Stephen King's *The Stand* As a Contemporary Morality Play

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Introduction

Stephen King is one of the most popular contemporary horror writers. Supernatural elements are important aspects of most of his works. The seemingly sentient car in *Christine*, the clown who turns out to be a monstrous creature in *It*, or the haunted hotel in *The Shining*; all of these elements have fascinated readers. However, in Stephen King's works they represent more than supernatural plot devices, they represent King's observations of the horrors of American society. The demonic clown, in *It*, awakens every time an atrocity takes place in American history. In the novel, the demon's appearance unites a group of grown-up people who are forced to confront and overcome a traumatic experience of their past. In *Christine*, the sentient car becomes a symbol of late 70s early 80s materialism and the greed that the desire for materialistic status symbols foster in people. In most of King's novels, these supernatural elements always represent a fear that must be confronted by the protagonists. It must be overcome if the protagonists want to become good Americans. America and its values are central to King, and all of his works explore different aspects of American values and culture.

Notably, one of the most prominent features of American culture that King explores most persistently is the place of Christian values in a materialistic America. Recently, King has featured in articles on religious websites in which people mistakenly consider him to be anti-religious (Stewart). A recent CNN news article points out that "some of the most stirring affirmations of Christian faith can be found in the chilling stories of King" (Blake). My analysis supports this perspective of King's work.

King contrasts his horrors with fictional characters whose values allow them to embody ideals such as community, friendship, and often also faith. Anthony Magistrale explains that "if evil in King's universe can be defined as a principle of negation directed at everything that exists outside the self (ironically poisoning the very self at its center), then goodness must necessarily be its opposite-the force of selfless commitment to others"

(Magistrale 79-80). Stephen King is then not only a horror writer, but a moral writer as well. Stephen King's books may always feature a form of evil, but they also feature a form of goodness to stand against this evil as well.

Stephen King's *The Stand* (1978), revised and expanded in 1990, is considered by most King fans and scholars to be his masterpiece. It is also an exemplary King story about American people that share American ideals, but are faced with various supernatural horrors that figuratively represent the evils lurking underneath the veneer of civilization. In *The Stand*, the U.S.A. is hit by an epidemic that wipes out nearly the entire population. The few survivors are forced to live in a post-apocalyptic world in which the old laws and moral boundaries no longer exist. They are presented with the option to make their own choices about leading a "good" life or a "sinful" one. However, the survivors unwittingly choose a sinful life and have to redeem themselves by making a stand against evil. *The Stand* is in this respect a modern morality play. It presents the protagonists with the choice to do what is right or wrong. When they choose to follow the wrong road they have to redeem themselves. Each of the protagonists is pulled towards either one of two supernatural beings that serve as a moral compass to the characters. Mother Abagail represents good whereas Randall Flagg represents evil.

In this introduction I will outline in more general terms how *The Stand* can be viewed as a contemporary morality play. *The Stand* is constructed using the structure and themes of traditional morality plays. Rather than using the morality play structure to communicate universal Christian ideals, King's morality play presents these Christian ideals as specifically American ideals. The first two chapters of this thesis will explore *The Stand*'s relationship to the medieval morality play tradition. In the last two chapters I will discuss *The Stand* in relation to the allegorical mode of representation, so often used in traditional morality plays. As a morality play, *The Stand* represents its characters as allegorical presentations of the

virtues and vices King identifies with modern American culture. All of the characters get to choose between good and evil in the shape of the novel's overarching allegorical figures Mother Abagail (good) and Randall Flag (evil). Ultimately, two groups of survivors gather with likeminded people in a final confrontation between these forces.

In most of King's works the themes of materialism, nationalism and community are woven into the story through carefully crafted characterisations of individuals who come to embody these aspects of modern American life. In *The Stand*, community takes the shape of the two groups that are formed after the epidemic. One group represents King's vision of a good community, defined through faith, selflessness and self sacrifice; the other becomes the polar opposite, defined by a life of materialism, bound to consumerism and technology.

The war in *The Stand* is not fought between general categories of good and evil; it is ultimately a conflict between what King has identified as the right and wrong aspects of modern American culture. Every character becomes conflicted one way or the other and makes a choice between siding with Mother Abagail or Randall Flagg. Stephen King's moral vision demonstrates what is the right or wrong thing to do. Characters who turn out to be persons of good morals belong with Mother Abagail and her community in Boulder; immoral characters are absorbed into Randall Flag's regime in Las Vegas.

In *The Stand* King also expresses a more specific criticism of American culture; namely how dependent civilisation has become on material possessions, values and technology. Through the utopian aspect of the novel King also expresses his ideal vision of American society. He frees America from various forms of technology, laws and social customs by having the epidemic wipe out most of the nation's population. The survivors are forced to make decisions about their future that will determine the shape of America's new society. King presents a bare-bones and completely unbridled American Society in which

both great as well as horrifying things can happen. *The Stand* is no longer just about America in a physical sense; instead it represents what America could become.

Magistrale points out that in most of his works, "King addresses the dim results of man's irresponsibility and subsequent loss of control over those things which he himself has created" (27). *The Stand* demonstrates the capacity of Americans to do good or evil freely; it also strengthens the fear of technology by placing it in the hands of evil. On the side of Mother Abagail is The Free Zone in Boulder, a quiet rural place made up of a community of people who rely on each other to survive. Randall Flagg resides in a city far more advanced than The Free Zone. He is accompanied by men and women who thrive on violence such as the convicted criminal Lloyd and the pyromaniac Trashcan Man. The people that have the right ideals survive without technology, but the people who represent King's notion of America's vices seem to be bound to the symbolic city of Las Vegas (King's vanity fair) and are drawn more to technology and other luxuries. Magistrale further elaborates:

> King's faith in the endurance of traditional morality, based on the values of love and the resillience of the human spirit, power whatever light remains in a world actively pursuing the destruction of itself and everything within it. Evil revels in our isolation from one another, but when the dark force fails to establish this isolation, it crumbles in the light of our own human liberation. (26)

In *The Stand* Americans are capable of doing great feats, and King demonstrates the true capacity of Americans rather than leaving the everyday Americans "captive" in a society relying on technology.

Methodology

In the chapters to come I will approach my analysis of *The Stand* in the framework of both genre and ideological criticism. I will combine John Frow's genre theory, concerning popular culture genres, with scholarship on the genre of the morality play to analyse *The Stand*'s generic situatedness.

Frow points out that "genre guides interpretation because it is a constraint on semiosis, the production of meaning; it specifies which types of meaning are relevant and appropriate in a particular context, and so makes certain senses of an utterance more probable, in the circumstances, than others" (101). A genre is never set, but always in the process of becoming and simultaneously in the process of changing. Frow continues, "if we retain from Hirsch the notion that genre is a guess or construal of the-kind-of-thing-this-is, however, then it follows that genre is not a property of a text but is a function of reading. Genre is a category that we impute to texts, and under different circumstances this imputation may change" (102). Genre is a critical tool that can be used as a way of reading the text. A text's imbeddedness within a specific genre category can change depending on how it is read. In this way of reading, Frow argues: "genre is a set of cues guiding our reading of texts" (4). Frow discusses the ideas of genre cues and how these are linked to readers' expectations: "the imputations or guesses that we make about the appropriate and relevant conventions to apply in a particular case will structure our reading, guiding the course it will take, our expectations of what it will encounter" (102-103). He emphasises that genre is not just restricted to being within the frame: "genre is neither a property of (and located 'in') texts, nor a projection of (and located 'in') readers; it exists as a part of the relationship between texts and readers, and it has a systemic existence. It is a shared convention with a social force" (102). Frow explains that the genre works as a frame, which exists out of elements within the text as well as outside to separate itself from other genres: "frames work to define the text against those things which it

is not, cutting it off from the adjacent world; and to convey information from that adjacent world to the framed text" (106). By framing the text the reader can identify how it is structured and the work can be defined in a certain genre. Frow explains that this frame consists of internal and external cues: "the cues that alert us to what a text is doing are references to the text's generic frame, and they work by either explicit or implicit invocation of the structures and themes that we characteristically associate with that frame" (114). Frow mentions that there are internal cues that are integral to a genre: "some cues are fully internal to the text. The laugh track on a television sitcom, although added in post-production, is integral to the working of the text" (104). Those cues are crucial to the genre no matter how they are implemented. But Frow also argues that "many other cues are... located at the margins of texts" (104). What Frow means here are cues that are external to the text, "such things as the author's name, the book's title, the preface, and illustrations accompany the text" (105). Not only the text itself contributes to the genre, but the things that surround it as well. Things such as the cover of the book, the writer, reviews and the time period the book was written in all are external cues, all play a part in the expectations the reader has when he starts reading the actual text.

A comparison of *The Stand* with the genre of the morality play, will reveal a new intertextual network relevant to gaining a complete understanding of King's masterpiece. Frow explains intertextuality as follows:

> All texts are relevantly similar to some texts and relevantly dissimilar to others. Similarity and difference from one pole of intertextual relations; citation, including implicit or explicit invocation, passing allusion, parody, and even at times the significant absence of reference to a text, from another. All texts are shaped by the repetition and the transformation of other textual structures. (48)

Frow implies that all texts share an intertextual relationship with other texts, even if these texts may seem completely different at first. According to Frow, there is not one single unique text because otherwise it would be hard to recognise.

Graham Allen mentions that there are various forms of intertextuality. Allen mentions that the first is metatextuality:

> when a text takes up a relation of 'commentary' to another text: 'It unites a given text to another, of which it speaks without necessarily citing it (without summoning it), in fact sometimes even without naming it' (Genette, 1997a: 4). The very practice of literary criticism and poetics is clearly involved in this concept, which remains rather underdeveloped by Genette. (ch. 3)

Metatextuality is essentially the commentary to another text. The second form of intertextuality Allen mentions is paratextuality, which "marks those elements which lie on the treshold of the text and which help to direct and control the reception of a text by its readers" (ch. 3). This can be divided in the peritext, which consists "of elements such as titles, chapter titles, prefaces and notes" (Allen ch. 3), as well as the epitext, "consisting of elements such as interviews, publicity announcements, reviews by and addresses to critics, private letters and other authorial and editorial discussions – 'outside of the text in question'" (Allen ch. 3). Both the peritext and epitext serve the same functions as the genre cues that Frow discusses. The third type of intertextuality that Allen discusses is hypertextuality:

> a text which can be definitely located as a major source of signification for a text. In this sense, Homer's Odyssey is a major inter-text, or in Genette's terms hypotext, for Joyce's *Ulysses*. In this use of hypertextuality particularly refers to forms of literature which are intentionally inter-textual. (Allen ch. 3)

Allen clarifies that Genette is talking about the "intended and self-conscious relations between texts" (ch. 3).

Had King consciously made the choice to create *The Stand* following the generic conventions of the traditional morality play, the novel's relationship to its medieval predecessor could be seen as a case of hypertextuality. Until King acknowledges such a conscious approach to writing his novel, this will remain a matter of speculation. However, the chapters that follow will reveal that *The Stand* shares various key genre cues with the morality play, which points out that the novel can be approached as a modern version of a morality play.

Frow explains that "the paratextual apparatus works as a frame" (Frow 106). All of the external cues are a part of the peritext and both this peritext and epitext are instrumental in identifying *The Stand* in the generic frame of morality plays next to the text itself. To fully explore the genre of *The Stand,* and how this shapes a reader's understanding of the novel, I will first discuss the basic generic markers of the morality play and some of the external cues of the book, particularly the image on the first-edition cover. The next chapters will focus on the core internal cues of the morality play genre, the structure of a morality play as well as how its characters are represented. In the first chapter, I will discuss the structure of the morality play, which will focus on how the story is structured and told by the writer. This narrative contains various themes that are explored either normally or in the form of an allegory. In turn, I will discuss to what extent *The Stand* is an allegory. Not just the themes and the situations are an allegorical representation, but there are the many characters in the narrative as well that all serve an allegorical purpose.

Traditionally morality plays are "acts of presentation rather than acts of illusion" (Potter 32). According to Robert Potter a morality play can be defined as follows: "A concept - what it means to be human - is represented on the stage by a central dramatic figure or series of figures. Subsidiary characters, defined by their function, stand at the service of the plot, which is ritualized, dialectical, and inevitable: man exists, therefore he falls, nevertheless he is

saved" (Potter 6-7). In those morality plays actors personified morals on a stage. Mother Abagail and Randall Flag are personifications of virtues and vices as well. Mother Abagail leads a simple life on a farm before the "good" protagonists meet her. Each time she found a new husband they would die under various circumstances, and she was left alone again. Despite having married multiple times, she was loyal to every single husband she had. She represents the simple Christian life where love and friendship are valued. Randall Flagg, by contrast, always wanders on his own, spreading terror by intimidation and murder. Randall Flagg represents the vices of America. In the dreams of the protagonists, he appears as a frightful and shadowy figure.

Morality plays are also traditionally centred on one single character. *The Stand* does not necessarily focus on one character, but instead presents American Society as an entity that has to choose and resolve its own moral conflict between Mother Abagail and Randall Flag. At the heart of this American society stands Stuart Redman who takes on the role of the contemporary morality play protagonist, which in this case is an American "Average Joe."

According to Merle Fifield, free will is an important aspect of a morality play. The protagonist has the opportunity to do right or wrong by his or her own free will. However, due to how the morality play framework works, the protagonist always chooses wrong. This allows him to make his spiritual fall and consequently gives him the free will to repent in the final part of the morality play.

The Stand represents this morality play as a post-apocalyptic world rather than a stage with props and images in traditional morality plays. *The Stand* does not merely make a drama out of it, but instead presents the setting as real. The choices the characters make have actual consequences and the fact that American society in *The Stand* has been nearly wiped out is a consequence of people making the wrong choices. These wrong choices lead to an America without consumerism and technology, coercive laws and other elements that people have

relied on for so long. In the wake of the catastrophe, the survivors of American society are drawn to virtues and vices by their own choice with an opportunity at redemption.

The human characters in *The Stand* are not in direct conflict with each other necessarily, but more conflicted between those subsidiary characters and their function. In *The Stand*, these subsidiary characters represent the primal forces of good and evil. While the choice between what is right and wrong is important, redeeming themselves from those wrong choices is just as important as making the right one in a morality play. The morality play involves the protagonist falling in some form and this happens to the protagonists in *The Stand* as well. This fall is crucial for the protagonist, as it allows him or her to distinguish between good and evil, and ultimately to redeem him or herself. The traditional late medieval morality play often ends with a few sentences. A character summarises what the audience has learned from the play and conveys the lesson that the play has tried to tell. This also happens in *The Stand*, where Stu himself conveys a lesson that he has learned at the end of the novel.

The Stand is also King's critique of American society, as it groups various characters into social microcosms and sets them against each other. King is first and foremost a writer of horror and *The Stand* presents the reader with much horrific imagery. There is a plague that wipes out nearly the entire population of America; Randall Flag and his henchmen represent various terrifying aspects of American society. Even the characters that side with Mother Abagail have to do perform questionable deeds while they are haunted by various nightmares.

In morality plays inner conflict plays a great role. The protagonist is always tempted by one or more personified vices, and this often causes the protagonist to sway from his path, leaving him to fall. In *The Stand* this inner conflict is represented by the dreams that Stu and all the other characters get. Outside the dreams Stu and the others end up in an actual physical conflict and it becomes a war between those who cling to their virtues against those who embrace their vices.

The following chapters will show that *The Stand* is a modern morality play that functions next to the many internal cues. Several external cues, such as the cover of the first edition support this thesis. *The Stand* has been often reprinted and has been published in two different editions, with new covers and a new edition, but the original cover (1) for *The Stand* is unlike other King books. It features a white warrior fighting against a satanic looking raven-like creature, one character is a force of good, and the other character is a force of evil. The figures on the cover are clearly borrowed from medieval imagery and stand in for the two symbolic figures in the novel that also represent good and evil: mother Abagail and Randall Flagg. Images (2) and (3) are found in *Allegories Of The Virtues And Vices In Mediaeval Art*. These images are typical for medieval depictions of virtues and vices in medieval art. While these images do not look exactly the same as the cover of *The Stand*, they do have this same two-dimensional contrast between both virtue and vice. In image (3) for example, one person is in white while the other is in black. Another image from the mid thirteenth century is found in William Peraldus' *Summa De Virtutibus Et Vitiis*, which is part of a greater work, his *Theological miscellany*. The image (4) contrasts a holy knight who represents all the virtues against 7 demons, each of them representing a deadly sin. Michael Evans explains, "This is not just a schematic diagram with figures: it is one half of an image of conflict" (Evans 16). This half represents the demons, while the other half represents the one who fights against them. Evans describes further: "The other half of the image is dominated by the demons' adversary: a knight totally concealed in mail armour except for one baleful eye" (Evans 17). The knight and all his equipment in turn are labelled with various Christian virtues:

> St Paul had assimilated six theological concepts with four pieces of a soldier's equipment – in armourer's terminology the hauberk of justice, the shield of faith, the helm of salvation and the sword of the spirit which is the word of God – and with two parts of the body clothed in a way that was less explicitly bellicose: loins girded in

> truth, and feet shod with the preparation of the gospel of peace. A seventh concept, prayer, is mentioned immediately afterwards but not symbolized by a weapon or garment. (Evans 18)

The imagery presented here is similar to that of the cover of *The Stand*, it is a holy knight fighting a demon as well as a battle of virtues and vices. *The Stand*'s cover represents the morality play in a simplified but powerful image, showing the iconic conflict between good and evil. The characters in *The Stand* all fall in a sense because of the epidemic known as "Captain Trips," and some characters are able to rise above this disease because they choose the force of good, while others descend further into darkness because they chose the force of evil. *The Stand* is not only about who is good or evil, but just like in morality plays, the importance of redemption is demonstrated and ultimately the key to the community's victory over Randall Flagg.

Chapter 1: The Structure of a Morality Play

This chapter will discuss some external and internal cues that belong to the morality play genre. The external cues will briefly discuss the idea of morality plays and how they were performed as entertainment in the fifteenth and sixteenth centuries, inviting the audience to participate and immerse themselves, just like a reader can get immersed in a book. The internal cues discuss the themes and structure of the morality play and what role morals have in these works. *Everyman* will serve as an example of a traditional morality play, to whichKing's *The Stand* will be compared in the next chapter; the comparative analysis will reveal that *The Stand* is built on the same underlying structural principles as medieval morality plays.

The Medieval Morality Play: Religious Moralism as Entertainment

Medieval morality plays not only served as entertainment, but they also served as life lessons for the audience. According to Potter: "in style, they are presentational; in setting, they are microcosmic analogies; in the originating circumstances of their performance, they are communal calls to repentance" (32). These morality plays give examples of repentance and directly convey this to an audience. Potter explains further: "the speaker emphasizes that the events are contemporary rather than historical - they are occurring (as indeed they were, on stage) here and now" (32). While watching a morality play, "members of the audience are not so much asked to suspend their disbelief, as invited by the actors to participate in a theatrical analogy" (33). Unlike many contemporary theatrical plays, a morality play invites the audience to think of their own actions, because the characters are ultimately not actual characters, they all represent abstract religious or moral concepts. As Potter clarifies:

> The characters of the morality plays, though fitted out with abstract names, are impersonated by human actors. This obvious fact (generally the major discovery in

> any modern production) adds a dimension of humanity to the most theological of moralities. At the center stands a figure (or figures) representing humanity; to him, in turn, come auxiliary figures - persuasive agents of temptation and earnest agents of repentance. The pattern is such that both, in their ways, will be convincing.

Potter explains that this theatrical performance is not merely entertainment, but it also educates:

> In a purely theatrical sense the morality play is a drama of ideas. The events which occur on stage in the course of the play are not mimetic representations of life, but analogical demonstrations of what life is about. The stage is the world; the time, the present. Within this impromptu moment of time and space, the morality playwright asks us to imagine a theatrical analogy of the human condition. (33)

The morality plays were a way for people to educate the audience about Christian ideals.

Since the rise of print culture, and especially the mass media of the twentieth century, drama is not only conveyed through theatrical performances, it takes shape in various media, such narrative poetry, prose fiction, graphic novels, film and videogames. Despite being a popular work of horror fiction, *The Stand* is also a dramatic text that does not only entertain its audience through action and suspense, but also portrays King's moral perspective of and ideals concerning American society. Each character is a representation of what King believes to be an American virtue or vice and the protagonist of the novel, an Average Joe, learns an important life lesson in the course of the novel.

The Theme of Morality Plays

A morality play teaches valuable ideals within a Christian moral framework to the audience and invites them to repent. Consequently, forgiveness, repentance or redemption are often major themes within morality plays. More importantly, the protagonists in morality

plays are given the option to choose what is right and wrong as much as they eventually are given the option to attain forgiveness, repentance or redemption. The protagonist in a morality play is guided by an intercessor, but this intercessor is more like a guide rather than someone who makes the decisions for the protagonist. Potter points out: "Morality characters are often perceived to be 'wooden,' but this quality is not so much a matter of abstraction as of relentless determinism. The tempters must single-mindedly tempt, the preachers must lead men to repentance, and death must have its day of reckoning" (39). The protagonist has a will of his own, but the other characters in the play that are virtues and vices act out of their own volition as well, but they are more persistent in what they want. Potter explains that

> Somewhere early in the typical morality play, Man discovers his freedom. By a process of identification the audience is invited to participate in the action, associating its own free will with that of all humanity and the character or characters who embody it. And the audience can only sympathize with Man, having discovered his freedom, decides to put it to a variety of pleasant and impious uses. (34)

This aspect of free will becomes an important factor for the human concept. In a morality play however, this free will is always displayed in the same way. The protagonist will never choose the virtuous path but instead will always first choose the sinful life. After his sin the protagonist is encouraged by the intercessor to choose the virtuous life. In some morality plays the protagonist vanishes entirely, but in others he does repent and choose the virtuous life. Free will does not only allow the protagonist to sin, but it allows him to repent and choose virtue over vice at the end as well. The main themes in a morality play are free will, redemption and the virtuous life.

In *Everyman* the protagonist is confronted with Death, which he refuses to accept. "The necessity of an immediate reckoning is not pleasing to Everyman, who attempts to postpone the event at any cost, pleading for time to clear his accounts" (Potter 46). Everyman

realises that he has wasted his life on earth but at the same time he was born in sin,

> Of ghostly sight the people be so blind,
>
> Drowned in sin, they know me not for their God.
>
> In worldly riches is all their mind
>
> They forget clean, and shedding of my blood red. (ll. 26-29)

Everyman is by default a sinner because he inherited Adam and Eve's original sin, "his mortality as a result of Adam's fall" (Potter 46). Everyman does not only start out as a sinner, he starts out without free will as well. However, Death's arrival brings a turning point to Everyman's life, "pointing out to Everyman the numerous misconceptions which he has of his own nature -- his money, power, and position are matters of indifference to universal death; he must be prepared for a reckoning at any time" (Potter 46). All of Everyman's material possessions prove useless in death, but then Good Deeds leads him to Knowledge who enlightens Everyman: "Everyman, I will go with thee and be thy guide, / in thy most need to go by thy side" (ll 540 - 541). Through enlightenment Everyman is able to confess and is ready to enter the grave, but right when he enters Beauty, Strength, Discretion and Five-wits abandon him and Everyman descends into his grave with the good deeds, redeeming Everyman's material life as he embraces the spiritual instead.

The Five Actions of a Morality Play

According to Mario Klarer, in a well-constructed plot, "all of its elements must connect logically and produce something probable. A simple way to analyze a plotline is to divide it into four main stages: exposition - complication - climax or turning point - resolution" (18). Klarer elaborates on those four points:

> The exposition or presentation of the initial situation is disturbed by a complication or conflict that produces suspense and eventually leads to a climax, crisis, or turning

> point. The climax is followed by a resolution of the complication (denouement), with which the text usually ends. Traditional fiction, drama, and film normally rely on this basic plot structure. (18)

Morality plays have the same underlying dramatic structure, but the morality play also adds an emphasis on what happens between the turning point and resolution, which is the falling action. Gustav Freytag discusses this same plot structure, but does this in five actions rather than four. He speaks of five parts intertwined with three "crises":

> These parts of the drama, (a) introduction, (b) rise, (c) climax, (d) return or fall, (e) Catastrophe, have each what is peculiar in purpose and in construction. Between them stand three important scenic effects, through which the parts are separated as well as bound together. Of these three dramatic moments, or crises, one, which indicates the beginning of the stirring action, stands between the introduction and the rise ; the second, the beginning of the counter-action, between the climax and return; the third, which must rise once more before the catastrophe, between the climax and the return ; the third, which must rise once more before the catastrophe, between the return and the catastrophe. (115)

Freytag emphasises that the plot is not only linked between those five points, but that they are all interconnected as well as separated by these three dramatic actions. He discusses the three crises further: "they are called the exciting moment or force, the tragic moment or force, and the moment or force of the last suspense" (115). According to Fifield, the English morality play is structured in five actions that resemble Freytag's basic plot structure. The morality play follows this exact five action structure, but Fifield explains that each of those actions creates a story of a protagonist that sins, falls, and has to repent for his mistakes or fails in doing so.

The first action, or "exposition," Fifield explains, "reveals the intentions or motivations of the conflicting characters and usually ends in a statement of a future intrigue, but it does not influence the balance of the dramatic conflict" (12). This introduction of the characters ends with a hint to what may happen in the future.

The second action according to Fifield, "most frequently deflects the balance of the dramatic conflict in favour of the antagonists. The partial victory of the antagonists cannot, however, be equated to the initial catastrophe, for it is incomplete" (18). This second action is initiated by the stirring action, the exciting moment, as the antagonists push the protagonist into the direction to sin. The second action is completed with the protagonist sinning. This is often a small victory for the antagonists but it does not bring the protagonist to the complication or climax just yet, but it is important because the second action serves as a catalyst for the protagonist's spiritual fall.

The third action, the complication or climax, is what completes the fall of the protagonist in a morality play. Fifield describes the third action "necessary to defeat the protagonist" (18), and it is "a direct consequence of the resolution of the intrigue in the second action, and it completes the fall" (18). Both the second and third actions can be divided into what Fifield calls intrigues, and these vary for each morality play. What emphasises the complication in a morality play is that the protagonist falls spiritually. While the antagonist has a role in the fall he only guides the protagonist into falling. It is the protagonist that is ultimately responsible for the fall, while the antagonist only pushes him towards making this fall. The protagonist's fall marks the tragic moment of the morality play and from this point onwards the protagonist has to go on a moral journey to repent.

In the fourth action of most morality plays the protagonist even disappears temporarily, with the exception of *Everyman*, "The initial catastrophes of the extant moralities, except for Everyman, align the protagonists with the antagonists or kill the

protagonists" (Fifield 26). In *Mundus et Infans*, another morality play, the protagonist temporarily disappears and returns as a broken person. The surviving protagonist encounters an intercessor. Fifield explains that an intercessor "enacts or reinforces the intrigue of the [protagonist] (26). In doing so they realise the fault and the fifth action can happen. This intercessor becomes an opposite force of the antagonist, instead of guiding the protagonist into sin they attempt to bring the protagonist back into God's grace. In that way the protagonist is responsible for his own repentance, just like he was responsible for his spiritual fall.

The fifth action in a morality play is the resolution or catastrophe of the plot: "once the protagonists have assumed their opposition of the antagonists by reversing their intentions, either the aide or the protagonists explain the means by which the effects of the initial catastrophe may be erased" (Fifield 26-27). The conclusion is preceded by the moment of last suspense. In this moment the protagonist is only able to overcome the antagonists if they can put themselves opposite them, for if they cannot, they will be antagonists themselves and the morality play cannot be fulfilled. This self-reversal can happen in more than a change of intention. The conclusion brings the protagonist to the end of his moral journey and he has learned an important moral lesson, which in turn is presented to the audience as well.

Everyman is a well-known example of a morality play and follows this same five-action structure. While the basic plot structure is the same, Fifield explains that first in the exposition of *Everyman* the world is described. Fifield elaborates the first action of *Everyman*:

> God describes the condition of the world in contrast to Christian living (ll. 22-62). Death, impersonating both mortal and eternal death, the greatest adversary, confronts Everyman (ll. 85-183). God's command to Death, which is obeyed in the meeting of Death and Everyman, has the semblance of an intrigue explained and then enacted. (13)

God summons Death to confront Everyman because he has been living a life of sin without any worries:

DEATH Everyman, stand still! Whither art thou going

Thus gaily? Hast thou thy Maker forgeet?

EVERYMAN Why askest thou?

Why wouldest thou weet?

DEATH Yea, sir, I will show you:

In great haste I am sent to thee

From God out of his majesty. (ll 85-91)

After Death confronts tells Everyman to make a pilgrimage from which he will never return:

DEATH No, Everyman. And thou be once there,

Thou mayst never more come here,

Trust me verily. (ll.150-152)

Everyman then gets the chance to make preparations for his pilgrimage, which is his own death. This is also where Freytag's moment of excitement takes place, it is the stirring action that sets the whole story in motion.

Fifield then discusses the second action, where "[Everyman] seeks primarily to find a companion into the grave and secondarily to cleanse his book of life. The protagonist explains and enacts all the intrigues" (20-21). However, Everyman fails to find these companions. He attempts to convince Fellowship, Cousin and Kindred to join him, but they all refuse and Everyman is left behind feeling like a fool:

Ah, Jesus, is all come hereto?

Lo, fair words maketh fools fain:

They promise and nothing will do, certain.

My kinsmen promised me faithfully

For to abide with me steadfastly,

And now fast away do they flee.

Even so Fellowship promised me.

What friend were best me of to provide? (378-385)

Where *Everyman* differs from other morality plays such as *Mundus et Infans* is that the antagonists seem to behave passively. Everyman is desperate for company in death and is not actively coaxed by Goods, but rather lured to him instead. In *Mundus et Infans* Folly actively tempts Manhood from the virtuous path.

The third action in *Everyman* is fulfilled not in an active but passive way: "the antagonists wage no counter-attacks, but defeat the protagonist by refusing to satisfy his intention" (Fifield 21). Through this ordeal Everyman realises that when he is dead nothing will matter except for who he was. Everyman desperately turns to Goods, who represents his material possessions, but he refuses as well and Everyman feels betrayed:

O false Good, cursed thou be,

Thou traitor to God, that hast deceived me

And caught me in thy snare! (ll 451-453)

Goods actively refuses Everyman's wishes, while Death does only so passively, since he was sent by God. Goods then betrays Everyman and Everyman's fall is complete. The complication has occurred and this marks Everyman's tragic moment as he is seemingly alone.

In the fourth action Everyman visits Good Deeds, who serves as the intercessor in Everyman. The fourth action of Everyman has a intercessor, but otherwise differs from other morality plays in the sense that Everyman never has the opportunity to choose for a virtuous life, "but instead decides to compensate for his immoral life" (Fifield 30). However, despite

the protagonist's inability to choose for a virtuous life, this action can still be regarded as a choice for the protagonist. Good Deeds tells Everyman he will join him:

> Everyman, I have understanding
>
> That ye be summoned, account to make,
>
> Before Messiah of Jer'salem King.
>
> And you do by me, that journey with you will I take. (ll. 492-495)

Everyman is accompanied by Good Deeds to meet with Knowledge, who guides him further and leads him to speak with Confession. Everyman is able to repent by calling upon his Good Deeds. The moment of suspense occurs when Everyman is ready to go to his grave and Knowledge tells him: "You must call them all togither, / And they will all be here incontinent" (ll. 665-666). Beauty, Discretion, Strength and Five-Wits are summoned by Everyman to join him in death. They do make the journey with him, but once he arrives to the grave they all leave one by one. While they do leave, they are instrumental in Everyman's strength to make the journey. In the final action, which is the resolution or catastrophe, Everyman eventually steps into the grave and is joined by one companion, Good Deeds: "Short our end, and 'minish our pain. / Let us go, and never come again" (ll. 877-878). Good Deeds is according to Fifield, "representing Everyman's intentions both as a companion and as the clean book of life" (30). Good Deeds is Everyman's option to gain repentance because all his other aspects will not join him in death anyway. The Doctor, who is "the learned theologian who explains the meaning of the play" (Greenblatt 484), enters and tells the moral message of Everyman:

> This moral men may have in mind;
>
> Ye hearers, take it of worth, old and young,
>
> And forsake pride, for he deceiveth you in the end,
>
> And remember Beauty, Five-wits, Strength, and Discretion,

They all at last do Everyman forsake,

Save his Good-Deeds, there doth he take.

But beware, and they be small

Before God, he hath no help at all.

None excuse may be there for Everyman:

Alas, how shall he do then?

For after death amends may no man make,

For then mercy and pity do him forsake.

If his reckoning be not clear when he do come,

God will say- ite maledicti in ignem aeternum.

And he that hath his account whole and sound,

High in heaven he shall be crowned;

Unto which place God bring us all thither

That we may live body and soul together.

Thereto help the Trinity,

Amen, say ye, for saint Charity. (ll. 901-920)

The final message communicates to the audience that you should not rely on pride because it is deception, and that Beauty, Five-wits, Strength and Discretion all eventually leave when you die. Your Good Deeds will join you in Death, because that is what you will be remembered by when you die. The fifth action of *Everyman* concludes with this lesson for the audience.

Conclusion

In this chapter I have discussed the classic dramatic plot structure as explained by Klarer and Freytag, and have shown how this same plot structure underlies the morality plays *Everyman*

and *Mundus et Infans,* which contain their own themes and lessons. In morality plays the main theme of redemption is built on the classic five-action plot structure. In the first action The morality play presents a protagonist who represents the concept of being human and has the freedom to do right or wrong. In the second action this protagonist encounters an inner conflict where he chooses the wrong path and sins. In the third action this sin is completed and the protagonist realises his mistake, having spiritually fallen. In the fourth action the protagonist meets an intercessor and is guided to redemption. This redemption is attained in the final and fifth action of the morality play. Through the lessons he has learned in the fourth action the protagonist is able to repent. While the protagonist has this choice presented to him, in morality plays he inevitably always chooses the path to sin, so that he can rise up and redeem himself. In the process of redeeming himself the protagonist learns to embrace the virtues and becomes a better person.

Chapter 2: Stephen King's *The Stand* as a Morality Play

This chapter will show that the underlying dramatic structure of *The Stand* closely matches Fifield's plot structure of the morality play. King's protagonist, Stuart Redman, is also very much like Everyman. He unconsciously lives a sinful life because he lives in a world of technology and manmade structured societies but he is not to blame for the existence of these corrupting influences. Magistrale also points out: King accepts the premise that the mortal world has inherited the taint of Adam and Eve's initial transgression, but he likewise believes that evil cannot gain ultimate triumph unless the individual so wills it" (25). However, Stu does sin later in the narrative. He attempts to rebuild a community with various other people he meets, but they forget the problems that are around them. Douglas Winter describes King's view of civilisation as follows: "King holds that 'the curse of civilization is its chumminess'" (64). This chumminess, or moral isolation from others, is portrayed in *The Stand* as well, even in the Free Zone community. Having found each other, the people in the community only think of themselves rather than the rest of America. This selfishness becomes Stu's spiritual fall as he is ultimately responsible for creating this community. He meets an intercessor that guides him on the right path to repentance and he finds redemption as well as a lesson that will remain with him until the end of his life, valuing the time he has left. As much as *The Stand* follows Freytag's standard five-action structure step by step, it just as much contains the themes and tropes from morality plays that Fifield has shown make up the content of the five-action structure of a morality play such as *Everyman*.

The Themes of *The Stand*

As in a morality play, major themes in *The Stand* are mankind's free will and repentance. Similar to *Everyman*, the American people in *The Stand* inherit Adam and Eve's sinful life; even the people that are supposedly innocent are caught up in the epidemic without question

and without suspicion commit sin as a result of this. According to King, consumerism and technology lead to terrible things: “Throughout the greater body of his fiction, Stephen King addresses the dual genies of science and technology gone bad” (27). But this superflu leads to a world where this materialism is no longer as present as it used to be and the people have to learn to live without the structure of civilisation as well as technology. The people that accept this are led to the camp of Mother Abagail and are on a path of repentance. The people that do not embrace spiritual virtues are led into the arms of Randall Flagg’s regime in Las Vegas, which is a city all about materialism. Spirituality and Materialism eventually clash in a final confrontation and Randal Flagg and his henchmen are defeated, but the people from Camp Boulder have their losses as well. Those people have sacrificed themselves for a greater good, however, which completes the redemption of mankind from Boulder. They no longer care about material goods or themselves, but they have learned to care about mankind and the future generations they need to protect. Through the fall of mankind in *The Stand* they get the ability to choose for redemption in the form of Mother Abagail and succeed. Stu’s final message seems to also imply that materialism and the hunger for power such as dictatorship only leads to disaster, as it did with mankind at the beginning of the narrative.

The Five-Part Structure of *The Stand*

King’s *The Stand* follows the same five-part structure as the morality plays discussed in chapter one. The novel starts off with Charlie Campion, an American soldier, attempting to escape with his wife and child from a biological testing facility after a virus outbreak. Charlie and his family manage to escape but it is too late and he has already become infected, along with his wife and child. Stuart Redman and some of his friends find them, and unwittingly become infected with the virus as well. Stuart Redman is the exception of this group, as he turns out to be immune to the virus later on. This virus spreads further throughout America

and nearly everyone else becomes infected. The stirring action has happened as this single man's actions become the catalyst for the story of *The Stand.*

Despite the novel starting with this "exciting moment" a large part of the first action still remains to be revealed. In the exposition the reader is introduced to all the protagonists (the people of the Free Zone) and various antagonists (the people of Las Vegas), the reader finds out who they are, what they do and what their characteristics are. The reader gets to know the everyday life of most of the pivotal characters of *The Stand*, alongside with the everyday life of other characters that do not survive Captain Trips. It shows different aspects of American society, from men in the army that are close to the incident like Starkey to average joes like Stuart Redman, but also men that thrive in the world of today such as Larry Underwood and Lloyd Henreid. The reader is introduced to characters such as Norm Bruett, William Starkey, Stuart Redman, Larry Underwood, Nick Andros, Harold Lauder and Frances Goldsmith. Some of those characters become pivotal in the later parts of the book as they are proven to be immune to this superflu, while others fall victim to it. This first action is the exposition and shows that mankind lives in sin: America is a civilisation in which the negative effects of consumerism and technology dominate every life. According to Magistrale, "modern American society, in King's eyes, has become a mere reflection of the machine age: Sacrificing individual and collective moral codes for the sake of attaining greater levels of authority and material well-being, King's America is a virtual machine operating without a driver at the helm" (37). The civilisation King depicts is one without proper leadership and only cares for more power as well as materialism. Magistrale continues, "as the inanimate world obtains greater power in King's fiction, it does so at the expense of the human world's autonomy and control" (37). The power of the inanimate over the animate world is literally explored in novels like *Christine*, in which a car becomes sentient, haunts a misguided

teenager, and threatens members of a small-town community. In *The Stand*, American culture's dependence on, even addiction to technology is all-pervasive.

In the second action, the epidemic wipes out the majority of the world's population and mankind is left without anything of their previous life. It is a victory for evil, but mankind is still alive at that point. However, the virus influences the survivors as they start to dream about two supernatural beings. One of these beings takes the guise of an old African-American woman, Mother Abagail, who urges the people to come meet her at Hemingford Home, in Nebraska, and travel together to Boulder. The other supernatural being takes the shape of the male red-neck Randall Flagg, who forces and coaxes people into joining his regime, in Las Vegas. Lloyd is one of the first people he coaxes into joining. When Lloyd is imprisoned for a murder he did not commit, he gets the choice to remain in his cell to starve to death, or join Randall Flagg. Others such as Trashcan Man and Julie Lawry start to follow Randall Flagg as well. In turn Stuart Redman meets others who had the dreams as well, and they all collectively decide to follow Mother Abagail's dreams. They eventually reach her home in Nebraska and together they do as she tells. They make a new start in the form of a community in Boulder.

The second action of *The Stand* is similar to *Everyman* in the sense that the antagonist is passive in pushing the protagonists, the event that pushes the protagonists to Abagail and Flagg is not even caused by him. It can be argued, however, that the antagonist in this action takes the form of the modern technological civilisation that Randall Flagg is attempting to embody and advocate once more in Las Vegas. This same technology was in the first place responsible for the virus outbreak that wiped out nearly all of America's population. Within the context of the novel's implicit moral framework, the superflu becomes a catalyst towards salvation. Civilisation is wiped out by the superflu so that the status quo is reset: a great part of the civilisation has been wiped out and as a consequence of this most technology seems to

be disabled. Humanity has to rely on other things than material well-being and selfishness, it can become a community again.

In the third action the complication occurs, which according to Fifield is always the spiritual fall of the protagonist. The survivors have rebuilt a community at the Free Zone in Boulder, but they soon are betrayed by their own. One is Harold, who has grown envious of Stu's relationship with Fran, and the other is Nadine Cross, who in secret has been drawn to Randall Flagg's dreams increasingly. The pride of their community is similar to the pride of Randall Flagg's regime; they only pay attention to themselves without realising that they should make a stand and confront Randall Flagg and his henchmen in Las Vegas. Instead, they have been selfish and now pay the price because Randall Flagg has made use of this blindness and corrupted Nadine Cross and indirectly Harold Lauder. They both betray the Free Zone community and attempt to kill multiple people with a bomb. Nick, a great benefactor in the community, is among the people who are killed. This action completes the tragedy. On top of this, Mother Abagail tries to find answers, she feels God has abandoned her and goes on journey into the wilderness outside of the Free Zone. The tragic moment occurs as both Nick and Abagail are lost to the Free Zone community, leaving the people in distrust and fearful for the future.

This third action is a spiritual fall. Even though the community wishes to rebuild and live together, the sins that nearly ended civilisation the first time are being committed again. Winter points out:

> One senses a gleeful sarcasm as King recounts the antics of the Free Zone citizenry in developing a reconstruction democracy. The organizers stress the need to reaffirm the Constitution and the Declaration of Independence, while at the same time conspiring to assure that hand-picked individuals assume leadership positions. Committees and

> town meetings, census-taking and jails spring weedlike into existence as if a natural function of togetherness. (64)

Despite their good intentions, the people of the Free Zone are starting to resemble the citizens of the community from Las Vegas and Harold's revenge is a direct consequence of this greed.

In the fourth action, the survivors encounter their intercessor in the form of Mother Abagail, who is returned to them but gravely wounded. She warns the group that they need to make a stand against Randall Flagg if they want to survive in the world, otherwise everything they have built up will be lost. In turn, Randall Flagg attempts to maintain control over his group, but he gradually loses control. According to Mother Abagail, she, Stu and the rest of the group have sinned in "pride" (1142). According to Winter:

> The Free Zone, so focused upon ordering its lives, literally fiddles with matches while the totalitarian regime of Randall Flagg readies napalm for its Phantom jets. Only a final visionary experience by Mother Abagail rouses the Free Zone from the comfortable sleep of socialization, provoking "the stand. (64)

Mother Abagail awakens Stu and the others from their isolated dream world, telling him there are bigger issues at hand. If they do not open their eyes and do something, they will have nothing left. At the same time this call for action is also an expression of faith in mankind: "*The Stand* disavows scientific ignorance as the answer. Instead, King is assured by a faith in faith–he does not despair of man" (Winter 65). Within the novel the blame does not lie entirely on technology, but also on men. Despite mankind's moral fragility, and penchant for sin, the plot foregrounds a faith that mankind will be able to right its own wrongs. As much as Mother Abagail is treated like a supernatural being in the novel, she appears much more human than Randall Flagg and this is even emphasised in the fact that she does not only blame Stu and the others for sinning, but also herself. Using Abagail as an intercessor for the community, King pushes Stu and the others to start thinking about traditional values such as

friendship, selflessness and above all faith. Abagail she asks them to do blindly as she tells because God has spoken to her.

In the fifth action the protagonists are united by Mother Abagail and battle Randall Flagg and the other antagonists and Las Vegas, the city of all vices, is destroyed not by the protagonists themselves but by one of the antagonists. The city of Las Vegas is the embodiment of all the vice, it embodies the very things that led America to its ruin in *The Stand*. Magistrale argues: "Given King's bleak perspective on technology, it is hardly surprising that Las Vegas is a place of tecnological sophistication with a correspondingly high level of personal alienation, while Boulder maintains a level of interpersonal harmony so long as it remains technologically naive" (37). Where Free Zone seems to be free of technology and has a warm community, Las Vegas is a city that is driven by technology, as well as power and money. Trashcan Man represents the anarchy of all these vices in Randall Flagg's society, and this element of chaos becomes the undoing of Randall Flagg's regime. As in the morality plays, *The Stand* too ends with a moral message as Stu thinks when he looks down at Frannie's baby:

> Maybe if we tell him what happened, he'll tell his own children. Warn them. Dear children, the toys are death--they're flashburns and radiation sickness and black, choking plague. These toys are dangerous; the devil in men's brains guided the hands of God when they were made. Don't play with these toys, dear children, please, not ever. Not ever again. Please... please learn the lesson. Let this empty world be your copybook. (1433)

Stu wants to prevent catastrophes like Captain Trips from happening again, because their previous lifestyle led America into this post-apocalyptic wasteland. At the same time he wonders, "Do you think...do you think people ever learn anything?" (1433). Stuart alludes to the fact that it may just happen over again. Winter comments:

> The problem posed by *The Stand* may be insoluble: the malignancy of order seems to balance the social benefits of the lack of anarchy. At the conclusion of the book, it is clear that the destruction of Flagg's threat provides only a respite. Redman returns to the Free Zone to find that its police have been given authority to bear arms–and the possibility remains that other societies will hold interests adverse to the Free Zone. (64)

This victory is all about sacrifice. Nick Andros needs to die to make the group aware of the threat of the other community, and Mother Abagail dies from the wounds she got after she sent God's message. Stu is also not able to participate in the final confrontation in Las Vegas and needs to be left behind by the others, Larry Underwood, Ralph Brentner and Glen Bateman die as they show bravery and die in their cause. The group even risks having Tom Cullen lose his innocence by hypnotising him into becoming a spy for the Free Zone. Even the people that are used by Randall Flagg are sacrificed in a sense. People like Lloyd and Trashcan Man are forced to work with Flagg and have not had any control over their own fate.

In the wake of the victory compromises are reached. In *Everyman*, a compromise is reached as well, as Everyman cannot take all his possessions with him, but merely his good deeds. Despite a good death Everyman's life had gone to waste. Stu and the community have to make certain sacrifices as well. Things such as authority and weaponry seem to always return because they are the balance for order. Above all, there is indeed this chance that it could happen all over again, as the epilogue of the extended and uncut version demonstrates. Randall Flagg is reborn as Russel Faraday and starts anew with different people and he tells them, " I've come to teach you how to be civilized!" (1439). This confirms Stu's fears, and one day he may have to confront someone like Randall Flagg again because people indeed

never actually learn. The ones that do learn will be able to make a stand once more in a future generation, one that Stu has ensured in his redemption along with his companions.

Conclusion

In this chapter I have explained how *The Stand* follows the five actions of the traditional English morality play as defined by Merle Fifield. As a result *The Stand* can be read as a contemporary version of this old genre. It is a story of America struggling with its vices and even falling because of them, but it is able to repent and it learns a lesson, albeit one that prepares them for more hardships. The true reward in *The Stand* is clinging to virtues such as ... and not the vices that are involved with material well-being and power. The means through which King gives shape to America's virtues and vices will be discussed in the next chapters.

Chapter 3: The Significance of Allegory in Morality Plays

Morality plays are often allegories in which the characters on stage represent Christian virtues and vices. This chapter will discuss how *The Stand* can be read as a Christian allegory in which the characters represent abstract moral as well as social qualities that King categorizes as vices and virtues in modern American culture. Reading *The Stand* as a morality play reveals King's moral message. While every character is a "round character" (Gray 254) rather than a "flat character" (Gray 120) with its own background and motivations, each of them represents a basic virtue or vice with the exception of the character that represents the concept of mankind. An allegorical reading of *The Stand* highlights that the virtues King prizes are in fact very similar to the Christian virtues prized in medieval morality plays: benevolence, charity, humility and above all faith.

Allegory

The idea of allegory goes back as far as the Bible. The Old Testament can be interpreted allegorically, for instance. Tambling explains further: "the logic of St Paul's argument is that in the time of Abraham these events could only have been understood literally, but now they can be freshly interpreted by Christians who read the Old Testament allegorically" (16). The Bible can be read in a new way through this allegorical reading, and Tambling continues: "allegory inspires events, or reinterprets them in such a way that exceeds their literal meaning" (16). He explains that reading something allegorically does not ruin the original "intention" of the work, but allows it to be read in a new way, making it a more complex work than it originally was. Blair Hoxby writes that allegory was also employed in other drama besides the morality plays in the Middle Ages:

> Almost all the drama produced in the late Middle Ages and the Renaissance invites the audience to interpret particular moments allegorically. A revenger may employ

> allegory as a rhetorical figure, apostrophizing Vengeance as the quit-rent of Murder and the tenant of Tragedy; he may transform a skull into a *memento mori*; and he may be observed by Revenge himself. Villains may fall through trapdoors that resemble hell's mouth. And presenter-figures may direct audiences to see Old Testament figures like Adam, Eve, and the Tree of Knowledge as shadowy types of Christ, Mary, and the Cross on Calvary. (191)

Despite the popularity of allegory in other drama, the morality plays played a great part in being entertaining as well as being educating for the audience due to their allegorical nature: "the sustained religious allegorical plays of the late Middle Ages typically center on a representative character who is tempted, falls, repents, and finds redemption" (Hoxby 192). Allegory was also employed in later works, such as Spenser's *Fairie Queene*, as Rita Copeland and Peter T. Struck explain:

> In the *Fairie Queene* the events of recent English political history are mapped onto the economies of salvation (the triumph of Protestantism) and of private virtue, and all of these orders are figured through the intricacies of characterization in a romance narrative. (8)

Another early-modern work, Bunyan's *The Pilgrim's Progres* (1678), is one of the most popular English-language allegories ever produced. The protagonist, Christian, encounters characters such as Evangelist, Obstinate and Pliable, Legality and Civility in his journey to the "Celestial City." All these abstract concepts are characters in the story, but their names are clearly meant as indicators of their allegorical meaning.

It is this tendency in the allegorical mode that allows it to become expressive of the epitome of Christian life. It is not the physical journey in the material universe that matters, but it is the spiritual journey that a figure undergoes during such a quest that counts. In *The Pilgrim's Progress*, Christian's journey is depicted as a physical one, having to travel through

places such as the Slough of Despond and Vanity Fair, but it is his spiritual growth as a person that is his true achievement. Similarly, in *Everyman*, the protagonist learns to value a spiritual life rather than a material one. The character of Infans in *Mundus et Infans* lives a life of debauchery but eventually learns to embrace virtue and becomes a man. Nicolette Zeeman argues this same point for Langland's *Piers Plowman*:

> In B, 6 the idea of pilgrimage is subverted to reveal that true "pilgrimage" is enacted not literally in concrete pilgrimages but metaphorically in the good life of the ploughman. In B, 16 even a pre-glossed image such as the spiritual "tree of charity" alters before the reader's eyes, as it turns into the tree of the Garden of Eden at the moment of the Fall. (160)

The very essence of allegory is to express what is within the human spirit; it is less concerned with the physical life and material needs. *Everyman* can be read literally, but the reader is clearly invited to interpret the play allegorically, and such a reading will enhance his or her experience and will allow the text to convey its moral lesson. *Mundus et Infans* in turn is all about a journey of spiritual growth as well. I will use these two allegorical works as comparative texts to show in the next chapter that *The Stand* can also be read allegorically as a story of spiritual growth.

Conflict as a defining feature

According to Fifield "The extant examples of the English morality play of the medieval period are dramas based upon conflict" (24). This conflict is a Christian spiritual rather than a physical conflict. The morality play was not purely biblical; instead, it showed the fall and redemption of humanity in an allegorical way, which allowed the genre conventions to be incorporated into other literary genres as well. The characters in morality plays are already represented as allegories. The literal-minded reader of a morality text may conclude that he is

being asked to imagine a stage populated with abstractions: Mercy, Death, Fellowship, Good Works, and Avarice, not to mention Almighty God" (Potter 37). These abstractions are not meant to be characters, but various other things, from objects to ideas and states. Even the protagonist in a morality play is not an actual character. Potter describes it as follows: "A concept -- what it means to be human -- is represented on the stage by a central dramatic figure or series of figures" (6). Both the protagonist and supporting characters are representations of concepts. While the supporting characters represent various virtues and vices, the protagonist represents the concept of man and represents all of mankind in a morality play. Potter even argues that the representation of Mankind in a morality play is important for the conflict:

> This satirical presentation of man's fallibility is very important to the larger didactic and ritual purposes of the morality play. A morality play which is to end with a call for repentance by the audience must first produce the communal acknowledgement that we are all human beings. (35)

While the representation of humanity is satirical in the sense that it is so easily tempted to doing bad things, it also represents that it is ultimately human and a spiritual conflict between his virtues and vices is inevitable. The true final confrontation between virtue and vice in morality plays is a spiritual one. There is no real direct physical confrontation in *The Stand* either, only the threat of war.

The Virtues of *Everyman*

In *Everyman*, the virtues that Everyman calls upon all assist him to repent. These are Good Deeds, Knowledge, and Confession. The thing they all have in common is that all of them are spiritual aspects of Everyman.

Good Deeds represents Everyman's will to do good. When Everyman first hears of his death, he attempts to get friends to join him, and eventually even turns to Goods. They all leave him behind except for Good Deeds, who becomes the morality play's intercessor and invites him to see Knowledge.

Knowledge in turn represents Everyman's knowledge of what must be done to gain repentance, and he leads him to Confession. Knowledge serves as Everyman's guide in his journey to death and makes sure he arrives there safely. Knowledge serves also as a reminder that Everyman, despite being flawed, is well aware of his mistakes. Confession in turn enables Everyman's repentance:

I know your sorrow well, Everyman;
Because with Knowledge ye come to me,
I will you comfort as well as I can,
And a precious jewel I will give thee,
Called penance, wise voider of adversity;
Therewith shall your body chastised be,
With abstinence and perseverance in God's service:
Here shall you receive that scourge of me,
Which is penance strong, that ye must endure,
To remember thy Saviour was scourged for thee
With sharp scourges, and suffered it patiently;
So must thou, or thou scape that that painful pilgrimage;
Knowledge, keep him in this voyage,
And by that time Good-Deeds will be with thee.
But in any wise, be sure of mercy,
For your time draweth fast, and ye will saved be;

Ask God mercy, and He will grant truly,

When with the scourge of penance man doth him bind,

The oil of forgiveness then shall he find. (ll.535-571)

After Everyman's confession Knowledge and Good Deeds rejoin him and he travels to the grave in company of various aspects that he deems valuable to him, but they all leave him one by one.

Knowledge and Confession are also left behind as he no longer needs either of them and only Good Deeds joins Everyman in death. Everyman is able to survive because of his few but resourceful virtues. These virtues may be few, but they are important in the Christian life. Good Deeds signifies ones duty to the world rather than to yourself. Knowledge is shown as something that can be shared with anyone that wishes to partake in it. In turn, Confession is accessible to those who wish to share their mistakes either physically or in a spiritual way.

The Vices of *Everyman*:

The vices in *Everyman* are Goods, Beauty, Strength, Five-wits and Discretion. All of these seem to represent the physical aspects of Everyman. Goods is the antagonist of the morality play and is the opposite of what Good Deeds is about. When Good Deeds is about doing good things, Goods is purely material value. In a sense Goods returns in the final confrontation after he betrays Everyman, in the form of Beauty, Strength, Five-wits and Discretion. Each time one of them leaves Everyman in the grave, he realises his faults and learns something new each time.

When Beauty leaves, Everyman says:

Alas, whereto may I trust?

Beauty goeth fast away fro me–

She promised with me to live and die! (ll. 804-806)

Beauty does not matter in death, because it is a spiritual journey and not a material one.

Strength abandons Everyman as well:

In faith, I care not:

Thou art but a fool to complain;

You spend your speech and waste your brain.

Go, thrust thee into the ground. (ll. 821-824)

Strength does not appreciate Everyman's complaining as well as his loss of Beauty, and Everyman learns another lesson: "He that trusteth in his Strength / She him deceiveth at the length" (ll. 827-828). He feels strength and beauty have betrayed him, and Discretion and Five-wits both abandon him as well.

Everyman sees it as a loss because he believes that it is Strength, Beauty, Discretion and Five-wits that helped him to get to the grave after seeing Confession, but in truth it was Good Deeds that helped him do this in the first place and it is Everyman himself that has repented. Everyman is absolved of his materialism and can be embraced by God in Heaven with his Good Deeds intact and his vices all gone. Those vices are all properties of Everyman which he needed in his physical life, and each one of them leaving is a symbol for him passing away step by step. But besides that, these vices are a contrast to the virtues discussed earlier. Goods are purely one's own possessions and Beauty too is something that is a sign of pure vanity. Strength, in turn, implies physical strength, which is not a necessity for being a strong person spiritually. Five-wits signifies the five physical senses, and while they are important in life they serve no further use in death. Discretion is all about keeping things to yourself one way or another rather than sharing.

Mundus et Infans

Mundus et Infans (1508) is a morality play about the life of Infans, the child, who grows up to become a man, Manhood. Mundus, the world, introduces him to the vices and in the journey of his life Manhood encounters these vices and experiences them. Conscience attempts to tell Manhood that it is no good idea to get involved with these vices, but Manhood does not listen and rather goes to party with Folly. Manhood returns as a broken person but he is saved by Perseverance, who teaches him about the spiritual wits and turns the older Manhood, Age, into Repentance.

Mundus et Infans differs from *Everyman* in a few ways. In one way it is a more traditional morality play, but this morality play's time span is also far longer than that of *Everyman.* It also differs is its portrayal of characters. There is only one vice in *Mundus et Infans* and the protagonist actually transforms throughout the story, first he is a child, Infans, then he becomes Wanton, then Lust and Liking, then Manhood, Age and in the end he is named Repentance. The story is more a life story than *Everyman*, in which the action takes place in the span of a single day. Henry Noble MacCracken explains that in *Mundus et Infans* some of the characters explicitly state what is a virtue and which is a vice:

> In brief the essence of the story is the strife between Virtue and Vice for the soul of man, his sins in manhood and repentance in age, with the assurance of salvation. The action progresses by description rather than by presentation; at each 'age' man describes himself in a long monologue. Similarly Mundus describes the sins, Conscience the virtues, Perseverance the means of salvation. Folly alone introduces us to real life, and seems to have stepped out of another world.

It is all about encountering the sins as well as the virtues, and in doing so reaching salvation, just like Everyman. Mundus in a sense serves the same role as Death in *Everyman*, he is an antagonist in the sense that he introduces Manhood to the seven kings, but Mundus being "the

world," it is only natural that there is evil in the world, and Manhood encounters it. The true antagonist of the morality play is Folly.

The Virtues of *Mundus et Infans*:

The first virtue that the protagonist meets is Conscience. After Mundus introduced him to the seven kings who all represent the seven sins, Conscience enters:

> Poor Conscience for to know–
>
> For Conscience clear it is my name.
>
> Conscience counselleth both high and low,
>
> And Conscience commonly beareth great blame–
>
> Blame,
>
> Yea, and oftentimes set in shame !
>
> Wherefore I rede you men, both in earnest and in game,
>
> Conscience that ye know; (ll.300-307)

Conscience makes Manhood aware that he is taking a wrong path in following the seven kings, and becomes pivotal to Manhood's redemption. Manhood is following the wrong path with his new friend Folly, and Conscience attempts him to teach otherwise as he is a "teacher of spirituality (ll.334). Conscience fails and Manhood grows bored of his lessons. However, Conscience is well aware how often he is ignored:

> For I know all the mysteries of man–
>
> They be as simple as they can.
>
> And in every company where I come
>
> Conscience is out-cast;
>
> All the world doth Conscience hate. (ll. 308-312)

This only makes Manhood's faults natural, just as Everyman was "naturally" born into a sinful life. After his failed attempts Conscience searches Perseverance to help out, who eventually manages to deliver salvation to the protagonist.

The other virtue that helps Manhood is Perseverance. Perseverance is the intercessor of this morality play because he enters right after the protagonist's spiritual fall has happened. His friend Folly has named Age Shame: "For Folly his own self was here / And hath cleped me Shame" (ll. 817-818). Perseverance appears as soon as Conscience disappears from the play, so in a sense even the intercessor of the tale goes through a stage of growth just like the protagonist keeps transforming. It is Perseverance that allows Manhood to gain salvation. Perseverance teaches Age about the five wits and those are not of the body, but of the spirit:

> Now, Repentance, I shall you ken :
> They are the power of the soul :
> Clear in mind–there is one–
> Imagination, and all reason,
> Understanding, and compassion;
> These belong unto Perseverance. (ll. 891-896)

The five spiritual wits are clarity of mind, imagination, reason, understanding and compassion and by embracing those virtues Age becomes Repentance. Perseverance becomes the polar opposite of what Folly is, instead of representing the seven sins, he seems to embody the five spiritual wits.

The Vices of *Mundus et Infans:*

Unlike *Everyman*, *Mundus et Infans* only has one major vice, which is named Folly. The *OED* states that Folly has various meanings related to sin. Folly does not only mean being foolish or not understanding, it also has qualities such as wickedness, evil, mischief,

lewdness, madness, insanity and many other negative connotations. MacCracken takes note of this as well: "manhood boasts of his triumphs until Conscience enters and tries to dissuade Manhood from the service of the Seven Kings, whom he groups under the name of Folly, and defines as the seven deadly sins" (487). Folly thus encompasses all the seven sins, Pride, Envy, Wrath, Covetise, Sloth, Gluttony and Lechery. Once Manhood encounters Folly they literally argue about Conscience but eventually they go and have fun in London. Folly tells the audience: "[To the audience] Lo, sirs, this Folly teacheth aye; For where Conscience cometh with his cunning, Yet Folly full featly shall make him blind. Folly before, and Shame behind–Lo, sirs, thus fareth the world alway! [exit Folly]." As Folly exits the stage so does Manhood and by leading him into this sinful life the spiritual fall takes place.

Folly is much like Goods from *Everyman* in the sense that he disappears after the protagonist's fall.At the same time, he also resembles Randall Flagg from *The Stand* because Folly seems not to embody one kind of evil, he embodies all the sins of the world. This makes the defeat of Manhood only bigger because Manhood has not only lost to one sort of evil, he has fallen to all sorts of evil and is completely broken when Conscience returns to him. Despite Folly's evil, Manhood is redeemed and becomes Repentance, showing that while Folly may have broken his spirits, he has managed to rise above evil.

The Pilgrim's Progress, Allegory and Morality Play in Prose

John Bunyan's *The Pilgrim's Progress* is one of the first prose allegories that emulated the plot structure and allegorical representations of the medieval morality plays. Christian is the protagonist of the story and, like Everyman and Manhood, he starts his life in sin. After reading from the Bible, he fears for himself and his family. He believes the city they live in has sinned and that it will be burned down by God. He goes on a journey to travel from the "City of Destruction" to the "Celestial City," or from Hell to Heaven. He is accompanied by

various characters on the journey: Obstinate, Pliable, Mr. Legality and his son Civility, Help, Faithful and Goodwill.

As in the morality plays, there are virtues as well as vices in *The Pilgrim's Progress*: Civility, Help and Goodwill are all virtuous properties, each of them attempt to help Christian to reach his goal. However, Christian meets characters that represent vices as well, such as the Giant Despair and his wife Diffidence, By-Ends and the Flatterer. There is also Apollyon, the lord of the City of Destruction, who is an allegorical representation of the Devil. They all try to make Christian stray from his path or try to stop him from going any further. Christian is able to make it to the Celestial City because Pliable, Legality, Civility, Help, Faithful and Goodwill help him against the various dangers on his path.

The dangers Christian encounters do not only come in the form of vices; the locations that Christian visits represent various spiritual tests. There is the City of Destruction where he starts his journey, the Slough of Despond and the Wicket Gate, where he is saved by Goodwill and is set on the right path towards the "place of deliverance." Christian also passes the palace Beautiful, guarded by dangerous lions. As in *Everyman*, Beauty here appears to have a negative connotation. Christian also passes places such as the Hill of Difficulty and the fearful Valley of the Shadow of Death. Christian's spiritual fall occurs in the Vanity Fair, where Faithful is executed and Christian loses his most faithful companion. However, Hopeful replaces Faithful. Christian can make it to the Celestial City, because Hopeful supports and helps him after he is weighed down by his sins. The angel, who saves the two from the Flatterer, can be seen as an intercessor because he literally puts Christian and Hopeful back on the right path.

The lesson that Christian learns in the final action is that the Celestial City can only be reached through these virtues, but also by following the right path. Christian encounters a number of people who have also tried to reach the celestial city but they have all failed. By-

ends is one, but Sloth, Simple, Presumption, Mistrust and Timorous are all pilgrims that failed on their journey to the Celestial City because they did not follow the right path or because they cling to sin and vice instead of the virtues that will help them confront all the dangers of the path to the Celestial City.

The Pilgrim's Progress is one of the most important allegories in prose and this allegorical tradition has continued to grow through the ages, as the next chapter will show. While a contemporary work like *The Stand* is not as obviously allegorical as *The Pilgrim's Progress*, it can certainly be interpreted as an implicit Christian allegory.

Conclusion

In this chapter I explored how allegory functions within the morality plays to teach its audiences about inner spiritual conflict. Everyman and Manhood are both persons who contain virtues as well as vices, they succumb to those vices but by holding on to their virtues they are able to overcome their inner conflicts and become better people. Morality plays present this inner conflict as an actual conflict to show that spiritual health is just as important, if not more important than his physical health. In *Everyman*, Everyman is able to cast away his sinful life centred on goods by taking his good deeds into death. *Mundus et Infans* presents conscience and perseverance as valued virtues, because those two virtues allow Manhood to overcome folly and gain repentance. This is represented in later works as well. *The Pilgrim's Progress* is one of the pivotal Christian allegories. Christian overcomes various conflicts, which are embodiments of vices such as the Slough of Despond and Vanity Fair, but he is able to survive because he gets help from characters such as Evangelist and Civility. In the next chapter I will show that *The Stand* can also be read allegorically; an allegorical reading of this seminal work of modern horror fiction will highlight that the underlying moral message is similar to the Christian teachings of the morality play genre.

Chapter 4: *The Stand* as an Allegory

Much like *Everyman* and *Mundus Infans*, *The Stand* can also be read as an allegory in which the American an "Average Joe," Stu, makes a moral and spiritual journey and is guided and tempted by various vices and virtues. The difference with actual morality plays is that *The Stand* was not written as an allegory per sé, while morality plays such as *Mundus et Infans* and *Everyman* were. Richard J. Gallagher suggests: "'the pleasing allegorical feel' about which King speaks has little to do with the allegory of the Middle Ages.... It is not a multi-modal system of symbols which offers the possibility of simultaneous interpretations on the literal, moral, anagogical, and allegorical levels" (38). Gallagher instead argues that allegory plays a role in King's works on a more psychological level rather than the allegorical level of morality in the Middle Ages: "the readings between the lines to which King invites us invariably discuss the political, social, and economic anxieties of the contemporary individual" (38). Many of the protagonists in King's novels are in fact contemporary "Average Joes." Examples are Jack Torrance in *The Shining* and the children who band together in *It.* Carrie White in *Carrie* is at first sight just an ordinary girl, and Arnie Cunningham in *Christine* is an ordinary teenager before he become possessed by the spirit of Le Bay. These ordinary people are often more flawed and more challenged between virtue and vice than the usual heroic protagonist in a novel. Despite their flaws they are capable of performing great feats for the better or the worse. While I agree with Gallagher that *The Stand* is a critique of "political, social, and economic anxieties" (38), I also believe that these anxieties form a framework for both virtues and vices. King not only literary finds vehicles through which to express those anxieties in his books, he also finds a way to counter-balance them with the forces of good. *The Stand*, especially as I mentioned in the introduction is overtly a story of the battle between good and evil, on a literal, but also on a spiritual level.

Stuart Redman is born into a sinful life, mankind's lifestyle in general has become sinful and this leads to the epidemic able to spread throughout the land, leaving evil under the guise of Randall Flagg to thrive. In a sense the epidemic, nicknamed "Captain Trips," can be interpreted as Death, similar to the Death is in *Everyman*. In both *The Stand* and *Everyman*, "Captain Trips" and Death take lives without question. Stu, aware of how mankind is, starts to journey with several other characters, among them Larry, who represents Caring, and Nick, who represents Benevolence. They are guided by Mother Abagail and construct a community. The community is betrayed by Harold, who represents Hubris, and Nadine Cross, who represents Self Sacrifice. Nadine Cross triggers Harold in doing what he does, because in doing so, the group is able to redeem itself. Mother Abagail then serves as the intercessor, telling the group of Average Joes that they did not survive to thrive in the pride of a community, but they survived to stand against evil. Average Joe and the virtues of benevolence, charity, self-sacrifice, faith and humility face off against the antagonists and his company of vices. Because of this redemption Good triumphs over Evil. Like Everyman, or Christian, Stu has inherited the sins of mankind indirectly, and is not innately sinful. Despite this he makes mistakes and he goes on a journey to repent himself as well as humanity.

The Virtues of *The Stand*:

Mother Abagail represents faith in *The Stand* and she is the intercessor for the survivors. Abagail Freemantle is 108 years old and in her dreams she asks the people to come and see her:

> That black man. That servant of the devil. We got the Rockies between us n him, praise God, but they won't keep him back. That's why we got to knit together. In Colorado. God come to me in a dream and showed me where. But we got to be quick, quick as we can, anyway. So you come see me. There's others coming too. (576)

She firmly believes she was sent for a purpose by God, similar to Moses and Noah The narrative explains she believes "her place was not to judge God, although she wished He hadn't seen fit to set the cup before her lips that He had" (588). The narrator reveals that in her thoughts she compares her to the biblical figures mentioned above: "he had sent Moses to mountain-climbing and Noah to boatbuilding; He had seen His own Son nailed up on a Tree. What did He care how miserably afraid Abby Freemantle was of the man with no face, he who stalked her dreams" (589). Abagail lived a simple life at Hemingford Home in Nebraska, and was the daughter of a farmer. Despite having a peaceful life, she had experienced loss to a great extent. Abagail married multiple times because all her husbands died much sooner than she did. Mother Abagail at first guides Stu and the others to the Free Zone in Boulder and teaches them how to become a community. Eventually her teachings become a part of the community itself. Abagail later goes into the wilderness to search for answers because she claims she lost her connection to God. Much like Moses and Noah, she is tasked to do something and she seems to do it without question regardless of the danger she has to encounter. She later returns from this trip into the wilderness outside of the Free Zone, and all that is left is what the people call a mummy:

> The woman on the bed was a skeleton covered with thinly stretched, ash-gray skin. She seemed without sex. Most of her hair was gone; her breasts were gone; her mouth hung unhinged and her breath rasped through it harshly. To Larry, she looked like pictures he had seen of the Yucatán mummies—not decayed but shriveled; cured; dry; ageless. (1121)

She is no longer Mother Abagail at this point but she has become genderless and ageless, representing not one person now but many. Most of the people, men, women and children have adopted Abagail's way of life as a community that looks after each other. She dies soon

after she tells her final and most important message to Stu and the community. While the group has lost her, Mother Abagail's values are still alive in all of them.

Mother Abagail's main role as the intercessor is fulfilled in the fourth action of *The Stand*. She has lost her connection to God and goes into the wild to restore her connection to him. She returns from it fatally wounded from her trip, telling the others the committee has sinned by living in pride as they rebuild their society, "I sinned in pride. So have you all, all sinned in pride. Ain't you heard it said, put not your faith in the lords and princes of this world?" (1142). All Stu's efforts will be for nothing because the dark man will stop at nothing to spread his destructive lifestyle throughout the United States. She tells Stu and the others, "'God didn't bring you folks together to make a committee or a community,' she said. 'He brought you here only to send you further, on a quest. He means for you to try and destroy this Dark Prince, this Man of Far Leagues'" (1142).

Like Wisdom in *Everyman*, Mother Abagail sets Stu on a quest and steers him in the right direction. This quest is simultaneously a physical and spiritual journey. It is not just about fighting evil; Stu needs to prove himself worthy of a future life with Fran. The life of the community will mean nothing if it remains under threat of constant evil. It is up to Stu to make a stand with the others against Randall Flagg and his people. Mother Abagail receives one more message from God that she relays to the others:

> 'You are to go west,' Mother Abagail whispered. 'You are to take no food, no water. You are to go this very day, and in the clothes you stand up in. You are to go on foot. I am in the way of knowing that one of you will not reach your destination, but I don't know which will be the one to fall. I am in the way of knowing that the rest will be taken before this man Flagg, who is not a man at all but a supernatural being. I don't know if it's God's will for you to ever see Boulder again. Those things are not for me to see. But he is in Las Vegas, and you must go there, and it is there that you will

> make your stand. You will go, and you will not falter, because you will have the Everlasting Arm of the Lord God of Hosts to lean on. Yes. With God's help you will stand.' (1144)

Not long after this, Abagail dies and the group decides to heed her message, and Stu leads the group consisting out of himself, Larry Underwood, Ralph Brentner and Glen Bateman. Stu gets wounded and breaks his legs, and tells the others to leave him behind because they cannot waste time any longer and must press on. Stu is the one that sacrifices himself for the sake of the group so that the others can go to Las Vegas, where the fateful confrontation between the Free Zone and the Las Vegas people occurs.

Larry Underwood represents the virtue of Caring. He consistently shows a desire to help others even when he does not do so at first. While he basks in fame and enjoys the power his celebrity status gives him, Larry represents the negative side of desire and ends up leading another group of survivors before he eventually meets with Stu. Larry Underwood became a rock star when his single "Baby, Can You Dig Your Man?" became a hit. But the celebrity lifestyle he adopted only got him into trouble. While before the outbreak Larry Underwood was in the grip of vices such as fame and power, the outbreak reveals that Larry is not a selfish person at heart, as he finds himself helping his mother who is sick. After she dies, Larry begins to feel a sense of remorse:

> He felt like a deserter. Being on the street had been a little better, although at that time the streets had been full of crazy people, sick people, and circling amry patrols. And now he could sit on this bench and grieve for more general things: his mother's loss of her retirement, the loss of his own career, for that time in L.A. when he had sat watching the world series with Yvonne, knowing there would be bed and love later, and for Rudy. (285)

At this point, Larry still values fame and money too much. But his mother recognises that there is much good in Larry: “the worst part, Larry, is that you mean well. Sometimes I think it would almost be a mercy if you were broke worse. As it is, you seem to know what’s wrong but not how to fix it” (110). Larry only starts to value other lives once he meets Rita Blackmoor, but even then he is still selfish, feeling disgusted after he has only slept with her out of lust rather than love: “It had been like being caught in one of those exercise machines” (367). When Rita dies from the epidemic, on the fourth of July, Larry becomes full of regret and from that moment he intends to do better: “so, why was he feeling so bad anyway? He was telling the truth, wasn’t he? Yes. and the worst of the truth was that he felt relief, wasn’t it? That the stone around his neck was gone? *No, the worst is being alone. Being lonely*. Corny but true” (464). Larry casts away his feeling of “independence” and feels that he needs others around him. Larry feels he has failed Rita and himself, and intends to change that when he meets Nadine Cross and the boy Leo Rockway. Things do not go as Larry hopes. He has trouble communicating with Leo, who is not able to speak due to the trauma of the virus outbreak. Leo Rockway vies for the attention of Nadine, who is a sort of mother figure to him. He has a temper and wants to kill Larry. Larry eventually knows how to calm him down by playing music. For the first time Larry’s talents seem to have a positive and soothing effect on people around him as Leo regains his speech gradually. Eventually, Larry also meets Lucy Swann and the group travels to Boulder as well.

At Boulder Larry is confronted with a choice between staying loyal to a woman he can rely on and his desire for this mysterious woman that he knows so little about. On the one hand, he is attracted to Nadine, and while Nadine has feelings for Larry, she feels that her body belongs to Randall Flagg. On the other hand, Larry has feelings for Lucy Swann, who has been kind and forgiving to him, even going as far as accepting that Larry would want to continue with Nadine. Nadine attempts to seduce him in a desperate attempt to break free

from Randall Flagg's calling, but Larry refuses her because Nadine has become as selfish as Larry Underwood once was. She just wants him for her own safety: "Make love to me and that will be the end of it. I'll be safe. Safe. I'll be safe" (958). Larry himself makes the choice between a woman who is attracted to the dark man and a woman who has been following him and Mother Abagail from the start and proves his loyalty by joining Fran to unmask Harold and Nadine's scheme. When their work is done he even joins Stu and the others to Las Vegas, where he dies for their cause by the warhead exploding. Larry's journey is a coming of age in itself; he begins as a selfish rock star and eventually sacrifices himself for the good of the community of Boulder. Larry, therefore, represents mankind's desire to redeem himself after the epidemic breakout and becomes a force of altruism. Desire sacrifices itself so that Stu is able to survive and rebuild mankind.

Nick Andros leads the third group and he represents Benevolence. Nick is a deaf mute who has been a survivor since his ninth. His mother died during a traffic incident and he had to grow up at an orphanage. This orphanage closed down after bankruptcy and Nick was forced to survive ever since. After being bullied for many years the appearance of the superflu gives a chance for Nick to shine. After being beaten up by Ray Booth, Nick becomes a deputy for the sheriff and eventually he faces the superflu as well. Realising it is wiping out the town, Nick does not want the prisoners left to their fate and he gives them the chance to escape. Like Stu, Nick is forced to kill his attacker, Ray Booth, who is trying to get revenge on the society that jailed him. Nick had no other choice because his eyes were being gouged out, which if Booth had succeeded would have left him deaf, dumb and blind. Nick makes a necessary fall as well but he quickly encounters Tom Cullen, whom he takes under his protection despite their lack of communication. While Nick Andros cannot hear, Tom Cullen cannot write, but despite this the two become close friends. Julie Lawry attempts to seduce

Nick but he resists her temptation and flees the town with Tom Cullen. Ralph Brentner eventually picks up the two in a pickup and they travel to Mother Abagail's place.

Nick's advice becomes very helpful in the committee. Nick is one of the most valued members of the committee and despite his silence he offers sound advice to build up the community. Harold kills him and several others, and Nick's death triggers the committee to start spying on Randall Flagg. With Nick's death the community is shaken and in distress, but they have already made plans to send spies to Las Vegas. Tom Cullen is one of the people who is sent. Rather than spying consciously, he is hypnotised by the Free Zone people because Tom would not be able to spy aptly with his mental condition. However, in his hypnotised state, Tom Cullen is able to deduct and perceive things differently. Tom Cullen becomes a different person as he says: "I am God's Tom" (1020). During his spying mission under hypnosis, the spirit of Nick guides Tom in his dreams, much like Mother Abagail was guiding the people in their sleep: "He had had a dream. Nick was talking to him and that was strange, because Nick couldn't talk" (1260). In a sense Nick ascended to Mother Abagail's supernatural status. Mother Abagail often talks about Nick as a protegé. He is not only the first to meet her, but he was also meant to lead the group to Las Vegas instead of Stu, "I thought it was Nick to lead you, but He's taken Nick—although not all of Nick is gone yet, it seems to me. No, not all" (1142). Not only does this confirm Mother Abagail's faith in him, it also implies that Nick is still out there somewhere. While Benevolence was lost to Stu in the bomb explosion, it is still alive in a spiritual form and guiding Tom Cullen, bringing Stu to safety in the end. Nick's presence as a spiritual entity reaffirms *The Stand* as a narrative set in a Christian moral framework. Nick's guiding spirit is even more helpful to the group.

Glen Bateman represents the Wisdom Stu is searching for. Despite his pessimistic demeanour he joins Stu. He is a sociology professor whose views have not been popular with his colleagues: "'They thought I was a lunatic,' he said, 'The strong possibility that they were

right did nothing to improve our relations.' He had accepted the superflu epidemic with equanimity, he said, because at last he would be able to retire and paint full-time, as he had alwas wanted to do'" (412). His unpopular knowledge proves helpful, because Bateman also provides Stu's with the idea of society and its structure and what may happen if they are not equal:

> All of that stuff is lying around, waiting to be picked up. And if Communities A and B both have pet technicians, they might work up some kind of rusty nuclear exchange over religion, or territoriality or some paltry ideological difference. Just think, instead of six or seven world nuclear powers, we may end up with sixty or seventy of them right here in the continental United States. (419)

He provides a solution in creating the Boulder Free Zone Community:

> 'Okay,' he said. 'Here it is, Stu. First: Re-create America. Little America. By fair means and by foul. Organization and government come first. If it starts now, we can form the sort of government we want. If we wait until the population triples, we are going to have grave problems.' (801)

Bateman might be a pessimist, but his realistic views on society teach Stu how these communities work and that Stu's community is not the only one out there.

Being wisdom, Glen Bateman serves as a guide for Stu as well. He shows Stu the way to the Free Zone. When Glen Bateman is captured in Las Vegas after leaving Stu behind with his painkillers, Randall Flagg cannot kill him for a mysterious reason. Glen keeps mocking him, not fearing what is in store for him despite all the physical suffering he has endured due to his arthritis. Randall Flagg eventually orders his henchman Lloyd to do it for him and Glen dies, released from his life long pain because of his good deeds. At the same moment, Glen's death signifies Stu leaving wisdom behind to rely on is his faith in Mother Abagail's final

message. Stu then becomes similar to Mother Abagail, Moses, Noah and Jesus, as he too is required to have blind faith in doing God's will.

Fran is the representation of Judgement for Stu. Like Glen, she serves as a guide for Stu as well. Stu not only needs wisdom, he also needs the ability to make the right decisions and to judge properly. Unlike Glen, Fran makes many mistakes. Regretting these mistakes is what allows her to discern good from evil. One of her regrets is that she had a fight with her mother before she died. Later on, she misses her stressful relationship with her mother: "For some reason the phrase keeping watch made her think of her mother's parlor... and in a kinder, more forgiving light than she had ever thought of it before" (1139). Fran also regrets the things she writes about Harold in her diary: "... and I could see him getting ready with one of his Patented Harold Lauder Smartass Comments..." (874). This regret only surfaces when Harold finds out about her diary and reads what she actually thinks of him: "my God, Fran, why did you ever say all those things about him? to what purpose?" (874). All these regrets allow her to develop a conscience that becomes a moral compass for Stuart. By becoming Stu's love interest, Fran also represents hope for America's future. Together, Fran and Stu present King's new Adam and Eve. . As a matter of fact she already carries the future with her in the form of Jesse's baby that she was carrying before she met Stu and Glen.

Tom Cullen can be perceived as Hope. Magistrale argues: "Tom Cullen's goodness represents the hope for humanity on which the whole notion of the Free Zone resides, both as a temporary sanctuary for the lost citizens of a destroyed world and as the antithesis to Flagg's colony in Las Vegas" (69). Tom Cullen is visually an older man between the 20 and 30, but is mentally retarded, "leaving him naive, intellectually a child forever" (Magistrale 69). Magistrale argues further: "since Tom is not afflicted with the post-plague consciousness that is present among the other survivors, he is still able to savor the simple joys which remain in the world" (69). Just as with the other characters, the epidemic wipes out Tom Cullen's

alienation and he becomes part of the Boulder community. Because of his condition, Tom can be hypnotised. He becomes Boulder's most successful spy because he can reveal Flagg's plans.

Tom represents the purest ideals of Boulder's community: "He possesses an intuitive appreciation for the loyalty, the courage, and the friendship necessary for survival in this world where all values, formerly taken for granted in organized society, are now subject to question" (Magistrale 70). Tom's friend Nick guides Tom in saving Stu and brings him to safety at the end. As Hope, he returns to Stu in a way. Despite the sacrifices, their collective effort has returned Hope to Stu as the battle against evil has been won.

Nadine Cross represents Self Sacrifice in *The Stand*. She dies as a traitor as well, but a traitor to Randall Flagg rather than to Mother Abagail. While she is initially drawn to Randall Flagg in her dreams, she also feels forced towards him:, "She knew that her purity, her virginity, was somehow important to the dark man. That if she let Larry have her (or if she let any man have her), the dark enchantment would end" (792). She first tempts Harold and succeeds into making him join Randall Flagg's cause, but eventually feels she needs to leave him behind. When Nadine arrives at Las Vegas, Randall Flagg has sex with her, and Nadine realises that she only had one function: "She was the perfect incubator. She would breed his son, bear him, and then she could die with her purpose served. After all, it was what she was there for" (1233). She sacrifices herself to kill Randall's own hope of offspring: "He saw the great smile of relief and triumph in her face, the sudden sanity in her eyes, and understood. She had baited him into doing it, understanding somehow that only he could set her free — *And she was carrying his child*" (1266).

Nadine Cross dies for the sins of mankind, which are Harold and Randall Flagg's sins, the vices of humanity. The name "Nadine Cross" is not a coincidence either, as "Cross" can refer to an actual Christian cross. Much like Jesus Christ died for the sins of mankind and

redeems them, Nadine Cross dies for the sins of Boulder. Harold wanted revenge on Stu for stealing Fran and Nadine initially assisted Harold in the betrayal. Nadine's own action at the end is her own redemption, but her temptation of Harold allows for the redemption of Stu and the society of Boulder as well. If Harold's attack had not happened, Stu would not have taken action against Randall Flagg and his group.

The Vices in *The Stand*:

The society of Las Vegas consists of Lloyd Henreid, Trashcan Man, Julie Lawry, Whitney Horgan, Jenny Engstrom, Barry Dorgan, The Rat Man and Bobby Terry. All of those characters represent vices in various ways. They are led by Randall Flagg, who represents all those vices, much like Mother Abagail represents all the virtues. As in the morality plays discussed before, those vices seem to favour materialism rather than spirituality. These vices exist more for power rather than benevolence and they are all representations of what was wrong with the world before the superflu happened. Their survival after the superflu reveals their threat, in the sense that they are slowly returning. Stu alludes to this threat in his final message when he explains that these vices will always be around no matter what may happen.

If Mother Abagail represents Faith, then Randall Flagg represents Power, he encourages everyone to a destructive life full of vices and distrust. For Randall Flagg, power over others is the most important value in life. Whereas Mother Abagail is a gentle old woman Randall Flagg seems to be relatively young in comparison. According to Ralph Brentner, "There was evil, and it probably came from original sin, but it was in all of us and getting it out was as impossible as getting an egg out of its shell without cracking it" (633). Randall Flagg continually attempts to break down the other characters' resistance through threat or by coaxing them. He succeeds with a number of characters. He gathers Lloyd Henreid to his side but only because Lloyd has no choice. Lloyd is in prison and has nowhere

else to go. Trashcan Man, Julie Lawry and others actually feel attracted to Randall's lifestyle in Las Vegas .

Unlike the Free Zone, Las Vegas is more of a military regime than a free community because distrust is everywhere. This distrust is not only directed towards the characters at Boulder, it exists between Randall Flagg's men. They all differ from each other. One is a prostitute, another is a corrupt cop, and yet another is a pyromaniac with a traumatic history. Randall Flagg represents the power and oppression out of which his "order" exists. Randall Flagg's power is that of manipulation and control. While he is able to identify some of the spies from Boulder, he is unable to detect Tom Cullen because he has no evil inside of him. On top of this, Nick Andros' spirit guides him in his dreams. Tom Cullen's egg proves too hard to crack for Randall Flagg. He desperately tries to keep order but he cannot keep it under control, and this eventually becomes his own undoing as Trashcan Man brings a warhead into the city without his permission. The spark from Randall Flagg's hand mysteriously becomes "the hand of God" and he ignites the warhead unwillingly:

> [Larry] saw the ball of electricity Flagg had flicked from the end of his finger. It had grown to a tremendous size. It hung in the sky, jittering toward Trashcan Man, giving off sparks like hair. Larry realized dimly that the air was now so full of electricity that every hair on his own body was standing on end. (1353)

The Dark Man suddenly is gone and only his clothes remain, and the ball flings itself into the cart with the bomb, destroying the city and everyone who is still present in it. His lust for power and the inability to control everything he wants, such as Tom Cullen as well as Trashcan Man, lead to the destruction of Las Vegas.

Lloyd Henreid represents Obedience, Randall Flagg keeps dominion over his people whether they like it or not; Lloyd is domesticated and under Flagg's full control. Even before the epidemic Lloyd has always been a right-hand man. He was Poke's right hand man and

ended up on death row. Randall Flagg saves him after he turns out to be immune. By accepting Randall's help he becomes Flagg's right-hand man. Compared to all the people from Boulder, Lloyd remains a pawn to do the work of others and never attains freedom. When Lloyd has to execute Glen, Wisdom, he tells him, "'It's alright, Mr. Henreid,' he whispered, 'You don't know any better'" (1335). Lloyd fires his gun, killing Wisdom. He does regret his action when he realises that Glen was right. Unfortunately, Lloyd does not know any better, since he has always executed Flagg's will. While he attempts to break free by telling Flagg, "I didn't do it for you!" (1336), Lloyd dies in the nuclear explosion and never escapes the vicious circle of vice. Indirectly, he also kills off Stu's wisdom and leaves Stu dependent on his blind faith for Mother Abagail. In a sense, Lloyd is also responsible for taking a degree of free will from Stu in determining the outcome of the battle. Glen dies as an indirect result of leaving Stu behind. If Stu had joined them it would not have happened, but Stu had no choice in this matter.

Like Tom Cullen, Trashcan Man represents the extreme of his society, namely Anarchy. According to Magistrale, Trashcan Man "epitomizes the state of the Las Vegas society. On the surface, Trash appears under Flagg's complete control. He is an amoral, technological genius who is thrilled at the prospect of working for Flagg and will gladly carry out the dark man's every command" (74). Trashcan Man may be under control on the surface, but his passion is of an chaotic nature, Magistrale argues further:

> His father killed his brothers and sister and then Trash witnessed his father's murder at the hands of the man who would later marry his mother. During all this time he was severely ridiculed by his peers, not only for these events over which he had no conrol, but also for the pyromania which was a psychological response to his abuse. (74)

Trashcan Man is not only damaged by his past, he was also blamed for things he had no control over, and suffers from pyromania. Trashcan Man also employs"his society's greatest and most prized resource – technology – against itself" (Magistrale 74-75). Trashcan Man becomes self-destructive because of his obsession for technology, and in doing so destroys Las Vegas as well as Flagg and the others who reside within. If Tom Cullen represents King's idea of the ideal personal traits, Trashcan Man represents what King believes are the flaws and vices of the modern world. Importantly, Trashcan Man is instrumental for the destruction of Randall Flagg Las Vegas, suggesting that Good will ultimately triumph over Evil.

Julie Lawry represents Lust. While her role is not as pivotal as Trashcan Man's or Lloyd's in Las Vegas, she does come into a confrontation with Nick and Tom, who represent benevolence and friendship. She attempts to drive the two apart by first attempting to seduce Nick. While Nick at first has sex with her, he quickly grows annoyed by her presence and refuses to sleep with her again. She then tells Tom that the medicines that Nick brought for him are actually poison and tries to drive the two apart, making Tom panic. Nick realises that "her sexuality was only a manifestation of something else in her personality... a symptom" (517). Nick tells her through a note: "We don't need you" (519). Benevolence and Hope refuse Lust and she responds hysterically "I'm not staying here" (519), after which she fires her gun on the two while they escape the town. Julie later embraces Randall Flagg's call, much like Lloyd and the others do, but she is not coaxed into joining, instead it might be her so-called suspected condition that draws her to Randall Flagg: "Did he think she was sick?" (517). Like Randall's other henchmen Lust cannot be controlled. Tom's Hope and Nick's Benevolence are represented as the two stronger ideals that combine against and defeat Lust. Refusing Julie is Nick's and Tom's first victory. This victory is not only one for their friendship, it is also a victory in a Christian perspective, as Nick does not forsake his friend in favor of lust, but instead refuses it and chooses to travel with Tom. This event foreshadows

their strength towards the end of the novel when Nick guides Tom in his dreams, and Tom becomes a spy for the community of the Free Zone.

Ratty Erwins, also known as the Rat-Man, represents Cowardice. Like the other characters that are with Randall Flagg, Ratman is a shady looking character. King describes him as a pirate: "He was tricked out like an Ethiopian pirate–wide silk trosers, a red sash, and a necklace of silver dollars around his scrawny neck" (1338). Pirates were known to spread fear as well as take what does not belong to them. Ratman therefore represents Randall's desire to take what does not belong to him. Randall Flagg takes Nadine from the Free Zone and attempts to spread fear over the Free Zone, he has taken over Las Vegas. Rat-Man in turn attempts to keep Larry and Ralph captured but is only revealed to be a coward: "Rat-Man brandished his sword again, but there was no menace in it. He looked frightened; they all did" (1340). This is how Randall Flagg keeps some of his people in check, through pure fear. Rat-Man's history is never elaborated but Dayna Jurgens recalls that "Ratty Erwins called him Old Creeping Judas" (1178). This is an allusion to the Judas who betrayed Jesus, which emphasises Rat-Man's fear and potential distrust of Randall Flagg himself. This cowardice has no hold over Stu and actually is consumed by the Hand of God when Las Vegas is destroyed.

Harold represents Hubris. He always wants to be right and any other suggestions he considers inferior. He is also incredibly infatuated with Fran who rejects him, which in turn completes his transition to Randall Flagg's side. Rather than a tragedy, the epidemic provides an opportunity for Harold to be no longer the bullied kid on school, but instead become a man. The man that Harold becomes is filled with hate and this hate attracts him to Randall Flagg. He does not believe in the dreams like the others do, "Harold sneered at [Stu] and went into a long spiel about how dreams were psycho-Freudian manifestations of things we didn't dare think about when we were awake" (656). Nadine Cross seduces him into joining her in

her mission to meet Randall Flagg. Ultimately, it is his hubris that leads him to his act of vengeance. Despite Harold's actions, the bomb that he detonates at the Free Zone reveals that Flagg's influence has spread into the Free Zone through Harold and Nadine, which is the trigger for Stu and the others to take action against the Dark Man and his society in Las Vegas. Harold commits suicideand dies as a traitor and a reject.

Mother Abagail lives on spiritually in the community and ensures that they survive. By contrast, Randall Flagg's death kills off everyone in his community. Randall Flagg, however, is reincarnated as "Russel Faraday" in the epilogue of the novel, and starts over again with other people, "I've come to teach you how to be civilized!" (1439). The name Faraday may refer to the scientist Michael Faraday. This implies that Randall Flagg represents the vicious cycle of evil, "Life was such a wheel that no man could stand upon it for long. And it always, at the end, came round to the same place again" (1439). Stu and the others might have stopped evil, but evil always ends up being present in the heart of mankind. It thrives off others for its own good. Mother Abagail represents the selfless Christian life and faith that guides Stu and his companions, while everything Randall Flagg does is only for his own benefit and power. All of Randall Flagg's henchmen are seemingly under his control while in truth they are all vices that cannot be kept in check.

Conclusion

Like *Everyman*, *Mundus et Infans* and The *Pilgrim's Progress*, *The Stand* can be read as an allegory in which the protagonist is able to overcome the vices of America represented by Randall Flagg and his regime. He is able to do this by valuing American virtues who are represented in his companions Larry Underwood, Nick Andros, Frances Goldsmith, Glen Bateman and Mother Abagail. The protagonist is able to resolve an inner conflict and

becomes wiser from the experience, having learned an important lesson as well as having redeemed himself.

Conclusion

In the chapters above I have explored King's epic *The Stand* as well as medieval morality plays. I have explored each work's structure and theme, but I have analysed them as allegories as well. The intertexual connection between *The Stand* and medieval morality plays such as *Everyman* and *Mundus et Infans* is that they share the same generic cues. They all are about humanity's free will, spiritual fall, and redemption, and the supporting characters in each work represent a certain virtue or vice. Each character attempts to guide the character further on the right path, or tries to make him stray away from it.

Stu's journey as an Average Joe is very much like that of Everyman or Manhood in the medieval morality plays explored in this thesis. He comes across characters that either help him or try to tempt him into a life of vice, directly or indirectly, but he successfully resists and redeems himself. In the first action, Stu lives his life and starts to see the superflu break out all around him. In the second action, he becomes involved with the superflu himself as he is taken into quarantine. He has to kill to survive and find others in order to rebuild society. In the third action, Stu and the others who are part of his group "fall", because the community they rebuilt together is an act of pride. It is only concerned with their own well being, instead of being aware of Randall Flagg's evil regime in Las Vegas. Harold betrays the group and kills a few key members of the community, including Nick. In the fourth action Mother Abagail performs her act as the intercessor and she makes clear to Stu that they did not survive to be a community. They survived the superflu to fight pride like Harold's, as well as other vices. Other people, who represent vices like Harold did, are led by Randall Flagg. In the fifth and final action, Stu and the others make their stand against Randall Flagg's vices and redeem themselves.

While the medieval morality plays were staged for an entirely different audience whose moral framework was predominantly Christian, the more general concept of

allegorically representing a culture's virtues and vices in a dramatic narrative concerning the conflict between good and evil has remained very similar. The analysis of The Stand above has revealed that what King considers virtues and vices in modern-day America dovetails to a large extent with the virtues and vices represented in *Everyman* or *The Pilgrim's Progress*. Some differences can be found as well, however, when the virtues and vices are literally juxtaposed. Some vices and virtues are ambiguous. Especially Five-wits can be problematic. *Everyman* seems to treat the five-wits as the physical five senses, while in *Mundus et Infans* Perseverance speaks of the Five-wits as the spiritual senses. The virtues in *The Stand* are part of a Christian framework. Abagail represents faith in God and through her the Free Zone community is led to victory despite its hardships. Where medieval morality plays are concerned with being purely spiritual, the virtues in *The Stand* all seem centred about self-consciousness. The characters that these virtues are applied to are all very self-conscious about their flaws. Larry wants to become a better person, Fran regrets her past, Nadine Cross realises that she has to kill herself for the redemption of herself as well as that of the Free Zone Community. In the same way the vices seem to be part of the Christian framework. Like in *Everyman*, materialism is still a great vice in *The Stand* but is symbolised more in the city of Las Vegas than in an actual person. Other vices however are very close to those presented in *Mundus et Infans*, Lust and Folly for example seem to be represented in Julie Lawry and Randall Flagg.

The important lesson that Stu, or the American Average Joe, learns is that in modern American civilization technology and order always attract each other and if handled improperly can turn into destructive forces such as a nuclear bombs or a dictatorship. Like a morality play, *The Stand* can be read allegorically, although the supporting characters are not as one-dimensional as in *Everyman* or *Mundus et Infans*. Even if Larry and Nick represent vices and virtues, they too go through a journey against evil, and even what Harold did was

evil, he only did so because the others rejected him. With his masterpiece *The Stand*, King has utilized the generic conventions of the morality play successfully to construct a contemporary allegory in which modern vices and virtues battle each other, and in which the virtues of faith, caring, benevolence, wisdom, judgement, hope, self sacrifice shine as the heroic human qualities that defeat the vices of power, cowardice, hubris, lust, obedience and anarchy.

Virtues of Medieval Morality Plays (*Everyman - Mundus et Infans*)	Virtues of *The Stand*
Good Deeds	Faith
Knowledge	Caring
Confession	Benevolence
Conscience	Wisdom
Perseverance	Judgement
	Hope
	Self Sacrifice

Vices of Medieval Morality Plays *(Everyman - Mundus et Infans*)	Vices of *The Stand*
Goods	Power
Beauty	Cowardice
Strength	Hubris
Discretion	Lust
Five-wits (physical)	Obedience
Wanton	Anarchy
Lust-and-Liking	
Folly	

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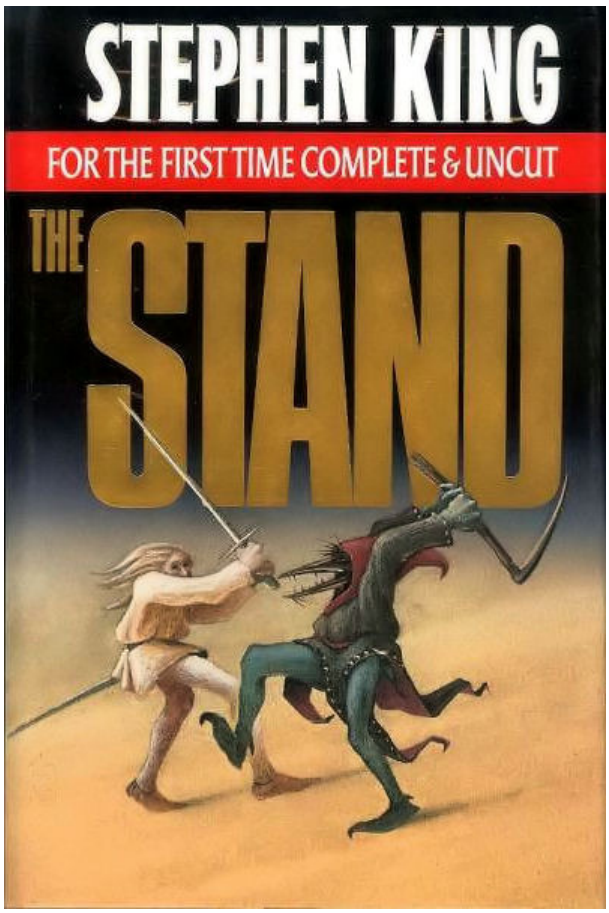
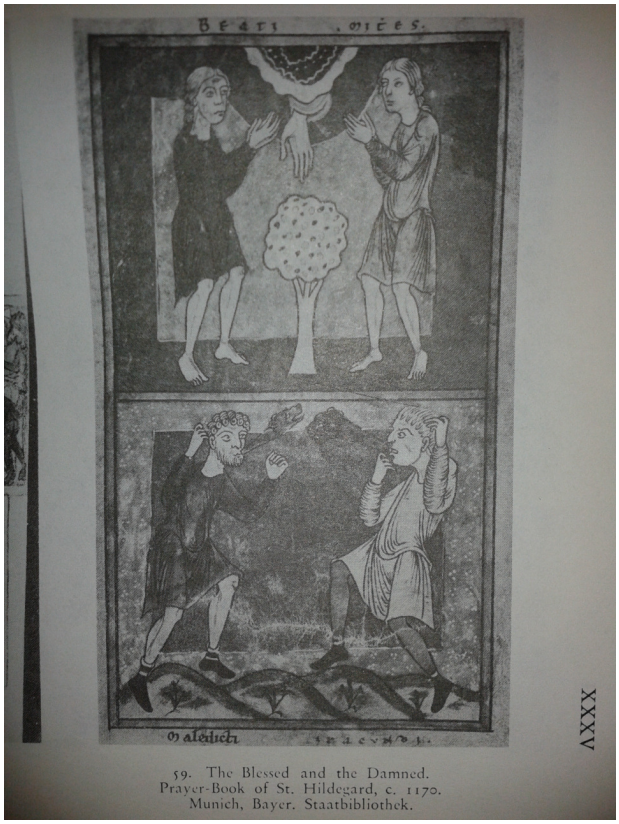
Appendix



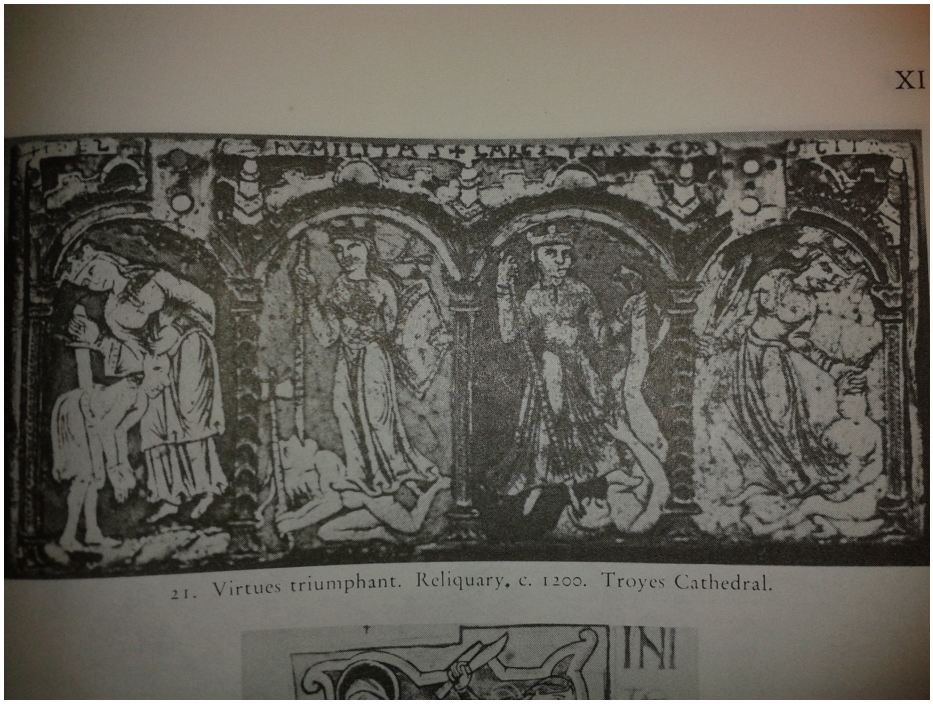
(1) Original cover for *The Stand: The Complete & Uncut Edition*



59. The Blessed and the Damned.
Prayer-Book of St. Hildegard, c. 1170.
Munich, Bayer. Staatbibliothek.

(2) The Blessed and the Damned. Prayer-Book of St. Hildegard, c.1170

(Katzenellebogen xxxv)



(3) Virtues Triumphant. Reliquary, c. 1200. Troyes Cathedral (Katzenellenbogen xi)

(4) anonymous illustration of Guilelmus Peraldus, *Summa de virtutibus et vitiis* from *Theological miscellany* (f.27v-f.28r)