“Pseudo-Monologue” Forms in I.L. Caragiale’s Comic Plays

Caragiale approached the traditional dramatic monologue pattern into a creative way, by cultivating several parodied monologue varieties. Our present analysis has precisely in view this creative process that makes traditional monologues slip into parody. To this aim, we shall focus on two subcategories of the addressed monologue in Caragiale’s comedies: the declarative addressed monologue (one notorious example being Rică Venturiano’s misaddressed love declaration to Veta, in O noapte fururoasă) and the discursive addressed monologue (illustrated by Farfuridi’s and Cațavencu’s political discourses, in O scrisoare pierdută). The declarative addressed monologue in O noapte fururoasă gets its parodic dimension mainly from the deliberate inadequateness of its linguistic organization, achieved by mixing up together a whole range of stylistic registers (poetic, legal and administrative, rhetorical and journalistic, colloquial). The discursive addressed monologue in O scrisoare pierdută, on the other hand, swerves from the traditional pattern due mainly to the repeated interference of characters from the audience into the political leaders’ monologues, and turning them, by this very fact, into a kind of “pseudo-dialogues”. Besides, the lack of logical and grammatical coherence of the sentences corrupts the inner structure of the discourse, thus contributing to the general parodic effect. By defying the formal structure and rules of the declarative, and respectively the discursive addressed monologues, as well as by the excess of rhetorical strategies, Caragiale manages to turn these two forms of addressed monologue into effective comic devices.