Not surprisingly, Lester is rejected by women throughout the novel.

He attempts a grotesque courtship with a young woman who has a mentally retarded child. Having captured a live robin, he brings it to the child as a present, telling the woman that he has something for her, to which she replies: t got nothin I wantHe wanted it to where it couldn **(79). McCarthy may well be venturing too obviously into the territory of William Faulkner and Flannery Os suicide, people have been running away from Lester for some time.**

**Moreover, the rejection by the young woman, as understandable as it is, effectively summarizes the communal response to Lester, who truly has nothing that anyone wants.**

**Comparable in its evocation of the deliberately repulsive is McCarthy**dumpkeepernamed out of an old medical dictionary gleaned from the rubbish he pickedThese gangling progeny with black hair hanging from their armpits now sat idle and wide-eyed day after day in chairs and crates about the little yard cleared out of the tips while their harried dam called them one by one to help with chores and one by one they shrugged or blinked with sluggard lids. Urethra, Cerebella, Hernia Suepoor white trashs narrative strategy. Child of God is devoted to exploring the boundary between the human and the animal, the spiritual and the material, the rational and the excessive. McCarthy is deliberately assaulting the reader; his aesthetic is inherently transgressive in nature. Moreover, the **of the dumpkeepers descent into a horrific and multileveled smooth space.**

**The misogynistic overtones of the textual moments involving the woman, her monstrous child, and the robin and the dumpkeeper and his daughters pale in comparison to what is still to come. From an exile with some yearning still to be a part of the social order, Lester degenerates into a ghoulish figure so consumed by madness as to be scarcely recognizable as human. He becomes a murderer of women who collects the corpses of his victims in order to have sex with them. Moreover, he begins to dress in the clothing of the dead women and wears a literal fright wig from the scalp of one of his victims.**

**Nevertheless, as Edwin Arnold, John Lang, and Dianne C. Luce have argued, McCarthy goes to considerable lengths to prevent readers from misunderstanding Lester as an inhuman monster. Arnold points out that the first third of McCarthys exile from society, and Lang analyzes the ways in which the condemning communal voice ironically creates compassion for Lester. Lang further comments that s actions are often shocking, but they are not, unfortunately, unique**Ballard **(125). Of course, dead women cannot reject Lester; nor can they resist whatever he does to them.**

**As Evenson points out, Lester s dead body is a smooth space, open to myriad possibilitiess misogyny.**

**In Child of God, McCarthy is intent upon exploring the extremes to which male appropriation and objectification of the female can be taken. If there is a more profound way to objectify a woman (or, for that matter, anyone) than killing her, it would be by sexually desecrating her corpse. It is important to remember that Child of God is an exercise in excess, in the outer limits of violation of the body and the spirit, and that it is set in a rural southern culture in which women have traditionally been objectified. Evenson is correct in seeing the dead bodies of women as representing a cumulative smooth space for Lester, but they are only one such space for McCarthy**part-time ghouls protagonist is free to explore fully Batailles title is intended to be provocative, potentially even offensive, but ultimately inclusive of all forms of human behavior. In Madness and Civilization: A History of Insanity in the Age of Reason, Michel Foucault valorizes the madness that underlies some of the most memorable products of Western art:

For Sade as for Goya, unreason continues to watch by night; but in this vigil it joins with fresh powers. The non-being it once was now becomes the power to annihilate. Through Sade and Goya, the Western world received the possibility of transcending its reason in violence, and of recovering tragic experience beyond the promises of dialectic. After Sade and Goya, and since them, unreason has belonged to whatever is decisive, for the modern world, in any work of art; that is, whatever any work of art contains that is both murderous and constraining. (136) Foucault believes that an essential element of the aesthetic power of the art of unreason comes from the fact that society attempts to deny and repress the vision that sustains it. McCarthy can certainly be placed in this tradition; his work is rooted in a dimension of murderous unreason that is nevertheless undeniably human. In the fourthspace of Child of God, this dimension becomes increasingly dominant as the text progresses, often submerging the mimetic to such an extent that Appalachia as a place is almost forgotten.