ACTA UNIVERSITATIS LODZIENSIS
FOLIA LITTERARIA ANGLICA 1, 1997

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THE MONOLOGUE OF THE VICE

The purpose of this study is to analyze the function of the monologue of the Vice, the medieval agent of evil, in chosen 16th century morality plays. I will also deal with certain aspects of the language of the Vice in his monologue in the following late moralities: *Respublica* (1553),[1] *The Trial of Treasure* (1562–1567)[2] *Appius and Virginia* (1564),[3] *Like Will to Like* (1568),[4] *Liberality and Prodigality* (1567–1568),[5] *All for Money* (1577)[6] and one transitional, or "hybrid play," *Old Fortunatus* (1599).[7]

I

The ambiguous structure of the Vice, who replaces earlier several vices or Seven Deadly Sins in the 16th century drama, makes him play the part

[1] "A Merye Enterlude Entitled *Respublica*, Made in the Yeare of our Lord 1553, and the First Yeare of the Moost Prosperous Reigne of out Most Soveraigne Queen Marye the First," in E. T. Schell, J. D. Shuchter, (eds.), *English Morality Play and Moral Interludes*, (Holt, Reinhart and Winston, Inc., 1969). All references in the text will be to this edition.

[2] "A New and Mery Enterlude called the Trial of Treasure," in R. Dodsley (ed.), *A Select Collection of Old English Plays*, (London 1874–1876), vol. 3. All references in the text will be to this edition.

[3] "A new Tragicall Comedie of Apius and Virginia," in R. Dodsley (ed.), *op. cit.*, vol. 4. All references in the text will be to this edition.

[4] "An Enterlude Intituled Like Will to Like quoed the Deuil to the Colier," in R. Dodsley (ed.), vol. 3. All references in the text will be to this edition.

[5] "Liberality and Prodigality. A Pleasant Comedie, Shewing the Contention betweene Liberalitie and Prodigalitie. As it was playd before her Majestie," in R. Dodsley (ed.), vol. 8. All references in the text will be to this edition.

[6] "All for Money" [1559–1577], (A moral and Pitieful Comedie, Intituled, All for Money. Plainly representing the maners of men and fashion of the world noweadayes. Compiled by T. Lupton, Roger Warde and Richard Mundee, 1578) in E. T. Schell, J. D. Shuchter (eds.) *op. cit.* All references in the text will be to this edition.

[7] F. Bowers (ed.), *The Dramatic Works of Thomas Dekker*, (Cambridge: Cambridge University Press 1962), vol. 1. All references in the text will be to this edition.

of an allegorical character, both the tempter and the entertainer. At the same time, he develops into a being who is a member of some social group. It is discernible in the monologue of the Vice which often serves as a kind of self-introduction. The Vice speaks about himself and, usually in a bragging way, presents his origin, education and skills. Haphazard, the Vice in *Appius and Virginia*, asks himself pseudo-philosophically "What am I?" and in the following twenty lines tries to solve his dilemma. In an entertaining way he enumerates professions that would suit him most:

> ...a scholar, a schoolmaster,
> or else some youth.
> A lawyer, a student, or else a country clown.
> By the gods, I know not how best to devise
> My name or my property...
> Most of all these my nature doth enjoy. (p. 118)

Nichol Newfangle in *Like Will to Like* straightforwardly announces his name in the expository monologue:

> Nichol Newfangle is my name, do you not me know?
> My whole education to you I shall show. (p. 309)

Vanity in *Liberality and Prodigality*, in contrast to Newfangle, is more ambiguous and tries to describe himself rather than to reveal directly his identity:

> In words to make description of my name,
> My nature or conditions, were but vain;
> Sith this attire so plainly shows the same,
> As showed cannot be in words more plain.
> ...Whence I come, and why I hither come,
> And upon whom I daily do attend,
> In brief, to show you in a little sum,
> My special meaning is, and so an end. (p. 333)

The Vice also often talks about his past experiences. For instance, Inclination in *The Trial of Treasure* recounts the story of his life, going back even to the times when "Noe's ship was made" (p. 267). Newfangle in *Like Will to Like* similarly describes his past upon the first appearance on the stage:

> My whole education to you I shall show.
> For first, before I was born, I remember very well,
> That my grandsire and I made a journey into hell;
> Where I was bound prentice before my nativity
> To Lucifer himself. (p. 310)

The two monologues echo the idea of narrating bygone days. Both Inclination and Newfangle reach far back into their memory to recreate the past. It is stressed by numerous expressions such as "I can remember," "I am so old" or "before I was born."[8]

It is noteworthy that the Vice frequently discloses his function as that of the tempter and evil-doer. In an exaggerated and metaphorical way, he presents his purposes. For instance, in *The Trial of Treasure*, the Vice Inclination declares in his opening monologue:

> It is I that do guide the bent of your bow,
> And ruleth your actions also day by day; (p. 268)

He explicitly states his aims, thus defining the essence of his nature. He demonstrates "a lucid awareness of his vicious purpose."[9] Not only is the Vice, in general, unashamed of his misconduct and lack of ethical judgement, like Inclination in the passage quoted above, but he also strangely prides himself on his misdemeanour. Fortune in *Liberality and Prodigality* boasts of her power:

> Fortune is known the queen of all renown:
> That makes, that mars; sets up and throws adown. (p. 342)

Thus, the monologue combines informative functions, or the announcement of the Vice's villainous plans with Schadenfreude.[10] For instance, in *Old Fortunatus*, when the Virtue and the Vice plant trees of good and evil, respectively, the latter declares:

> Vertue, I am sworne thy foe: if there thou plant,
> Here opposite to thine, my tree shall florish,
> And (as the running wood-bind) spread her armes.
> To choke thy withering boughes in their embrace,
> Ile driue thee from this world: were Vertue fled,
> Vice as an Angel should be honoured. (p. 12)

It is noticeable that the Vice stands for practical wisdom. While the Virtue presents a model way of life, the Vice advises his victims how to enjoy oneself and how to avoid remorse. For instance, Vanity in *Liberality and Prodigality* counsels Prodigality where he should look for money:

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[8] It should be mentioned that the expository technique found its way into Renaissance drama. Shakespeare's *Richard III* may be a very good example. In his opening monologue Richard introduces himself as an outside observer, scornfully describing his own deformity and villainy. (See: W. Clemen, *Shakespeare's Soliloquies*, Cambridge: Cambridge University Press, 1974, pp. 9–10).

[9] *Ibid.*, p. 9.

[10] *Ibid.*, p. 9.

Money comes not by force, money comes by chance;
And sith at one instant you both seek for money,
Appeal both to Fortune, and then shall you try,
Whether either or neither may hit to have money. (p. 347)

When Lust in *The Trial of Treasure* is overtaken by pangs of conscience, the Vice and his companions suggest what to do to rid of them:

INC. This cramp doth signify nothing in effect;
None of your counsels he will now reject....
STURDINESS. Then fear not the force of these that be just,
But labour yourself to advance and augment;
Be jocund and lively, sith your name is Lust,
And then you shall easily obtain your intent.
ELATION. Esteem yourself always equal with the best,
And seek promotion, power and dignity; ...
GREED. Never fear God, nor the governor's law,
But gripe, gripe, gripe greedily all that cometh in your hands. (p. 273)

It should be mentioned, however, that the Vice's wisdom is sometimes accompanied by nonsense and implied satire, directed against the vicious. Haphazard in *Appius and Virginia*, addressing Appius, depicts the world where people are devoid of sense of fairness and moral principles:

Conscience was careless and sailing by seas,
Was drowned in a basket and had a disease.
Then care not for conscience the worth of a pin.
And judgement judge[d] Justice to have a reward
And judging still justly, but all now is marr'd;
Thus judgement and justice a wrong way hath gone.
Then care not for Conscience the worth of fable;
Justice is no man, nor nought to do able. (p. 129)

Haphazard manages to still his victim's scruples so deftly that Appius is unable to see the fraud behind the Vice's words. The Vice intentionally deflates the agents of good to render their impotence and insignificance.

It is important to remember that Haphazard's persuasions may be accompanied by certain comic effects. The enactment of the scene, Haphazard's movement around the stage can strengthen the purpose of the speech and additionally denigrate the Virtue.

When he is supposed to glorify Lucifer, Nicol Newfangle in *Like Will to Like* makes fun of the devil. Nicol distorts the words of the praise changing it into a meaningless speech:

LU. All hail, O noble prince of hell!
NEW. All my dame's cows' tail[s] fell down in the well.
LU. I will exalt thee above the clouds.

NEW. I will salt thee, and hang thee in the shrouds.
LU. Thou art the enhancer of my renown.
NEW. Thou art Hance, the hangman of Calais town.
LU. To thee be honour alone.
NEW. To thee shall come our hobbling Jone. (p. 317)

The Vice seeks a way to diminish Lucifer's importance and to show his own superiority. By imitating the devil Nicol not only ridicules him but also increases his own confidence and boosts his position. Contorted expressions and deliberate play on words bring about verbal comic. The use of intonation can also enhance the comic effect. Elevated and emphatic intonation of an oath, for example, would contrast with Nicol's jabber. At the same time, Newfangle's facial expressions, gestures and movement can be an important theatrical device to intensify the overall effect of nonsense and amuse the audience.

Inclination in *The Trial of Treasure* behaves similarly to Newfangle. When he is trapped by Sapience, the agent of good, the evil protagonist pretends to speak foreign languages to conceal his identity:

JUST. Turn back, ere you go, we have somewhat to say.
INC. Non point parle françois, non par ma foy.
SAPIENCE. To deceive us now himself he doth prepare.
INC. Ick en can ghene english spreken von waer. (p. 277)

Incoherent French- and Flemish-sounding noises are employed to take in the Vice's opponents. The divergence between the agents of good and evil is shifted from the moral level onto the linguistic one. The Vice and the Virtue, as it were, speak different languages and are unable to communicate. What Inclination says in the passage quoted above is incomprehensible and aims at puzzling the Virtue. A sudden switch to a foreign language brings about a comic effects, especially for the audience who are aware of Inclination's attempts to conceal his identity.

The Vice serves also as a representative of earthly delights. He distracts the human protagonist from eternal concerns and focuses his attention on temporary pleasures. Therefore, the Vice includes in his language items representing earthly life. When, for instance, Haphazard in *Appius and Virginia* succeeds in tempting Appius, the Vice happily announces he will have a new coat (p. 130). The Vice's materialism indicates his function as a tempter who stands for physical life and invites the human hero to indulge in it. He chooses food as one of his favourite points of reference. He eagerly talks of bread, pudding and meat as they epitomize the biological life the Vice embodies. Thus, when almost sure of his victory over Lust, Inclination in *The Trial of Treasure* proudly declares that "Lust is full of porridge" (p. 277).

The Vice compares the fulfillment of human needs to the act of eating, as fit for people "as a pudding for a friar's mouth" (p. 318). Such imagery suggests the activity of the Vice on the physiological level. The Vice himself is unable to overcome his own depravity and to see the evil he causes.

Apart from frequent references to food and eating, the Vice fondly uses animal imagery and often compares people and objects to animals. Both Newfangle and Avarice refer to other rogues as dogs. Newfangle speaks of "a brace of hounds" that "have taken their prey." (p. 355) Avarice, in turn, calls the four gallants his good spaniels and whistles at them. The scene acquires a light tone and the situation becomes vaudeville-like.[11] When his companions finally get into a fight, Avarice complains:

> I would have a bone here, rather than a groat,
> To make these snarling curs gnaw out each other's throat.
> Here be eager whelps, lo! To it, Boy! Cox him, Ball!
> Poor I may pick straws, these hungry dogs will snatch all! (p. 248)

The Devil in *All for Money* and *Like Will to Like* is compared to a clumsy, dancing bear. Money in *Liberality and Prodigality* is "a boar in a sty" (p. 377) while Newfangle calls the gallows a "two-legged mare." (p. 355)

The similarity of the comparisons of the objects of desire to mice and rats in *The Trial of Treasure* and *Respublica* is quite striking. Inclination and Avarice refer in their monologues to the objects of their cravings in terms of a rat and mice chased by a cat. Inclination describes the pursuit of sexual pleasure as hunting mice which people "learn of the cat." (p. 293) Those who look both for riches and physical satisfaction are cats. Avarice, who finds happiness in accumulating gold, compares himself to a cat.[12] He recounts the dialogue he supposedly had with the robbers ready to steal his gold:

> "What would ye, my masters?" "We look after a cat."
> "What make ye hereabout?" "We have smelled a rat." (p. 242)

Money and pleasure are chased by people like mice and rats are by cats. Constant search for objects of desire resembles a hunt. Once the treasure is obtained, it must be guarded covetously to protect it from the outside world.

The image of the miser created in *Respublica* is reinforced in Avarice's language. Avarice treats money like a human being. He directly addresses his bags of gold in his apostrophes. The Vice promises to bring the one he already has more fellows and let them live in peace and quiet in his

[11] I. Janicka, *Ben Jonson and the Popular Theatrical Tradition*, (Łódź: Uniwersytet Łódzki, 1972), p. 34.

[12] See: *ibid.*, p. 34.

lodging (p. 271). The personification of the money creates, as it were, a listener to whom Avarice may freely talk. The goods are his imaginary partners.[13] Interestingly, Avarice addresses his treasures in an affectionate way as if he were talking to his lover. His language is full of concern and sorrow when his sweet bags are "lank and empty" (p. 254), and amiable and tender when they are filled with money:

> Come on, sweet bags of gold, come on with a good will,
> I on you so tender and ye so forward still?
> I know your desire: ye would fain be in my chest;
> When the belly is full the bones would be at rest.
> Be content for a while, I will couch you all up soon
> Where you shall not be spied neither of sun nor moon. (p. 265)

The audience seem to be listening to a private conversation. They witness an intimate confession, which makes the scene more personal. The soothing manner of expression, gentle adjectives and loving words intensify the monologue. The intimacy of the scene increases its dramatic impact.

It is worth mentioning that the Vice, in general, from time to time employs techniques of narration typical of story-telling. Sometimes, he takes pleasure in delaying the climax of his stories. For example, Avarice in *Respublica* promises his companions to announce a piece of news. Yet, instead of getting straight to the point, the Vice pauses when the crucial part of his tale is most awaited. Avarice teases the four gallants:

> ADULATION: Oh, would Christ, good founder, ye would that thing open!
> AVARICE: Bones, knave! Wilt thou have it ere it can be spoken?
> OPPRESSION: For the passion of God, tell it us with all speed!
> AVARICE: By the Cross, not a word here in haste made, indeed!
> INSOLENCE: Yes, good sweet Avarice, dispatch and tell at once!
> AVARICE: Will ye have a matter before it can be told? (p. 245)

The Vice plays with his comrades and does not want to reveal the core of the matter. He enjoys their curiosity and kindles it even more. Even when Avarice eventually begins his story, he is careful not to disclose the entire issue right away. He puts on the air of an actor who, conscious of those who watch him, purposefully delays the solution to raise the listeners' curiosity and engage them in his anecdote. Avarice scolds and quiets the four gallants to ensure silence in which everyone can concentrate well enough to hear the news and to appreciate his wit:

[13] W. Clemen observes that such an artificial form as a monologue requires the use of imagined addressees to cover up the lack of the real partner. In the case of Avarice, his bags seem to substitute for this lacking partnership. (W. Clemen, *op. cit.*, p. 16–17).

AVARICE: Whist! Silence! Not a word! Mum! Let your clatter cease!
Are ye with child to hear, and cannot hold your peace?
So sir, now. (p. 245)

Inclination in *The Trial of Treasure* plays the same game with his listeners:

Tush, if you will give me leave, I'll tell ye how;
... But then these gentlewomen will be angry,
Therefore I think best to hold my peace:
Nay, I beseech you, let the matter stay,
For I would not for twenty pounds come in their hands; (p. 267)

The Vice also employs natural and simple language. It is free from the loftiness of the Virtue's idiom. Moreover, the Vice introduces obscenities, like for example Nicol Newfangle in *Like Will to Like* after he swore to obey the Devil:

Body of me, I was so afraid, I was like to bestench the place!
My buttocks made buttons of the new fashion,
While the whoreson Devil was making his salutation. (p. 317)

The Vice's monologues often abound with dialectical and colloquial expressions. For instance, at the beginning of his opening monologue in *Respublica*, Avarice greets the audience, "Now Godigood everychone, both great and small," with the word "everychone," an archaic form of "everyone" which "carries a suggestion of a lower-class dialect."[14] Unlike the Virtue, who with his sermonizing style intellectually dominates the audience, the Vice tries to meet its level. What he says is comprehensible and easy to follow.

The ease with which the Vice converses with the viewers is enhanced by his frequent addresses to it. *Direct appeals* let the Vice establish a good rapport with the audience and retain their attention. They play a crucial role in both including the audience in the performance and breaking the monotony of speeches as well as preventing boredom. Direct addresses introduce a sudden alteration in the usual tempo and offer a new perspective on the scenes. By means of them, the Vice seeks the audience's emotional involvement and understanding. When Avarice in *Respublica* makes his first appearance on the stage, he entreats the audience:

Ye must pardon my wits, for I tell you plain
I have a hive of humble bees swarming in my brain. (p. 237)

The Vice, unlike the agents of virtue, treats his audience like a partner. He speaks their language, shares their problems and is more accessible than

[14] E. T. Schell, J. D. Shuchter (eds.), *op. cit.*, p. 239.

the pompous Virtue. Thus, it seems natural for Sin in *All for Money* to implore the spectators:

> ...I tell you, sorrowfully;
> Therefore, give me counsel what is best to be done. (p. 255)

Nicol Newfangle is similarly frank when he demands to know:

> Do all of you hold your peace?
> Why then, good gentle boy, how likest thou this play?
> No more, but say thy mind;
> How say you, little Meg? (p. 355)

The Vice here is open and direct. Additionally, he is cheerful, which makes him more likeable. Through the direct address, he invites the audience to participate in the play. The direct address challenges the audience and provides the actor with feedback. On the other hand, it breaks the theatrical illusion, showing the Vice as a real person and not merely as a theatrical creation.[15]

II

It would be interesting to analyze at this point the kinds of the syntactic patterns the Vice in the moralities analyzed uses and the structures which either are rhetorical or approach rhetoric. Most dramatic are recurrent *open questions, exclamations, commands* and *repetitions* enhanced by *rhythm.*

1. Open questions are employed to intensify the emotional overtone of scenes, dramatize the monologue and raise the listeners' interest. When overtaken by a fit of pain, the Vice Sin in *All for Money* moans:

> Out, alas masters, what thing is in my belly?
> Who, who is able to abide this grief or pains? (p. 432)

The questions provoke the audience to think about the reason of Sin's pain. The audience feels itself in a position to find out what causes such suffering and how to help the Vice.

Haphazard in *Appius and Virginia* is even more convincing in his lamentation before being hanged. A long series of questions opens his monologue in which he sorrowfully complains of being mistreated. Instead of a reward as Appius's hard-working servant, Haphazard receives punishment:

[15] See: I. Janicka, *op. cit.*, p. 34.

Why, how now, my lord Appius, what cheer?
Why, where is my reward for this gear?
Why did I ride, run, and revel,
And for all my jaunting now made a javel?
Why – run, sir knave, call me Claudius?
Then – run with a vengeance, watch Virginius?
Then ride, sirrah; is Virginia at church?
Then – gallop to see where her father doth lurch?
Then – up, sirrah; now what counsel?
Of dame beauty what news canst thou tell? (pp. 150–51)

Haphazard questions the punishment he is about to receive and expresses disappointment with the world. A sharp divergence between the intensity of the complaints, pleas for sympathy and the source of grief is discernible. Haphazard's position as an agent of evil who brings destruction is contrasted with his miserable wails of a victim of an apparently unfair treatment.

Sometimes questions take on a satirical meaning when the Vice ridicules his companions. He assumes a superior position towards his partners. His sarcastic attitude stresses the irony of the situation as the Vice shares the same qualities with those he wants to taunt.

Sancte benedicite, whom have we here?
Tom Tumbler, or else some dancing bear? (p. 310)

asks Nicol Newfangle in *Like Will to Like* when the Devil enters. His questions are derisive. On seeing Money, all tired and worn out, Vanity in *Liberality and Prodigality* mockingly accuses him of drinking too much alcohol:

Why, where the vengeance, where the devil hast thou been?
Among brambles or briars? or spirits? (p. 360)

The Vice's questions are one of the devices of including the other part into the conversation and stressing its two-fold structure.

2. Exclamations enhance the emotional involvement of the speaker and accentuate rhythm. They appear at the moment of increased agitation before climactic points, which stresses their role as carriers of motion. Exclamations reinforce the rhythmical patterns and punctuate the tempo and emphasize parallel ideas and structures.[16] In *Respublica*, Avarice's exclamations intensify his concern when he recalls that he has forgotten to close his coffers of gold. Avarice, terrified, cries out:

Out, alas, I fear I left my coffer open!
I am surely undone! Alas, where be my keys?

[16] See: M. J. Herrick, *Comic Theory in the Sixteenth Century*, (Urbana: University of Illinois Press, 1964), p. 92.

It is gone that I have sweat for all my live days!
Woe worth all whoreson thieves and such covetous knaves,
That for their winding sheet would scrape men out of their graves! (p. 241)

The Vice shows his discomfort till he almost forgets himself. His exclamations, strengthened by the use of rhymes in the last three lines prompt action and demonstrate the psychological state the Vice is in.[17]

3. Commands functionally correspond to exclamations which animate action and stress characters' involvement in them. Their usual curtness and directness enforce a brisk tempo. For instance, the Vice Sin in *All for Money* orders Satan to

Stand back, ..., or I will hit you on the snout!
It is high time that you had ended your song. (p. 437)

Sin's order cuts short Satan's whining and adds dynamics to the static complaining. Imperatives connote action. Due to their vivacity, they swiftly change the overtone of the scene. Thanks to the intonation and pitch at which they should usually be uttered as well as their emotional load, orders sound more forceful than declarative statements. Commands which Haphazard in *Appius and Virginia* gives himself are vivid and lively:

Haste for a hangman in hazard of hemp:
Run for a ridduck, there is no such imp. (p. 134)

The two verbs, run and haste, carry the idea of movement and change. They prompt Haphazard to undertake action. Coupled with alliteration, they enliven the scene and create an atmosphere of urgency and agitation.

4. Rhythm helps to punctuate the most important elements of the Vice's monologues. They are paced in enumerations of which the Vice is fond. A number of nouns grouped together stresses the even rate of the monologue. Vanity, in *Liberality and Prodigality*, clusters adjectives describing Prodigality and Tenacity:

Prodigality...? Young, wasteful, roisting Prodigality
And old, sparing, covetous, niggard Tenacity? (p. 340)

The rhythmical value of parallel short phrases is more conspicuous in Haphazard's monologue:

A louse, a louser, a leek or a lark,
A dreamer, a drumble, a fire or a spark?

[17] See: I. Janicka, *op. cit.*, p. 34.

A caitiff, a cutthroat, a creeper in corners.
A hairbrain, a gangman, or a grafter of horners? (p. 118)

Rhythm, reinforced by the phonetic qualities of repeated sounds, becomes discernible when the speech is acted out. Alliteration stresses the phonic elements of the speech and its sound composition. A similar example can be found in *Liberality and Prodigality*:

VANITY: ... She, minding in this place forthwith t' appear,
In her most gorgeous pomp and princely port,
Sends me to see all things in presence here,
Prepar'd and furnish'd in the bravest sort. (p. 335)

Phonetic qualities of the consonants "p" and "s" give the monologue alternatively the impression of abrupt strength and hideous intrigue. The plosive "p" sounds confident and conceited, while strident "s" hisses in a sneaky and dishonest way.

5. Repetitions of similar or identical structures serve to reinforce action. They emphasize the same idea in a rhythmical manner. The vision of the corrupted world is strengthened in Vanity's monologue in *Liberality and Prodigality* where seven out of nine lines end with the word "vanity":

Now, sure, it is a world of worlds to see,
How all the world inclines to Vanity;
Men seek at first – that is but Vanity,
And lose at last – that was by Vanity,
And yet continue still to follow Vanity,
As though it were a thing of certainty.
And I that bear the mane of Vanity,
And see the world's exceeding Vanity,
In following so the tracks of Vanity,
Do triumph still amid my empery. (p. 361)

The repetition of the same word emphasizes the domination of the Vice in the world. The attained rhythm reinforces this idea even more. A similar aim is achieved by the repetitive use of the identical structure in Fortune's monologue in the same play. Describing her power, she compares herself to a queen:

By vestures wrought with gold so gorgeously:
By reverence done to me of high and low:
By all these ornaments of bravery,
By this my train, that now attends me so:
By kings, that hale my chariot to and fro,
Fortune is known the queen of all renown. (p. 342)

III

The discussed elements of rhetoric diversify the language of the Vice and make it more accessible for the audience. At the same time, they animate it and introduce additional features of expression to the purely narrative or descriptive style of some of the Vice's monologues. These figures of speech are associated with action and mark the passages of heightened tension. They help to bring out the dramatic qualities of the given monologue. The following passage from *Respublica* may serve as an example of the dramatic monologue. Avarice recalls he left his coffers of gold open and imagines that his money is being stolen. He hastily runs home. Upon coming back tells the audience how he found knaves around ready to rob him:

> There was such tooting, such looking and such prying,
> Such harkening, such stalking, such watching, such spying,
> "What would ye, my masters?" "We look after a cat."
> "What make ye hereabout?" "We have smelled a rat." (p. 242–43)

First, Avarice merely describes the action. Later, however, he tries to act out what happened to him in "the playful, vaudeville dialogue of questions and answers between the imagined thieves and himself".[18] His story becomes a mini-drama with the action reaching climax when the Vice catches the thieves. His fears and rising suspicion are coupled by the intensification of the action. The use of rhythm and rhyme adds power to this monologue.

Similarly, in *Appius and Virginia*, Haphazard describes what is happening off-stage. Like the Greek chorus, he fills in the gaps in the action by narrating it:

> Claudius is knocking with hammer and stone
> At Virginius' gate, as hard as he can lay on.
> By the gods, my masters, Haphazard is hardy,
> For he will run rashly, be they never so many:
> Yea, he will sing sow's snout, and snap with the best.
> But peace! (p. 140)

The tension in the passage rises up to the moment when Haphazard suddenly calms down. The intensity of the related events is stressed by the use of short, dynamic words such as "knock," "run" or "snap." Short and rough-sounding words, loaded with consonants, heighten the tension. They create the impression of haste and confusion, making his "summary" more dramatic. Monosyllables are crucial for the introduction of swiftness and

[18] *Ibid.*, p. 34.

smoothness into the flow of the Vice's monologues. They enhance the tempo of speech, accentuate its rhythmical character and give the impression of action and movement. They make the speech sound faster, more animated and diversified. Short words also enliven the language and stress the dramatic quality of the situation in which the Vice finds himself.

The language of the Vice gives us an insight into the nature of this character and helps to understand his motivation and modes of operation. His monologue sheds light on the way he perceives the world and his own place in it. For the Vice the world consists merely of physiological reflexes which he, man's "best friend," stirs and intensifies. The monologue of the Vice reflects the functions the Vice serves. It has features of an allegorical character as well as of a human being belonging to a social group and performing a social role. It reveals both a rustic entertainer who uses obscene language, converses with the audience and strives to appear entertaining, and a tempter who appeals to the tempted by means of persuasive imagery and carefully chosen expressions. Sometimes, it bears traces of dramatic qualities. The monologue is especially interesting when the Vice narrates the external action or becomes emotionally involved in his story. The use of rhetorical figures and direct addesses demonstrate his emotional state. Such features of the monologue allow the audience/readers to see the events presented through the Vice's eyes and to understand what kind of person the Vice is.[19]

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MONOLOG WYSTĘPKU

Celem artykułu jest analiza języka Występku, alegorycznej postaci reprezentującej zło w moralitecie XVI-wiecznym. Na podstawie sześciu wybranych moralitetów z drugiej połowy XVI w. oraz dramatu przejściowego z końca XVI w. autorka artykułu analizuje funkcje monologu Występku oraz jego znaczenie jako źródła informacji o osobowości owej postaci, jej sposobu percepcji świata, intencji, stanów emocjonalnych i motywacji. Omówione zostały najczęściej pojawiające się figury retoryczne oraz rejestry używanego przez Występek języka. Autorka artykułu podkreśla również coraz wyraźniejszą dramatyzację monologu Występku oraz opisuje pojawiające się elementy dramatyczne odzwierciedlające przemiany gatunków teatralnych tego okresu.

[19] See: A. Sinfield, *Dramatic Monologue*, (London: Methuen & Co Ltd., 1977), p. 27.