Truly, Lester and all he represents might emerge anywhere. Lester exists initially on the boundary between reason and unreason, but for a time he finds his own kind of liberation in crossing over into madness.

Lang writes that s crimes would not place him beyond a human continuum on which we find John Wayne Gacy, Ted Bundy, and Jeffrey Dahmers aesthetic is to show that human beings are capable of any act that one can imagine, however violent it may be. Thus McCarthy is careful not to make Lester seem as abstract and metaphoric as he does the grim triune of Outer Dark, even though Lesters insistence that such crimes do not place Lester beyond the possibility of grace and redemption: if such grace were in fact possible **(68).**

**In part, grace is possible for Lester because, despite the horrific nature of his crimes, he exists as a naturalistic victim and a sacrificial scapegoat.**

**From the beginning of the novel, when his life is auctioned away and he is knocked unconscious, Lester is depicted as being controlled by external forces, some of them systemic and others fundamental and permanent. As one of Evensons merciless judge early in the novel. It is as if Fate knows that his antagonist will inevitably assault the social order he is charged with protecting, prophesying early in the novel that Lester will become a murderer. Moreover, like Culla and Rinthy Holme, Lester is also the victim of long-standing economic oppression and profound cultural ignorance.**

**At one point, McCarthy even goes to elaborate lengths during which he initially appears to shift the narrative perspective away from Lester to establish a historical context for his protagonist. A flood threatens to submerge the town and in fact most of Sevier County, after which Sheriff Fate joins some communal volunteers in rescue boats.8 They begin to reminisce about local history and especially rival vigilante groups known as the White Caps and the Bluebills, both prototypes of the Ku Klux Klan. About the White Caps, one old man says: (165).9 This discussion soon evokes memories of a legendary sheriff named Tom Davis who managed to subdue the White Caps. Paradoxically, but in the world of Cormac McCarthy inevitably, Davis eradicated violence only to celebrate it. The old man remembers a communal lynching of two White Caps that took on all the aspects of a carnival: (167). One remembers that the auction of Lesters victimization goes even deeper. Nature itself seems to have willed his destruction, a fact that Lester vaguely comprehends. Early in the novel he sees a pack of hunting dogs catch and destroy a wild boar and is fascinated by the bloody, choreographed violence unfolding before him:**

**s blood, pinwheel and pirouette, until shots rang and all was done**the dark heart **of his female victims. What is most significant here is that the hunters (the godlike producers of the ballet) remain out of sight, as such controlling powers must in literary naturalism.**

**The text directly challenges the reader on the second page, describing Lester as (4). McCarthys implied reader, at the novel**a child of god much like yourself perhapsodd miscellanymen clothes, [and] the three enormous stuffed toysBallard was lost in a pandemonium of noises, the rifle aloft in one arm now like some demented hero or bedraggled parody of a patriotic poster come aswampchild of godHe could not swim, but how would you drown him? His wrath seemed to buoy him up. Some halt in the way of things seems to work here.

See him. you could say that he **(156). belong to a human race that gives birth ; the legacy of such beings is both monstrous and definitively human. Through this dialogical approach, McCarthy is insisting that the reader acknowledge a shared humanness with**

**Whether or not the reader is willing to drown Lester, the human community of the text understandably demands that his prolonged assault of taboos central to the social order must be stopped. It also needs to sacrifice him as an embodiment of sacred violence gone mad; in the words of Ciuba:**