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A STUDY ON REVELATION IN WILLIAM STYRON'S "LIE DOWN IN DARKNESS"

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Abstract

Styron through this novel he communicates his feeling of American South in wording that come near Faulkner's in the books of his productive period, 1929-1936, as a profound no man's land plagued by unpreventable despondency. Prominent is how Styron controls racial disclosure The condemn civilization of white society of the south. *Lie Down in Darkness* starts with Peyton dead, even before she starts her life and what survives from her to be covered in Port Warwick is a dead body terribly wounded; and struck between one graveyard and one more Peyton carries on with a elongated struggled biting the dust from which she can be conveyed exclusively by death. *Lie Down in Darkness* portrays the South and America as life-killing encounters and communicates a prophetically catastrophic disclosure of life reaching a conclusion by a pointlessness intrinsic in and is the mark of the Southern heritage and White Anglo-Saxon Protestant America. The original derivative shows that Styron mirrors the mentality of his time instead of communicate his individual brain.

Keywords: catastrophic, disclosure, intrinsic, prophetically,

Introduction:

American writer William Styron's standing lays to a great extent on his two books: *The Confession of Nat Turner* (1967) and *Sophie's Choice* (1979) and the record of the self-destructive despondency that Styron had experience in 1985, *Darkness Visible* (1990), which restored his popularity over the most recent two decades of his life. Although his different works are generally minor endeavors contrasted with those two celebrated books, they regardless, set the premise and bring out significant parts of the revelation and the articulation that comprise appear to recognize this writer and create his case to acknowledgment. In the period somewhere in the range of 1951 and 1960,

Styron published two books: *Lie Down in Darkness* (1951) and *Set this House on Fire* (1960) and a novella, *The Long March* (1953). The major novel brought Styron moment acknowledgment and be viewed as one of the most outstanding books to show up after World War II. The subsequent novel be that as it may, less excitedly gotten and despite a few decent surveys and some splendid scholastic analysis the book commonly caused disillusionment in pursuers and pundits who had sat tight nine years for it.

Revelation of the South as a Spiritual wasteland:

Lie Down in Darkness draws out the outrageous ramifications of the pioneer disclosure

of life, in the 20th 100 years, without confidence and love. The foolishness of this sort of life and the craziness of any work to illuminate it with importance is improved by the way that demise is the main conviction. As portrayed in the novel, the condition of shiftiness and the shortfall of adoration is existing or otherworldly demise that has concerning it the conclusion of genuine passing. This state turns into a portrayal of a specific sort of man, the one who has lost his genuine self and is ontologically uncertain; and of a particular sort of American: The White Anglo-Saxon protestant who is confined by that character with the eventual result of relinquishing his fundamental humankind; and of the Southerners who, troubled with a tradition of responsibility and dread, has become totally depleted of life. The sort of life that the novel depicts is a daily existence foolishly pushing toward death and while heading to death it is plagued by emergencies and misfortunes. Styron's own clarifications with regards to why he decided on first individual portrayal are, in the same way as other of his assertions on the Nat Turner contention, to some degree disconnected. In a meeting which showed up soon after the distribution of his novel, he makes sense of that the thought had come to him abruptly while understanding Camus' *The Stranger* (Ratner 94)

This condition of life is brought out in the focal activity of the novel and in the symbolism related with it. The activity happens in about a couple of hours during which time the memorial service of Peyton Loftis moves from the station to the burial ground and the occasions of in excess of a fourth of a century are restated. In the combination of movement and memory there is a feeling of life in this spot being moved forward towards death by movement regular living and in reverse to the dead past by the psyche. The symbolism communicates this thought the entire more obviously. The focal and ruling pictures in the novel are pictures of movement. The original starts and close with a moving and amid the opening and close of the clever there is the movement of the funeral wagon from the station to the graveyard, a movement which is intruded on due to a deformity in the funeral wagon, and the movement of Carey Carr's vehicle hindered

by the traffic. The picture of hindered movement gives a feeling of life pushing to death and simultaneously plague and grieved by possibility. This thought is validated by the construction of the book. The novel is comprised of seven sections, six of which describe the development of the funeral wagon from the station to the graveyard and the development of Carey Carr from his home to Helen Loftis home and from that point to the burial ground. The portrayal of those developments substitute with the restatement of occasions that happen in both the new and far off past. These occasions be primarily emergencies to accelerate a definitive emergency of the passing of Peyton or that outcome from it and that uncover the characters' powerlessness to cherish and to connect with one another seriously.

Gone against to the focal activity of the novel is insignificant however a critical activity that of the parade of Daddy's faith stirring the other way to the ocean and sanctification. From the very start this is a development toward life and revival. The black be beaten up and serenade "Cheerful I am ... in my redeemer!" (98). There are areas of strength for a life that isn't upset yet by issues and concern and that is past the compass of the fatality. The parade of Daddy faith moves continuous, the traffic stops until it passes and arrives at the ocean. In its development the parade conveys the feeling of life as a progression of merriments that move not close to the end but rather around the starting that is represented by the ocean and sanctification. The wellspring of this invigorating deed is Daddy faith who, however the image of confidence for his supporters, is likely a fraud, which just stresses that confidence, any confidence whatsoever, rouses life in the dependable. The last piece of the book that joins Peyton's demise with the Negroes absolution summarizes the thoughts in this novel and communicates them conveniently and with extraordinary power. It opens in the graveyard in Hart's Island, in New York City, somewhere Peyton lies dead with the mysterious and detached dead until her body is recovered by her Jewish spouse. Then, at that time it moves to graveyard in Port Warwick where Peyton sees as another grave. Between the two burial grounds happens Peyton's

talk which describes her last days in New York where she feels so totally depleted of life that she commits suicide. Then this part of the book moves to the Negroes' immersion and finishes at last with the train returning north.

Styron Narration

The description of *Lie Down in Darkness* makes obvious the ideas recommended by the imagery and composition and brings jointly in a essential way the general and the particular in Styron's vision. Styron completes the historiography composition of his text lacking offering an "Author's Note"; the writers deliberation history in his author in his "Authors Note" of *The Confession of Nat Turner* was one of the vital targets of accusation chiefly by black critics It is the story of a Southern family that ruins itself(West415).

The guardians' failure to cherish each other leads them to annihilate themselves and reason the demise of their kids. The guardians are casualties of their own folks and scoundrels of their kids. From the very outset Milton Loftis' memories of his own dad remain closely connected with his own misery for his girl. He hears his dad's voice at crucial points in time of his life and obviously his dad has turned into his soul and wellspring of information. Albeit the youthful Milton rebelled against his dad, the more seasoned Milton becomes and the highly experience he goes through, the more submissive with and other keen to his dad he is. Truth be told the more established he is the more reliant upon the direction and course of the dad he has incorporated. Essentially, his significant other, Helen, is in on total profound bondage of her dad. At the point when she takes an excess of Nembutal in a phony endeavor at self-destruction, that's what she does "with a request all the rage and a secretive murmured statement of regret to her dad" (226) [4].It is a result of this close to home subjugation to their folks that both Milton and Helen Loftis miss the mark on endurance and the independence which would empower them to answer sufficiently to knowledge and figure out their life. Rather than this they long to return to youth, and this longing is communicated in Milton's depraved inclination for Peyton and in Helen's possessiveness of Maudie. The guardians,

from an unmistakable perspective, endeavor to capture their youngsters' improvement at youth, have them at that point, and craft them expansions of themselves. They order a kind of close to home vampirism on their kids and the passing of the youngsters is inescapable. Maudie's hindrance is a declaration of an outrageous type of a close to home depleting and exhaustion that go on until she is dead. Peyton's advancement toward self destruction and her self destruction convey a similar thought powerfully. Her failure to support a significant bond with anyone, her tipsiness, and, later, her nymphomania are articulations of losing her genuine personality and finding a horrendous vacuum in its place. The way of her self destruction communicates plainly her feeling of missing oneself: she goes to a washroom in Harlem, removes all garments and hops from the seventh floor; and, found with no recognizable proof, she is covered with the mysterious dead in Hart's Island.

The story be as it may, it is just on a superficial level concerning the exploitation of the kid by the parent. In a more significant sense it manages the existential and social imply of the thought. The characters live in a silly turmoil torturing them and causing torment for one another. The awfulness of these individuals, notwithstanding, is that they are so uncertain in themselves that that they can't encounter love. In view of this they have supplanted love by need or the going after the being of another, and have become, subsequently, genuinely and profoundly devastated and reckless. The sad outcomes of the replacement of adoration by need are outlined in Milton's tipsiness, his disappointment in all that he endeavors, and the overall insignificance of his life, and in the emptiness of Helen's life and her last madness.

The kids address in a live and substantial structure the terrible results of their folk's encounters. Each is an expansion and, allegorically, posterity of one parent. Maudie addresses the empty carelessness that the mother is going after, while Peyton, who is sincerely adored by her dad, brings out obviously the mayhem and the misfortune that are incredible pith. The two kids bite the dust on the grounds that the heritage that their folks hand to them is one of depression and demise.

Peyton communicates this thought and places it in the right setting when she shares with Dick Cartwright: "Those individuals in the lost age, Daddy, I presume. Anyone who pondered anything by any stretch of the imagination. They assumed they were lost. They were insane. What they were doing was losing us." (224). At the end, the book makes this point all the more explicitly, that the mayhem and bad dream of present-day American life are ramifications of the acts of the vanished age. With a couple of exemptions, the characters of the book are disappointed, bound, have encountered some sort of misfortune or presently have a grievous existence

Styron communicates in *Lie Down in Darkness* a whole-world destroying revelation of a day-to-day existence reaching a conclusion, an end achieved not such a great amount by the nuclear explode, so pervasively present in the last piece of the book, yet by an inborn recklessness that is a fundamental piece of the tradition of the white Anglo-Saxon protestant American. Those that are conveyed from the tumult and passing are the people who never initially had a place with America and who have consistently remained external it. The main positive characters in the novel are the characters that poor person been perceived as a component of the American knowledge: the Negro, the Indian, and the Jew. They have impressive fundamental and imperative to life and that is appallingly ailing in the existence of the white American. Bernie, the half-Indian, half-Negro performer, who engages Maudie with his wizardry, is depicted by Helen Loftis as being : " like an old entertainer, old artificer from another nation, and his eyes were dark and delicate: maybe he had numerous insider facts and some way or another knew it all there was to be aware: in addition to those moving balls, yet the earth and the sky, leaves and winds and falling precipitation; he knew their magic, knew their secrets and knew this young lady he he'd never addressed. There was something in him that figured out affection and passing and the empty space of carelessness." (211-212) Similarly, Harry Miller, the Jewish craftsman and spouse of Peyton, who makes his work of art following the conflict and during a frightening profound encounter, is introduced as a difference to

the white Southerners who are overpowered by emergencies of their own formation.

Conclusion

However, Styron has made here should be valued as a work to come near what he has perhaps come to view as reality which he situates in the skill and the custom of the South. He has clearly come to relate to this experience and custom and to view them as the foundations of strong personality. The compromise might have been accomplished for the two scholars, however not for the vast majority of their peruses and pundits, and it is accomplished to the detriment of their craft. Styron's subsequent books and Faulkner's books after the Nobel Prize are defective in manners that put forth their revisionary attempts appear to be lamentable and that would cause pursuers and pundits to find the craftsmanship that acquired them acknowledgment the works that express the unrevised revelation.

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