Every word is like an unnecessary stain on silence and nothingness.

Samuel Beckett
CHAPTER – III

ABSURDISM IN MALON DIES

3.1 Introduction

3.2 Themes / Features

3.3 Plot

3.4 Characters

3.5 Setting

3.6 Point of View

3.7 Summing Up

3.8 Works Cited
3.1 Introduction:

*Malone Dies* is a novel by Samuel Beckett. It was first published in 1951, in French, as *Malone Meurt*, and later translated into English by the author. It is the second novel in Beckett’s *Trilogy* (beginning with *Molloy* and ending with *The Unnamable*). It can be described as the space between fullness and dissolution, action and total inaction. Along with the other two novels in the trilogy, it has marked the beginning of Beckett’s most noteworthy writing. One does not get a sense of plot, character growth, or even setting in this novel, as with most of his following writing. *Malone Dies* can be seen as the point in which Beckett takes another route with his writing, where the starkness of awareness has played a colossal part in all his succeeding writings. *Malone Dies* contains the famous line:

“Nothing is more real than nothing”.

(16).

Samuel Beckett’s *Malone Dies* is a novel built on the creative gesture of a dying man, and as such it revolves around the tension between creation and disintegration. Even as Malone moves relentlessly towards death and final dissolution, he responds by setting out to tell himself stories, writing:

“Now it is a game, I am going to play.”(174).

However, the stories quickly move beyond Malone’s original intentions, becoming an exploration of the self rather than a flight from it. In Beckett’s *Malone Dies*, the creative gesture of writing stories serves as the means by which Malone asserts his identity in the world. Malone’s stories present an uncompromising portrait of the limited, bleak mortal existence but nonetheless affirming an active, creative and questioning human consciousness in the face of that existence.

The majority of the book’s text is observational and deals with the minute trivialities and details of Malone’s existence in his cell, like dropping his pencil or his dwindling amount of writing lead. Thoughts of riding down the stairs in his bed, philosophical observations and conjectures constitute large blocks of text. These portions of the text of the novel are written as tangential to the story that Malone is set upon telling.
3.2 Themes / Features:

The novel *Malone Dies* is about the bed ridden personality-Malone-in a mental hospital. He behaves like a mental patient; other members are also mental persons. Each and every person in the hospital behaves like mental persons. The most prominent and recurrent themes treated in the novel are discussed below:

3.2.1 Alienation:

Malone is an alienated character in the novel. He lives in his own world. He not only lives in the frame work of society, but also in his own world. He makes some stories based on events and experiences that have happened in the past. He says:

“My story ended - I’ll be living yet.
Promising lag. That is the end of me: I shall say I no more.” (276).

He plays with a pencil and notes them down in his exercise book. He is alienated in mental hospital and narrates the stories about Malone, who is himself. The most besetting problem that man faces today is the problem of alienation, because of his psychological condition and outer forces around the world. The sense of belonging has declined. Feeling of being an outsider, a stranger, an alien is uppermost in the human psyche in the circumstances of the present times.

3.2.2 Pain and Suffering:

Beckett’s narrator in *Malone Dies* suffers greatly. He is often indifferent to the miserable conditions. He also feels a pained body impersonally throughout the novel. As bodies in Beckett’s fiction disintegrate, phenomenal experience vanishes from consciousness. Beckettian pain takes root in the inability to feel and know one’s self, yet the narrator feels a certain pain from losing their ability to feel the pain. These pains stand for the perception of the fragmentation. It tells us plainly about life and death:

“But it is just as well to let myself die,
quietly, without rushing things”. (173)

Beckett’s literary worlds do not merely represent painful experiences, but are instances of painful experiences. Beckett’s fiction offers a model of the experiences of pains in the literary form. The pain also presents itself as an ironic vehicle to understand how suffering animates consciousness and the
understandings of life and death. It also echoes to us as a series of paradoxes. Beckett portrays pain as the living figure in the mind of his protagonists. It is unmediated perception, yet it mediates the information that damage has been done to the self. Pain isolates us as individuals and it brings us into a realm shared by humanity.

3.2.3 Meaninglessness:

The theme of Beckett’s novels in general is the human predicament and its meaninglessness. The works go a long way to affirm the values of meaninglessness in life.

“I shall try all the same. I have tried. I heard nothing out of the ordinary.” (246).

The life of Malone is characterized by meaninglessness. There is no goal in his life and there is no meaning in his life. He does not do any work and therefore he is hopeless. Other characters are also meaningless characters. There is no meaning in their lives.

3.2.4 Asylum Life:

Malone lives in an Asylum. This asylum represents purposelessness. Those persons who are passing the life and doing unwanted things and behave indifferently are sent to asylum. The persons above the age of sixty and those who are not having home are also sent in asylum. Here Malone behaves like a mental patient. He is the person who makes stories about himself and makes exercise book and plays with pencil. This indicates that the mental condition of the protagonist is not good.

The story of the rise of the lunatic asylum and its gradual transformation is the story of the rise of organized institutional psychiatry. The earlier institutions housed the ‘insane’ as the correct solution to the problem of madness of an event of the nineteenth century. At the beginning of the nineteenth century, in England, there were a few thousands of ‘lunatics’, but by 1900, the figure had grown to about ten thousand. These growth co-insides with the growth of alienisms later known as the psychiatry as:

“It is not a room in a hospital, or in a madhouse, I can feel that. I have listened at different hours of the day and night and never heard anything suspicious or
unusual, but always the peaceful sounds of men at large, getting up, lying down, preparing food, coming and going, weeping and laughing, or nothing at all, no sounds at all”. (177).

Private madhouse proliferated in eighteenth-century England on a scale unseen grown up to centralized the state response to the social problem of madness. By the start of eighteenth century the so called ‘trade in lunacy’ was well established though these references were rooted in seventeenth century. Daniel Defoe, an ardent critic of private madhouses estimated in 1724 that there were fifteen madhouses operating in London area.

Beckett combines humour and horror in the works of rude nurses in the asylums. They also stand for his fear of custody. As Knowlson describes that Beckett was both enthralled and terrified of institutionalization in his whole life. He says:

“Prison was a world that he did not know at all but one that made him shudder because of his fear enclosure and claustration, his hatred of violence and degradation, and his horror at a penal system in which for so many there was no hope of either rehabilitation or release”.

(Knowlson, 1998, P-542)

He describes the unbroken wall of St. John of God’s as:

“Unbroken and smooth\and topped uninterruptedly with broken glass” (271).

As a result, the connection between prisons and asylums with broken glass stand for that modern tale fences topped with raze, wire and the ‘charming lodges’ for modern guard shacks. The attitude of the prisoners of “Malone Dies” differs than the prisoners of Murphy. Murphy, unlike the patients plays games and enjoys their institutionalization. Macmann also longs for something more and attempts to escape from the asylums’ gardens through his walks. Macmann feels about the open space he got while walking:
“Space hemmed him in on every side and held him in its toils, and the trapped huddled things changed and died each one according to its solitude” (271).

Macmann sadly starts off as more limiting than freeing others. Patients are feathered by the ankles, while Lemuel holds Macmann by the arm on the share. Though Macmann is untied, he feels the need to try making a bid for freedom from custody. Lemuel kills sailors and forces the patients to sail in the small boat and brings them to Ireland by sailing. Foucault calls it “a ship of fools” as the novel ends the men drifting across the sea.

Beckett’s shifting depictions of asylums in Murphy and Malone Dies views the various aspects of mental patients. Murphy longs for the detachment of the enjoyments of the patients of the M.M.M. while, Malone spends his stay in the asylum. Murphy as a nurse gets the position of authority while Macmann and Malone are pictured as the helpless patients. Malone cannot control his situation but Macmann viewed St. John of Gods as oppressive and mere attempts for regaining release from the asylums.

Samuel Beckett’s comparison between asylum and retreat mocks at the actuality of these people’s admission and their own misery about it. The narrator suddenly places Macmann in St. John of Gods mental institution in the second half of the novel. Macmann was described:

“An imperial half-pint of porter and plug of tobacco on Saturdays” (249)

Then, “half pint of porter and plug of tobacco” sounds like a sketch suddenly. Then Beckett focuses on the luxuries that are provided to these asylums:

“Nourishment carefully calculated to keep you alive, and even well” (249).

Macmann was admitted in the asylums. He signs his own admission form in the asylum. His grave obedience may stem more than his unstable mental health. As the narrator says:

“Macmann obeyed, either because he was afraid of being punished if he refused or because he did not realize the seriousness of what he was doing.” (249)
Here he focuses on the fact of the doctor’s ill-treatment to the patients. A man who passed out in a garden proves his insane condition. Macmann shows his rationality while walking in the garden. He not only sets some strange relationship with Moll, but asks various questions to Lemuel. He enquires him about St. John of God’s and its authority:

“Private institution or one run by the State, a hospice for the aged and infirm or a mad house.” (259).

The asylum stands for the government in the works of Orwell and Kafka which serves time for crimes in society. These institutions receive allowances for the admitted patients. It needs the required quota of the patients to be filled in mental hospital.

3.2.5 Purposelessness:

The novel *Malone Dies* describes Malone’s life, which is purposeless. He lives life without a purpose. Malone and other characters live without any aim and without any goal. There is no purpose in their life. When they live in an asylum, at that time they live without purpose. He makes some stories which are unrelated to the situation, and these stories are without sense and without purpose. They go to picnic, where there is no purpose in picnic and return without purpose.

> All is ready. Except me. I am being given, if I may venture the expression, birth to into death, such is my impression. The feet are clear already of the great cunt of existence. (283).

In a very real sense, Malone is an exact mirror image of the Unnamable. Malone relates the experiences of Sapo/Macmann while waiting for his death in order to pass the time. He is hoping to ‘die’ into silence, as Malone is waiting to be born into death.

3.2.6 Search for Identity and Struggle for Existence:

The whole novel is about the identity of the protagonist and other characters also. In the novel Malone transforms his identity and searches for his identity. In first novel, Molloy transforms his name into Moran, in the same way Malone tells his stories in different names. He changes his name. The same thing happens with
Sapo, who is a strange boy in the beginning of the novel, and immediately he changes his name to Macmann.

Malone clearly outlines his intentions at the beginning of his narrative, creating a plan. For the course of his writings will indicate that his stories will merely be a form of entertainment to distract himself from his own condition. He immediately tries to establish boundaries for his stories, writing within his first paragraph,

“I shall not watch myself die.” (173, 174) and;
“I shall not answer any more questions. I shall even try not to ask myself anymore.” (174).

The stories are to be ‘playtime’ for Malone, not a time to focus on his own deteriorating state or difficult questions. Ethel Cornwell (2001:41) says about that:

“The Beckett hero does not seek his identity, he flees from it; his quest is for anonymity, for self-annihilation”.

Malone decides to first record his present state and plans to leave an inventory of his position behind. He seems to be ready to recover his identity. He seeks to be free from his own identity through writing the stories even later intentionally. He says:

“I shall try and go on all the same, a little longer, my thoughts elsewhere, I can’t stay here”, (210), and;
“In my head I suppose all was streaming and emptying away as through a sluice, to my great joy, until finally nothing remained, either of Malone or the other” (217).

Malone writes when he realizes about his stories which function as a means of self exploration and self construction:

“I wonder if I am not talking yet again about myself. Shall I be in capable, to the end, of lying on any other subject?” (183).
He perceives that his release may be trapped against his planning about release from the jail. Sapo and Macmann reflect Malone in his narration. He creates the image of Sapo and Macmann as:

“I shall try and make a little creature, to hold in my arms, a little creature in my image, no matter what I say” (219).

In *Malone Dies*, the characters and their journey and experiences reflect their author. Malone even equates himself with his characters when he notes about:

“I write about myself with the same pencil and in the same exercise-book as about him” (201).

Malone constructs his own identity in Sapo and Macmann as he says:

“I did not want to write, but I had to resign myself to it in the end. It is in order to know where I have got to, where he has got to” (201).

Malone supposes story writing as a means of self discovery. He is drawn back to himself through his created images though he tries to turn away from it. It asserts his identity subordinating to his own created stories.

The stories created by Malone reflect his existence and identity and the image focuses on mortality and the inherent sterility of the stories. The content of the stories centers on futility and occasionally on violence. The descriptions of the relationship Macmann and Molloy focus on the lack of fulfillment of their experience. Molloy becomes fatally ill, he narrates his symptoms of illness as:

“Half a century younger she might have been taken for pregnant.” (258).

Deliberately contrasts the sexual relationship with Macmann and Moll: Malone describes the apathy of Sapo’s parents and says:

“It was as though the Saposcats drew the strength to live from the prospect of their impotence” (182).

When Mrs. Lambert starts sorting lentils sweeping together reflects his sense of futility. The content of the stories seems to reject the futility. Malone’s stories
repeatedly introduce the elements of incoherency and disintegration. He links the futility of these stories as:

“There is no use indicating words, they are no shoddier than what they peddle”

(189).

Malone constantly undermines his narratives determining them depicting as:

“Sapo had no friends - no, that won’t do. Sapo was on good terms with his little friends.” (183),

He arbitrarily changes Sapo’s name to Macmann as:

“I can’t call him that any more” (222).

Malone exhibits doubts about his own characters, he undermines his stories by interrupting them with deprecating remarks:

“I have not been able to figure out why Sapo was not expelled.” (184).

The stories narrated by Malone reflect this self destructiveness as fragile and finite. Malone can drop his notebook or pencil losing his means of writing. Sometimes, he gets the power to be silent when he has lost his pencil, he says:

“I have spent two unforgettable days of which nothing will never be known”

(216).

The image of both sides pointing pencil emphasizes the fact that it is steadily being consumed for writing. It is confessed by Malone himself:

“So little by little my little pencil dwindles, inevitably, and the day is fast approaching when nothing will remain but a fragment too tiny to hold.” (216).

The exercise book given to Malone is also finite, that it will not last him through his death, he illustrates that:

“From now on I shall write on both sides of the page” (203).

Malone, himself links these things to the material side of human life pointing out:
“My lead is not inexhaustible, nor my exercise-book, nor Macmann, nor myself in spite of appearances”. (262).

The novelist brings the creatively potential and self consuming nature of these things. Malone’s writing creates the same bleak images in his stories. He is able to assert not only his being but his identity and active consciousness in the world. He asserts it as:

“I have, I have: I suck” (193).

He asserts his repeated bodily functions and his identity recall of his own life. He remembers his own past memories. Malone’s interjections break up the coherence which appears contradictory to the author. Malone creates gestures and question himself as:

“But I tell myself so many things, what truth is there in all this babble?” (229).

These actions do not only assert Malone’s existence but his consciousness capable of creating and questioning in the world.

Malone is deeply ambivalent towards his identity. He sustains it rather than distracting himself from it. His narrative indicates his affirmation about his consciousness as he says:

“Perhaps I should throw away my lead. I could never retrieve it now.” (246) and “I might be sorry. My little lead It is a risk I do not feel inclined to take, just now.” (246).

Malone can’t bring himself to cut himself off from his means of voicing his existence. Ending of his stories do not indicate his silence of stories but silence of his own identity:

“That is the end of me. I shall say I no more” (276).

Malone may vacillate between the desire to assert his identity and consciousness. The end of the narrative of Malone’s death, unquestionably affirms, his own consciousness.
The tension between Malone’s apparent desires to silence him, which focuses on the several critical discussions of Malone Dies. Ethel F. Cornwell (2001: 45) concludes that Malone ultimately fails as:

“Can never decide whether to be or not to be, to know or not to know”.

She (2001: 45) again argues that,

“The narrator becomes increasingly aware that his chief task in life (and perhaps his only one) is self-creation. But self-creation involves the increase, not the diminution, of self-awareness; hence his dilemma, for the burden of selfhood is more than he can bear.”

Malone understands his attempts which lead to illustrate self exploration. She (2001: 45) says:

“The burden of selfhood”.

Malone confronts the possibility of discarding the expression of selfhood, but instead of that, he chooses writing the stories. He continues it as he longs for it. Cornwell (2001: 50) sees Malone’s construction of stories as:

“Unable to accept the responsibility or the isolation of human consciousness, Beckett’s narrator retreats to an inner corner which can be escaped only through insanity or death; the Beckett hero toys with both possibilities without adopting either, and remains torn by ambivalence, waiting for the end”.

Malone periodically tries to free himself from his own consciousness throughout the narrative. He always returns to himself saying “I” and he never goes silent until the moment of his death, he confesses:

“This tangle of grey bodies is they.
Silent, dim, perhaps clinging to one
another, their heads buried in their cloaks.” (280).

The creative gestures through which Malone explores his existence and consciousness become essential despite of its flaws. It indicates that it will inevitably destroy itself or be unproductive. Continuation and narrative of his stories is only to maintain cohesive identity and consciousness when he indicates:

“At first I did not write, I just said the thing. That I forgot what I had said. A minimum of memory is indispensable, it is to live really” (201).

The stories present a necessary deception. Malone tries to fill the emptiness through his writing, although the content of the stories is bleak, and he maintains them as basically coherent despite their inconsistencies and interruptions. Malone speaks through his stories and asserts his existence. *Malone Dies* reflects the paradox of creative gestures imperfect but their necessity in the world. In the face of this impossibility and futility, Malone goes on sustaining his narratives. He succeeds in this, even as he fails to accomplish what he set out to do.

Malone’s constrained condition and his responses through creative gestures are not only unique for him but his existence also. Beckett represents Malone as a representative of humanity in society. It shows in actuality linking Macmann and his flows to the human species. Beckett presents a universal condition through Malone and his characters.

*Malone Dies* centers on the creative gestures by constructing stories. The novel devotes much attention to the futility of flawed and mortal beings and affirms the necessity of making this gesture despite its essential futility. Malone explores his own identity by the means of constructing the stories. Malone writes about his empty existence:

“Live and invent. I have tried. I must have tried. Invent. It is not the word. Neither is live. No matter I have tried.”

(189).

He succeeds in his consciousness and voice simply trying through his stories. Malone and his creations interrupt the representation of humanity; his stories indicate his creative gesture of telling the basic stories of human beings. Through
his gestures Beckett presents the existence and the consciousness of human beings.

Saposcat mirrors the problem of communication and language of Molloy’s and Moran’s inner confusion. Malone tells that he was a patient and a small child:

"Struggling all alone for years to shed a little light upon himself" (193).

He reveals the strange relationship of the boy with his family and Lamberts.

Malone’s description of the wordless relationship between the Lamberts and Saposcat implies an acknowledgement of his own incapability. The whole process of telling stories is described as the game. It concludes the feelings of surrendered failure of Malone.

*Malone Dies* is the story of broken down human beings and their earnest attempts to explain and define themselves. Beckettian heroes find the life something impossible to rationalize and therefore they tolerate through the life. Unnamable refuses the prospect of actually living himself. Since he refuses it, Beckett has given him a ‘pensum’ perform and to speak himself. Both alternatives are fraught with dilemmas, contradictions and sufferings.

### 3.2.7 Human Inadequacies:

The description of physical intercourse in *Malone Dies* is cynical. The couple is rubbing and seeing their neighbours. It presents the miserable condition of human beings:

“Mrs. Lambert the only member of household who had no desire to slip with anybody, so it coming with indifference.” (209).

It brings human inadequacies to the forefront, and allows greater awareness and problems within the human condition in the world.

### 3.2.8 Unsentimental Sexuality:

Samuel Beckett constantly emphasizes on sexuality through the narratives of Malone. He is blatantly unsentimental throughout the novel. He depicts the romantic visions of sexuality with incestuous, violent, disturbing, realistic sexuality. Beckett also reveals the perversions and inadequacies of human condition. He illustrates the feminine desperation, masculine domination, familial dysfunction and loneliness through this sexual realism.
Samuel Beckett reveals the hopelessness of females and the abusive authority of men through Lambert family. He introduces Malone as:

“The man, the woman and two children, a boy and a girl”, (199).

The Lambert family initially appears normal and nuclear. The sexuality within the family rejects traditional familiar roles and reveals the dark and sinister aspect of human life. Mr. Lambert’s marriage to his young cousin describes his possessiveness as:

“Feared and in a position to do as he pleased”. (200)

He also presents the realm of sexuality through:

“Even his young wife had abandoned all hope of bringing him to heel, by means of her cunt, that trump card of young wives. For she knew what he would do to her if she did not open it to him.”

(200).

Mr. Lambert’s violent and cold nature pervades tenderness or affection with his wife. Beckett reveals familiar cruelty and dysfunction exposing fetid but as the realistic component of the human condition.

Mrs. Lambert immerses herself in her domestic duties in response to abuse physical and sexual and emotional relationship with her husband. Mrs. Lambert is indifferent to both her husband’s sexual advances towards their daughter and her own. Malone expresses the spiritual death of Mrs. Lambert as:

“The bosom - no, what matters is the head then the hands it calls to its help before all else, that clasp, wring, then sadly resume their labour, lifting the old inert objects and changing their position, bringing them closer and moving them apart. But this pantomime and these ejaculations were not intended for any living person.” (202).
Mrs. Lambert’s encounters with household objects are described in sexual terms suggesting her sexualization. It is an impotently sexual one which mirrors her own desperation, lonely frigidity and emotional death:

“Her mind was a press of formless questions, mingling and crumbling limply away” (217).

Mrs. Lambert is in dilemma, she is trapped in her own domestic hell and unable to escape from daily treachery of her husband. Having dismal situation and sympathy for her daughter she fails to function as both a spiritual for herself and to her daughter. It illustrates an inadequacy of human existence.

Samuel Beckett routinely utilizes sexual parody and cynicism describing the agony of failures of human being’s existence within *Malone Dies*. Kristin Morrison (2005: 18, 32) in “Defeated sexuality in the plays and novels of S. Beckett” suggests Beckett’s use of deserted sexual depictions within many of his earlier dramas, which serve as significant metaphors of the human life. Beckett implies the solution to human pain lies in ending the possibility of life through sexual disability and sterility.

Beckett portrays sex as the catalyst of human misery and death as the release from life’s pain. Undoubtedly, he dramatizes sexuality using it as an exposition of human inadequacies and deception of life.

Samuel Beckett’s way of representing the human misery and love scene between Macmann and Moll exemplifies human failure in *Malone Dies*. The scene is described by the critic as a hideous parody of Love”. This notion is presented with the image of elderly impotent individuals struggling to fornicate. Malone begins immediately dismissing romantic notions. The description of the act itself is equally cynical with Macmann as:

“Trying to bundle his sex into his partner’s like pillow into a pillowslip”

(260).

It is further said:

“Summoning to their aid all the resources of the skin, mucous and the imagination in striking from their dry and feeble clips”. (260).
Samuel Beckett’s language for describing intimacy of Moll and Macmann is devoid of emotion. Beckett portrays sex as an awkward and pathetic occurrence and mocks and ridicules the notion of love and romance. Beckett reveals a sense of listlessness and isolation through humorous and emotionless sexuality. Samuel Beckett’s humour not only parodies human sexuality but also mocks the sexuality based on comedic form of jest. It also proves to be even darker reflecting the human beings’ conditions and their own weakness.

The jest not only mocks the aspects of human beings but also acknowledges moral and social concerns of Beckett’s comedy. Both jest and Beckett’s comedic style utilize sexuality to ridicule human nature; but unlike the jest it is overwhelmingly negative in nature. The sexuality within Beckett’s comedy mirrors the misery and sadistic condition of his characters. Malone remarks, while watching his neighbours, that the couple’s relations may indeed have positive qualities which several sexual stories:

“For all of a tender colour, pale blush
and white of flesh, then pink that must
come from a garment and gold too that I
haven’t time to understand”. (238).

Malone is unable to understand the love scene of the neighbouring couple. It presents the reader both pleasant and painful realization.

The sexual realism in Malone Dies forces to break away from romanticized images that mask and gloss over social problems. Beckett’s use of sexuality is undoubtedly cynical, but it brings out human inadequacies.

3.2.9 Contemplation over Death:

Malone, totally bereft of external objects and stimuli, bed bound, is bounded to inner and mental life. Like the infant nears the birth crossing the boundary to life, the infant is moving away from a state that seems the difference between self and other. Malone is moving towards death and personal annihilation. He is returning to the distinction of self and other; he spends much of his time in plying, telling stories.

He also foregrounds interactive narrative play. The novel begins by setting the scene of the narrative situation, in which the act of creation takes place. There are two main levels of discourse, where Malone plays and the embedded level of the
stories. He is waiting for death, he writes it in terms of this idea of magical control in the words:

“I turned on all the lights, I took a good look all rounds, I began to play with what I saw. People and things ask nothing better than to play, certain animals too. All went well, at first, they all came to me, pleased that someone should want to play with them. If I said, Now I need a hunch-back, immediately one came running, proud as punch of his fine hunch that was going to perform.”

(174).

This also recalls inability of the child to re-experience the magic of omnipotence in the novel. It builds the ability to master an anxiety or to fear out the impulses. He describes:

“From now on it will be different. I shall never do anything any more from now on but play. No, I must not begin with an exaggeration. But I shall play a great part of the time, from now on, the greater part, if I can.” (174).

This sense creates the sense of mastery over his situation. He also recognizes the possibility of failure which concerns with evading his present situation. Death is presented as an idyllic state without which their bliss is called impossible Malone speculates sarcastically on Macmann’s achievement:

"He had become acquainted with true sexuality at a less advanced age.” (263).

His apparent hatred for Macmann and Mankind in general arises from his despair over the meaningless and a cruel and sadistic interpretation of events. Both ‘The Unnamable’ and ‘Malone’ here are nothing in their worlds but the sound of their own inner voices. In the final section, Malone is found wheeling regularly around the unnamable recalling Malone’s wish:
“To turn, dead on dead, bout poor mankind, and never have to die anymore, from among the living.” (264).

As Malone approaches to death to the end of his narrative, he notes:

"Through the brightness” (283).

He confesses about himself, he describes his head will be the last to die which F. J. Hoffmann (1990: 51) notes:

“The mind always remains, in Beckett's world, long after the body has ceased being endurable.”

The image of these tunnels is used in the Unnamable’s story of worm. They try to fill up all the character with the words.

In one sense, Malone succeeds where Molloy and Moran ostensibly failed. Molloy never reached his mother only her room, Moran did not succeed in finding Molloy, but was able to understand himself. He demands through his monologue:

“All I ask is that this last of mine, as long as it lasts, should have living for its theme, that is all … All I ask is to know, before I abandon him whose life has so well begun that my death and mine alone prevents him from living on, from winning, losing, joying, suffering, rotting and dying, and that even had I lived he would have waited before he died, for his body to be dead.” (198).

When Malone’s death stops the story of Macmann, Malone’s body dies before the Unnamable takes his narrative in his novel. All the characters simultaneously die at the end of Malone Dies. Their journeys explored its nature and highlight its bareness. It concludes about the reasonableness of human beings.

3.3 Plot:

Malone is an old man. He lies naked in bed in either asylum or hospital. He is not convinced which most of his private effects have been taken from him, though he has retained some, especially his exercise book, brimless hat and pencil. He alternates
between writing his own situation and that of a boy named Sapo. When he reaches the point in the story where Sapo becomes a man, he changes Sapo’s name to Macmann, finding Sapo a nonsensical name. Not long after, Malone admits to having killed six men, but seems to think it’s not a big deal—chiefly the last, a total alien whom he cut across the neck with a blade.

Macmann falls over in mud and is taken to an institution called St. John’s of God. There he is provided with an attendant nurse—a thick-lipped woman named Moll, with crosses of bone on either ear representing the two thieves crucified with Jesus on Good Friday, and crucifix carved on her tooth representing Jesus. The two ultimately begin an awkwardly sexual affair, but after a while she does not return, and he learns that she has died. The new nurse is a man named Lemuel, and there is an animosity between the two. Macmann has an issue with a stick that he uses to reach things and Lemuel takes it away.

At the end of the novel, Lemuel is assigned to take his group of five inmates on a trip to a nearby island on the charitable dime of a Lady Pedal. His five inmates are Macmann and four others. They are described by Malone as a young man, the Saxon, a small thin man with an umbrella, and a “misshapen giant, bearded.” Lemuel requests “excursion soup”—the regularly served both but with a piece of fat bacon to support the constitution—from the chef at the institution, though after receiving the soup he sucks each piece of bacon of its juice and fat before depositing it back into the soup. Lemuel takes his group out on the terrace where they are greeted by a Waggonette driven by a Coachman and Lady Pedal, along with two close-in sailor suits named Erned and Maurice.

They leave the grounds of St. John’s and take a boat to the island to picnic and see Druid remains. Lady Pedal tells Maurice to stay by the dinghy while she and Ernest disembark the boat to look for a picnicking site. The bearded giant refuses to leave the boat, leaving no room for the Saxon to get off in turn. Ernest comes back for them and Lemuel kills him, to the delight of the Saxon. When Lady Pedal sees this, she faints, falls, and breaks a bone in the process. Malone as a narrator is not sure which bone, though he undertakes Lady Pedal broke her hip. Lemuel makes the others get back in the boat. It is now night and the six float far out in the bay. The novel closes with an image of Lemuel holding his bloodied hatchet up. Malone writes that Lemuel will not hit anyone with it or anything else anymore, while the final sentence breaks into semantically open-ended fragments:
“Lemuel is in charge, he raises his hatchet on which the blood will never dry, but not to hit anyone, he will not hit anyone, he will not hit anyone anymore, he will not touch anyone anymore, either with it or with it or with it or with it or with it or with his hammer or wire his stick or with his first or in thought in dream I mean never he will never or with his pencil or with his stick or light or light I mean never there he will never, never anything there anymore”. (281)

Malone Dies begins with a man recording his own death, distracting himself with narratives of his room and the physical things like bed, notebook and pencil. The characters are invented, changed, dismissed or murdered on a momentary impulse. Rereading of Malone Dies puts of Jameson’s formulations of the problematic of pleasure Jameson begins it with the sense that pleasure as a fragile thing, is prone to being cracked open or spilled at it is gazed hard:

“What tedium” (181).

Samuel Beckett’s Malone is called boring as “playing” and antidote to that dangerous, we suspect one thing that boredom arrives later on the cultural scene though the boredom is relatively modern one; it has its own history and sociology. Malone Dies creates the most boring scenario in the novel, the man in the bed, close to immobile, barely able to express his own existence. He presents few stimuli as, the stars at the night sky, the figures through window, etc. The stories are important, if they lack event or sequence in Malone’s present life will make this unpromising stuff. They also promise to word of boredom, irrespective of life and death. Malone muses:

“I wonder why I speak of all this. Ah yes, to relive the tedium.” (179).

The important thing that is clear in Malone Dies is that story telling is not just the antidote to boredom, but its source. Malone comments on the story of Saposcat:

“He attended his classes with his mind elsewhere. He liked sums, but not the way they were taught. What he liked was
the manipulation of concrete numbers.
All calculation seemed to him idle in which the nature of the unit was not specified. He made a practice, alone and in company, of mental arithmetic. And the figures then marshalling in his mind thronged it with colours and with forms.

What tedium.” (172).

Malone has found himself going through the evocation of ‘concrete numbers’, the mysterious assertion about the importance of ‘the nature of the unit’ in calculation, even the characteristic sudden quasi-lyrical burst into a vision of the colours and forms of numbers. These are plausibly tedious matters - but the sense is less of a specific weariness with them than of weariness with specificity as such. It is partly the expansiveness of the description of this narrative detail that seems to prove tedious - the feeling that a minor matter is flowering into a concern in its own right, but to no purpose or end.

Malone declares the tedium of the story, which begins with the tale of Sapo. It creates frequently a feeling of wasting time or at least passing existence without excess also. That tedium bids to be at this point already being unmasked at politeness tiresome and factitious. In any case, this already cuts across the earlier suggestion that storytelling for Malone is a way of evading tedium.

Malone undergoes the grind of turning out this story with its digressions and similarly establishing character, but he places himself in an inopportune position. The novel presents auto - boredom, reflexive boredom, the spectacle of a man busy boring himself and breaking off to say so. It suggests that we need this cue without which we would not actually know the sense of the story. There is certain level on which the novel looks boring but the close reader of Beckett will also look at its level of interesting, compelling or exciting. The closer level needs to be registered as the latest pivotal movement in a dense mechanism of argumentation and retraction. Such boring tedium turns out not to be something automatic but rather a state of affairs which needs signaling between two parties.

Malone asserts again about “What tedium in Saposcat’s discussion while killing rabbits at the end. This judgement breaks onto these flows of fictionalized information which tears up the contract between narrator and reader.
Malone utters a signal to inform us of their boring character. The declaration of tedium actually means its end. “What tedium” is actually an escape from tedium and an act of comparing the air. It also interrupts a narrative and is a cutting of narrative loses. He himself describes of the decision of Mr. Saposcat abruptly:

“To stop in the middle of a tedious and perhaps futile task was something that Sapo could readily understand. For a great number of tasks are of this kind, without a doubt, and the only way to end them is to abandon them.” (196-97).

Malone varies the phrase with a new declaration which is interestingly different as:

“Mortal tedium” (211).

Mortal tedium does not mean mortal, it is transitory and prone to expire. It is what bores us to death. Mortal tedium sounds undesirable, but within Malone’s perverse axiology cannot be taken for granted.

The tedium is indeed natural, ultra natural, same lack of stimulation, the most important thing in our life. Boredom from this perspective is the default setting of human life that Malone states. It resembles a stronger form of universality of death.

Malone’s tedium is unbearable; it is effectively equivalent to his lamentation:

“This is awful” (185).

He rises out of tedium, because its unpleasantness outweighs his narration. For Malone, boredom is pain as he says:

“Groaning with tedium”. (188).

Then he admits his silence as:

“I would have held my peace, I would have gone on peacefully being bored to howls .” (216).

This image begins in stasis, inertia, and is ever the same. From the very beginning Malone foregrounds his need to structure both his description of the narration and the stories which narrate impending death in mind; as he says:

“Perhaps I shall not have time to finish.
On the other hand perhaps I shall finish too soon.” (175).
Malone attempts to control what he can and produces a timetable, having three stories divided into five sections. The beginnings and endings clearly emanate the sections. As the word, ‘present state’ introduces a description of the narrative situation:

“Such would seem to be my present state” (179).

The stories begin to grow in their lengths. The present state keeps introducing and becomes more and more out of control of the implied author. Malone’s ability to control his narrative play fades and recedes as he approaches towards death.

In the words of Kenner (1998: 128), Bicycle is a pure intelligence potent concept which resembles Beckett’s characters. Descartes also hypothesizes it as a perfect machine operated by the highest intellect. Malone and other characters are also moved by the cyclist in the novel *Malone Dies*. In the other novel *Molloy*, Moran’s feelings of bicycle are similar to Molloy’s. He orders his son to buy a bicycle which brings him a welcome note. Moran achieves the highest pleasure when he rides on the bicycle.

Moran’s sense of elation unhappily proves to be an illusion. The moving of bicycle represents Moran’s struggle for life. When his son steals the bicycle, his decline turns into swift. Similarly in *Malone Dies* the situation of aspiring and falling of bicycle is connected to human existence. Then everything in Malone’s life is inexplicable. He is detached from his beings. Moran does not particularly connect Malone about writing stories of imminent death. Beckett proclaims the politeness of life in both *Malone Dies* and *Waiting for Godot*.

Beckett, as a comic writer presents the life in its absurdity in the sense that is reflected in child’s play in respect of dialogue, stories, characters and the location. Malone’s desire to tell himself stories presents childish activity of modern man.

Malone’s regression, his plays, exercise books, pencil, demands of bicycle all these present a childish state, as he mourns:

“Sometimes I miss not being able to crawl around anymore.” (180).

He is confined to bed and surrounded with the pots as he describes:

“What matters is to eat and excrete. Dish and pot, dish and pot, these are the poles.” (179).
His caretaker Moll invades him to his infancy. All these images experience a childhood. He suddenly rebukes Sapo:

“I stop everything and wait. Sapo stands on one leg, motionless, his strange eyes closed. The turmoil of the day freezes in a thousand absurd postures. The little cloud drifting before the glorious sun will darken the earth as long as I please.”

(188).

There are difficulties for reader of the novel *Malone Dies*. It questions about reality and fictitious world. These mysteries themselves do grip the imagination.

Readers of *Malone Dies* wandered about invention of his stories and accommodate it as the autobiography in real. Fletcher (2003: 179-191) grants it as an autobiographical feature and memories of Malone reviewing his own declining life. Beckett prefers Malone’s stories of going back into childhood fantasy of life.

Malone equals Sapo, Macmann and even Lemuel narrating his own past life. This kind of narrative is more scandalous posited on ‘fact’ and ‘fiction’. In this way Beckett presents forgotten, but lost experiences of infancy. He blurred the boundaries between stories and the storyteller and it reflects the boundary between the text and the reader.

Malone’s hesitation, backtracking and cancellation of narrative lack mastery of his present state and his stories also. This shifts it out of ‘fact’ or ‘reality’. At last Malone writes the level of his stories with clear distinctions of absurdism.

Malone’s house is strange, unstable aspect of a room in a dream, changed in shape and colour he says:

“The ceiling rises and falls” (268),

The walls are blanchy with grey shade as:

“Murky and dim” (214).

Presentation of the factual situation lacks the familiar signs in comparison with the traditional narratives. It makes the readers’ force to become actively involved in the imaginative play space by copying with the curious tendency Malone observes:

“The rapture of vertigo, the letting go, the fall, the gulf, the relapse into darkness, to nothingness.” (189).
While lying, Malone involves in creating the fiction and finds satisfaction in his stories. He knows about his position and arrival. He methodically enumerates the stories he has decided to tell, first story about man and woman, second about a thing and last about an animal. Indeed, he never succeeds narrating his second and third story with sequence. The whole process of telling stories is a game, so they are unintentional, that it was not so vital in the first place. He plays with words and his created characters. Malone does not know his arrival in the room:

“A plain private room apparently, in what appears to be a plain ordinary house.” (183).

Then entering in room, he speculates about his arrival:

“Perhaps I was stunned with a blow, on the head, in a forest perhaps, yes, now that I speak of a forest, I vaguely remember a forest. All that belongs to the past.” (183).

Suddenly he identifies himself with Molloy and Moran and dismisses that their life is not important than his. He claims his past identities. Gazing through window he reminds his night in England. Murphy, an astronaut living in a dingy flat in London, springs to his mind. Later on he speculates the result of his death as:

“That it will all be over with the Merciers, Molloys, Morans and Malones ....” (236).

He even admits of killing his fictional character and laments:

“How many have I killed, hitting them on the head or setting fire to them?” (236).

Malone tries to bring these characters to life through fiction. He had killed them off or changed them by themselves. Beckett focuses on the experiences of all his heroes and ironically highlights the ambiguity of communication by making a mockery of language. Malone realizes the word as the means of expression of both superficial and negative level. Philip Solomon (2003: 43) points out about Beckett’s heroes:
“Malone's real self cannot be a fiction because it lies outside the domain of language.”

Malone’s rationale is that since the self exists in a body which inhabits a human world. This belief has been forged in the previous existences he has experienced. Malone knows his attempts in preceding the novel as:

“To begin again, to try and live, cause to live, be another, in myself, in another … But little by little with a different aim, no longer in order to succeed, but in order to fail.” (195).

Malone echoes Beckett’s own belief with Georges Duthuit (1991:13) as:

“To be an artist is to fail, as no others dare fail, that failure is his world, and to shrink from it desertion, art and craft, good housekeeping, living.”

Malone comes to about incapability of understanding of Molloy and Moran. He had not desired to do so unlike them, but resigned himself at the end. He perceives that his writing is done as:

“In order to know where I have got to, where he he has got to. At first I did not write, I just said the thing. Then I forgot what I had said. A minimum of memory is indispensable, if one is to live really.”

(207).

Cohn (1996: 84) believes that Malone is referring to Beckett’s pre-trilogy books. Both Molloy and Moran used crutches and as far as the pot, bowl is concerned the only whom Moran spoke.

Malone himself is still prone to becoming attached to physical objects. He is reminded of his former days when he kept a stone or a cone while sleeping. He wishes to transfer his feeling for human and the object he possesses:

“And but for the company of these little objects which I picked up here and there, when out walking, and which sometimes
gave me the impression that they too needed me, I might have been reduced to the society of nice people or to the consolations of some religion of other, but I think not.” (248).

G. C. Barnard (1988: 44) comments another reason of the importance of these things in Beckettian character’s life, they play the role of:

“Which seems to be to attach the ego to the world, or to act as lifebuoys to which the unstable self clings to save him from drowning in the sea of non-existence.”

The Beckettian heroes’ intellectual apprehension of these objects concerned an important thing in the novel. An object is a symbol of security understood beyond its comprehensiveness. Molloy clings to the knife as he knows its function. He is equally pleased by sucking stones as a means of hunger and thirst. Moran enjoys the dance of his bees as he says:

“There is something I can study all my life and never understand” (169).

Malone is a witness and the possessor of these objects and learns much from the loss of stick. When he falls under the bed, finds his food and pots:

“Now that I have lost my stick he says I realize what it is I have lost, and all it meant to me. And hence ascend, painfully to an understanding of the Stick, shorn of all its accidents, such as I had never dreamt of.” (254).

Malone’s experience is transposed with Unnamable. The Unnamable attempted to lose himself in his characters with clear perception. He admits the failure of his attempt to do the same with himself:

“I thought I was right in enlisting these sufferers of my pains. I was wrong. They never suffered my pains, their pains are nothing compared to mine, a mere little of mine, the little I thought I could put
from me, in order to witness it.” (The Unnamable, 2006:303-304).

Malone has no difficulty in describing to his reader his experiences. The imperial stick stands for the knowledge he has acquired. The actual knowledge remains intangible and unspecified. The same is applied to the Unnamable’s predicament.

Malone’s view of nature differs slightly from Molloy is view of nature. It is a source of Nostalgia which foreshadows the Unnamable’s state. Malone cannot see that the sky or the window bird as he is confined to the bed. Though he cannot see the sea, he can hear it. He returns mentally:

“Back again to the light, to the fields I so longed to love, to the sky all astir with little white clouds on white and light as snowflakes ....”(197).

He admits the politeness of love of nature like Unnamable. Neither his characters and their stories nor the beauty of the world in which he lives is worth for him. Unnamable is like Malone when he declares:

“All is pretext, Sapo and the birds, Moll, the peasants, those who in the town seek one ‘another, my doubts which do not interest me, my situation, my possessions, pretext for not coming to the point .... Yes, there is no good pretending it is hard to leave everything. The horror-worn eyes linger abject on all they have beseeched for so long, in a last prayer, the true prayer at last, the one that asks for nothing.” (276).

Malone is no more than a further vehicle of Unnamable. Malone’s story of Saposcat provides the conclusions about the nature of man and his environment. Unnamable progresses to a stage where the world will no longer have any effect of his judgement. Malone insists that he is totally unlike his own created characters, Sapo, like Watt a school boy:
“Liked the manipulation of concrete numbers. All calculation seemed to him idle in which the nature of the unit was not specified.” (187).

Like all the Beckettians, save the Unnamable, Sapo loves nature. He watches the flight of hawk as he says:

“Gazing at the long parings, the quivering poise, the wings lifted for the plummet drop, the wild reascent, fascinated by such extremes of need, of pride, of patience and solitude.” (171).

Molloy and Moran were greatly fascinated by the sight of the shepherd and their flocks. They are fascinated by the simplicity of animals and Nature. Their lives are dictated by the law of Nature and their love for the animals. Sapo himself can make no sense of:

"Babel raging in his head, the doubts, desires, imaginings and dreads" (193).

Mrs. Lambert is frustrated in the same way. She does her work:

"At the same time angry unanswerable questions, such as, what's the use? fell from her lips”. (202).

Sapo’s story emphasizes on the predicament of coping with the human condition and highlights the pathos of the Unnamable’s plight.

### 3.4 Characters:

In this novel, there are eight characters. There is no hero but an anti-hero. All the characters are male except two female characters i.e. Lady Pedal and Mrs. Lambert. The males are Malone, Sapo, Macmann, Lemuel, Ernest, and Maurice. All the characters are flat in the novel. One character Sapo changes his name and becomes Macmann.

Beckett’s works rarely deal with the criminal persons except insane asylums and mental patients in common. He adds another dimension to the terror of imprisonment to the mentally challenged individuals. Beckett’s protagonists are always in dilemma about their capturing in the fear of incarceration and their
approaching towards the current locations in anxiety (e.g. Molloy, Malone, Macmann). These heroes neither understand their crime nor can justify how long they will be kept in such hazards. About these characters, rehabilitation is commonly viewed as impossible as they are frequently imprisoned for specific periods of time for affording them a chance for good behavior or cooperation.

3.4.1 Malone:

Malone is the main character in the novel, but he is passive character in the novel. He does not do anything. He lies in the bed. He is not sure about his identity. He also does not know about his bed. Malone works differently as his body functions differently and his mind too functions differently. Still his image is of a man lying on his deathbed, in the same way in which he is riding a bicycle on the road. Actually he is a mental patient living in an asylum. So his actions are useless and transform his name into Moran. He narrates the whole story.

He seems to accept finally the futility of hiding behind his surrogates and has accepted the reality of their purely fictional natures. He comes to grips with his own situation and allows the reader and himself, to be openly aware of the unreality of which he claims to be a part. The stories he will tell from now on will be different:

“…will be neither beautiful nor ugly, they will be calm, there will be no ugliness or beauty or fever in them anymore, they will be almost lifeless like the teller.” (180).

Malone goes beyond that knowledge which incorporates him the knowledge of his predecessors. He was made aware about his inadequacy of language and was prepared about the thought that he stands for the fictional characters removed from the self in existence. It does not proclaim that he is actually speaking of himself but is autobiographical, when he says:

“Ah, if only I could find a 'voice of my own in all this babble, it would be the end of all their troubles, and of mine.”

(348).
Malone gains the benefit of what he learned from his past. These views constitute the basic attitudes and beliefs of the final hero in Beckett’s own view. Malone regrets that he was too earnest and too grave in the past. He desired to end it as early as possible and wrote his stories about Molloy and Moran. When Malone understands the relative futility of those stories, he decides consciously to proceed as no more than a game in general:

“This time I know where I am going. It is no longer the ancient night, the recent night. Now it is a game, I am going to play. I never knew how to play, till now.” (180).

When Beckett plays his games, Malone’s words recall the letter to Harriet Weaver as:

“I know it is no more than a game, but it is a game that I have learnt to play in my own way. Children may just as well play as not. The ogre will come in any Case.”

(Solomon, 2003: 43).

Malone, an aged narrator is bedridden and loses no time in telling us. He is unsure about his own identity and his needs are attended to in the most basic manner by unknown persons about his bedridden condition. He resorts to various shifts including a succession of narratives to pass his time. He also lasts long before they are brusquely cut off with a ‘What tedium’ or ‘This is awful which he confesses:

“I shall soon be quite dead at last in spite of all-perhaps next month. Then it will be the month of April or of May. For the year is still young, a thousand little signs tell me so.” (173).

Malone sees an empty soup bowl and filled pots in his arm. This disembodied arm no longer comes later in the novel. He complains that his chamber pots have not been emptied for sometime as he says:
“One of the pots remains full, and the other is filling slowly.” (245).

Malone intimates when imagines the filled chamber pots and explains that he never bathes:

“Some days now since my soup was renewed. It is in vain I dispatch my table to the door, bring it back beside me, move it to and fro in the hope that the noise will be heard and correctly interpreted in the right quarters, the dish, remains empty.” (245).

Then Malone’s dark room is explained as:

“When I examine the ceiling and walls I see there is no possibility of my making light, artificial light. Someone would have to give me a lamp, or a torch.”

(215).

Beckett describes that many asylums had to act back the use of electricity. Malone’s hospital was also poor of electricity. Elizabeth Malcolm (1995: 323) explains that many late 19th and early 20th century Irish asylums had meager furnishing of wards and day rooms. They contained the main furniture of dayrooms with plain deal tables and deal forms, rare floor coverings, blinds or curtains covered windows. Asylums are too poor to afford cheap decorations. They would not waste money on lamps as they get enough light from the windows.

The World War I or budget cuts are the real causes of Malone’s ill-treatment. His poor memory also somewhere is responsible for his “starvation” and poverty. Because when he mentions his lapses in memory he admits this fact, as he forgot his last time soup and chamber pot. This fact should be no surprise to the readers throughout the novel. He is forgetful in nature that his mind always wanders and forgets his thoughts and himself. He never mentions any kind of sights or sounds that would cause us to think about war. Malone’s narrative depicts lonely isolated and yet often quiet atmosphere. Even, when he narrates the short story of
Macmann to the patients, it made them put themselves on the grounds and go out of on excursions often.

3.4.2 Sapo (Saposcat):

He is a strange boy from the beginning in the novel and immediately he transforms his name to Macmann. He goes to mental institution, where he falls in love with Nurse Moll. But she has gone and not seen. He meets different persons in mental institution.

Saposcat is a strange boy as far as most of the narrative is concerned. He was fascinated by the life of a peasant’s family. It also includes the story of unforgettable burial description of defunct mule. Then Macmann was taken at the charitable institution where, he established a relationship with Moll, a grotesque character. He was intentionally mistreated by the staff in that institution. Such a shocking end of the novel is referred as one of the most extraordinary narratives in the development of modern fiction:

“The man’s name is Saposcat. Like his father’s Christian name? I don’t know. He will not need one. His friends call him Sapo.” (180)

Both the prisoners and mental asylums are known for their enclosure and clausturation, violence and degradation and a little hope of rehabilitation or pret ime release though they differ from each other in some manners. Throughout the novel, the horror of being at the mercy of a Sadistic Caretaker is illuminated.

The novelist does not mention of Macmann having been presented to the justice of the peace or freedom but it is clear that his behavior was something dangerous to society. So he is required for proper hospitalization for his strange behavior. His behavior in the public park is doubtable and at the some extent vagabond as he needs a proper institutionalization.

The narrator describes:

“To the lifelong promised land of the nearest cemetery with his Sucky hand in hand. Love it is at last leads Hairy.”

(262)

Macmann’s solitary confinement also connects him with the dangerous criminals in the prison. Macmann is sequestered in his cell with his nurse Molly
during his long stays. Then the disturbed Caretaker named Lemuel links him to the outer world because he takes over Macmann to venture outside. St. John God’s outside is depicted as an imposing medieval castle as well as the dreary mansion from the poem, The fall of the House of Housher. Malone narrates it with zest of good horror story as he says:

“It was a plateau, Moll had not laid, or rather a great mound with gentle slopes. The entire top was occupied by the domain of Saint John and there the wind blew almost without Ceasing, causing the stoutest trees to bend and groan, breaking the boughs, tossing the bushes, lashing the ferns to fury, flattening the grass and whirling leaves and flowers far away. A high wall encompassed it about, without however shutting off the view, unless you happened to be in its lee”.

(270).

Like the writer Swift, Beckett is blunt and he blatantlly describes the physical relationships of the characters ironically. Molloy saw his mother as Malone sees Moll. Here we remember the pains Moran took to instill a hatred of all bodily functions in his own son. Macmann’s and Moll’s relationship is described ironically and it creates the humorous situation. Some descriptive passages border on crudity and the tenderness of their treatment to each other lends pathos in the story. Both of them succeed in their tasks though both are impotent for it.

3.4.3 Lemuel:

Lemuel is a male nurse in St. John of God. He and Macmann hate each other. He is the organizer to go to the picnic. He is the saver of the other characters. He saves other persons and safely reaches the mental institution.

Macmann assigns a new male nurse, Lemuel. Lemuel unintentionally questions the line between the “insane” and “sane” when he summarizes Macmann’s inquiry as to the status of the institution St. John of God’s. When Macmann asked him to find its answer, Lemuel writes:

“Mad or like me” (260).
The narrator, ironically portrays Lemuel as ping and even more certifiable than Malone and Macmann. He introduces himself to his new word:

“When Macmann, more and more disturbed by his situation apparently and what is more now capable of isolating and expressing well enough to be understood a little of the little that passed through his mind, when Macmann I say asked a question it was seldom he got an immediate answer.” (259).

Lemuel commands Macmann to eat his porridge, when he casually tells him about the death of his nurse. Lemuel seems to be more of a symbol of the mid-twentieth century despite the similarities between him and the patients.

3.4.4 **Maurice, Lady Padel, Ernest, Lambert and Mr. Lambert:**

These are the minor characters. Their role is as minor as travelling in the bus. In the novel, there is no heroic character. There is no multi-dimensional character in the novel. There is no heroism in the characters. There is no hero in the novel. All the characters are without any energy or force. The protagonist is anti-hero.

According to Bair and Knowlson (1998: 197-198), Beckett’s cynical portrayals of nurses have some historical weight as Beckett’s mother, May Beckett also worked as a nurse in his childhood days. She did not work in a mental hospital, but Beckett was well aware about the atmosphere of the asylums. Geoffrey Thompson, his close friend and a senior house physician at Bethlem Royal Hospital often gave him tours of such institutions; so Beckett was not only able to observe patients with various illnesses but also the duties of the nurses and the atmosphere of the asylums. He interviewed a nurse at the hospital to bolster Murphy’s credibility. Therefore, he describes the poor working conditions of the attendants and doctors in the mental asylums.

3.5 **Setting:**

The whole novel’s setting is in France (Paris). The whole action takes place in Paris. But when Malone and other characters are in an asylum, the writer compares mental hospitals in England and France. The social scenario of the novel depicts mental patients. These persons are mental only because of complex social situation.
Man has become selfish; he is forgetting his relationship with his human beings. It presents the modern social of human beings. The economic scenario is also not good, because all the characters in the novel are poor by position and live a poor life. These people are ill mentally and physically.

*Malone Dies* is a choreography of inertia of a body, mind and of exhaustion. As thought and action are uncorrelated the direction of these inertia changes its place. The essential image is of an old man lying on his deathbed via a man riding a bicycle, despite its angular velocity:

"He attended his classes with his elsewhere. He liked sums, but not the way they were taught". (180).

A lunatic asylum is known as the house of St. John of Gods where the final period of Macmann’s story takes place. Beckett describes his original Dublin home. The landscape and environment of Beckett’s fictional world are vague, but it refers to the landscape where he was grown up as a child. Malone muses about the race course of stone cutters of his past hood days in the radio play *All that fall* (1947).

Macmann’s links with the prisoners and the asylums in the hospital is presented in a most interesting way. Macmann assigned a number to replace his name as a criminal or the prisoner and his own room was also referred to as a cell. The narrator uses the words like “inmate” and “fugitive” and depicts Macmann dressed in a “great stripped coat” for linking the asylums to the prisoners. Then he extremely connects it to patients wandering around St. John Gods to the institutional prisoners.

### 3.6 Point of View:

The novel *Malone Dies* foregrounds interactive narrative play. The novel begins by setting the scene of the narrative situation, the situation in which the act of creation takes place. There are two main levels of the novel narration, the level of the story of the narrative situation, where Malone plays with other, and the embedded level of the stories. The result of Malone’s play is death. It is written in omnipotent style. Beckett creates structure having the sense of mastery over his situation. Malone recognizes the possibility of failure concerned with the present situation.

The protagonist lacks the mastery over present state and the stories. It is out of fact and reality. The style of narration also lacks distance between the reader and the
text. The title *Malone Dies* suggests to the reader that the narrator or the protagonist of the novel is dying, just as opening lines suggest:

“I shall soon be quite dead in spite of all.
Perhaps next month.” (173).

It is a surprising beginning but ends with redolent. The text does hold the fascination for the reader. It has unusual literary in force dealing with writing about and one’s death. The protagonist is dying alone in his room, this is an actuality but one cannot force it, but he confesses:

“This room seems to be mine. I can find no other explanation to my being left in it” (176).

In the second paragraph, the narrator focuses on introducing directly after his recognition of death as he says:

“Now it is a game, I am going to play”

(174).

Death is an interesting thing for him in his early stage as he says:

“I turned on all the lights, I took a good look all around, I began to play with what I saw. People and things ask nothing better than to play, certain animals too.” (174).

He describes his first attempts as an infant. His situation is compared with an infant, a bed bound says:

“Perhaps as hitherto I shall find myself abandoned, in the dark, without anything to play with.” (175).

Dying and infancy suggests about our fears concerning dying which relate in many ways with our childhood. The status of the novelist is also concerned with the boundaries of the circle. And he may be considered as the point of the origin of the world which emanates from him. Beckett explores his writing as a creation through Malone’s narration. As the writer becomes the sole source and master of his work. He confesses:

“I think I shall be able to tell myself four stories, each one on a different theme.
One about a man, another about a woman, a third about a thing and finally one about an animal, a bird probably. I think that is everything”. (175).

In the beginning of the novel, Beckett concentrates more on men and the material things and their correlation. Like, an umbrella, stick, a stone, a boot, a sack, a bag, a hat and the bicycle struggle and the pain play an important motif in Beckett’s novels. They travel by their thought and try to escape from it. Bicycle plays an important role that expresses their identity. As it describes going and coming of Mr. Knott’s two servants in Watt (2006: 55):

“The first is here, in his bed, or at least in his room. But the second, I mean Vincent, is not here anymore, and the reason for that is this, that when I came in he went out. But the third, I mean Walter, is not here any more either, and the reason for that is this, that when Erskine came in he went out, just as Vincent went out when I came in”.

There are problems about ‘real’ and ‘fiction’ about narration. These questions remain unanswered. It is scandalous and posits dualities of fact and fiction. The novel has problems without any solution for the readers. The readers can not identify the characters: their strange names, changing of names. Ultimately, the boundary between the storyteller and the stories remains incomprehensive.

3.7 Summing Up:

In this way Samuel Beckett depicts death, which is ultimate truth. Each and every person will meet death. Before death, man becomes disturbed, designs wrong things, remembering past memories and childhood days. The same situation is presented in the novel. Samuel Beckett describes the reality of an asylum. He forgets his moral values, and has presented open sexual behaviour, which is not good for humanity. If these things are done by man, then there is no difference between man and animal.
Death is the final meeting with human community. We cannot control death. In the same way Malone knows that some day he will die. So whenever he describes the stories, he depicts the present state. Death is a traditional ending for many novels, but the present novel achieves something far more involving the reader. It is not a proper end, which does not collude either on the level of the narrative situation or on the level of the embedded narratives.

*Malone Dies* does not end with conclusive or conventional as the traditional novels. Death is a traditional end of the traditional novel but it differs from that. It is also preoccupied with death and prophesizes ending from the very beginning. At the primary level, it concerns with dying but it does not close with a halting, fragmental textual end or the narration technique.

“The man’s name is Saposcat” (176)

Malone like Moran, the narrator, confesses that he knows about his words. He also admits the failure of his words ironically. Malone concentrates on representing his present act of constructing the stories rather than Moran. By treating narrative as a game, he seeks to escape Molloy like Moran’s search of self past and present. He erases the references using “I”.

Malone’s dying body represents the death of self representative. He supposes that the physical death will mean to take the selfhood of his away. He will have nothing to fear or to take recourse in regression. He tries to transform his present of narration as third person stories, which are pure narrative games in order to kill his symbolic self.
3.8 Works Cited:


24 Wikipedia.