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Drama of two worlds	اسم المادة باللغة الانكليزية
Asraa Shafer Hamad	اسم التدريسي
كل انسان	عنوان المحاضرة باللغة العربية
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SECTION ONE (PROLOGUE)

In an introduction a Messenger asks for the audience's attention. The action begins with God complaining that men have become thoroughly wicked and have taken for granted everything He has given them. He summons Death and commands him to bring Everyman to accounting. Death obeys and comes upon Everyman walking alone. He asks Everyman if he has forgotten God, and tells him that he must make a pilgrimage to the afterlife to be judged. This will be a journey from which he can never return. Everyman stalls, begging for more time. He complains he was not expecting Death. An exasperated Death tells him he should have known better and gives him a brief time to prepare himself. As a morality play, the purpose of *Everyman* is to morally educate its audience. That's why many of the lessons within the play are not particularly subtle and are repeated multiple times by multiple characters. The idea is to make the lessons as easy to understand as possible. Additionally, the audience would have been illiterate, and a performance would likely have taken place during a festival. Repetition helps the audience to understand and remember the content and to hold their attention in the middle of distractions. The play is bookended by the Messenger and the Doctor, characters who do not appear anywhere else in the play. They draw the audience's attention explicitly to the lessons of the text. Everyman prioritizes its message and takes pains to minimize ambiguity or possible alternative explanations of its events. The Messenger and the Doctor speak directly to the audience. However, other characters in the play do so as well, notably Everyman himself. This technique is known as breaking the fourth wall. The expression comes from the traditional proscenium arch stage, in which there are three visible walls: the back and the two sides. The "fourth wall" is an invisible one between the characters and the audience. In plays characters generally interact with one another as if the audience did not exist. However, for various reasons, a character can suddenly pause in this interaction and speak directly to the spectators. When this happens, the invisible fourth wall is broken. Characters often break the fourth wall to comment on the story, their thoughts and feelings, or their intentions. Despite its name, the practice long predates the use of the proscenium arch. In fact, it was very common in medieval and Renaissance Theater. In *Everyman*, breaking the fourth wall allows characters to emphasize an important moral of the play. The prologue also reinforces the play's foundation in Christian theology, which would have been familiar to the audience at the time. Throughout the play, God is explicitly the trinity. He is listed in the character list as Adonai, but He also references the crucifixion of Jesus using the pronoun "I" ("to get them life, I suffered to be dead / I healed their

feet, with thorns hurt was my head."). He also explicitly states that His sacrifice was meant to save all humanity ("thereto I had them all elect"), a notion that is not present in every type of Christianity. God's frustration with humanity's sin and ingratitude reinforces the scriptural point that humans have been given free will. They all have the capacity to be saved, but whether or not a person achieves salvation is a consequence of their own actions and choices. God also watches constantly and takes an active hand in the instruction of humanity. He does not send Death to punish Everyman but to instruct him because he has forgotten more spiritual matters. He uses the phrase "Everyman living without fear," which to a modern ear sounds positive but within the spiritual understanding of the play is potentially ruinous. As the Bible says, "fear of the Lord is the beginning of knowledge" (Proverbs 1:7). In order for Everyman to be saved, he must be spurred to consider his mortality and the judgment afterward.

