

Road Cormac Mccarthy

The authoritative resource for the organization, preparation, use, and interpretation of construction documents encompassing the entire life cycle of a facility. This new edition considers the need for interdependent processes of design, construction and facility use. The Fifth Edition expands the scope of the manual to meet the requirements of all participants involved in a construction project in a stage-by-stage progression, including owners, A/Es, design-builders, contractors, construction managers, product representatives, financial institutions, regulatory authorities, attorneys, and facility managers. It promotes a team model for successful implementation.

"You think I come from another world, don't you? Filled with all these strange things you've never seen...Well I do, I guess." Cormac McCarthy's post-apocalyptic novel was awarded the 2007 Pulitzer Prize for Fiction and the James Tait Black Memorial Prize for Fiction in 2006. Released shortly after his *No Country for Old Men* was turned into an Oscar-winning film, *The Road*'s cinema version of the novel is directed by John Hillcoat, stars Viggo Mortensen and Charlize Theron and is an official selection for the 66th Venice Film Festival 2009. Joe Penhall's adaptation is a faithful, careful crafting of the book for the screen, fully evoking the atmosphere of menace and desperation. *The Road* is set a few years after an unexplained cataclysmic world disaster has left the earth poisoned, barren and hostile. While ash blocks out the sun and the earth no longer fosters plant or animal life, men either starve or join the marauding gangs of cannibals. The plot follows an unnamed father and son on a bleak epic across the wasteland and features a series of horrific encounters in a merciless world starved of life and hope. This edition includes a full list of cast and crew credits.

Seminar paper from the year 2011 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Wurzburg, language: English, abstract: *The Road*, Cormac McCarthy's tenth and Pulitzer Prize winning novel, tells the story of an unnamed man and his son, trying to survive in the aftermath of a nuclear catastrophe that left Earth stuck in atomic winter, where nearly all animals and plants are extinct, ashes are falling from the sky and the ground is burned and barren. Following the road throughout the country their goal is to reach the coast in hope for a better future. On their way they constantly struggle with starvation, sickness and the threat of thieves and cannibals that roam the road. Except for some clothes and the food they find in abandoned houses and supermarkets, they have nothing but each other to hold on to. The novel follows these two characters on their journey through a post-apocalyptic America, seeing how the catastrophe ripped apart civilization and turned most of the people that are still alive into cannibalistic savages that do anything to survive and have practically abandoned any kind of moral. In contrast to that, the man and his son still follow a moral code, albeit the father doesn't follow it as strictly as the son does. But in an environment like this, where people do whatever it takes to ensure their survival, having morals and values gets the man and his son in several dangerous situations, yet they stick to their beliefs and insist that they are the "good guys" in a world full of "bad guys." In this seminar paper I will discuss the role of morals in the novel, especially in the lives of the man, his son and the savages they encounter on their way. Where does the faith in these morals come from? In what situations does the father abandon this code and why? I will also consider the advantages and disadvantages that morals and values have for the two and why they still insist, even after w

This collection shows how Cormac McCarthy's *The Road* reacts aesthetically to many of the ethical, ontological, and political concerns that define our times.

In this taut, chilling novel, Lester Ballard--a violent, dispossessed man falsely accused of rape--haunts the hill country of East Tennessee when he is released from jail. While telling his story, Cormac McCarthy depicts the most sordid aspects of life with dignity, humor, and characteristic lyrical brilliance.

Outer Dark is a novel at once fabular and starkly evocative, set in an unspecified place in Appalachia, sometime around the turn of the century. A woman bears her brother's child, a boy; he leaves the baby in the woods and tells her he died of natural causes. Discovering her brother's lie, she sets forth alone to find her son. Both brother and sister wander separately through a countryside being scourged by three terrifying and elusive strangers, headlong toward an eerie, apocalyptic resolution.

By the author of *Blood Meridian* and *All the Pretty Horses*, *Suttree* is the story of Cornelius Suttree, who has forsaken a life of privilege with his prominent family to live in a dilapidated houseboat on the Tennessee River near Knoxville. Remaining on the margins of the outcast community there--a brilliantly imagined collection of eccentrics, criminals, and squatters--he rises above the physical and human squalor with detachment, humor, and dignity.

The screenplay for McCarthy's classic film, bearing in full measure his gift—the ability to fit complex and universal emotions into ordinary lives and still preserve all of their power and significance. In the spring of 1975 the film director Richard Pearce approached Cormac McCarthy with a screenplay idea. Though already a widely acclaimed novelist, the author of such modern classics as *The Orchard Keeper* and *Child of God*, McCarthy had never before written a screenplay. Using a few photographs in the footnotes to a 1928 biography of a famous pre-Civil War industrialist as inspiration, McCarthy and Pearce roamed the mill towns of the South researching their subject. A year later McCarthy finished *The Gardener's Son*, a taut, riveting drama of impotence, rage, and violence spanning two generations of mill owners and workers, fathers and sons, during the rise and fall of one of America's most bizarre utopian industrial experiments. Produced as a two-hour film and broadcast on PBS in 1976, *The Gardener's Son* received two Emmy Award nominations and was shown at the Berlin and Edinburgh Film Festivals. Set in Graniteville, South Carolina, *The Gardener's Son* is the tale of two families: the wealthy Greggs, who own and operate the local cotton mill, and the McEvoy's, a family of mill workers beset by misfortune. The action opens as Robert McEvoy, a young mill worker, is having his leg amputated after an accident rumored to have been caused by James Gregg, the son of the mill's founder. Crippled and consumed by bitterness, McEvoy deserts both his job and his family. Returning two years later at the news

of his mother's terminal illness, McEvoy arrives only to confront the grave diggers preparing her final resting place. His father, the mill's gardener, is now working on the factory line, the gardens forgotten. These proceedings stoke the slow-burning rage McEvoy carries within him, a fury that will ultimately consume both families.

Here is E. L. Doctorow's debut novel, a searing allegory of frontier life that sets the stage for his subsequent classics. *Hard Times* is the name of a town in the barren hills of the Dakota Territory. To this town there comes one day one of the reckless sociopaths who wander the West to kill and rape and pillage. By the time he is through and has ridden off, *Hard Times* is a smoking ruin. The de facto mayor, Blue, takes in two survivors of the carnage—a boy, Jimmy, and a prostitute, Molly, who has suffered unspeakably—and makes them his provisional family. Blue begins to rebuild *Hard Times*, welcoming new settlers, while Molly waits with vengeance in her heart for the return of the outlaw. Praise for *Welcome to Hard Times* “A forceful, credible story of cowardice and evil.”—*The Washington Post* “We are caught up with these people as real human beings.”—*Chicago Sun-Times* “Dramatic and exciting.”—*The New York Times* “Terse and powerful.”—*Newsweek* “A taut, bloodthirsty read.”—*The Times Literary Supplement* “A superb piece of fiction.”—*The New Republic*

The respectful prostitute. Four plays written by the French existentialist philosopher and writer addressing such topics as hell, racism, and conduct of life.

The first book by YouTube star Joe Sugg tells the story of Evie, a socially-isolated teenage girl who struggles to fit in at high school. Always looking for a way to escape, she spends her nights supporting her terminally-ill father, who is tirelessly working on a computer program. When her father passes away, Evie is forced to live with her aunt, uncle, and cousin-Mallory—who is the most popular girl in school and the bane of Evie's existence. One night, as she's going through her father's computer, Evie stumbles on a strange file that sucks her into a virtual world. As Evie explores this strange, new land, she learns it was the project her father was working so tirelessly on: a virtual Eden where Evie can get away and be herself. However, Evie is not alone; Mallory also discovers the world and her presence causes the idyll to descend into chaos. Now Evie must save the virtual world or lose her last connection to her father.

A Study Guide for Cormac McCarthy's "The Road," excerpted from Gale's acclaimed *Novels for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Novels for Students* for all of your research needs.

"The fulfilled renown of *Moby-Dick* and of *As I Lay Dying* is augmented by *Blood Meridian*, since Cormac McCarthy is the worthy disciple both of Melville and Faulkner," writes esteemed literary scholar Harold Bloom in his Introduction to the Modern Library edition. "I venture that no other living American novelist, not even Pynchon, has given us a book as strong and memorable." Cormac McCarthy's masterwork, *Blood Meridian*, chronicles the brutal world of the Texas-Mexico borderlands in the mid-nineteenth century. Its wounded hero, the teenage Kid, must confront the extraordinary violence of the Glanton gang, a murderous cadre on an official mission to scalp Indians and sell those scalps. Loosely based on fact, the novel represents a genius vision of the historical West, one so fiercely realized that since its initial publication in 1985 the canon of American literature has welcomed *Blood Meridian* to its shelf. "A classic American novel of regeneration through violence," declares Michael Herr. "McCarthy can only be compared to our greatest writers."

One of the most acclaimed books of our time—the definitive Vietnam War exposé and the winner of the Pulitzer Prize and the National Book Award. When he came to Vietnam in 1962, Lieutenant Colonel John Paul Vann was the one clear-sighted participant in an enterprise riddled with arrogance and self-deception, a charismatic soldier who put his life and career on the line in an attempt to convince his superiors that the war should be fought another way. By the time he died in 1972, Vann had embraced the follies he once decried. He died believing that the war had been won. In this magisterial book, a monument of history and biography that was awarded the National Book Award and the Pulitzer Prize for Nonfiction, a renowned journalist tells the story of John Vann—"the one irreplaceable American in Vietnam"—and of the tragedy that destroyed a country and squandered so much of America's young manhood and resources.

According to Hebrews, the Son of God appeared to "break the power of him who holds the power of death—that is, the devil—and free those who all their lives were held in slavery by their fear of death." What does it mean to be enslaved, all our lives, to the fear of death? And why is this fear described as "the power of the devil"? And most importantly, how are we—as individuals and as faith communities—to be set free from this slavery to death? In another creative interdisciplinary fusion, Richard Beck blends Eastern Orthodox perspectives, biblical text, existential psychology, and contemporary theology to describe our slavery to the fear of death, a slavery rooted in the basic anxieties of self-preservation and the neurotic anxieties at the root of our self-esteem. Driven by anxiety—enslaved to the fear of death—we are revealed to be morally and spiritually vulnerable as "the sting of death is sin." Beck argues that in the face of this predicament, resurrection is experienced as liberation from the slavery of death in the martyrological, eccentric, cruciform, and communal capacity to overcome fear in living fully and sacrificially for others.

In his blistering new novel, Cormac McCarthy returns to the Texas-Mexico border, setting of his famed *Border Trilogy*. The time is our own, when rustlers have given way to drug-runners and small towns have become free-fire zones. One day, a good old boy named Llewellyn Moss finds a pickup truck surrounded by a bodyguard of dead men. A load of heroin and two million dollars in cash are still in the back. When Moss takes the money, he sets off a chain reaction of catastrophic violence that not even the law—in the person of aging, disillusioned Sheriff Bell—can contain. As Moss tries to evade his pursuers—in particular a mysterious mastermind who flips coins for human lives—McCarthy simultaneously strips down the American crime novel and broadens its concerns to encompass themes as ancient as the Bible and as bloodily contemporary as this morning's headlines. *No Country for Old Men* is a triumph.

A startling encounter on a New York subway platform leads two strangers to a run-down tenement where a life or death decision must be made. In that small apartment, "Black" and "White," as the two men are known, begin a conversation that leads each back through his own history, mining the origins of two fundamentally opposing world views. White is a professor whose seemingly enviable existence of relative ease has left him nonetheless in despair. Black, an ex-con and ex-addict, is the more hopeful of the men—though he is just as desperate to convince White of the power of faith as White is desperate to deny it. Their aim is no less than this: to discover the meaning of life. Deft, spare, and full of artful tension, *The Sunset Limited* is a beautifully crafted, consistently thought-provoking, and deceptively intimate work by one of the most insightful writers of our time.

Unlock the more straightforward side of *The Road* with this concise and insightful summary and analysis! This engaging summary presents an analysis of *The Road* by Cormac McCarthy, the story of a father and son travelling south to escape the harsh winter in a postapocalyptic world. On the way, they must contend with food shortages, hordes of vicious cannibals and the existential problem of what there is left to live for in a world devoid of humanity. Described by *The Times* as “a work of such terrible beauty that you will struggle to look away”, the novel won the 2007 Pulitzer Prize for Fiction and has been adapted into a major motion picture. Known for his original and effective writing style, Cormac McCarthy is the multi-award-winning author of several acclaimed novels, including *No Country for Old Men* and *Blood Meridian*. Find out everything you need to know about *The Road* in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you on your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

Overcome by a fear that a lake that has miraculously appeared in Los Angeles is out to take her son from her, a single mother plunges into its depths and emerges as a powerful dominatrix and seer, while thousands of miles away, another woman with a bizarre connection to the first encounters a mysterious figure who bears a dark message. By the author of *Days Between Stations*. 15,000 first printing.

Tells the story of a father and son walking alone through burned America, heading through the ravaged landscape to the coast.

Presents a collection of critical essays on the novel that analyze its structure, characters, narrator, and themes.

"Parker hasn't spoken since he watched his father die five years ago. He communicates through writing on slips of paper and keeps track of his thoughts by journaling. A loner, Parker has little interest in school, his classmates, or his future. But everything changes when he meets Zelda, a mysterious young woman with an unusual request: 'treat me like a teenager'"--

Willie Stark, a well-intentioned idealistic back-country lawyer is unable to resist greed, power, and lust for politics during his rise and fall as an American demagogue.

NATIONAL BESTSELLER WINNER OF THE PULITZER PRIZE The searing, post-apocalyptic novel about a father and son's fight to survive. A father and his son walk alone through burned America. Nothing moves in the ravaged landscape save the ash on the wind. It is cold enough to crack stones, and when the snow falls it is gray. The sky is dark. Their destination is the coast, although they don't know what, if anything, awaits them there. They have nothing; just a pistol to defend themselves against the lawless bands that stalk the road, the clothes they are wearing, a cart of scavenged food—and each other. *The Road* is the profoundly moving story of a journey. It boldly imagines a future in which no hope remains, but in which the father and his son, "each the other's world entire," are sustained by love. Awesome in the totality of its vision, it is an unflinching meditation on the worst and the best that we are capable of: ultimate destructiveness, desperate tenacity, and the tenderness that keeps two people alive in the face of total devastation. A New York Times Notable Book One of the Best Books of the Year *The Boston Globe*, *The Christian Science Monitor*, *The Denver Post*, *The Kansas City Star*, *Los Angeles Times*, *New York, People*, *Rocky Mountain News*, *Time*, *The Village Voice*, *The Washington Post*

Five Towers. Five Colors. Only one way out. Cipher wakes up in the Blue Tower with no memories of his former life. He discovers that he is not alone. Dozens of boys and girls must compete in a battle called the Scouring against four other towers--Red, Green, Yellow, and Black--each with its own rules and powers. In his first Scouring, Cipher captures Emma, a girl from Yellow, whose memories from Victorian England move Cipher to uncover his own past. He must learn who he was before he can figure out why he's here...and how to get out.

The post-apocalyptic modern classic with an introduction by novelist John Banville. In a burned-out America, a father and his young son walk under a darkened sky, heading slowly for the coast. They have no idea what, if anything, awaits them there. The landscape is destroyed, nothing moves save the ash on the wind and cruel, lawless men stalk the roadside, lying in wait. Attempting to survive in this brave new world, the young boy and his protector have nothing but a pistol to defend themselves. They must keep walking. Winner of the Pulitzer Prize for Fiction, *The Road* is an incandescent novel, the story of a remarkable and profoundly moving journey. In this unflinching study of the best and worst of humankind, Cormac McCarthy boldly divines a future without hope, but one in which, miraculously, this young family finds tenderness. An exemplar of post-apocalyptic writing, *The Road* is a true modern classic, a masterful, moving and increasingly prescient novel.

Seminar paper from the year 2011 in the subject American Studies - Literature, grade: 1,3, University of Wurzburg (Institut für Anglistik und Amerikanistik), course: Themenbereich Amerikanistik: Masters of Transgressive Fiction: Ellis, Palahniuk and McCarthy, language: English, abstract: In this paper I want to discuss on how Cormac McCarthy treats the topics God, morals and justice in the post-apocalyptic setting of his prize-winning novel *The Road* and give insight on how these constructions work in general."

Essay from the year 2013 in the subject Didactics - English - Literature, Works, , language: English, abstract: *The Road*, a novel by Cormac McCarthy is set after a calamity that has swept away the whole world and has left only a few people on this planet. Among these people are 'the man' and 'the boy' who represent goodness in this wrecked and cannibalistic world. McCarthy builds the horrific environment in the novel through 'imagery'. This research paper aims to explore both descriptive and figurative language with the help of which the writer employs the technique of imagery in the novel. The writer makes use of descriptive language, with the purpose of creating vivid scenes that appeal to the senses of the reader. This type of imagery integrates five senses – vision, auditory, gustatory, kinesthetic and olfactory. This kind of imagery has been crafted by the writer to exhibit various themes of the novel. Different and opposed themes are knitted as well as juxtaposed in an artistic way. McCarthy uses figurative

language as he blends literary devices like symbolism, personification, metaphors and similes very well to create this language which gives a simple prose a poetic touch and makes it sensitive. It appeals to the senses of the reader and invokes feelings and emotions in the readers. These literary devices are significant in changing the literal meaning of the words and non literal meaning is comprehended by analyzing the images and symbols that the writer uses. McCarthy's craftsmanship is revealed in analysis of these two forms of language that create horrifying and shocking images of the ruined world yet make the prose striking and attractive to the readers.

A thought experiment in future-shock survivalism' Robert MacFarlane 'Gripping ... of all science fiction's apocalypses, this is one of the most haunting' Financial Times WITH AN INTRODUCTION BY ROBERT MACFARLANE A post-apocalyptic vision of the world pushed to the brink by famine, John Christopher's science fiction masterpiece *The Death of Grass* includes an introduction by Robert MacFarlane in Penguin Modern Classics. At first the virus wiping out grass and crops is of little concern to John Custance. It has decimated Asia, causing mass starvation and riots, but Europe is safe and a counter-virus is expected any day. Except, it turns out, the governments have been lying to their people. When the deadly disease hits Britain, society starts to descend into barbarism. As John and his family try to make it across country to the safety of his brother's farm in a hidden valley, their humanity is tested to its very limits. A chilling psychological thriller and one of the greatest post-apocalyptic novels ever written, *The Death of Grass* shows people struggling to hold on to their identities as the familiar world disintegrates - and the terrible price they must pay for surviving. John Christopher (1922-2012) was the pen name of Samuel Youd, a prolific writer of science fiction. His novels were popular during the 1950s and 1960s, most notably *The Death Of Grass* (1956), *The World in Winter* (1962), and *Wrinkle in the Skin* (1965), all works depicting ordinary people struggling in the midst of apocalyptic catastrophes. In 1966 he started writing science-fiction for adolescents; *The Tripods* trilogy, the *Prince in Waiting* trilogy (also known as the *Sword of the Spirits* trilogy) and *The Lotus Caves* are still widely read today. If you enjoyed *The Death of Grass*, you might like John Wyndham's *The Day of the Triffids*, also available in Penguin Modern Classics.

The conclusion of the *Border* trilogy describes the friendship of John Grady Cole and Billy Parham, two cowboys working on a New Mexico ranch in the 1950s

The Road Vintage

This handsome edition of McCarthy's completed *Border* Trilogy in one volume gives the reader one of the most important works of American fiction of the last decades. McCarthy's work is far more than a western, but crosses the borders between fiction and philosophy, the real and the world of dream. With influences ranging from the traditional western; the coming-of-age story; the courtly romance; classical tragedy; and magical realism, McCarthy's masterpiece is a work to be read and read again. This new volume containing all three of the novels, *All the Pretty Horses*, *The Crossing*, and *Cities of the Plain*, is a welcome addition to the canon of McCarthy's works in print.

The Road is the astonishing post-apocalyptic and Pulitzer Prize-winning novel by Cormac McCarthy. A father and his young son walk alone through burned America, heading slowly for the coast. Nothing moves in the ravaged landscape save the ash on the wind. They have nothing but a pistol to defend themselves against the men who stalk the road, the clothes they are wearing, a cart of scavenged food – and each other. 'So good that it will devour you. It is incandescent.' – Daily Telegraph

A young boy, an old man, and the outlaw who has unknowingly killed the boy's father, all try to resist the changes brought about during the period between the wars

'*To Paradise* is a transcendent, visionary novel of stunning scope and depth. A novel so layered, so rich, so relevant, so full of the joys and terrors – the pure mystery – of human life, is not only rare, it's revolutionary.' – Michael Cunningham From the author of the modern classic *A Little Life*, a bold, brilliant novel spanning three centuries and three different versions of the American experiment, about lovers, family, loss and the elusive promise of utopia. In an alternate version of 1893 America, New York is part of the Free States, where people may live and love whomever they please (or so it seems). The fragile young scion of a distinguished family resists betrothal to a worthy suitor, drawn to a charming music teacher of no means. In a 1993 Manhattan besieged by the AIDS epidemic, a young Hawaiian man lives with his much older, wealthier partner, hiding his troubled childhood and the fate of his father. And in 2093, in a world riven by plagues and governed by totalitarian rule, a powerful scientist's damaged granddaughter tries to navigate life without him – and solve the mystery of her husband's disappearances. These three sections are joined in an enthralling and ingenious symphony, as recurring notes and themes deepen and enrich one another: A townhouse in Washington Square Park in Greenwich Village; illness, and treatments that come at a terrible cost; wealth and squalor; the weak and the strong; race; the definition of family, and of nationhood; the dangerous righteousness of the powerful, and of revolutionaries; the longing to find a place in an earthly paradise, and the gradual realization that it can't exist. What unites not just the characters, but these Americas, are their reckonings with the qualities that make us human: Fear. Love. Shame. Need. Loneliness. *To Paradise* is a fin-de-siecle novel of marvellous literary effect, but above all it is a work of emotional genius. The great power of this remarkable novel is driven by Yanagihara's understanding of the aching desire to protect those we love – partners, lovers, children, friends, family and even our fellow citizens – and the pain that ensues when we cannot.

From a writer hailed as an American original -- and the author of the national bestsellers *All the Pretty Horses* and *The Crossing* -- comes a taut, expansively imagined drama about four generations of an African American family. The setting is Louisville, Kentucky, in the 1970s. The Telfairs are stonemasons and have been for generations. Ben Telfair has given up his education to apprentice himself to his grandfather, Papaw, a man who knows that "true masonry is not held together by cement but...by the warp of the world." Out of the love that binds these two men and the gulf that separates them from the Telfairs who have forsaken -- or dishonored -- the family trade, Cormac McCarthy has crafted a drama that bears all the hallmarks of his great fiction: precise observation of the physical world; language that has the bite of common speech and the force of Biblical prose; and a breathtaking command of the art of storytelling.

From New York Times bestselling author Sophie Jordan, *Uninvited* is a chilling and suspenseful story about a girl whose DNA brands her a killer, perfect for fans of *The Unbecoming of Mara Dyer* and *Confessions of a Murder Suspect*. Davy had everything—a terrific boyfriend, the homecoming crown, a bright future at Juilliard—but when her genetic tests come back positive for Homicidal Tendency Syndrome, she loses it all. *Uninvited* from her prestigious school, avoided by her friends and family, she is placed in a special class with other "carriers" who are treated like the murderers they someday might become. Only Sean, a fellow HTS carrier, can relate to her new life and tells her that she alone controls her actions—not the code embedded into her DNA. But even if she can learn to trust him, can Davy trust herself?

New York Times Bestseller, Pepper Winters, delivers another delicious Dark Romance. "I'm not the hero in this story, girl. You'd do best to

remember that." Once upon a time, I was an eighteen year old psychology student. Now, I'm a man's property. Stolen and sold, I've been decorated in bruises since the day my world changed two years ago. I suffer in silence, I crave freedom, but I never break. I can't. Until he arrives. Elder Prest, the only man to look at me and see me. The only man more ruthless than my owner. He wants me for reasons I don't understand. He claims me for one night then leaves and never looks back. Until he returns. And life becomes much more complicated. 5 STARS - You don't know DARK ROMANCE until you've picked up a Pepper Winters book!--Shayna's Book Blog 5 STARS - This book wrecked me! Ripped me apart bit by bit!--Deb Carroll

Seminar paper from the year 2014 in the subject English - Literature, Works, grade: 3,3 (1,3), University of Paderborn (Institut für Anglistik und Amerikanistik), course: "It's 'the end of the world' as we know it": The Apocalypse and other End-of-the-World Narratives, language: English, abstract: In this essay I'd like to take a look at social interactions of individuals who find themselves in a world where known values, beliefs and rules seem to be invalid and where the individual survival seems to be the only aim to strive for. But is survival the only need of people? The Road, with its cold, bitter and ashen world, where ethics and morale are lost, where "society", as we know it, is completely absent is a good basis for this research. "Maybe you'll be good at this. I doubt it, but who knows. The one thing I can tell you is that you won't survive for yourself. I know because I would never have come this far. A person who had no one would be well advised to cobble together some passable ghost. Breathe it into being and coax it along with words of love. Offer it each phantom crumb and shield it from harm with your body." (McCarthy, The Road) "Action is rational in so far as it pursues ends possible within the conditions of the situation, and by means, which, among those available to the actor, are intrinsically best adapted to the end for reasons(...)." (Parsons, 1937) These two epigraphs, the first from Cormac McCarthy's "The Road" and the second from Parsons "Structure of Social Action" give us a slight hint about the importance of social relations and interactions and their outcomes. As a consumer of this kind of post-apocalyptic media you're thrown into these settings by either waking up from a dream or by regaining consciousness. The setting and the "new world order" are already fixed. Either people try to survive for their own while searching and hoping for "others" in order to have a higher chance of surviving, or they are already a part of a community which fights against others in order to survive. In both cases, on the other hand, those "communities" already do exist and in both cases it's always a question of the "good" against the "bad". While dealing with post-apocalyptic media several questions came to my mind. How came those communities and groupings and into being? Which role do social interactions and social relations play in order to form a new kind of social system(s), after the (previous-) known world-order got destroyed by an apocalyptic event? Social sciences usually deal with the reasons of social interactions and relations. But they depend on existent fixed social values, rules, laws, morale and religious beliefs, since those aspects influence the actions of each and every individual.

In the 1930s, Billy and his family come to Hidalgo County, New Mexico, where he becomes obsessed with a wild wolf that lives a precarious existence threatened by the region's ranchers.

A man and his young son traverse a blasted American landscape, covered with the ashes of the late world. The man can still remember the time before but not the boy. There is nothing for them except survival, and the precious last vestiges of their own humanity. At once brutal and tender, despairing and hopeful, spare of language and profoundly moving, The Road is a fierce and haunting meditation on the tenuous divide between civilization and savagery, and the essential sometime terrifying power of filial love. It is a masterpiece.

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