Morality play is a distinctive genre of medieval drama that emerged in the 14th century in England, gaining almost immediately wide acceptance and becoming one of the most prolific literary genres not only in the Middle Ages but also in the following epoch. It has a more or less settled structure and highly ideological content pertaining to the central morality theme of the Church, the doctrine of man’s salvation [3, p. 3].

The term «medieval» has potential to conjure up several images in the mind. Ideas of castles and feudal societies, or cathedrals and religious rule have an appropriate place in our conception of the past. What is seldom clear when pondering medieval history is the structure of Everyman, the central figure of the play and its relationship to the larger cultural and religious context in which it exists. The study of Everyman constitutes a complete and continuous pattern, both movements of which receive simultaneous visual summation at the end of the play when Everyman enters his grave to attain Heaven. The pattern gives value to the play through its function of organizing the numerous elements of the action into a form which provides order by keeping each element in its proper sequence and provides coherence by according each element its proper amount of emphasis. The pattern further succeeds in enriching the play’s materials by balancing the rising action against the falling action: instead of standing alone, the various elements, in

STRUCTURAL AND LINGUISTIC PECULIARITIES OF THE PLAY «EVERYMAN»

The article deals with analysis of structural and linguistic peculiarities of medieval morality play «Everyman» through values, beliefs, mentality and socio-cultural attitudes of such epoch as the Middle Ages. The play focuses on Christian doctrine of human sinfulness and salvation which became the central notions of this era. The typical feature of this drama is two-part structure – descent-ascent pattern which is obvious in dramatic action, semantic content of prologue and epilogue, rhyme scheme. Through the two-part structure the pattern deepens the importance of the doctrine and evokes the inevitable emotional tension. Solemn, serious and non-emotional but at the same time economic language is inherent of the drama «Everyman». The structure of the play is functional to make a reader think and learn a lesson.

Key words: medieval play, morality play, descent-ascent pattern, rhyme scheme, Solemn, serious and non-emotional language.

СТРУКТУРНЫЕ И ЛИНГВИСТИЧЕСКИЕ ОСОБЕННОСТИ ПьЕСЫ «EVERYMAN»

В статье рассмотрено и проанализировано структурные и лингвистические особенности средневековой пьесы моралите «Everyman» через призму ценностей эпохи Средних веков. В центре пьесы – христианская доктрина о греховности и спасении человека. Пьеса присуща структура рост-падение, что касается самого действия пьесы, семантического наполнения пролога и эпилога, рифмы и рифмовки. Пьесе свойственны также языковая экономия и торжественность, лишена эмоциональности, речь.

Ключевые слова: средневековая пьеса, пьеса моралите, структура рост-падение, схема рифмовки, торжественная и лишена эмоциональности речь.

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reflecting upon one another, work together to produce a rather complex experience. Finally, the structure is intimately involved in
the play’s success, for the descent-ascent pattern intensifies both its doctrinal significance and its dramatic effectiveness [7, p. 470].

The structural pattern of Everyman intensifies both the religious and the ordinary dramatic interests by expanding the focus of
the action to universal dimension. As with style, so with structure. The artistry which finds a style expressive of its content finds
and develops as well a structural equivalent. Everyman surpasses numerous other works which achieve form through some varia-
tion of a descent-ascent pattern because the dramatist has seen much of the pattern’s potential and has given it dramatic solidity [7,
p. 472]. T. S. Eliot has described Everyman to be perhaps the only English drama within the limitations of art. He argues that in
order for religious drama to be successful, it must combine its doctrine with ordinary dramatic interest. The human action and its
allegorical significance together form a distinct structural pattern which not only imposes discipline but also contributes its own
intrinsic meaning. Through this twofold function, the pattern simultaneously deepens the doctrinal content and evokes the indis-
pensable emotional tension [7, p. 472]. The structural pattern is suggestively defined by the somewhat superfluous prologue and
epilogue. In the prologue, the Messenger reiterates «transitory we be all daye.» The speech is overall negative with the focus on
how death and the destructive nature of sin is inevitable. The epilogue, narrated by the Doctor, contrasts the prologue greatly by
stressing the positive element of the second half of the play and by focusing on the character concept of Good Deed and how he did
not desert man. The Messenger leads up to the threat posed by God’s call for a reckoning, but the Doctor concludes by affirming
Everyman’s ultimate end: «he that hath his accouete hole and sounds, Hye in heuen he shall be crownde.»[9, p. 31]

The prologue and epilogue clearly distinguish a two-part structure shown in movements. The first movement that takes place in
the first half of the play begins at the highest schematic level in Heaven in God’s presence and falls from there to where Everyman
is greeted by Death and he is sent into despair where he sees his eternal damnation. The second movement, in contrast, is the rising
action where he is carried from his nadir to salvation which is symbolized in the words of the Angel. The falling action is split into
episodes which show significance in multiple ways. The first is when each of Everyman’s worldly possessions turn their backs on
them when he calls for their assistance. The second is through the conversion of Everyman’s complacency into despair. The third
and most important is that Everyman going to such companions such as Fellowship and Goods proves the point God makes in his
opening speech. In between each episode, Everyman is the single one on stage to represent his loneliness [7, p. 468].

The most prevalent use of structure can be found in the rapidly successive rhyming verses shared between characters involved
in dialogue. Scholars of Everyman consider such verses a function to serve both the actor and audience. For the actors, the distri-
bution of rhymes throughout dialogue provides insight to the pace and flow of the scene. An example of this can be found in the
following exchange between Everyman and Fellowship [2, pp. 26]:

FELLOWSHIP: Sir, I say as I will do in deed.
EVERYMAN: Then be you a good friend in need. I have found you true herebefore.
FELLOWSHIP: And so ye shall evermore; For, in faith if thou go to hell, I will not forsake thee by the way.
EVERYMAN: Ye speak like a good friend; I believe you well. I shall deserve it, if I may.
FELLOWSHIP: I speak of no deserving by this day! [9, p. 15]

The syllabification is inconsistent, ranging from seven to eleven syllables per line. To say these were iambic would be mislead-
ing, as the stressed syllables seem completely random. In the above example, the only line representing standard iambic pentameter
is last one. Yet the rhyme scheme is very apparent, and the two characters playfully share rhymes almost as if it were a game of
verbal call and response. This suggests that perhaps the syllabification is not important to this particular scene; rather, actors should
pay attention to the rhymes in order to skillfully drive the pacing of the scene [2, p. 26].

Careful attention to the structure found in soliloquies can show the actor the intended moment to «present pause for thought.»
A powerful and moving example is Everyman’s prayer [2, p. 26]:

O eternal God, O heavenly figure,
O way of righteousness, O goodly vision,
Which descended down in a virgin pure
Because he would every man redeem,
Which Adam forfeited by his disobedience;
O blessed Godhead, elect and high divine,
Forgive me my grievous offence!
Here I cry thee mercy in this presence [9, p. 30].
Here the rhyme scheme is not as apparent, and the use of consistent syllabification almost non-existent. What is striking then
is the use of punctuation. Essentially, the above passage is only two complete sentences. The heavy use of commas to break up
the first series of thoughts elevates tension and creates a sense of building up and up until we come to the point: «Forgive me» at
which point both actor and audience can pause to catch their breath. Interestingly, this structure is repeated twice more as Everyman
continues his prayer [2, p. 27].

The play of Everyman seems homogenous concerning the style. It is mostly written in a solemn, serious and non-emotional
language, using only one stylistic registry disregarding the character speaking. A few exceptions can be found, though, of the style
being changed into more colloquial one, such as in the following scene [3, p. 21]:

BEAUTY: I take my tappe in my lappe and am gone.
EVERYMAN: What, Beaste, whyder wylle ye?
BEAUTY: Peas! I am defe. I loke not behynde me,
Not & thou wolde gyue me all the golde in thy chest [9, p. 18].

The unity of style in Everyman comes hand in hand with its abstract and economic language. Every idea or thought is expressed
in as little words as possible and repeated only once in the flow of the speech. The passage on the criticism of the Church can serve
as a graphic instance of this phenomenon [3, p. 22]:

But whan Iesu hanged on the crosse with grete smarte,
There he gau out of his blessyd herte
The seuen sa
craments in grete tournent;
He solde them not to vs, that Lorde omnipotent.
Therfore Seynt Peter the apostell dothe saye
That Jesus curse hath all they
Whiche God theyr Saunter do by or sell,
or they for any money do take or tell.
Synfull preestes gyueth
The synners example bad:
Their children sytteth by other mennes fyres, I haue harde;
And some haunteth womens company
With vnclene lyfe, as lustes of lechery.
These be with synne made blynde [9, p. 5].

As for the linguistic means, it would be instructive to have a look at the passage concerning the lecherous life of the priests. The author decided to use two images to concretize the abstract situation of fornication – one of children brought up by foster-parents, and the other of priests haunting women to win pleasure [3, p. 25].

One more important strategy concerning the structure of this passage is addition of particular motifs. There is a reminiscence on the first epistle of Saint Peter, where it is written: Knowing that you were not redeemed with corruptible things, as gold or silver, from your vain conversation of the tradition of your fathers: But with the precious blood of Christ, as of a lamb unspotted and undefiled [3, p. 25].

Thus, both the linguistic and structural peculiarities of «Everyman» seem complicated and inaccessible to modern audience because of the socio-cultural attitudes of the age encoded in images, allusions and symbols. But we clearly see that the structure and the language of the play fulfil a didactic function – to teach a reader a lesson about the Christian idea of salvation and make him realize his sinfulness.

**FUNCTIONAL SEMANTICS OF APPPOSITION IN THE AUTHOR’S DISCOURSE: CONTRASTIVE ASPECT**

This paper first defines the notion of apposition and the state of the art in linguistics. The fact is that its etymology reveals vagueness which comes from Latin apponere ‘to put aside’ and it is still retained in the Modern English definition ‘a syntactic relation in which an element is juxtaposed to another element of the same kind, especially between noun phrases that do not have distinct referents’ (P.H.Mathews, 1987). Our aim is to investigate apposition constructs – their formal, syntactic, distributional, semantic and pragmatic characteristic– as for its status in language system and discourse structure. The contrastive analysis of the data shows in English (SL) and Ukrainian (RL) that close appositions are mainly retained in the process of translation, loose apposition structures are frequently changed due to the difference in the grammatical structure of the two languages. The semantic relationship between units in apposition functioning in various registers of discourse can be described in a variety of ways. The two units of an apposition can be characterized by the semantic relations existing between them – either referential or non-referential. These issues can be set as a perspective of our further investigation.

**Key-words:** apposition, structure, function, semantics, pragmatics, distribution author’s discourse.