

**COMPLEXITIES OF PSYCHOPATH IN PATRICK MCCABE'S *THE DEAD SCHOOL***

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**ABSTRACT:**

A Person with bad circumstances lead towards a dangerous end to both himself/herself and society by mentally and physically. If a Man brutally beaten he feel the pain in his physique while his mind in a plan to take revenge. Noramally we experience the same. Here the Protoganist torturing the society and himself in a cruial manner which shows his psychopathic character. Here we going to see how a moral teaching Teacher turning into a psychopath and the complexities. Though the protagonist was a Teacher he suffered by psychopath due to a bad circumstances, disappointments, failures and back stabbings. Malachy and Raphael were Teachers belongs to 1970's. Malachy was a young Teacher while Raphael was an old man. Both are Protagonists. But, we stressed the character of Malachy alone. Because he was extreme in his brutal behavior which leads to a danger. I was chosen a part 'Options' in this book to show how extreme they are. They both planned to kill a head master for their satisfication went rude and crime. Psychopathy, sometimes considered synonymous with sociopathy, is traditionally a personality who suffering in a disorder.

**KEYWORDS:** Circumstances, Teachers, options, revenge, danger, mental disorder and sufferings

The Dead School can be considered a dark novel, but many have referred to McCabe's use of antic humor throughout. Explore the technique of introducing humor in the novel, and its effectiveness as a storytelling device. Critics have said that McCabe is moving in startling new directions from the magisterial accomplishment of Joyce, Yeats, and Beckett. Discuss why this might be so, and if the author himself is as much a reflection of his time as his predecessors were of theirs. The Dead School premiered in Galway as part of the Galway International Arts Festival in July 2015. Having sold out each and every show, the show received a succession of great reviews.

“Top of the class... Director Andrew Flynn pulls out all the stops... Pat McCabe at his best.”(The Sunday Times) “This charismatic adaptation of Pat McCabe’s 1995 novel is bursting with energy and teeming with ideas... The set works small miracles... The costumes are also fantastic... This is bold and bracing theatre.” (Irish Examiner)

“The play is realised with terrific brio and inventiveness...”The Dead School by Pat McCabe is one helluva show. Originally produced by Macnas and then by Livin' Dred, it has been well-received almost every time it has gone on tour - and this new Decadent Theatre Company production is no exception. Featuring a large talented cast and being directed by Andrew Flynn (one of Ireland most consistent directors), this neo-gothic adaptation of the 1995 novel will surely impress theatre lovers and those who enjoy a very human, and at times dark, artistic experience. In order to give you a better understanding of what The Dead School has to offer we have created five reasons why you should come see this unforgettable show!

The Dead School (1995) is less known than The Butcher Boy, but like this great predecessor it is an excellent and striking book. It is the story of two lives, two men of different generations whose paths cross, resulting in the destruction of both. The separate stories can be a little baffling at first, but once we have come to know the characters – and especially as the stories begin to intertwine – it’s captivating.

The whole of the first half of The Dead School is pervaded with a powerful sense of optimism; and you’d be forgiven for believing that this optimism is unassailable, but of course knowing McCabe we know that it is only there to prepare characters and reader alike for an even greater fall. We know, by now, what to expect: everything will break down – relationships, reputations, sanities, all will disintegrate. And indeed the ending is almost unbearably bleak. 'And what a sad end it turned out to be ...' And yet no worse than his other books .

Carn (1989) begins with similar optimism. The first few chapters show us the happy rebirth of a small town which has despaired of ever being prosperous again. Those who people Carn aspire collectively to make their town the great place it once was, and with some success: before long 'It seemed as if the town of Carn, ... a huddled clump of windswept grey buildings split in two by a muddied main street, had somehow been spirited away andsupplanted by a thriving, bustling place which bore no resemblance whatever to it.' The

main character is the town itself, and like any McCabe hero Carn is allowed to be built up, filled with confidence and enthusiasm and optimism – why? Why, to tear everything down again, of course ...

It would be misleading, however, to give the impression that McCabe is in any way a miserable or depressing writer. His world is prone to nastiness, certainly, and teetering on the edge of total, wild desperation, but it's never hopelessly, lifelessly miserable. On the contrary his writing bursts with life (as do his characters), with irrepressible wit and energy. It is simply that the places he looks to for his humour are grim and unconventional – so the humour is mixed in with a view of the most shocking and disturbing elements of human weakness and cruelty. More often than not the result is a book which can appal, and yet with a personality which renders readers quite powerless to resist. At their best, these books are unstoppable.

McCabe's most recent book, *Call Me the Breeze* (2003), is set in the border town of Scotsfield. Here unusually the principal character, hapless, lovesick, young writer-to-be Joey Tallon, does move (via kidnappings, prison sentences, border violence etc.) towards a sort of redemption and success; but the small-town setting is just the same as we've come to expect from a McCabe novel, the pervasiveness of the brutality is chillingly familiar, and we cannot but recognise something familiar in the dynamism of the main protagonist's voice.

Joey's fantasies are all mixed in with the rest of the narrative to create something that is always shifting, unsettling and fractured (lots of little fragments rather than long chapters), always drawing attention to the form itself – indeed as much as anything this is a book about the importance of writing. McCabe, as skilled and significant a novelist as Ireland has produced in decades, follows up 1993's acclaimed *The Butcher Boy* – his third novel and American debut—with yet another savagely acerbic riff on the decay of modern life and the modern Irish. Malachy Dudgeon and Raphael Bell are as distant in age and attitude as they are morally removed from their prophet and angel namesakes. Malachy, the younger, coasts on his innocent wits while struggling with the trauma of his parents' loveless marriage that drove his father to suicide. Raphael, older by a generation, can't escape the memory of his own father's murder at the hands of Ireland's vicious Black and Tans. With no gentle irony, McCabe gives both men jobs in the same Catholic boys' school, St. Anthony's, where Raphael establishes a legendary reputation for himself as a principal who prizes discipline

over progressive pedagogy, and where inexperienced teacher Malachy soon discovers that his hipster personality is no match for his horribly misbehaved students.

Beaten like animals by the likes of Raphael, the boys of St. Anthony's have learned to attack at any sign of weakness. It isn't long before tragedy strikes (a student drowns) and Malachy gets sacked. At the same time, Raphael suffers his own trials: Hippie educational reformers are clamoring for his hide, and he's lost the support of the Catholic clergy. When Malachy's wife cheats on him with a rock guitarist, he lights out for London, where he swiftly degenerates into a dope fiend and derelict.

Raphael remains in Dublin, but, following the death of his wife, he barricades himself in his house and starts *The Dead School*, delivering alcoholic lectures to phantom students while his deceased cat rots on the windowsill. At the close, McCabe recollides his characters in a brief and hilariously awkward showdown—and then permits things to become even worse. The big challenge for an Irish writer is to move in a new direction from the magisterial accomplishment of Joyce, Yeats, and Beckett, and to do it within the remarkable scope of Irish English. McCabe is the man.

Further unsettling the already unsettled reader is the awareness through the book of the border troubles against which backdrop it is set. But like *Carn and Breakfast on Pluto* (1998), the Troubles are not merely a backdrop, but impinge (brutally, of course) on the main narrative and characters. These characters are not ciphers set in an abstract time, in an abstract (beautiful, rural, green, romanticised) Ireland, but people upon whom history and circumstance are acting, personally. And of course history and circumstance don't treat them very well ...

For books as steeped in violence as McCabe's, it is worth noting that the reader doesn't always see the blood and violence itself – we really don't have to. But even when the violence is not described explicitly, the shadow of violence is present throughout – in the recent *Emerald Germs of Ireland* (2001), for instance, which is described on the dust-jacket as featuring Pat McNab 'in his post-matricide year'.

Now the big question for Raphael in so far as killing the headmaster went was not so much when as how. I mean the last thing you wanted were the lads becoming hysterical and shouting and screaming, 'Our Master's dead! Our Master's dead!' or going mad running off

out into the street or any of that. Indeed, he didn't want to make it too hard on himself either. 'After all – I'm an old man, lads,' he said to the boys as he wiped a tear from his eye. He thought of his options and wrote them all down on the blackboard under the heading: Various Options. 1. Poison – weed killer 2. Wrists 3. Carbon monoxide – car 4. House – petrol 5. Rope 6. Drowning. (DS:1996:patrick mccabe)

Drowning was supposed to be the best of the lot, but you couldn't believe that. That might be another lie. He thought about it so much he started to shake. He pulled himself together. The best thing to do was go out and get more Jameson, then come back and think about it again. He put his coat on and asked the boys would they be all right until he got back. They said they would. He was proud of his boys. Sad that soon everything would be all over and they would never see each other again. 'Ah but sure there you are,' he said to himself as he hunched up into his coat and went off out the door.(DS:1996:patrick mccabe)

CONCLUSION: To my mind, Everyone in this world having rights to enjoy but,it should not hurt anyone. No one should make fun of others by shaming them it may cause serious effects sometimes murder as we seen above. Malachy in this work became drunkard and start to disturb others to take revenge for his failure. Raphael and Malachy was rude enough to kill a man for their convenience. Initially they got suffered from that particular man whom they planned to kill. Unfortunately the murderers won victim died. It shows a person can change in bad circumstances. Its our Responsibility to give a good vibe and treat everyone equally without partiality.

## WORKCITED:

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1992;picador publication; 'the dead school'; *mccabe patrick*

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