

THE MORAL MESSAGES IN "EVERYMAN" AND "DELI DUMRUL"

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Abstract

The existence of religious beliefs and rituals is almost as old as humanity itself. From the earliest days of human history, religious rituals have played a crucial role in shaping various cultural and artistic expressions. Unsurprisingly, the first theatre performances are believed to have originated from religious rituals, serving as extensions or manifestations of spiritual beliefs and communal worship. For instance, the early theatrical traditions of ancient Greece and Rome were deeply rooted in religious festivals and ceremonies, honoring gods like Dionysus. Similarly, medieval drama in England, which often revolved around Christian themes, was heavily influenced by the religious context of the time, reflecting the central role of faith in everyday life. Among these religiously inspired dramas, morality plays became particularly popular in medieval England, with the anonymous work "Everyman" (1510) standing out as one of the most significant examples. "Everyman" is renowned for its profound moral message, conveying the importance of living a righteous life in accordance with Christian values. On the other hand, "Deli Dumrul," a story from the Turkish epic collection *The Book of Dede Korkut*, also contains a strong moral narrative, despite its focus on heroic exploits. This tale, rooted in Turkish-Islamic literature, is centered around the titular character's journey, which ultimately emphasizes themes of piety, humility, and obedience to divine will. Therefore, this study aims to provide a comparative moral analysis of "Everyman" from English Medieval Christian literature and the story of "Deli Dumrul" from Turkish-Islamic literature. Upon evaluating both stories through a moral lens, it becomes apparent that, despite their distinct cultural and religious origins, they convey remarkably similar messages to their audiences. Both narratives suggest that the world we inhabit is essentially a testing ground, where human beings must prove their worth through virtuous deeds and unwavering faith in God. They stress that ultimate salvation and eternal peace in the afterlife can only be achieved by those who recognize God's supremacy, live truthfully, and commit themselves to good deeds. Moreover, both Christianity and Islam, as reflected in these stories, share a strikingly similar moral outlook regarding what constitutes right and wrong in this transient world. Thus, "Everyman" and "Deli Dumrul," while products of different religious traditions, underline the universal message that aligns with the ethical teachings of both Christianity and Islam, reinforcing the idea that human morality transcends cultural and religious boundaries.

Keywords: Everyman, Deli Dumrul, morality play, Christianity, Islam

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"EVERYMAN" VE "DELİ DUMRUL" 'DA AHLAKİ MESAJLAR

Öz

Dini inanç ve ritüellerin varlığı neredeyse insanlığın kendisi kadar eskidir. İnsanlık tarihinin ilk günlerinden itibaren dini ritüeller, çeşitli kültürel ve sanatsal ifadelerin şekillenmesinde önemli bir rol oynamıştır. Şaşırtıcı olmayan bir şekilde, ilk tiyatro performanslarının dini ritüellerden kaynaklandığına, manevi inançların ve toplu ibadetin uzantısı veya tezahürü olarak hizmet ettiğine inanılmaktadır. Örneğin, antik Yunan ve Roma'nın ilk tiyatro gelenekleri, büyük ölçüde Dionysos gibi tanrıları onurlandıran dini festivaller ve törenlere dayanıyordu. Benzer şekilde, genellikle Hıristiyan temaları etrafında dönen İngiltere'deki ortaçağ draması, inancın günlük yaşamdaki merkezi rolünü yansıtarak, dönemin dini bağlamından büyük oranda etkilenmiştir. Bu dinsel esinli dramalar arasında, ortaçağ İngiltere'sinde ahlak oyunları özellikle popüler olmuş, anonim bir eser olan "Everyman" (1510) en önemli örneklerden biri olarak öne çıkmıştır. "Everyman", Hıristiyan değerlerine uygun olarak doğru bir yaşam sürmenin önemini aktaran derin ahlaki mesajıyla ünlüdür. Öte yandan, Türk destan derlemesi *Dede Korkut Kitabı*'nda yer alan "Deli Dumrul" hikâyesi de kahramanlıklara odaklanmasına rağmen güçlü bir ahlaki anlatı içermektedir. Kökleri Türk-İslam edebiyatına dayanan bu hikaye, baş karakterin yolculuğu etrafında şekillenir ve nihayetinde dindarlık, tevazu ve ilahi iradeye itaat temalarını vurgular. Dolayısıyla bu çalışma, İngiliz Ortaçağ Hıristiyan edebiyatından "Everyman" ile Türk-İslam edebiyatından "Deli Dumrul" hikâyelerinin karşılaştırmalı bir ahlaki analizini sunmayı amaçlamaktadır. Her iki hikaye de ahlaki bir mercekle değerlendirildiğinde, farklı kültürel ve dini kökenlerine rağmen, okurlarına oldukça benzer mesajlar ilettikleri ortaya çıkmaktadır. Her iki anlatı da içinde yaşadığımız dünyanın, insanların erdemli eylemler ve Tanrı'ya sarsılmaz inanç yoluyla değerlerini kanıtlamaları gereken bir sınav alanı olduğunu öne sürmektedir. Nihai kurtuluşun ve öbür dünyadaki ebedi huzurun ancak Tanrı'nın üstünlüğünü kabul eden, doğru yaşayan ve kendini iyi işlere adayanlar tarafından elde edilebileceğini vurgularlar. Dahası, bu öykülerde yansıtıldığı üzere, hem Hıristiyanlık hem de İslam dini, bu geçici dünyada neyin doğru neyin yanlış olduğuna dair çarpıcı biçimde benzer bir ahlaki bakış açısını paylaşmaktadır. Dolayısıyla, "Everyman" ve "Deli Dumrul" farklı dini geleneklerin ürünleri olmakla birlikte, hem Hıristiyanlık hem de İslam'ın etik öğretileriyle uyumlu evrensel mesajın altını çizerek, insan ahlakının kültürel ve dini sınırları aştığı fikrini pekiştirmektedir.

Anahtar Kelimeler: Everyman, Deli Dumrul, ahlak oyunu, Hıristiyanlık, İslam

Introduction

Religious beliefs and events have profoundly shaped the historical context of human life since the very beginnings of civilization. While these beliefs hold intrinsic significance in a spiritual and religious sense, they have also served as a fundamental basis for social gatherings and community cohesion. Among these, rituals occupy a particularly important role in structuring religious practices and shaping communal lifestyles. For example, in ancient societies, fertility rituals were performed to seek the favor of the gods, ensuring a bountiful harvest for the coming farming year. These rituals did not merely serve a religious purpose; they also laid the groundwork for the emergence of theatre as a cultural form, functioning as a crucial social catalyst. Thus, it is evident that one of the primary origins of contemporary theatrical performances lies in ancient religious rituals (Brockett & Franklin, 2014). Moreover, during the Middle Ages, theatrical performances were deeply intertwined with religious practices, particularly in the form of liturgical drama, which was performed within church settings. According to the Merriam-Webster Dictionary, liturgical drama originated from Latin religious traditions and was inspired by the chant "Quem quaeritis," which translates to "Whom do you seek?" Over time, these performances evolved, and by the sixteenth century, religious plays in England were often performed outside the church, frequently on wagons. Unlike their predecessors, these plays were notable for being conducted in the vernacular language of the region rather than in Latin, for being spoken rather than sung, and for featuring lay actors rather than clergy (Brockett & Ball, 2004: 83). Known as "miracle" or "mystery" plays, these performances laid the foundation for further developments in medieval theatre. Eventually, additional forms of drama, such as morality plays, farces, and interludes, emerged and thrived in the Christian world of the Middle Ages, with morality plays gaining particular popularity between 1400 and 1550 (Brockett & Ball, 2004: 94). Thus, the trajectory of medieval English theatre can be seen as a progression from strictly religious performances to more complex moral narratives.

As Abrams notes, "morality plays were dramatized allegories of a representative Christian life in the plot form of a quest for salvation, in which the crucial events are temptations, sinning, and the climactic confrontation with death" (1999: 166). These plays were designed to convey moral lessons through allegory, using personified characters to represent abstract concepts such as virtues, vices, and human qualities. Generally, the themes explored in morality plays were centered around "the urgency of the call to repentance, and the necessary response to divine mercy in the face of advances of death" (Sanders, 1994: 75). Baldick further explains that the morality play is "a kind of religious drama popular in England, Scotland, France, and elsewhere in Europe in 15th and early 16th centuries" (2004: 161), highlighting its widespread appeal across the continent. These plays were originally linked to religious teachings concerning the afterlife and moral conduct. Unlike other religious plays, which depicted biblical or saintly figures, morality plays focused on the spiritual struggles of ordinary people, allegorizing the moral temptations faced by all human beings (Brockett & Ball, 2004: 94). In such plays, characters symbolized universal human experiences, with the central figure often representing humanity as a whole. For example, in many morality plays, the protagonist represents "Mankind" or "Everyman," and the supporting characters include personifications of virtues, vices, death, angels, and demons, who all vie for control over the human soul (Abrams, 1999: 166). These plays aimed to impart a shared moral lesson: that the ultimate goal of human existence is to achieve Christian salvation, which spans from birth to death.

Conversely, the epic genre is characterized by different thematic elements. According to Cuddon, an epic is "a long narrative poem, on a grand scale, about the deeds of warriors or heroes, incorporating myth, legend, folk tale and history" (2013: 239). While the term traditionally refers to long narrative poems, other literary forms such as stories, plays, and novels can also exhibit an "epic spirit," characterized by the grandeur, scope, and profound human significance of their subjects (Abrams, 1999: 78). As such, stories concerning warriors and heroic acts, even when presented in prose, are often categorized as epics (Ekici, 2002: 12-15). In contrast to the religious aim of salvation found in morality plays, epic narratives focus on the heroic deeds and nationalistic aspirations of a community and its warriors. The defining characteristics of the epic genre typically include:

1. A hero of great stature and national or international significance;
2. A vast setting that spans nations, the world, or even the universe;
3. Actions comprising remarkable feats of bravery or requiring superhuman courage;
4. Involvement of supernatural forces such as gods, angels, or demons;
5. The use of an elevated style (Bozkurt, 1977: 61).

Based on the expansive content of epic literature, "the action of epics takes place on a grand scale, and in this sense, the term has sometimes been extended to long romances, ambitious historical novels like Tolstoy's *War and Peace* (1863-9), and some large-scale film productions on heroic or historical subjects" (Baldick, 2004: 82). Within this framework, the story of "Deli Dumrul" from *The Dede Korkut* epic is a notable example of the epic genre in Turkish literature, focusing on the exploits of the warrior Dumrul. However, unlike the classical epic tradition, which primarily emphasizes heroism and national pride, "Deli Dumrul" also incorporates a moral dimension. The protagonist, Deli Dumrul, similar to the character of Everyman in the English morality play, undergoes a moral trial just before his confrontation with Death, portrayed as one of the archangels.

This paper therefore aims to provide a thematic comparison of the fifteenth-century English morality play "Everyman" and the Turkish epic story "Deli Dumrul" from *The Dede Korkut* collection, highlighting the universal moral messages they convey to both Christian and Islamic audiences. Despite their differences in cultural and religious contexts, both works share common thematic elements and universal moral lessons that appeal to their respective audiences.

The Moral Messages in "Everyman" & "Deli Dumrul"

"Everyman" (1510) is a highly significant English morality play, published anonymously in the early sixteenth century, that continues to be frequently cited and studied within the field of English literature. This play captures scholarly attention due to "its austere lesson by the simplicity and directness of its language and its approach" (Greenblatt S. & Abrams M. H., 2012: 506), reflecting a straightforward yet profound exploration of Christian morality and the human condition. The play opens with God instructing Death to summon the protagonist, Everyman, to make an account of his life and atone for his sins before facing divine judgment in the afterlife. The narrative begins with clarity and directness: as in other morality plays, the hero, Everyman, is initially depicted as being unaware of or indifferent to God's grace. This spiritual ignorance prompts the Almighty to demand a reckoning from Everyman, who is to be judged for his deeds on earth.

The seriousness of the situation is immediately conveyed through God's lamentation over humanity's disregard for divine commandments and their immersion in sin:

GOD: All I see, everywhere I look – there is not one creature who thinks of me, who knows me as their God. Look at them! All of mankind drowning in their sin, blinded by their riches – Do they spend one moment considering the end of days? How can they treat me so? No fear of my holiness, no consideration for what I have done for them. I died for them, shed blood for them. I gave them life from my very own. How dare they desert me! Traitors! They blindly ignore that the life they have so filled with material goods, they have because I lent it to them. This cannot be left alone. The longer they sink in sin, the faster they will end up worse than animals. I must deliver swift justice. Everyman lives for pleasure alone without fear. I will demand a reckoning and account. Death! Where are you?

DEATH: (entering) Here at your command, Almighty God.

GOD: Go to Everyman. Tell him he must come to God, now without delay. He must take on this pilgrimage in my name and present an account of his life (Prince, 2011: 5).

At this point in the narrative, Everyman is consumed by a life of comfort and pleasure, largely ignoring the inevitable reality of death and the necessity of spiritual readiness. When Death arrives, Everyman, realizing the gravity of his situation, desperately pleads for more time to prepare for his journey, acknowledging that his good deeds are few while his sins are many. He even goes so far as to offer a bribe to Death, revealing his attachment to worldly possessions and his misunderstanding of divine justice. However, Death is unyielding:

EVERYMAN: Death? Death. I wasn't expecting that. You could, if you wanted to, it is within your power to save me. I could surely from the goodness of my heart, kind Death, part with a thousand dollars? We could just delay this journey, this "pilgrimage" for awhile.

DEATH: No.

EVERYMAN: No?

DEATH: I could own the world. Do you know that? I could receive gifts beyond your wildest dreams.

EVERYMAN: So...

DEATH: I care not for gold or riches. I care not for emperors, kings or princes and I never will. We must be off.

EVERYMAN: It's not fair! I deserve more time. You show up here without warning, why, it makes me sick just thinking about it. Because, you see, my book of life is not, exactly, ready. Give me twelve years. I'll really turn my life around. I'll have the cleanest book by then and it won't... frighten... me so much to stand before God. Death. Oh Death. Spare me till I can become a better man. I swear I'll do it.

DEATH: No. (Prince, 2011: 6-7).

Confronted with Death's refusal, Everyman becomes anxious and begins searching for a companion to accompany him on his final journey. He first turns to his closest allies and confidants—Fellowship, Kindred, Cousin, and Goods—hoping that they will support him during his time of need. However, upon learning that his journey leads to divine judgment, they all decline to join him:

EVERYMAN: All right. Here it is. (takes a deep breath) I must go on a journey. Some might call it a pilgrimage. Some might call it dangerous for at its end I must stand before God and give an account of my life. And nothing would please me more, good friend, than if you would be my companion. If you would go on this journey with me. If you would stand by my side.

FELLOWSHIP: (doubles over in laughter) Ha, ha! Ha, ha! You're kidding. Ha, ha! Ha... ha? (sees EVERYMAN is not laughing) You're not kidding? You're serious? Well. Huh. That is some trouble. Yes, indeed. I did promise to stand with you but you have to admit that is some trouble. Some scary trouble and a troublesome journey. Just talking about it scares the life out of me. It'd do the same for anyone (Prince, 2011: 9).

Everyman's appeals to Kindred and Cousin prove equally futile:

EVERYMAN: (holding up his book) The account of my life. How I have lived, how I spend my days, my good and bad deeds, an account of this life that has been lent to me. My family, please be my companions. Stand by my side and help me make my account.

COUSIN: Go? With you? On your account? That's what you want us to do?

EVERYMAN: Yes.

COUSIN: No.

EVERYMAN: No?

COUSIN: No. I would rather fast on bread and water for five years (Prince, 2011:11).

Even his appeal to Goods, personifying his material wealth, is met with mockery and refusal:

EVERYMAN: My troubles are not of this world. I am called to stand before God and give an account. All my life you have given me nothing but joy and pleasure. Go with me to make my account. You must be able to purify my record. Doesn't money make everything wrong right?

GOODS: (laughing) Everyman, you are a fool.

EVERYMAN: Why are you laughing?

GOODS: I follow no man. I will not take any such journey. And have you no idea that if I did, I'd make things worse? You're a blind man if you think I'd help your account, how can you have a clean book with all your love focused on material goods? If you love me, you cannot love God (Prince, 2011: 13).

As the narrative progresses, Everyman finds himself abandoned by all—Fellowship, Kindred, Cousin, Goods, Strength, Beauty, Discretion, and even his own Five-Wits. He faces the stark reality that none of the worldly attachments he has relied upon can accompany him into the afterlife. The only character who remains faithful is Good-Deeds, signifying the importance of virtuous actions over earthly ties and possessions:

EVERYMAN: Deserted. Left by Strength, Beauty and Discretion, as fast as their feet would carry them.

FIVE-WITS: And your wits as well, Everyman.

EVERYMAN: I took you for my best friend.

FIVE-WITS: I won't keep you from your grave. Farewell!

EVERYMAN: All have forsaken me!

GOOD-DEEDS: I will stay with you. I will not forsake you. You will find me a good friend in your time of need.

EVERYMAN: Thank you, Good-Deeds. Now I see who my true friends are. They, who I loved better than my Good-Deeds alone, have all left. Knowledge, will you leave too?

KNOWLEDGE: I will, once you go to death. But not yet.

EVERYMAN: Thank you, Knowledge, with all my heart.

KNOWLEDGE: I will not leave until I know what will become of you.

EVERYMAN: Alas, I think that has come. I must make my reckoning and pay my debts. My time has come to an end. All that I loved have left except for my Good-Deeds.

GOOD-DEEDS: All earthly loves are nothing but vanity. All will leave you eventually, all but your good deeds. (Prince, 2011: 21).

Ultimately, the play reveals the moral lesson that only good deeds endure beyond death and remain as the sole companion in the journey towards divine judgment. Everyman, embodying the universal human experience, learns that earthly life is but a temporary trial, and only virtuous deeds can aid in achieving salvation in the afterlife. This allegorical quest demonstrates the critical connection between one's actions on earth and one's fate in the hereafter, underscoring the necessity of living a life rooted in goodness and piety.

In a manner akin to Death summoning Everyman to the underworld, Azrael, the archangel of death, comes to haunt Deli Dumrul, demanding his soul. However, the two narratives diverge significantly in the nature of the trials faced by their respective protagonists. Unlike Everyman, who must undertake a solitary journey to reconcile with his own deeds and seek redemption, Deli Dumrul's trial is predicated upon external factors beyond his own actions. He is compelled to find another individual willing to offer their life in his stead. Consequently, it becomes evident that while Everyman's ordeal is confined to an introspective reckoning of his personal deeds, Deli Dumrul's challenge originates from circumstances outside of himself, necessitating the discovery of someone courageous enough to sacrifice their own soul on his behalf.

The narrative of "Deli Dumrul", as recounted in *The Book of Dede Korkut*, begins with the eponymous hero learning that Azrael has taken the life of a young warrior from his community. This event provokes a profound and intense anger within Deli Dumrul, who resolves to confront the angel of death. He boldly questions the mourning crowd:

"You scoundrels, what are you bawling about? What is this uproar by my bridge? Why are you wailing?" They answered, "Lord, a fine warrior of ours has died; we weep for him." Dumrul then demands, "Who has killed your warrior?" To which they replied, "By Allah, O Prince, it was ordered by God Most High; Azrael of the red wings has taken that man's life." In response, Deli Dumrul challenges the divine messenger: "And who is this person you call Azrael, who takes men's lives? Almighty God, I conjure you by Your Unity and Your Being to show me Azrael, that I may fight and struggle and wrestle with him and save that fine warrior's life - and he will not take any more fine warriors' lives" (Lewis, 1974: 108).

Such defiant utterances provoke the wrath of God, who, as in Everyman's tale, orders Azrael to immediately seize Deli Dumrul's soul. Faced with the reality of his mortality, Deli Dumrul, who had previously displayed a demeanor of pride and bravery, becomes a humbled figure before Azrael. In this moment of vulnerability, he repents for his earlier arrogance and acknowledges God's omnipotence and ultimate authority:

*"You are higher than the high,
No one knows what You are like,
Beautiful God!
Many the ignorant who look for You in the sky or seek
You on earth,
But You are in the hearts of the Faithful.
Everlasting, all-powerful God!
Eternal, all-forgiving God!
If You will take my soul, take it Yourself;
Do not let Azrael take it"* (Lewis, 1974: 111).

Moved by Deli Dumrul's sincere contrition and heartfelt plea, God, similar to the offer of salvation extended to Everyman, decides to grant him another chance. However, this reprieve comes with a condition: akin to Everyman, who must make amends for his insufficient good deeds, Deli Dumrul's salvation is contingent upon finding another soul willing to take his place. Azrael relays this divine decree to Dumrul:

"O Wild Dumrul, God Most High commands thus: let him find a soul in place of his own and his own soul can go free." Dumrul contemplates, "How am I to find a soul? But I do have an old father and mother; come, let's go; one of them might give his soul, then you take it and leave mine" (Lewis, 1974: 111).

Deli Dumrul first approaches his father and then his mother, pleading for them to sacrifice their lives for his sake. Both parents, however, refuse his request:

*"The world is sweet and life is dear;
I cannot give up my life; this you must know.
Dearer than I, fonder than I, is your mother.
Son, go to your mother"* (Lewis, 1974, p. 112).

And again, his mother echoes a similar sentiment:

*"Gold and silver I should have given to his might, and saved you, my son.
You have come to a dreadful place, to which I cannot come.
The world is sweet and life is dear;
I cannot give up my life; this you must know"* (Lewis, 1974: 113).

Confronted with the selfishness of his parents, Deli Dumrul, overwhelmed by despair, bids a final farewell to his wife, preparing to surrender his soul to Azrael. Unexpectedly, his wife, upon hearing his plight, offers her own soul in his place without hesitation:

*"What are you saying?
What are you telling?
You whom I see when I open my eyes,
To whom I gave my heart and my love,
My heroic warrior, my kingly warrior,
To whom I gave my sweet mouth and kissed;*

*With whom I laid my head on one pillow and embraced;
What shall I do after you
With yonder black mountains?
If I should summer there, may they be my grave!
Your cold cold stream
If I should drink may it be my blood!
If I should spend your gold and silver may they be my shroud!
Your stables of falcon-swift horses
If I should mount may they be my bier!
If after you I should love a man and lie with him
May he become a many-colored snake and sting me!
Those cowards, your mother and father!
What is there in a life that they could not show you pity?
May the Dais and the Throne be my witnesses,
May earth and sky be my witnesses,
May mighty God be my witness:
Let my life be sacrificed for yours" (Lewis, 1974: 114-115).*

This profound act of self-sacrifice moves Deli Dumrul to once again appeal to God, filled with a newfound humility and earnest remorse:

*"You are higher than the high,
No one knows what You are like,
Beautiful God!
Many the ignorant who look for You in the sky or seek You on earth,
But You are in the hearts of the Faithful.
Everlasting, all-powerful God!
On the great highways
I shall build hospices for Your sake.
When I see the hungry I shall fill them for Your sake.
When I see the naked I shall clothe them for Your sake.
If You will take, take both our lives.
If You will spare, spare both our lives.
Most honoured, mighty God!" (Lewis, 1974: 115).*

In a manner reminiscent of the morality play "Everyman," God, pleased with Dumrul's genuine repentance and his wife's selfless devotion, grants them both a prolonged life of one hundred and forty years. Yet, as a divine retribution, Azrael is commanded to take the lives of Dumrul's self-centered parents. Thus, while the conclusion for both "Everyman" and "Deli Dumrul" is marked by divine pardon, their respective trials reveal stark contrasts: Everyman undergoes an internal trial concerned with his own deeds within his lifetime, whereas Deli Dumrul's trial revolves around the moral shortcomings and deeds of those closest to him.

Conclusion

This paper undertakes a comparative moral analysis of "Everyman," a prominent work within English-Christian literature, and the story of "Deli Dumrul", as presented in *The Book of Dede*

Korkut, a key text in Turkish-Islamic literature. The analysis reveals notable similarities in narrative structure and shared moral messages between these two culturally and religiously distinct stories. Both narratives, despite their diverse origins, convey profound reflections on the themes of divine authority, human mortality, and the path to salvation.

In "Everyman," the eponymous character comes to recognize the ultimate supremacy of God, realizing that worldly pride, material possessions, and earthly achievements hold little significance in the face of divine judgment. What truly matters, as underscored by the narrative, are the benevolent deeds performed during one's lifetime, which alone contribute to an individual's eternal salvation. The protagonist is therefore subjected to a trial that revolves around an introspective reckoning of his moral actions—both good and bad. His journey is a solitary one, confronting his own failings and ultimately understanding that it is only through repentance and good deeds that he may achieve salvation.

Similarly, the story of "Deli Dumrul" from *The Book of Dede Korkut* also revolves around the themes of divine justice, repentance, and salvation, mirroring the moral lessons found in "Everyman." Like Everyman, Deli Dumrul is subjected to a divine test, yet the nature of this trial diverges significantly. In Deli Dumrul's case, the trial is not centered on his personal deeds alone but extends to those around him—specifically, his family members. Dumrul, facing the imminent threat of death, seeks to have his life spared by persuading his father and mother to sacrifice their lives in place of his own. However, both parents, bound by their attachment to worldly life, refuse his request, demonstrating a lack of selflessness and leading to divine displeasure and punishment.

In a surprising turn, Deli Dumrul's wife, exhibiting profound courage and devotion, offers her own life without hesitation to save her husband. This act of selflessness deeply impresses God, who decides to pardon Deli Dumrul, granting both him and his wife an extended life of one hundred and fifty years. Unlike "Everyman," where the protagonist's journey to salvation is internal and focused on personal introspection, Deli Dumrul's trial is external, relying on the actions and moral choices of those around him. This contrast emphasizes that the path to divine grace may manifest in various forms—whether through personal reflection or through relationships with others.

Despite these differences in narrative focus, both stories impart a similar moral lesson: life is fundamentally a test of one's virtue and adherence to divine commandments, regardless of whether the challenges are internal or external. They underscore that only through genuine repentance, selflessness, and righteous actions can one attain happiness in the afterlife. Furthermore, both narratives make it clear that earthly status, whether one is an ordinary individual like Everyman or a celebrated warrior like Deli Dumrul, is irrelevant in the face of divine judgment. All human beings are equally subject to God's will, and none are exempt from the ultimate reckoning.

Ultimately, the stories of "Everyman" and "Deli Dumrul" reflect a shared theological understanding across Christianity and Islam regarding the nature of virtue, the inevitability of death, and the pursuit of eternal salvation. Both traditions advocate for a life of moral integrity, humility, and submission to divine authority. Through these two protagonists from different cultural and religious backgrounds, it becomes evident that adhering to divine laws and commands in earthly life is seen as the key to attaining eternal salvation in both religious traditions. Moreover, the similarities between the two narratives suggest that Christian and Islamic teachings, while distinct in their doctrines, often converge on fundamental moral principles regarding what is right and wrong in this world.

Last of all, the comparative study of "Everyman" and the story of "Deli Dumrul" provides valuable insight into the shared moral and spiritual values that transcend cultural and religious boundaries. Both narratives, through their unique yet comparable trials of their protagonists, convey that divine judgment and mercy are ultimately impartial and accessible to all, regardless of one's earthly status or cultural identity. They affirm the notion that it is through moral conduct, selflessness, and adherence to divine guidance that one may hope to achieve salvation in the eternal life to come.

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