundance of ↑grace (.) ↓in your life (0.3) completely

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	“↓of righteousness<. (0.6)”	apa:rt from your actions:. (2.1) [00:07:41]
	“↓your grace is, (1.2)”	>NO matter< ↑ho::w ↑WELL or ↑badly you perform, (1.8) ↑you can come ↑before Go::d (1.2) and say God, (.) I rece:::ive ↑your grace, (0.3) °apart from how I’ve lived°. (0.6) I haven’t ↑earned it. (0.3) >It’s unmerited. In fact, we learned last week that- grace means the unearned, (.) unmerited favor of God<. (0.3) [00:07:51]
		“It ce:ase:s to be a ↑gift, (0.3)” [00:08:15]
		“BASED on NOTHING [ELS:::e] (0.9).” [00:08:29]
		“The covenant of grace.” [00:19:06]
		“The ministry of righteousness” [00:20:37]
		“But the new covenant is marked by the free gift, free, of grace, and the free gift of righteousness” [00:23:03]
		“Grace is of the new covenant, it’s always free and always gives life to us” [00:24:52]
		“The power of grace and the gift of righteousness is based on right believing and receiving, not on your works or doing right. The power of grace is in receiving it apart from how well you’ve done.” [00:28:16]
		“Whether this seems too outlandish to believe or not, this is the scripture.”

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		[00:29:15]
Feeling	"that cause us to feel" "and always feeling"	">>How many 'f you d'd ever feel>> like tha:t" [00:03:15] "and cause you to feel like (0.3)" [00:05:33] "because we fell ashamed" [00:10:23] "because we feel dirty, because we feel rotten. Adam and Eve felt this" [00:10:31] "So when you start feeling" [00:21:50] "feeling unfit, what is condemnation? Feeling unfit to be used by god, feeling this overwhelming sense of disapproval from God," [00:29:49]
Reality	"to the reality (0.9)" "to come ↑by, .hh (.) your presence," "to come"	"a reality in our eyes" [00:13:09] "the reality of sin" [00:18:19]
Condemnation	"↓con°demned°. (0.6)" ">about< <no: mo:re condemnation> (0.9)" "condemned (0.3)"	(See paragraph 3. Rhythm and Repetition.)

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Appendix 3: The theme of condemnation in the sermon.

N.	REFERNCE	TIMECODE
1	"<No More Condemnation>. (0.9)"	[00:01:26]
2	"No mo::re (0.6) condemnation. (0.3)"	[00:01:29]
3	"↑there is (.) ↑therefore (0.3) ↑NO:W (0.9)"	[00:01:36]
4	"there is (.) the:re:fo::re (0.3) ↑now (0.6) NO condemnation (0.3) for tho:se (0.3) who are i:n:: (0.3) ↓Christ Jesus. (0.9)"	[00:01:41]
5	"There is (.) therefore (0.3)↑now (0.6) <↑no: condemnati:on (0.3) ↓for tho::se (0.3) who are in: > (.)↓Chris Jesus."	[00:02:16]
6	"<there is therefore (0.3) ↑no:w (0.6) right in this moment (0.3) no:: (0.3) condem(0.3)nation (0.3)"	[00:02:52]
7	"↑What does the word (.) co:ndemnation me:an? (0.9)"	[00:03:02]
8	"It means (.) an ex↑pression of stro:ng disapproval, (1.8) pro↑nouncing as wro:::ng (.) and judging to be (.) un(.)fi:t (0.3) ↓for u::se. (0.9)"	[00:03:04]
9	"A↑strong disa↓ppro:val (0.9) or un↑fi:t (0.6) ↓for u::s:e. (0.3)"	[00:03:19]
10	"The condition of being ↑stro:ngly disa↓pproved (of), (0.9)"	[00:03:26]
11	"it also means a: final ↑judgment (.) of guilty (.) in a criminal ca:se (0.3) and the ↑punishment (0.3) that is ↓impo::sed. (0.6)"	[00:03:30]
12	"There is (.) therefore (.) no::w. (0.9) ↓Now, (0.3)"	[00:03:40]
13	"There is (.) therefo::re (0.6) no::w (0.9) no:: (.) condem(0.3)nation (0.6) for ↑tho:::se (0.3) who are i:::n (0.3) Christ (0.3) ↓°Jesus°. (0.9)"	[00:03:50]
14	"There is (.) therefore (0.3) no::w (0.6) no disappro:val, (0.6) an-, ang- judging (.) guilty or wro:ng (.)↓in your life. (0.6)"	[00:04:05]
15	">I wanna ↑talk about condemnation today because condemnation is probably one of the < <biggest ta:ctics> (0.3) of Satan (.) ↓in the life of a Christian. (1.2)"	[00:04:23]
16	"Probably one of the ↑bigges:t (0.3) weapons (.) in his too:l belt (0.3) a↑gainst you (0.3) is con(.)dem(.)nation. (0.9)"	[00:04:30]
17	"One of his ↑main ta:ctics against you (.) is to ac↑cu::se you:: (0.3) and to con↑demn you::, (0.3)"	[00:04:52]
18	"He is the accu:ser, (2.7) > constantly condemning you and accusing you<."	[00:05:14]
19	"Satan is gonna do everything he can to come and conde:mn you (0.3)"	[00:05:31]
20	"I wanna tell you< a sto:ry (0.3) of where condemnation (0.6) came from, (.)"	[00:05:49]

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21	“where did condemnation begin. (0.9)”	[00:06:05]
22	“>↑When Adam and Eve where in the garden, (.) they didn’t even know ↓what condemnation wa::s<. (1.5)”	[00:06:12]
23	“This was the ↑fi:rst moment (.) that Satan used the power (0.3) of condemnation”	[00:08:50]
24	“>You ↑wanna know where condemnation< ↑came ↑from? (0.3) Right here. (0.9)”	[00:08:57]
25	“This is the moment (.) where condemnation started. (0.9)”	[00:09:00]
26	“They felt condemnation. (0.9)”	[00:09:43]
27	“This is ↓co:ndemna:tion (0.6) working (.)↓for the first time. (0.9)”	[00:09:55]
28	“That entire span of time called the old covenant was all about condemnation”	[00:18:51]
29	“speaking of the law and condemnation”	[00:19:46]
30	“if there was glory in the ministry of condemnation – do you see it there? – condemnation”	[00:20:00]
31	“a covenant of condemnation”	[00:20:34]
32	“Condemnation kills, grace gives life”	[00:20:59]
33	“Condemnation kills, grace gives life”	[00:21:05]
34	“light on condemnation this morning”	[00:21:11]
35	“operating under a form of condemnation”	[00:21:29]
36	“Condemnation kills, grace gives life”	[00:21:34]
37	“Death and condemnation”	[00:21:43]
38	“he will use that to condemn you”	[00:22:28]
39	“the old covenant of death, legalism, and condemnation”	[00:22:37]
40	“condemnation of the old covenant”	[00:23:17]
41	“Some of us have made condemnation synonymous with God”	[00:23:25]
42	“some of us hear the voice of condemnation”	[00:23:33]
43	“this voice trying to judge you and bring you down and condemn you”	[00:24:25]
44	“Don’t allow the devil to cause you to live under condemnation”	[00:25:23]
45	“Condemnation kills, grace gives life.”	[00:25:36]
46	“Condemnation of the devil. Grace of God.”	[00:25:40]
47	“Condemnation is the root of a performance mentality and the opposite of a grace mentality.”	[00:25:47]
48	“Condemnation is the root of a performance mentality and the opposite of a grace mentality.”	[00:25:59]
49	“The law always ministers condemnation.”	[00:26:11]
50	“The power of condemnation is based on performance mentality.”	[00:28:13]
51	“The power of condemnation is based on a performance mentality.”	[00:28:30]

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52	“There is now no condemnation for those who are in Christ Jesus.”	[00:28:50]
53	“There is now no condemnation for those who are in Christ Jesus.”	[00:29:01]
54	“If you are living under the law and a performance mentality then every time you fail and fall short of God’s standards, you will feel condemned.”	[00:29:28]
55	“guilt and condemnation, feeling unfit, what is condemnation? Feeling unfit to be used by god”	[00:29:42]

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