



Father and Son Relationship in Cormac McCarthy's *The Road*

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Cormac Mc Carthy is one of America's most accomplished fiction writers furthermore one of American most intriguing people in twentieth century. Presently eighty three years of age, he lives close Tesuque, New Mexico. In 1933, he was born in Providence, Rhode Island, the eldest child in a group of three young girls and three young boys. He is also an American screenwriter, and his books grasp the Southern Gothic, Western, and post-apocalyptic catastrophic classes. Cormac McCarthy's life and career can be partitioned into three distinct periods East Tennessee, American Southwest and New Mexico.

His last distributed novel, *The Road*, won the Pulitzer Prize. It is a post-apocalyptic narrative that returns for much of its setting to the East Tennessee countryside of McCarthy's first novels. *The Road* is likewise a great illustration of post-apocalyptic catastrophic fiction. Post-apocalypse in the sense set in the world or civilization after such a great destruction. What's more, another quality time, place, and name of the characters not specified throughout the novel. *The Road* is kind of unique the premise for significance in the father's affection for his child, and to fulfill to assert and secure his child's life.

McCarthy's delineates the excursion of a father and his child as they advance south to a coast, planning to discover there a warmer clime, and may be some indication of good life. The kid is conceived not long after the world has been wrecked - whether by nuclear impact and ensuing nuclear winter or by the effect of a huge shooting star is less vital than that the world has burst into flames and turned everything except for a couple of survivors to the world. When it rains the downpour is loaded with ash. On the one hand, many critics point out that the adoration revealed by the father in *The Road* makes a striking complexity to the sociopathic relationships between father and son in McCarthy's prior works such as *Outer Dark* and *Blood Meridian*. The delicate, commonly sustaining relationship between the father and son in *The Road* suggests at least a faint faith in the human ability to be moral and accomplish significant relationships. This perspective seems to be one held, to some extent, by the author.

The sheer devastation delineated in this novel surpasses the depressing and merciless scenes that are a trademark of his past works. However the book, as indicated by its writer, is about human

goodness. Fundamentally, *The Road* is an story about the adoration between a father and child. Indeed, McCarthy told the Wall Street Journal in an uncommon 2009 meeting that he considers his child, John, Some of the critics since so a number of the discussions in the book really happened amongst himself and his child. This book is dedicated to his child John Fransis McCarthy. His writings depend on social issues, tradition, culture, humanity, and quest for life's meaning. This paper deals with the paternal love on Cormac McCarthy's *The Road*. It has adopted as a film in the year 2009. This novel has not separated into chapters, it is written as a single undivided narrative style. In this novel the McCarthy has specified three dot ellipses (...) to the change of narration. The two protagonists Man and Boy make an adventure to the interior of the world searching for the good survival in the unusual world. Margaret Atwood's poem "journey to the Interior" also deals with the same subject. This poem investigates to the excursion to the outside reality and inward profundities of the human mind.

The novel opens as the father stirs from a fantasy in which he and his son descend "like pilgrims in a fable" into an antiquated cave. But there are no reassuring Platonic forms on display here. Rather, they encounter a primordial animal, ill defined and translucent, "with eyes dead white and sightless as the eggs of spiders" (3-4). This is a figure of the dim and unformed condition to which their existence has been reduced. Later in the novel, the father is conveyed face to face with what McCarthy depicts as "the absolute truth of the world. The Road novel examines the father and son traveling over burned-over ruin of what appears to be the southeastern United States after the catastrophe, the cause of which is unknown. The father and child can't survive another cold winter so they are making a beeline for the south for warmth. The author depicts the man turns into the most physical representation of dying society, because, as the mankind dies, he also dies in a slow, painful form, by coughing blood. This disease is probably caused by the catastrophe, but the author doesn't pay it attention during the course of novel's events, because the main aim of the man was to save life of son, not his own.

The father's primary task is to save the child from the cruelty and danger of the post-apocalyptic setting: "My job is to take care of you. I was appointed to do that by God. I will kill anyone who touches you. Do you understand?" (43). For the man, all concerns are referred to the issue of survival. He doesn't permit even the couple of "good" outsiders they meet out and about entry into their world, and sharing their food and shelter is out of the question. Hellman describes father as "a pragmatist, a man skilled enough to be anyone's desired doomsday companion. He has less room in his heart for compassion, but his love for the boy sustains him and keeps his humanity buoyant.

From the father's perspective, any act of emotionality or sympathy, no matter of how little, will weaken his gatekeeper and mission. The danger helps the man to gather his strength and focus on the safety of his son. It's a dark book about desperate circumstances, but the mundane persists, and exchanges like this are among *The Road* finest

What is it, Papa?
Morels. It's morels.
What's morels?
They're a kind of mushroom.
Can you eat them?
Yes. Take a bite.
Are they good?
Take a bite.

The boy smelled the mushroom and bit into it and stood chewing. He looked at his father.
These are pretty good, he said. (40)

And then there is the far darker side. It's not only survival in question: it's additionally integrity and human dignity. The father prompts his son on the best way to utilize their gun to murder him if need be, instead of be taken by one of the wandering groups of cannibals. In an act of love distinct from and perhaps beyond self-sacrifice, the father asks himself whether he could, if the situation required it the gun didn't fire kill his son to save his son.

Christopher Walsh noted that the father “embodies a particular type of stoic heroism that we often find in McCarthy’s characters as he continues in his “ardent hearted” quest despite his awareness of the futility of his task: “He knew that he was placing his hopes where he’d no reason to. He hoped it would be brighter where for all he knew the world grew darker daily” (213). The father some way or another figures out how to keep up his confidence in their journey in spite of such considerations and his thriving existential cognizance that knows about “the crushing black vacuum of the universe” (130). The relationship between the two protagonists has the sort of profound parental love and trust. The father's responsibility is to spare the child to discover the food and tools to guard from murderers and more awful while the kid's is to retain their mankind.

There is nothing in the world for either the father and the child however each other or demise. At a certain point in the novel, the child asks his father:

“What would you do if I died?

If you died I would want to die too.

So you could be with me?

Yes. So I could be with you.

Okay”. (11)

The relations of the protagonists in *The Road* are unlike the stereotype. While the father is pleased with his son and still a decent case of courage, he also fails to infuse with hope and instill optimism in his child. The boy asks: “Are we going to die?” and his father responds “Some time. Not Now” (9). Though that the father's straightforward answer can be seen as having fair aim, in this present reality where there is little seek after surviving, the father gives kid jolt to travel through the world cheerfully. The deftness of his child's development has its prize in the father's diminished reaction: “Yes. So I could be with you. Alright” (11). These are transactions vigorously about extreme things. Between them, with nuance that exceed their conscious grasp, father and child, cast adrift in a shattered reality, fabricate a web of meaning adequate at least temporarily to the support of their instinct to survive.

According to the same way Lydia Cooper presents his article the paternal love and survival in *The Road*:

The Road makes a striking contrast to the sociopathic relationships between father figures and sons in McCarthy's earlier works such as *Outer Dark* (in which a father watches his incest-born son be killed by cannibals) and *Blood Meridian* (in which the Judge claims to be a father figure to a "kid" whom he rapes and murders). (See e.g., Cant, Cormac McCarthy 277.) The tender, mutually nurturing relationship between the father and son in *The Road* suggests at least a faint faith in the human capacity to be moral and achieve meaningful relationships. This viewpoint seems to be one held, to some extent, by the author. (221)

In "The Road" Cormac McCarthy applied to various thoughts of relations between the father and child. *The Road* is a demonstration of the store of a guardian's biggest fear. The fear of passing without end before your son has become adult and learned to face the cruelty of the world. And, above all, the fear of knowing that you have left your child in a world more poisoned, devastated, more violent and toxic, than the one you inherited. Such is the clear message of *The Road*, in which

the desperate human need for the artifice of order is set in radical juxtaposition with the forces most destructive of its creation and maintenance.

A father and his young son make their way alone in a post-apocalyptic world in which all inherited and sheltering structures of meaning have met the ultimate challenge. This novel is found in the force of delineating the relations of father and child through their attitude to the post-apocalyptic world. While the man's recollections help him to survive and to share information, the boy, who was born after the disaster fears things that came from past world. The father can't bring out the richness of a vanished world for the child as it fades from his memory. McCarthy demonstrates to us that recollections are dangerous obstacle from the one thing that real matters to their survival. There is nothing on the world for neither the father nor son however each other or death. At the end of the novel thus the author express the moral, religious vision and desolation of the environment, humanity, traditional surroundings of the people.

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