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**FROM EXTERNAL ALLEGORY TO INTERNAL MIND:
COMPARING THE CONCEPT OF SELF
IN *EVERYMAN* AND *THE TEMPEST***

The transition from the Medieval period to the late Renaissance period made a great shift in the Western perception of the “self”, moving from the allegorical externalization of the human being to psychological internalization. This shift is clearly evident when comparing two works from that era: the morality play *Everyman* and Shakespeare’s *The Tempest*.

While in the 15th-century world identity was public and took theological aspects into account, the Renaissance individual was transformed into a psychological microcosm. This development can be interpreted through Freud’s tripartite model of the psyche, which consists of the Id, the Ego, and the Superego and represents instinctual desire, rational mediation, and moral authority. In Shakespeare’s *The Tempest*, these psychological components can be symbolically associated with Caliban as the embodiment of instinct and desire, Ariel as a more elevated and disciplined force, and Prospero as the figure who mediates between impulse and moral order. In addition, Adler’s concept of the “Masculine Protest” helps to explain Prospero’s reaction to the loss of political power and status. The aim of this paper is the examination of the representation of the self in *Everyman* and *The Tempest* and the demonstration of the shift from a medieval allegorical model of identity to an early modern psychological understanding of the individual.

The morality play *Everyman* sees its character’s identity not as a personality, but as a reflection of his own religious duties. This is clearly evident in the fact that all of a person’s inner components in the morality play are portrayed as separate individuals. In the medieval mindset, “individuality” was viewed as an obstacle to earning God’s favour at the end of one’s life. Therefore, in *Everyman*, we see a decentralisation of the personality. What we today call “character traits” (Beauty, Strength, etc.) are considered by the author to be merely external indicators. A person is not considered strong in and of themselves; they “borrow” this strength from God for the duration of their earthly journey. When strength leaves *Everyman*, it is not simply the “old age” to which we are accustomed, but the repayment of a “loan.” Likewise, Beauty, Strength and others are merely a loan from God, who has granted

us all these traits for our temporary earthly journey. This is noted in God's opening monologue, in which He states: "*But now I see, like traitors deject./ They thank me not for the pleasure that I to them meant,/ Nor yet for their being that I them have lent;*" [3, p. 3]. This suggests that we were originally created by God, rather than having formed ourselves, as we will see in contrast to Prospero in *The Tempest* and the development of his personality independently of God and His actions.

Another important concept in *Everyman* is Good Deeds, which serve as the defining factor of a person and the life they have lived. In the Middle Ages, identity was akin to an "account book" that defined a person. In other words, a person is defined not by who they are, but by what they have done within the bounds of religious law. A person is not perceived as a fully-fledged individual with their own thoughts and actions, which can be tied to life circumstances and, in light of this, some of their bad deeds can be understood. At the same time, in *The Tempest*, we try to understand the character's motives, whereas in *Everyman*, the motives no longer carry as much weight as the final result. Good Deeds accompany the main character until the end of his life's journey: "*All earthly things is but vanity,/ Beauty, Strength, and Discretion do man forsake,/ Foolish friends and kinsmen, that fair spake/ All fleeth save Good Deeds, and that am I*" [3, p. 41]. In this world, only your good deeds matter, and only they carry any weight at the end of a person's life.

The removal of these external factors effectively dissolves the individual's sense of identity. This clearly illustrates the extent to which, in the medieval world, a person was perceived solely through the prism of religion and their service to God at the end of their life's journey. *Everyman* falls apart, for all his parts were "foreign." As Thomas F. Van Laan notes, *Everyman*'s initial status is defined by his "unawareness of values higher than those of the world and time" [6, p. 466]. His self-awareness is merely temporary and built on a false confidence in his wealth and social connections.

In this context, we can see that medieval literature operates with absolutes rather than contexts. A person is defined not as a fully-developed individual with their own reasons for committing certain actions, but solely through their deeds. In *Everyman*, a sin is a sin, regardless of why a person committed it. There is no "trauma," "poverty," or "difficult fate." A person is perceived only through a fixed type.

Unlike *Everyman*, Prospero is a tangled web of contexts, a lust for power, and justifications. The Renaissance man is one who thinks, analyzes, and is defined not only by the results of his actions, but also by his choices and thoughts. In *The Tempest* one can easily trace the outlines of Freud's theory of human development. Caliban and Ariel are key components in the formation of Prospero's identity.

Caliban represents Prospero's dark instincts, the so-called "Id" in Freudian psychology. He is driven by all of man's primitive urges, which are unconscious and the source of all basic human desires. This can be seen in his consistent recourse to profanity, his attempted rape of Miranda, and the moment when he simply accepted a new master because he had been plied with alcohol. Freud argued that mental health begins with the recognition of the restrained. Prospero says of Caliban: "*This thing of*

darkness I / Acknowledge mine" [5, p. 281]. That is, Caliban himself represents the dark side of Prospero and his basic human survival instincts. Prospero acknowledges this part of himself and accepts it, yet he has no intention of coming to terms with it. This is the birth of modern identity – the awareness of one's own shadow.

Ariel, in contrast to Caliban, embodies Prospero's moral principles – that is, his "Superego." He personifies Prospero's moral compass, representing his intellect, creative imagination, and conscience. Ariel himself urges Prospero to forgive with the words: "*Mine would, sir, were I human*" [5, p. 263]. This moment marks his recognition that true humanity involves choosing forgiveness over vengeance. He has never harmed a single person throughout the entire play, which further leads us to believe that Prospero is constantly reflecting on and evaluating his actions and their consequences. Prospero's "Superego" always strives for freedom, yet it is constrained by the demands of the "Ego."

Prospero is that very "Ego" that tries to maintain a balance between Caliban's chaos and Ariel's idealism. According to Harold Bloom, Prospero is one of the first heroes to "eavesdrop" on himself. His magic serves as a tool for controlling reality, which he uses to cope with the trauma of betrayal [2, p. 666-667]. It is here that we can trace the very contexts of human action mentioned above.

While Freud explains the structure of Prospero's psyche, Adler's "Masculine Protest" explains his motivation. When Prospero was deposed from the throne in Milan and suffered both political and social defeat, this was, from Adler's perspective, a moment of profound humiliation for him. The magic on the island serves as his compensation for the masculinity that was humiliated at the moment of his dethronement. Having no power over people in society as a duke, he creates his own artificial world, where he himself becomes "God." Furthermore, this need for dominance is evident in his total control over the life of his daughter, Miranda. He constructs her from scratch, allowing her to know only the history of the world that he himself has told her. For Adler, this is an expression of dominance within a "safe space." Prospero compensates for his political impotence in the male world by becoming dominant in the female world.

The endings of the two works also contrast sharply with one another. All of *Everyman's* external and internal traits fade away, and he finds peace through reconciliation with God and his good deeds. In contrast, the moment when Prospero renounces his magic is his own victory over his own inferiority complex. He finds peace in forgiveness and a return to social community; his need to be a "God" disappears.

A comparison of *Everyman* and *The Tempest* reveals a radical transformation in the Western understanding of identity and the self. Identity in *Everyman* is God-centered rather than personal. Human qualities are viewed as temporary loans from the divine that the individual must eventually return. As Thomas F. Van Laan notes, this external image crumbles under the pressure of death, leaving only "emptiness" unless it is filled with Good Deeds [6, p. 466].

Unlike *Everyman*, Prospero is the model of a human-centered individual, whose identity comes from within himself. His island is his own labyrinth of psyche and consciousness. Using Freudian theory, we see that Prospero does not struggle with his own “evil” (Id) and idealism (Super-Ego), but integrates them into a single whole (Ego). His magic, which can be seen as his “Masculine Protest” against political humiliation in Milan, is voluntarily set aside at the end, forming a new personality that accepts all of its weaknesses. While *Everyman* loses his identity through an external, forced “peeling away of layers,” Prospero achieves his identity by deliberately letting go of the fantasy that he possesses absolute power.

In conclusion, the journey from medieval allegory to Renaissance drama is the story of how the human soul “moved” inside the skull. Prospero, who breaks his staff, stands much closer to modern man than *Everyman* entering the grave. He proves that true identity lies not in what we have “borrowed” from the universe, but in what “darkness” we have dared to claim as our own.

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ЛІТЕРАТУРА ЯК ЗАСІБ ФОРМУВАННЯ МІЖКУЛЬТУРНОЇ КОМПЕТЕНТНОСТІ

У сучасному глобалізованому світі, де кордони між державами стають усе більш прозорими, а інформаційні потоки – миттєвими, питання співіснування різних народів, культур та світоглядів набуває особливої гостроти. Міжкультурна компетентність сьогодні виходить за межі простої ввічливості чи базових знань про іноземні традиції. Це критично важливий інструмент