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## IMPLICATION OF THE POST-APOCALYPTIC FUTURE PORTRAYED IN CORMAC MCCARTHY'S NOVEL *THE ROAD*

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### Abstract

The aim of this article is to break down the importance and ramifications of the post-apocalyptic future depicted in Cormac McCarthy's novel *The Road*. Impelling the plot of this novel is a voyage on the road that is sustained in the post-apocalyptic condition of limbo, an express that offers no movement for the characters. A road-account in these post-apocalyptic state results in a break with the dynamic and change themes appointed to customary road narratives and comprise the primary components of the counter road-novel-structure in *The Road*. By taking a gander at the adventure in light of the novel's dreary environment, the examination aims to indicate how a few commentators out of a nostalgic wish for the characters too hopefully have a tendency to broaden trust reflected in the connection between the two primary characters, the dad and his child, to fuse a conceivable future for the kid and humankind. With the consequences of the analysis on limbo and the road-account a similar analysis is made to other faultfinders' decisions. The similar analysis features the significance of isolating the wistful perusing from a more practical perusing of the post-apocalyptic voyage. In the wake of doing this, one winds up ready to see the novel as a ground-breaking cautioning on the loss of human goodness and its capacity to advance and impact on the planet should an end of the world occur.

### 1. INTRODUCTION

McCarthy's depiction of a post-apocalyptic future is an interesting and savage one. *The Road* (2006) is set in a post-apocalyptic, devastate arrive where the last remainders of mankind blur away into obscurity. Amidst this wretchedness a voyage unfurls, a dad and child calling themselves "the heroes" stick to parts of a lost world and one another while strolling the road south in an interminable and on occasion edgy endeavor to get away. Setting out on an idealist venture establishes a proceeding with topical element in the books of Cormac McCarthy. This is something numerous faultfinders have watched, Allen Josephs is one of them: "Basically all of Cormac McCarthy's fragmentary, regularly picaresque books are road or trail books, including strolling, riding, driving, paddling or some mix thereof, and the majority of his characters are surely *hombres el camino* [men of the road]". As the title demonstrates, McCarthy's most recent work of fiction *The Road* does not contrast from this topic.



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In *The Road* the world is dead as far as nature and ethical quality; an existence where human flesh consumption is a consistent risk and civilization is past sparing. Be that as it may, to baffle the understanding of a flat out end of civilization, the novel imbues trust in the peruser through depicting the reclaiming love between a dad and his child. They are alluded to as the "good guys" who won't capitulate to shamelessness on their adventure south, whatever occurs. By putting trust in type of the good guys and sadness in type of a dead encompassing world one next to the other in the story the novel welcomes for both wistful and skeptical readings.

Realize that the encompassing scene expected to help the dad and the kid's getaway is gone, however regardless of whether the world as we probably am aware it has finished and all of nature is dead, the dad and his child still proceed steadily not far off. There is in reality a mystery at the core of the novel: The world has finished and the expectation of a future is never again a piece of the photo, the dad knows this and unequivocally lets it out to the perusers, yet he goes about as if there was. As such, the dad's activities express expectation, which his awareness does not.

## **2. THE POST-APOCALYPTIC WORLD IN THE ROAD**

The post-apocalyptic world in *The Road* is a world that waits in the middle of past and future. The pre-apocalyptic world is lost and another world has not yet developed, something Teresa Heffernan sees as noteworthy for the post-current end of the world: "The present world is depicted as depleted, yet there is no better world that replaces it". From at an early stage in the story and completely through the dad mulls over an encompassing world burglarized of its signifying: "Fruitless, quiet, pagan. He thought the month was October however he didn't know. He hadn't kept a date-book for a considerable length of time". The nonattendance of a date-book demonstrates that the characters have no utilization for time in a world in which time has lost its significance; the world is no longer in a transitional stage among past and future.

Aside from time, the surroundings in which the dad and his child travel are set apart with disregard and outline a dead and rotting world: "Roasted and limbless trunks of trees [...] darkened light shafts, [...] a consumed house, [...] surrendered roadwork's, [...] announcements publicizing motels. Everything as it once had been sparing blurred and weathered". The world offers no indication of recuperation; there are no methods for remaking the pre-apocalyptic world: "The powder of the late world carried on the somber and transient breezes back and forth in the void. Conveyed forward and scattered and conveyed forward once more. Everything uncoupled from its shoring", "There is no past". What the dad portrays here isn't simply the graceful experience of the breeze blowing in a dead world. It is the foundation of a world in limbo, a universe of dull, non-dynamic movement symbolized by the breeze: "The delicate slag moving in the wrinkles. Halting, Moving once more" Everything being uncoupled from "its shoring" can be comprehended as an allegory for the loss of society and a typical social request. This implies a present from which a past and a future can exist and be framed is missing. As indicated by Lutrull, "the man [...] Minds pretty much nothing (in any event unequivocally) about social advancement or developing new ethics. All things considered, in the post-apocalyptic world, advance, which relies on a future, is unimportant". The symbolism of "the distressing and transient breezes" that move "back and forth in the

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void" alongside "the considerable pendulum in its rotunda scribing through the difficult day developments of the universe" are altogether images of the loss of advancement. The non-dynamic movement as the shared factor can be said to declare the present state as a condition of limbo.

All through the novel there are passages, similar to the ones above, where the dad ponders his surroundings when in full ownership of his detects, since it is the main passages in the novel where reason isn't adjusted by survival strategies or different diversions and from these we can get a genuine feeling of the condition of the world. Dialect and tender loving care in these portrayals of setting gives the inclination that the dad can't disregard the encompassing scene and its control over him and his child. The intensity of the surroundings over the characters is something that Ellis too has seen in the past novel by McCarthy: "[I]t is in the 'high passages' of McCarthy's style, particularly in depictions of external climate - of setting – that we may extrapolate from the style some feeling of a character's interiority". It is accordingly in the "high passages" portraying the setting that the dad turns deep down, to reflect and mull over without being occupied by the need to escape peril on the road and discover sustenance keeping in mind the end goal to survive. In any case, the dad appears to be roused enough to overlook the misery in the encompassing scene by making it his main goal to keep him and the kid alive for whatever length of time that conceivable. Tune Juge remarks on the resolution in the dad's refusal to surrender: "Ordinarily the dad believes that demise has arrived, or that there will be close to a few days left to live, yet he goes on ungracefully, defectively, yet determinedly". On occasion the industriousness appeared by the dad in his persistent battle to survive while rehashing like a mantra that they are "the good guys" obscures the perusers perspective of the inconceivability for mankind to survive. Immanuel Kant's declaration of 'man' as a reasonable animal and 'an end in him' is of importance for the dialog here, on the grounds that should the dad and his child's battle for survival and will to keep righteousness flawless be viewed as the methods for disclosure and salvation. The more practical understanding is understood that the recovery of the person in *The Road* never emerges from the wistful depiction of the good guys. Rather the passing of an encompassing universe of nature and subsequently our developed social world, proposes that man isn't "an end in himself".

At the point when the dad cautions the kid about releasing the condition of limbo to his head, he affirms that the outside world greatly affects the inner one: "When your fantasies are of some world that never was or some world that never will be and you are cheerful again then you will have surrendered". The kid needs to acknowledge the present world, he can't enable himself to dream of a future or the lost past in light of the fact that then the present will wind up deplorable: "He said the correct dreams for a man in risk were dreams of danger and all else was the call of laziness and passing". As indicated by Ellis dreams as a rule represent some objective or future plausibility: "Dreams more often than not put heroes out in the open, for example, and in this mode, they positively demonstrate the requirement for trip in the characters".



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### 3. THE JOURNEY AT THE END OF THE WORLD

*In our wheels that roll around*

*As we move over the ground*

*And all day it seems we've been in between the past and future town*

*(Bright Eyes – We Are Nowhere and It's now)*

The narrative of an adventure in connection to the despondent condition of limbo with no probability of a maintainable future leads us to ponder what are we to make of a voyage in a world, which the voyaging character himself portrays as not offering the methods for advance. To draw nearer to understanding what the adventure involves and how it very well may be interpreted to fit with the condition of the post-apocalyptic world one needs to take a gander at how it goes amiss from customary road narratives. Review the adventure as opposed to customary road narratives demonstrates what is ordinarily a narrative of movement turns into another support of the non-movement; another sign that reinforces the agnostic perusing of the total apocalypse.

In traditional road narratives, as seen by Ronald Primeau, roads offer opportunity to evaluate one's circumstance, both past and future. The inspiration for characters leaving on ventures in traditional road books is the going forward, the advancement, and the scan for new encounters, individuals and spots. The road capacities as methods for investigating and a procedure aimed at a superior comprehension of oneself and the environment. While trying to bind the attributes of the road novel Primeau touches base at the accompanying end: "Regardless of whether roadway, waterway, or bike way, the road keeps on being a holy space to escape, question, make new arrangements, converse with others, and compose interesting stories". In *The Road*, in any case, the dad and child will be denied such guarantees as the voyage is incorporated in the post-apocalyptic condition of limbo. The accompanying section is one of a few models where the road narrative in the novel entangles and turns around the job of the traditional road narrative:

In those first years the roads were inhabited with evacuees covered up in their apparel. Wearing covers and goggles, sitting in their clothes by the side of the road like destroyed pilots. Their hand trucks stored with disgraceful. Towing wagons or trucks their eyes splendid in their skulls. Creedless shells of men tottering down the highways like transients in a fever arrive. The fragility of everything uncovered finally. Old and upsetting issues settled into nothingness and night. The last example of a thing takes the class with it. Turns out the light and is gone. Check out you. Ever is quite a while. Yet, the kid recognized what he knew. That ever is no time by any means.

Individuals are exiles by the side of the road; they are pitifully compelled to the road, similar to detainees in their own particular skin. The post-apocalyptic state has made a destitute world, which not advance



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through development on the road can offer getaway from: "Individuals sitting on the walkway in the first light half immolate and smoking in their garments". Flexibility or the journey for opportunity is undermined in the sentence "sitting in their clothes by the side of the road like demolished pilots" (accentuation included). What is destroyed here is the idealistic guarantee of break or flight utilizing the road and as an outcome the traditional picture of the road as a way to "reaffirm, and investigate their identity and where they are going" is lost. Ellis claims that, "[...] no place in McCarthy is there the festival of flexibility that one would anticipate from an advocate of flight". In *The Road* even the specific idea of getting to be stops to exist, since when the post-apocalyptic state lessens the world to one and a similar place or reality the road is no longer contrary to ontological place or staying put. The opening of potential outcomes that roads offer as opposed to put isn't conceivable in *The Road*. Ellis contends that: "a place is a development of the conceivable outcomes of room into a settled arrangement of conditions". In *The Road* this development of room into put is at a considerably bigger scale. One may state even that the post-apocalyptic state has transformed space into put. The reaffirming and investigating Primeau sees as imperative in road books is rendered pointless in *The Road* since the dad and his child are, despite the fact that they travel, still dependably in a similar place with regards to the potential outcomes of making a superior life for them.

On the more solid level of taking a gander at deviations from the road novel kind, McCarthy's novel uncovers a nearly well ordered enemy of road-structure. The presupposed components in a road novel that McCarthy's novel undermines are: "Adventure from preparation to flight, directing, choices about objectives and methods of transport, the landing, return and reentry, lastly, the account and recreating of occasions in the recounting the story". These components normal for a road novel come up short the voyagers as their adventure is occurring in a condition of limbo expedited by the end of the world as talked about in the previous part, an express that does not give the surroundings that make an adventure on the road important. In *The Road*, the voyaging father and child have no point of takeoff. The story starts "in medias res" and the dad and child are destitute from the begin: "[H]e woke in the forested areas oblivious and cool of the night". They have not taken to the road and there is no predetermined objective. One may contend that they have an objective since they intend to movement south towards the drift. However, my perusing of this is it's anything but an objective to a full degree. For it to be an objective, as I would see it there should be some learning from the explorers with respect to what that objective is and furthermore there is no probability of decision of objective among the characters: "He said that everything relied upon achieving the drift, yet waking in the night he realized that the majority of this was vacant and no substance to it". The dad chooses the drift being their objective, yet concedes that he doesn't trust that achieving the drift will improve anything. The objective is as yet essential for the dad, yet just to move him and his child to go ahead, which is something the dad knows about: "When you've nothing else build services out of the air and inhale upon them". This would recommend that the voyage is a method for keeping the inconceivability of advancing towards something better at a separation, which the dad figures out how to do due to his capacity to juxtaposition doubt and a will to continue.



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#### 4. INTERPRETING THE JOURNEY: IS THERE HOPE?

Nearing the finish of the novel the dad and the kid land at the drift, at long last achieving the objective which gave them motivation to proceed with their voyage on the road, in spite of the dad from the start having no faith in their capability to advance. At the drift they don't discover anything and the ocean is the same as the world they have gone in up until now: "Like the devastation of some outsider ocean breaking on the shores of a world incomprehensible". The ocean is another place, yet the setting is the same. The dad is again compelled to concede that the world does not permit advance. The waves take after the breeze and pendulum inland: "Pausing. Pausing at that point the moderate blast falling down shore. The fuming murmur of it washing over the shoreline and drawing without end once more". The environment doesn't change and all the more essentially they never enhance: "these narratives decline to present a fresh start or any desire for resurrection or restoration". The dad and child, "each the other's reality whole", move inside a world that offers nothing: "He exited in the dark light and stood and he saw for a short minute the total truth of the world.

The post-apocalyptic world does never again have the surroundings required for supporting conviction and importance past the snapshots of expectation in the connection between the dad and the kid regardless of whether they are alluded to as the ethically "good guys" that "convey the discharge". For what it is justified regardless of, these good guys may remain consistent with their ethical codes yet since it's anything but an issue of if however when the world turns out to be totally inhabitable, their ethics and goodness can't be viewed as the seeds of a superior world.

Wielenberg recommends that "the man continues going notwithstanding perceiving, at some level, that the battle might just be vain. [...] Among these is the conviction that he is on a celestial mission. It isn't that he needs to prop up in light of the fact that he trusts that he is on a heavenly mission. Or maybe, the craving starts things out: on the grounds that he needs to continue onward, he accepts—or endeavors to trust—that he is on an awesome mission". Wielenberg appears to point to the dad's steadiness and bravery as he figures out how to go ahead not far off, yet given the dad's considerations of the novel's grim environment, this thought of an "awesome mission" that the dad gathered have confidence in appears, best case scenario to be beguiled good faith with respect to both the dad and Wielenberg. The dad's central goal is basically to keep his child alive for whatever length of time that he can, and this mission likewise causes the dad to shut out the misery in the post apocalyptic world.

Cecilia Lidberg interprets the dad and child's voyage as offering trust in a future past the apocalyptic world. She contends that expectation misleads an incredible degree in the goodness appeared by these two characters and their conviction inside: "When the man in the end bites the dust as a result of a long ailment, they haven't topographically achieved an objective.

In any case, the man has achieved a goal inside. He has come to be so sure of his child's prosperous future that he can kick the bucket serenely. [...] It is, for the occasion, a glad completion". Carole Juge may not be as persuaded as Lidberg of the child's future, yet she by and by puts stock in a future for the kid: "All



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things considered, the post apocalyptic winter of their discontent can ideally be transformed into eminent summer by this child". The facts demonstrate that the dad encourages his child to bear on by filling him with conviction: "You have to continue onward. You don't recognize what may be not far off. We were constantly fortunate. You'll be fortunate once more. You'll see. Simply go. It's good". In any case, what amount of significance would we say we are ready to connect to these expressions of conviction by the dad? Lydia R. Cooper verges on clarifying the dad's passing expressions of conviction by claiming that the "juxtaposition, occurring inside the dad, is to [her] understanding the reason for the real road's juxtaposition of peril and in addition escape from threat. The road's twofold nature makes the dad be, "balanced between two different conceivable substances [...] the juxtaposition of disclosures of the dad's inside absence of conviction with his outer activities expressing conviction".

The "divergent conceivable substances" present in the character of the dad empowers him to express conviction through words and activity when he is as one with the kid while, as talked about in part one, deliberately realizing that no advancement can be made. Actually, the dad needs to take the kid with him in death, however he can't constrain himself to such an activity: "I can't. I can't hold my child dead in my arms. I figured I could yet I can't". Further, the dad expresses through his fanatical requirement for keeping the kid alive a survival nature that is misinterpreted as being honest to goodness indication of seek after his child's future. Truth is told the voyage of survival that spurs the dad demonstrates that it is now and again less demanding to bear on than surrendering regardless of whether surrendering is the better choice. Since if the dad was so certain about the eventual fate of his child, for what reason does regardless he wishes he had the ability to take his child with him in death? Toward the finish of the novel the dad kicks the bucket and the child proceeds with the voyage in the same devastate scene of a lost world. In the light of this it makes it hard to contend that the dad "has come to be sure of his child's prosperous future" or even contend then that there is a glad completion of this novel, if just "for the occasion" as Lidberg claims. Once more, citing Teresa Heffernan on post-apocalyptic narratives appears to be applicable here: "these narratives decline to present a fresh start or any expectation of resurrection or recharging [...] and there are no goals or salvation". In *The Road*, the main goals are that there are no goals; the adventure is essentially part of the procedure of the completion of the world.

Jay Ellis like Lidberg, appears to move towards a consistent interpretation of a not prosperous, but rather better future for the vagrant kid through accentuating the kid's gathering with another group of good guys: "Yet we have turned the page past the simple end of our reality and seen the start—anyway delicate—of another one. The lady's consolation isn't to an old man resting, however to a youthful one simply arousing to what "the fire" may now really guarantee: love past a dad and child in a world kicking the bucket from the fury of men. To be sure, trust ridiculous" ("Another Sense of Ending" ). Will the start of another world comprise of expectation ridiculous? When considering the entire completion and not only the kid's gathering with another group of good guys, the kid and his freshly discovered companions appear to be simply a scene of dream as far as a fresh start. The novel's last section makes the kid's brief survival remain as opposed to an unequivocal end of nature, as human survival is undermined by the dead environment: "Once there where rivulet trout in the streams in the mountains. On their backs were maps



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of the world in its getting to be. Maps and labyrinths of a thing that couldn't be returned. Not be made right once more". This last section depicts how there is visually impaired confidence in man's capacity to, all alone, "fulfill the craving for progression, truth, amazing quality, and a feeling of reason". In The Road the kid's survival may be viewed as quickly fulfilling yet it's anything but an indication of seek after salvation and in this manner most likely more disappointing than fulfilling subsequent to completing the last passage of the novel.

## 5. THE JOURNEY OF THE HERO AND THE SUSTAINMENT OF SURVIVAL IN CORMAC MCCARTHY'S NOVEL THE ROAD

All through history, people who had a tendency to experience the ligaments of such remarkable voyages towards the obscure were to be celebrated and circumambulated in their nations. Thus, their valiant undertaking to get by in the multitudinous nesses of complexities and to get away from definitive deadlocks is frequently engraved in the screen of brain of their people groups as they are continued twinkling simply like stars over ages. In this regard, The Road by Cormac McCarthy has gotten central accomplishment on the planet. It has frequently been described as a post-apocalyptic scholarly type, yet it is more about adventure writing, which is the core of the issue behind accomplishing the present research. All through the momentum look into, we attempted to exemplify the recorded foundation of the theme which is of high centrality to the extent such patterns "apocalyptic, post-apocalyptic, venture writing "are concerned. The second piece of the section is blessed exclusively to the investigation of the novel as we endeavored to approach one of the center worries of the Road, survival.

Amidst the ecological and social fall, the characters still battle to look after survival. Through his work, McCarthy exhibits the responses of the characters to the disaster and their activities to survive it. The contemporary French scholar JeanFrancoisLyotard claims that human survival is the basic issue in McCarthy's works, prominently in The Road in which the author investigates the procedure through which the heroes survive and the powers that block their survival.

## 6. CONCLUSION

Be that as it may, even as his fiction over and again submerges us in the profound situated social trauma related with an alluring however damaging mythology, McCarthy at the same time offers an unmistakable perspective all alone ensnarement, in a manner of speaking. McCarthy's novels may permit a liberality in a cathartic pleasure from the reiteration of loss and the continuing longing for myth, however they likewise uncover – and accordingly enable us to scrutinize – the related verifiable and social examples that are so harming. By uncovering how we are all, similar to his characters, got inside these social examples, he likewise empowers us to perceive the likelihood for envisioning an alternate association with both the mythic past and the ruinous future related with that myth.



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