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| مسرح | اسم المادة باللغة العربية |
| Drama of two worlds | اسم المادة باللغة الانكليزية |
| Asraa Shaher Hamad | اسم التدريسي |
| | عنوان المحاضرة باللغة العربية |
| Everyman | عنوان المحاضرة باللغة الإنكليزية |
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SECTION 2 (DEATH)

Death finds Everyman alone, walking happily in a state of sinful ignorance. His insistence and Everyman's obliviousness make for a comedic back and forth that is only enhanced by the device of Everyman finishing several of Death's rhyming couplets. Everyman's attempts to stall Death are exaggerated to the point of farce. For example, when Everyman asks for more time to settle his moral accounts, he asks for 12 years. Whether he is intending to negotiate down or merely naively greedy, it is an exorbitant sum of time compared to the immediate death being offered. Everyman also appears ignorant of basic points of Christian doctrine, such as that his life and fortunes were lent to him by God rather than possessions he owned. He attempts the fruitless endeavor of bribing Death. These attempts show Everyman to be cowardly, greedy, opportunistic, and dishonest. Death explicitly mentions the Genesis story of Adam and Eve: "And in the world, each living creature/ For Adam's sin must die of nature." In the theology of the play, God created Adam and Eve as deathless, perfect humans. However, first Eve then Adam fell to temptation and ate the fruit of the tree of knowledge, which God had specifically forbidden. After this, Eve conceived children and bore them painfully, Adam had to work the fields for nourishment, and both would eventually die. Moreover, all their descendants would carry the stain of their original sin of disobedience and suffer permanent death, unable to enter Heaven. Within the theological understanding presented by this play, this original sin was overcome by the sacrifice of Jesus. Numerous references exist in the play to Jesus overcoming and defeating Death, whose power derives from this sin. One example is when Everyman prays to God as "the ransomer and the redeemer." Death and Everyman are two of the play's most important allegorical characters. Everyman represents, as his name implies, all of humanity. He stands in for the multitude, and his flaws are instructively exaggerated tendencies common to many people. He does not think about death and is distressed when he is suddenly confronted with it. He enjoys a comfortable life and does not want to give it up. Though he is comedically broad, his central motivation in these early scenes—fears of death—is easily comprehensible to anyone in the audience. By contrast the character of Death is the personification of an event. Aspects of the character coincide with an understanding of death. He may come suddenly with no warning and cannot be bribed away from his duties. This gives the concept of death a voice to speak and points to argue, making it more easily understandable. It also allows Everyman to plead for his life, not to an uncaring universe, but to something that looks like another person. It condenses a universal experience into a single target. This allows an actor on the stage to respond with physical exaggerations of more subtle, internal

emotions. It also allows the character on the page to make a coherent argument, when in reality such feelings might be hard to put into words.

