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Sexuality and Its Significance in Malone Dies
Barbara Ashwood

In his novel Malone Dies, Samuel Beckett constantly emphasizes sexuality through the narratives of Malone, an elderly man confined to his deathbed. Rather than portraying sex as an idyllic and sensual experience, however, Beckett’s use of sexuality within Malone Dies is blatantly unsentimental. By rejecting romanticized visions of sexuality and replacing them with incestuous, violent, disturbing, and overwhelmingly realistic sexual depictions, Beckett reveals the perversions and inadequacies of the human condition. Specifically, through his use of sexual realism, Beckett illustrates the feminine desperation, masculine domination, familial dysfunction, and loneliness that occur within people’s lives.

The hopelessness of females and the abusive authority of men are first revealed through the sexuality of the Lambert family. Introduced by Malone as “the man, the woman and two children, a boy and a girl,” the Lambert family initially appears as normal and nuclear, socially structured to foster and nurture the members within it (199). However, the sexuality within the family rejects traditional familial roles and reveals the dark and sinister aspects of human life. Mr. Lambert, married to his young cousin, is described as being “feared and in a position to do as he pleased,” possessing a sense of dominance that is most apparent in the realm of sexuality (200). As he describes, “even his young wife had abandoned all hope of bringing him to heel, by means of her cunt, that terrible cunt (200). For she knew what he would do to her. For she knew what he would do to her cunt, that terrible cunt. For she knew what he would do to her cunt. For she knew what he would do to her cunt” (200). For “at the least show of rebelling, Mr. Lambert ‘would run to the wash-house and beat her until she came round to him’ (200). The sexual relations between Mr. an affection or tenderness, and demonstrate ins of violence, and cold nature of Mr. Lambert.

In addition to abusing and raping his incestuously desires his daughter. “[T]he father slept with his daughter,” Malone explains, “and gone when he would have gladly slept with her” (215-216). By replacing of a loving husband and father with a sexual Beckett reveals familial cruelty and dysfunction, exposing a fetid, but all too realistic condition.

In response to the physical, sexual, inflicted upon her by her husband, Mrs. Lambert her domestic duties. Described as “the only hold who had no desire to sleep with anybody indifferent to both her husband’s sexual appetite, daughter and her own emotional needs. She spiritually dies, a condition that is most apparent domestic drudgery. As Malone expresses:

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ing 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). For “at the least show of rebellion” by Mrs. Lambert, Mr. Lambert “would run to the wash-house and come back with the beetle and beat her until she came round to a better way of thinking” (200). The sexual relations between Mr. and Mrs. Lambert lack any affection or tenderness, and demonstrate instead the domineering, violent, and cold nature of Mr. Lambert.

In addition to abusing and raping his wife, Mr. Lambert also incestuously desires his daughter. “[T]he father would have gladly slept with his daughter,” Malone explains, “the time was long past and gone when he would have gladly slept with his sister [. . . ] In­
cest then was in the air” (215-216). By replacing the idealistic image of a loving husband and father with a sexually abusive one, Beckett reveals familial cruelty and dysfunction while simultane­ously exposing a fetid, but all too realistic component of the human condition.

In response to the physical, sexual, and emotional abuse inflicted upon her by her husband, Mrs. Lambert immerses herself in her domestic duties. Described as “the only member of the house­hold who had no desire to sleep with anybody,” Mrs. Lambert is indifferent to both her husband’s sexual advances towards their daughter and her own emotional needs. Subsequently, Mrs. Lambert spiritually dies, a condition that is most apparent within her realm of domestic drudgery. As Malone expresses:

The bosom—no, what matters is the head and 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 further apart. But this pantomime and these ejaculations were not intended for any living person. (202)

Interestingly, Mrs. Lambert’s encounters with household objects are described in sexual terms, suggesting that the sexualization of objects replaces her own lost sexuality. In times of trouble, Mrs. Lambert “cling[s] with her fingers to the worn table” and “grasps” chains, allowing her fingers to “[stray] along the sinuous links” (202). However, the manner in which Mrs. Lambert responds to the objects is an impotently sexual one, mirroring her own desperation, lonely frigidity, and emotional death. “Her mind was a press of formless questions,” Malone recalls, “mingling and crumbling limply away” (217). Mrs. Lambert is trapped in her own domestic hell, unable to escape her husband’s abuse or the day-to-day monotony of housework. Because of her dismal situation and her apathy towards her daughter’s predicament, Mrs. Lambert fails to function as both a spiritual being to herself and a mother to her daughter, illustrating yet another inadequacy of human existence.

In addition to using sexuality to reveal the shortcomings and failures of humans, Beckett routinely utilizes sexual parody and cynicism in his works to describe the agony of existence, a method that is apparent within Malone Dies. In her article, “Defeated Sexuality in the Plays and Novels of Samuel Beckett,” Kristin Morrison suggests that Beckett’s use of distorted sexual depictions within many of his earlier dramas serve as “signifying misery of human life itself.” If life provides Beckett implies, the solution to human pain is the possibility of life through sexual disability, abort. Morrison says:

Birth—and the sexuality that leads to death before life provides the only release from pain [. . .] the metaphor that best expresses this pantomime of damaging birth [. . .] The only残 [ . . .] "panhysterectomy," forestalling the gans which one embarrassed character . . . er . . . bag of tricks.” And if that abort.” (18, 32)

By portraying sex as the catalyst of human death as the only release from life’s pain, Beckett romanticizes sexuality, using it not only as inadequacies, but also as a harshly critical.

If “frustrated copulation” is Beckett’s human condition, then the love scene between Moll in Malone Dies exemplifies human fe scene, described by one critic as a “hideously acutely detailed and dismayingly realistic e romantic elements (Hassan, 160). Idyllic
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many of his earlier dramas serve as “significant metaphors for the
misery of human life itself.” If life provides nothing but misery, as
Beckett implies, the solution to human pain lies in ending the possi-
bility of life through sexual disability, abortion, and sterility. As
Morrison says:

Birth—and the sexuality that leads to it—is the great enemy
...death before life provides the only effective deliver-
...metaphor that best expresses this pain and its futility is gro-
tesque, impaired sexuality with its occasional unhappy result
of damaging birth [. . . ] The only real solution is
“panhysterectomy,” forestalling the cry, defeating sexuality
altogether by removing beforehand those reproductive or-
gans which one embarrassed character has called “the whole
... bag of tricks.” And if that fails, then “abort,
abort.” (18, 32)

By portraying sex as the catalyst of human misery and embracing
death as the only release from life’s pain, Beckett undoubtedly de-
romanticizes sexuality, using it not only as an exposition of human
inadequacies, but also as a harshly critical depiction of life.

If “frustrated copulation” is Beckett’s way of representing
the human condition, then the love scene between Macmann and
Moll in Malone Dies exemplifies human failure (Morrison, 22). The
scene, described by one critic as a “hideous parody of love,” is an
acutely detailed and dismayingly realistic encounter that lacks any
romantic elements (Hassan, 160). Idyllic notions of sensuality are
replaced with the image of two elderly and impotent individuals struggling to fornicate. “For given their age and scant experience of carnal love, it was only natural they should not succeed, at the first shot, in giving each other the impression they were made for each other,” Malone begins, immediately dismissing traditional romantic notions. The description of the act itself is equally cynical, with Macmann “trying to bundle his sex into his partner’s like a pillow into a pillow-slip” and the couple “summoning to their aid all the resources of the skin, mucous and the imagination in striking from their dry and feeble clips” not an earth shattering climax, but instead “a kind of sombre gratification” (260). While rather comical, the sexual language that Beckett uses to describe the intimate relations between Moll and Macmann is devoid of emotion. By failing to incorporate any sign of affection in the couple’s love scene, Beckett portrays sex as an awkward and pathetic occurrence that mocks and ridicules notions of love and romance. Through humorous yet emotionless sexuality, Beckett reveals a sense of listlessness and isolation, both very disturbing deficiencies of the human experience.

The humor that Beckett uses in many of his works not only parodies human sexuality, but also mocks the sexually-based comedic form of jest. Subsequently, Beckett’s humor proves to be even darker, critically reflecting the human condition while simultaneously ridiculing the ways in which humans reveal their own weaknesses. In The Literature of Silence, Ihab Hassan analyzes Beckett’s exploitation of jest, saying:

The jest, as comedy often requires, calls attention to the carnal nature of man; and it transposes human concerns. In the end however, it stresses the human concerns. Because Beckett’s sadistic, it tends to focus on scatological concerns [. . .] Copulation, therefore, thrives among cripples or octogenarians, as disgusting with life. (135)

Though jest mocks aspects of the human condition, edges moral and social concerns. Beckett’s satire of a man who tries to bear his own comedic solitude, isolation, nothingness, and contempt Beckett’s comedic style utilize sexuality to reflect ever, unlike jest, the sexual humor within Beckett’s work is overwhelmingly negative. Traditional jest uses sexual flaws, but ultimately suggests that there are moral and social concerns within the human experience. Conversely, the sexuality mirrors the misery and wretchedness of humans’ collective concerns and instead of reflecting humans’ collective concerns and instead of reflecting individuals’ loneliness, isolation, and vacuous existence.

Despite Beckett’s use of sex to illustrate and despondency, the scene in which Malone his neighbors copulate is a rather bittersweet Beckett’s typical employment of coldly negativity. Though many of Malone’s observations on severe loneliness, there is a certain tende- description of the couple’s sex. “It is all ver
of two elderly and impotent individuals. "For given their age and scant experience of natural they should not succeed, at the first order the impression they were made for each immediately dismissing traditional romantic notion of the act itself is equally cynical, with little his sex into his partner's like a pillow. The couple "summoning to their aid all the scous and the imagination in striking from" not an earth shattering climax, but instead "Editors" (260). While rather comical, the couple uses to describe the intimate relations is devoid of emotion. By failing to affection in the couple's love scene, Beckett uses a pathetic occurrence that mocks and and romance. Through humorous yet emotive reveals a sense of listlessness and isolating deficiencies of the human experience.

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ne, Ihab Hassan analyzes Beckett's comedic style utilizes sexuality to ridicule human nature; however, unlike jest, the sexual humor within Beckett's works is overwhelmingly negative. Traditional jest uses sex to reveal humanity's flaws, but ultimately suggests that there are redeemable qualities within the human experience. Conversely, the sexuality within Beckett's comedy mirrors the misery and wretchedness of each character's life, ignoring humans' collective concerns and instead suggesting a segregated, lonely, and vacuous existence.

Despite Beckett's use of sex to illustrate human shortcomings and despondency, the scene in which Malone voyeuristically watches his neighbors copulate is a rather bittersweet one, departing from Beckett's typical employment of coldly negative and unemotional sexuality. Though many of Malone's observations are ignorant ones based on severe loneliness, there is a certain tenderness and warmth within his description of the couple's sex. "It is all very pretty and strange,"
Malone remarks while watching his neighbors, suggesting that the couple's relations may indeed have positive qualities absent in the rest of his sexual stories. Even the language Malone uses to describe the act is uncharacteristically beautiful: "But the night must be warm," Malone says, "for all of a sudden the curtain lifts on a flare of 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). When Malone finally figures out that the couple is having sex, he describes it as "loving each other," linking affection to sexual activity. As the neighbors' copulation comes to an end, Malone expresses longing for their experience, saying, "Back and forth, back and forth, that must be wonderful [. . .] Enough, enough, goodbye" (238). The warmth that exists within this particular sexual description provides a sense of optimism for human life that is lacking throughout the novel. However, Malone's initial inability to understand what his neighbors are doing—hypothesizing that the couple is rubbing against each other to create friction in an attempt to keep warm—presents the reader with both the pleasant and painful realization that while happiness within the human condition is possible, it is not likely.

The sexual realism in *Malone Dies* ultimately forces the reader to break away from romanticized images that have a tendency to mask and gloss over social problems. Though Beckett's use of sexuality is undoubtedly cynical, it brings human inadequacies to the forefront, allowing for a greater awareness of dysfunctions and problems within the human condition. By not embracing idyllic sexual facades and instead utilizing sexuality that exposes flaws and imperfections, Beckett manages to reveal what it is to be human.

**Works Cited**


Morrison, Kristin. "Defeated Sexuality in the Samuel Beckett." *Comparative Drama* 14 (1980): 18-
atching his neighbors, suggesting that the couple have positive qualities absent in the rest of the novel. The language Malone uses to describe the act is sensual: "But the night must be warm," Malone says, as the curtain lifts on a flare of tender colour, pink, then pink that must come from a garment "just time to understand" (238). When Malone's couple is having sex, he describes it as a loving affection to sexual activity. As the curtain rises to an end, Malone expresses longing for "Back and forth, back and forth, that must be enough, goodbye" (238). The warmth that his sexual description provides a sense of optimism lacking throughout the novel. However, to understand what his neighbors are doing—people is rubbing against each other to create deep warm—presents the reader with both the notion that while happiness within the human not likely.

Eman in Malone Dies ultimately forces the reader to critically images that have a tendency to mask human inadequacies to the forefront, allowing dysfunctions and problems within the embracing idyllic sexual facades and instead poses flaws and imperfections, Beckett manages to reveal what it is to be human.

Works Cited
