

THE DOUBLE DEATH OF HUMANITY IN CORMAC MCCARTHY'S THE ROAD

Hayitova Nadejda Davlatovna

Master's Student 1st course, Bukhara State University

Yusupova Hilola O'ktamovna

Phd, Associated Professor of the Bukhara State University

Introduction

"The Road" by Cormac McCarthy (2006) within the appalling system of the post-apocalyptic narratives which created within the Joined together States amid the Bush time, in reaction to a frame of messianism which saw in September 11 a prophetically catastrophic minute. Whereas the comedian setting of the apocalyptic and post-apocalyptic genre posits a catastrophe that may be deflected within the show by human activity, the appalling hypothesizes of the post-apocalyptic is that the conclusion of the world has ransacked human history of all meaning. Consequently, the sharp intrigued within the survival of people, and the improvement of a minor eschatology that centers on the battle for life, day by day, in a world in ruins. An existentialist addressing moreover takes after: why survive in a insignificant universe? what does it cruel to be human, when the exceptionally civilization that organized our understanding of this term is no more? However the cynicism that possesses diegesis, the turmoil that definitely emerges at the recommendation that humankind has been wiped out not as it were as a species but moreover as a ethical quality, finds a partner in McCarthy's fashion. which empowers perusers to dismiss skepticism and grasp the positive thinking that, against all probability, closes the novel.

Keywords: humanity, The Road, Cormac McCarthy

Discussion

The end of the world is an antiquated sort, however the post-apocalyptic is generally unused. Whereas the conclusion of the world has been prophesized since at slightest the Book of Disclosure, the primary English-language novel to include the survivors of a civilization-ending catastrophe was Mary Shelley's The Final Man in 1826. We may have had earlier stories of solitary survival, such as Robinson Crusoe, but in those cases the legend was cast out of civilization instead of civilization itself coming to an conclusion. This sudden upsurge of notoriety for seeing the rotting ruins of our world, a chief fascination of such post-apocalyptic movies as 28 Days Afterward (Danny Boyle, 2002)

and I am Legend (Francis Lawrence, 2006), is one of the inquisitive highlights of our age. For the medieval intellect, the thought of surviving the end times would have been foolish; with the end of the world came the Final Judgment and the ultimate sorting of humankind into spared and condemned. For a story to start with a human being after the end times would be incomprehensible. It is basically with the first light of the nuclear age that post-apocalyptic fiction started to seem in critical numbers, however indeed as Cold War fears have subsided, the number of post-apocalyptic accounts over all media has as it were expanded. The causes of the catastrophe have indeed increased past atomic weapons to natural devastation, meteors, plagues, AI, outsiders, chemical fighting, and the omnipresent zombie. That we are able to discover so numerous reasons for the world to conclusion recommends that the sort is advancing past particular fears and towards more intangible repulsions. No post-apocalyptic work captures this superior than Cormac McCarthy's *The Street*.

In spite of the fact that researchers have illustrated the relationship between *The Street* and McCarthy's past works such as *The Plantation Attendant* and *The Nightfall Constrained* (Palmer; Tyburski), its relationship to the post-apocalyptic requires clarification as the novel draws on the advancement of this sort within the early 2000s. To appreciate this improvement, we must to begin with get it the offer of the classical whole-world destroying story and how the post-apocalyptic started to develop as its direct opposite. The explanatory fascination of the end times lies within the certainty that it makes for devotees. History is an open account with complex conceivable outcomes at each minute, as it were a few of which are realized, but prophetically catastrophic accounts permit us to "project ourselves... past the Conclusion, so as to see the structure whole" (Kermode 8). The end of the world does not allude to the conclusion of the world but to the disclosure, the aletheia, that comes with seeing history from a God-like point of view, from a position outside of time where one can see the entire circular segment of history. This clarity moreover amplifies to the character and reason of all involved. Once you know the ultimate design of history, you too know your claim part within the dramatization. The separating line between the spared and the cursed has gotten to be clear. For Stephen D. O'Leary, usually one of the apocalypse's central topoi, that "apocalyptic talk capacities as a typical theodicy, a legendary and explanatory arrangement to the cosmic issue of evil" ("A Dramatistic Hypothesis of Whole-world destroying Rhetoric" 407). With the end times comes the Final Judgment, which cleanses the world of fiendish and plans the way for the ultimate triumph of the great. These fundamental components of the whole-world destroying narrative—fixing the circular segment of history by anticipating an inescapable endpoint, isolating the world into great and fiendish, giving a

sense of reason and meaning to devotees, and promising heaven once fiendish has been purged—have been utilized by assorted social developments to spur their adherents.

This article contends that the post-apocalyptic genre has been edging closer to The Road's primary topic of what distinguishes humans from other animals through the proliferation of not-quite-human others like zombies, mutants, and robots. While the post-apocalyptic obviously deals with humanity's impending demise, it also examines the moral connotation of terms like "inhuman," as well as the extent to which this ethical judgment can endure in a changed world. The Road, which reduces existence to a battle for survival in order to expose how the moral connotations we attach to the word "humane" are essentially byproducts of our particular culture, is the only literature that explores this topic to such a horrific length. Both as a species and as a high moral ideal are threatened by humanity, but it is the latter that arouses the most fear. Although McCarthy has brought us to this point, I contend that his writing style ultimately compels readers to reject it. I will first discuss the development of the post-apocalyptic genre, then look at how the novel's existential questions about human nature are sparked by the bare survival struggle in the grim world, and finally consider how the writing style itself impels readers to reject the book's terrifying portrayal of humanity's frailty.

However, despite the horror of the world his son must now survive alone, why do readers seem to support the man's choice to spare his son? According to Eric Pudney:

Instead of providing a rational, practical answer (the kind of answer the man has demanded all the way through the novel), the reader is asked to accept on faith that the boy will survive, because he deserves to. In other words, the reader is asked to make the same leap of faith as the boy's father has, despite the crushing weight of the evidence of all that has happened so far. (305)

Some people don't like the abruptly joyful conclusion, where the youngster meets one of "the good guys" who adopts him into his family the first time after his father passes away. In Allen Josephs' words, "why drag out a deliberate and undisguised deus ex machina—no one could seriously argue that McCarthy was unaware of the fact—if what you want to do is deny any sort of deus?" (27). How can readers square the text's prevailing fatalism with the ending, which is optimistic about the future? wonders Alan Noble. (93). Why have millions of readers so readily accepted the ending and taken the same leap of faith that there is more to humanity than King Lear's "poor, bare, forked animal" if the world of The Road challenges us to believe the boy could survive?

It is here, I think, that the style of The Road assumes a basic part. Although McCarthy is well-known for his beautiful prose, his style in The Road subtly prepares the reader for the novel's conclusion by repeatedly asking them to believe in the characters' humanity. In an article about McCarthy's writing, Philip and Delys Snyder argue that The Road is "the unplugged, stripped-

down acoustic version of his style" (36). The syntactically deficient sentences mirror a world frozen in its perishing state. However, the reduced language accomplishes more than merely describing the post-apocalyptic setting; It also suggests that language is becoming less of a human invention because how can it exist in a world where humans cannot?

He tried to think of something to say but could not. He'd had this feeling before, beyond the numbness and the dull despair. The world shrinking down about a raw core of parsible entities. The names of things slowly following those things into oblivion. Colours. The names of birds. Things to eat. Finally the names of things one believed to be true. More fragile than he would have thought. How much was gone already? The sacred idiom shorn of its referents and so of its reality. Drawing down like something trying to preserve heat. In time to wink out forever. (103)

Language becomes increasingly rigid in such a world, but this does not mean that it lacks emotion. The novel's consistent use of Hemingway's iceberg technique prompts us to reject a pessimistic interpretation of human nature. As Hemingway made sense of in a meeting for the Paris Audit, "I generally attempt to compose on the standard of the ice sheet. For each visible part, there is seven-eighths of it underwater. Anything you know you can get rid of only makes your iceberg bigger. It is the portion that does not appear" (The Art of Fiction, 88). The obligation to Hemingway is made express when the hot man thinks about "a dark day in an unfamiliar city... it had started to rain and a feline at the corner turned and crossed the walkway and sat underneath the bistro canopy. The extended memory makes a clear allusion to Hemingway's well-known "Cat in the Rain" (1926): "There was a woman at a table there with her head in her hands" (157). McCarthy uses the iceberg technique throughout *The Road* to get the reader to read emotions and thoughts into bare descriptions. This forces us to give the characters a humanity that doesn't come from a literal reading of the text.

While we are frequently privy to the man's thoughts, the boy's mind remains closed to us until the very end, so this has the most disturbing implications for the boy. There are times when he answers sights or occasions with a briskness that is possibly surprising. From the get-go in the original they track down a stable: " Inside the outbuilding three bodies dangling from the rafters, dried and dusty among the wan braces of light. There could be something here, the kid said. Corn or something else could be in there. We should go, the man said" (18). The boy doesn't seem to be bothered by the bodies; they are basically a piece of his reality, as destroyed structures, similar to debris. The man leaves before they can properly search the barn for food because he seems affected by them. Their discourses additionally contain minutes when the kid's abstain of "Alright" takes on alarming aspects:

They're going to eat them, aren't they?

Yes.

And we couldn't help them because then they'd eat us too.

Yes.

And that's why we couldn't help them.

Yes.

Okay. (148-9)

The fact that the dialogue is not commented on raises the possibility that the boy's "okay" at the end of this harrowing list of horrors is simply an uncritical acceptance of the terrifying reality he has just described, similar to a child learning the rules for crossing a road. He lives this nightmare every day, so we can't expect him to respond in a way that would be considered normal for a human being.

However, as readers, it is difficult for us to experience *The Road* in this way. It would be extremely disturbing to literally read the man and the boy's actions and conversations. We must believe that their actions are guided by a human consciousness comparable to our own, a consciousness that is absent from the majority of those they meet. If McCarthy had written scenes from the perspective of the woman who cooked her own infant or the people who kept half-eaten people as food reserves in the basement, just think how chilling the novel would be. their monstrous and incomprehensible actions, the same flat descriptions, and the absence of commentary on the dialogue. Be that as it may, with regards to the man and the kid we want to envision them as having our thought process of as human instinct. The chunk of ice procedure in *The Street* reliably requests that we read human perspectives into their activities and in this way readies the peruser for the man's baseless expectation that the kid can have a future. Even though the events of the book make it seem like there is no more humanity, the writing style encourages us to think otherwise.

This demonstrates the significance of the narrative's stories—the "old stories of courage and justice" (35) that the man imparts to the boy during their journey. "The man clings to his humanity by making moral sense of his new world through his literary inheritance from the old world," asserts Russell M. Hillier (671). For instance, when they meet Ely, the man refuses to assist him, while the boy asks if they can provide him with food. The dad stops: "He was standing and looking down the road. He whispered, "Damn." He peered down at the elderly person. They might transform into trees and he into a god. He said, "All right" (137). When making his decision, the man thinks back to Ovid's ancient tale of Baucis and Philemon and chooses the more humane option. The old story, not logical calculation, drives the leap. Similarly, the boy acquires a moral sense through stories, which enables him to criticize his father's actions. After they have left the hoodlum for dead and killed the one who went after them with the bow and bolt, the kid says he would rather not hear additional accounts on the grounds that "in the tales we're continuously helping individuals and we don't help individuals"

(225). However, in order for the boy to arrive at such a conclusion, it is only through the stories that he acquires a moral framework independent of his father. In the event that the style of *The Street* pushes us to accept there is a human instinct behind the exposed words, then the story requests that we trust that the demonstration of narrating itself is the wellspring of our mankind and that essentially by getting a duplicate of the book we have previously found a way the vital way to envision that the kid's decency can make due.

Conclusion

Although most ways to deal with *The Street* arrange it essentially according to McCarthy's past work, we ought to perceive the potential outcomes that arise inside the dystopian class that McCarthy created utilizing his own one of a kind style. In the first place, the disastrous method of the dystopian fits existentialist inquiries regarding the significance and reason for human life. While the comic method of both whole-world destroying and dystopian writing should be visible as an advance notice to the present, the grievous method of the dystopian can never again depend on a consummation of give importance to history; The end has already occurred, leaving the survivors in a meaningless, brutal world. Second, rather than drawing parallels to our own time, the shift to the tragic frame also focuses on the story world's here and now. *The Street*'s impact is so extreme since McCarthy never gives us fail to remember the circumstances access which the man and the kid should make due. He isn't keen on what kind of political designs might arise in the remains of the world; Each page is primarily concerned with how people would keep warm, find food, and avoid a violent death, and the couple's efforts to attain even the most fundamental comforts emphasize the harshness of the daily struggle. This raises existential concerns regarding what human civilization was all about and what one might expect from life in its absence—concerns that McCarthy has previously explored and that have always existed in the post-apocalyptic genre. At last, *The Street* assists us with seeing that the range of freaks, zombies, and phenomenal animals in dystopian fiction are not just standard sayings of science fiction and dream yet an acknowledgment that what we mean by mankind is a result of our human progress. This thought has been investigated before in books, for example, *I'm Legend*, yet McCarthy raises them to another contribute *The Street* through the blend of his horrifying pictures of brutality and the magnificence of his simple writing. The alchemy of the writing style convinces us that there is more to the bare words, that as long as we can tell stories, there must still be some humanity, despite everything that has been lost, even if the encounters with other humans on the road try to convince us that this bestiality is all that being human really is. In what could be considered almost a justification for the novel itself, the father says: The story is pretty good. It has some significance.

References

1. ALDISS, Brian. *Earthworks*. London: Faber and Faber, 1965.
2. ATWOOD, Margaret. *Oryx and Crake*. London: Bloomsbury, 2003.
3. BUSH, George W. "Selected Speeches of President George W. Bush, 2001-2008," georgewbush-whitehouse.archives.gov/infocus/bushrecord/documents/Selected_Speeches_George_W_Bush.pdf. Accessed 30 Aug., 2016.
4. CAMUS, Albert. *Resistance, Rebellion, and Death*. New York: Knopf, 1960.
5. DEFOE, Daniel. *Robinson Crusoe*. London: W. Taylor, 1719.
DOI : 10.1093/owc/9780199553976.001.0001
6. FRYE, Steven. *Understanding Cormac McCarthy*. Columbia, S.C.: University of South Carolina Press, 2009.
7. HEMINGWAY, Ernest. "Cat in the Rain." *In Our Time: Stories by Ernest Hemingway*. London: Jonathan Cape, 1926.
8. "The Art of Fiction No. 21." *The Paris Review*, vol. 18, 1958. *Writers at Work: The Paris Review Interviews*. Edited by George Plimpton. New York: Viking, 1960.
9. HILLIER, Russell M. "Each the Other's World Entire': Intertextuality and the Worth of Textual Remembrance in Cormac McCarthy's *The Road*." *English Studies*, vol. 96, no. 6, 2015, p. 670-689.
DOI : 10.1080/0013838X.2015.1045734
10. JAMES, P.D. *The Children of Men*. London: Faber and Faber, 1992.
11. JOSEPHS, Allen. "What's at the End of *The Road*?" *South Atlantic Review*, vol. 74, no. 3, 2009, p. 20-30.
12. KEARNEY, Kevin. "Cormac McCarthy's *The Road* and the Frontier of the Human." *LIT: Literature, Interpretation, Theory*, vol. 23, no. 2, 2012, p. 160-178.
13. KERMODE, Frank. *The Sense of an Ending: Studies in the Theory of Fiction*. New York: Oxford University Press, 1967.
14. KIERKEGAARD, Søren. *Fear and Trembling*, edited by C. Stephen Evans and Sylvia Walsh, Cambridge: Cambridge University Press, 2006.
15. LINCOLN, Bruce. *Holy Terrors: Thinking about Religion after September 11*. Chicago: University of Chicago Press, 2003.
DOI : 10.7208/chicago/9780226481944.001.0001
16. LINDSAY, Hal. *The Late, Great Planet Earth*. Michigan: Zondervan, 1970.

17. LINK, Eric Carl. "McCarthy and Literary Naturalism." *The Cambridge Companion to Cormac McCarthy*, edited by Steven Frye. Cambridge: Cambridge University Press, 2013, p. 149-161.
18. MATHESON, Richard. *I am Legend*. London: Gollancz, 2006.
DOI : 10.1093/itnow/bwn097
19. McCARTHY, Cormac. *The Orchard Keeper*. New York: Random House, 1965.
20. *The Road*. New York: Knopf, 2006.