



The Urbanization And Ecological Study Of Cormac Mc Carthy

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Abstract - The natural environment, linguistics, and religion are all major topics in Cormac McCarthy's books. The three concepts are compared in this paper, which contends that McCarthy gives the environmental environment a religious value that mankind may sense but just not fully comprehend or articulate. Mankind cannot accurately convey actuality via language because he is a "symbol-using" animal, according to Kenneth Burke. Communication also contributes to the privatization of the natural environment by enabling man to reassess the environment around him during light of variables that he has created. In order to expose truth outside of human language, such examples in the creatures and landscapes of the natural environment, many of McCarthy's heroes fight against the fast urbanisation occurring in the majority of his novels. In doing so, they rediscover the fundamental truth that really is mystical, strong, and profound.

Keywords – Natural Environment, McCarthy's History, Urbanization and Ecology

1. Introduction

The themes of violence, wickedness, and depravity are staunchly and unwaveringly emphasised in Cormac McCarthy's writing [1]. He plunges his readers into the depths of the human condition, leaving them to fumble through it on their own instead of assistance or direction. There are many unanswered questions in McCarthy's writings, yet they are few. It is not devoid of light, though, as optimism and laughter can be found in it. These serve to reawaken readers from their slumber and show them how, when faced with the reality of such misery and despair, people emerge from their caves more reflective and conscious of the realities behind themselves. McCarthy's work elevates the natural environment and animals throughout, in part due to the language style he uses to depict it and the unwavering presence it makes in the stories. Humankind and the natural environment are contrasted, and this separation gives the environmental world a mysterious and spiritual "otherness" that man cannot fully comprehend due to both his poor understanding and the able to perceive at all. Man acts inside the symbolic system of language, which keeps his comprehension constantly one step far from reality or truth [2], [3].

Nevertheless, nature just expresses what is and it does not rely on language. Throughout this sense, man can really only gain access to reality and facts through experiences in nature. Environment is reality's keeper. McCarthy is not a nihilist; rather, he is a mystical who rejects the definition and categorization of spiritual using ethnicity and culture, preferring discovering truth and spiritual via personal, mystical encounters with the natural environment [4], [5].

Cormac McCarthy is an emotionally motivated storyteller, not just a "religious writer inside a Godless universe," as John Cant asserts, when one considers the significance that environment, creatures, and geography perform across the corpus of his work—as well - and their relationships to mankind. A corn of mysterious reality of the situation could always be discovered in the natural environment that really is man's failure to effectively comprehend something and trying to renew. This truth would be enough to conquer the warped and twisted rhetoric of compassion in order to free the deeds of the individual as well as enable mankind to reconnect with an experiencing the effects than it is accustomed to, though only one both terrifying and beautiful.

Using language that the majority of the audience won't understand adds a practical layer of inaccessibility to the reality being depicted; If the readers is unfamiliar with certain terms, they must either look them up the definition or attempt to decipher their meaning from the context and their understanding of linguistics. Whatever the case, there is still mystery. If readers attempt to infer the interpretation depending on context or provenance, they will only be able to make an educated guess and will still be unable to fully understand the term and interpretation. The same would be applicable for individuals who look up words in dictionaries; if they do, they may be confident that the definition is intricate and multifaceted [6], [7].

These responses produce a tension and within the structure of phrases, leaving the reader to fumble or feel their way through dark passages, producing a deliberate meaningless space that reaches the mystery of nature in a concrete and engaging way. Since both religion and secularism have ingrained themselves into everyday life, the terms sanctity meaning spiritual practices are entwined with one another and the very word itself has inspired revolution in a wide range of contexts. For example, the American enlightened beings regarded spiritually as a distinguishing characteristic of persons with superior intellects who could detect a reality outside of the material world, a realm of the "holy" that is not always interpreted by the use of the sensory perceptions [8], [9].

Evangelical Christianity only uses this term that refers to delicate religious feelings, whereas the French have adopted it to refer to the finer senses of life that imply a strong connection to the tangible signs of existence all around us. The terms "divine," "spiritism," "spiritist," and "the spirit," among others, all imply slightly more complex understandings of the gap here between reality of the material realm as it is regarded and the actuality of a realm beyond it that is neither reliant upon nor related to the senses responding in concert with the mind. However, over time, the precise definition of "Preciousness" has significantly strayed from a religious perspective becomes something that is much more omnipresent and demeaning to worldly relationships and marriage.

The main purpose of this paper is to delve more into the different nuances and thematic idioms that the authors masterfully use to convey the religious concept to the audience. McCarthy used a variety of techniques to reveal the fortune telling and sanctity in his works, including "augury," "cartomancy," "haruspicy," "voodoo," "oneiromancy," and "sortition." All of these techniques were managed to bring to life in terms of text messages that openly or covertly represented sacredness through sacrifice and death and destruction. However, in a reality that frequently seems godless—or worse—mantic acts that try to fathom the divine mind present difficulties.

2. Nature's Spiritual Importance

In McCarthy's books, the natural world and the surrounding environment come to life. Because of the author's distinctive writing style and use of language, the settings of his books frequently take centre stage and have an equal or greater impact on the themes and plot developments than the characters do. Nature is given strength by specific literary strategies, such as the frequent usage of obscure and antiquated choice of words. McCarthy's writing style and use of specific writing tactics, such as a significant reliance on archaic and infrequently used terms, bestow much of the impact.

Some elements of his writing, particularly the use of numerous conjunctions in a sentence (a rhetorical trick known as polysyndeton), are similar to those in the Christian Bible, lending McCarthy's descriptions of nature to any Western reader a religious and spiritual tenor. The nature through which characters move is described in vivid, mystical detail along with these stylistic decisions, and these descriptions frequently imbue the natural world with a spirituality and otherworldliness that are missing from the novel's depictions of the cityscapes.

With this mixture of writing techniques and description, environment becomes a portal through which man can see the truth, a source that can ignite a spirituality that isn't founded on human ritual and knowledge but on a primordial secret that must be encountered rather than comprehended. Through his history, McCarthy has used the stylistic devices he most frequently employs to shape and sculpt the environments, whether they be the Tennessee valleys, the Mexican borders, or the dystopian east coast. McCarthy's books can only be read by individuals with the most extensive vocabulary who don't keep a dictionary nearby. A strong contrast is created between the complex, regional accent heard in the characters conversation and words like "atterdemalion," "lazarous," and "enfilade," which blend naturally with more everyday words.

Even though the natural environment is too vast for man's commercialization to harm it generally, it undoubtedly has a negative impact on certain, natural creatures. Something deteriorates whenever man interferes with nature on both sides. This is exemplified by the orchard inside *The Orchard Keeper*, where the tidy, well-kept rows of trees are dying and have been neglected, leaving their branches bare of fruit. When the orchard stopped being profitable, the employees and landowners left, and since the fruit of the trees was plucked and sold, there were no seeds left for coming generations of trees.

The orchard's pit contains a dead body that has been embalmed in water and covered with cedar planks in addition to the dead trees. Whenever man just sees nature in terms of its utility, they cannot coexist peacefully in this environment. McCarthy, nevertheless, goes a step further and asserts that humanity has a terrible influence on nature somehow and corrupts it. The lynx and bobcat, free and strong cats that are completely independent of humans, will be the next in line.

Therefore, despite being autonomous of man, they are still connected to him, hence they are not at the pinnacle of this hierarchy. Sanborn admits that men are drawn to them because of the high market worth of their coats. Despite being feral cats, their commercialization has made them prey to humans, allowing people to reprice and disregard them as cats who should only be sought after for financial benefit. The bobcat and lynx, unlike housecats, have still not been fundamentally harmed by human; nevertheless, they have lost a significant portion of their populations and range to people.

3. Cormac McCarthy's Ecocritical Studying Method

An Outline of Ecocriticism Literature study influenced by an ecological or environmental awareness is referred to as "ecocriticism" in particular (Marshall). It examines the connection among literature and environment using a variety of methodologies with very little in common but an environmental concern

(Glotfelty xix). A work wherein the environment itself is a major character, when there is a powerful connection among authors and location, character(s) and geography, and environment degradation, is where scholars and researchers is most effectively utilised.

By definitions, environment encompasses both non-human components of a location, such as the soil, rocks, trees, plants, rivers, animals, and air, as well as human perspectives and alterations (Scheese). Environmentalism looks into the metaphors and language used to depict environment in order to better understand how we relate to it. Environmentalists assume that human culture, particularly its literature, is interconnected to the external surroundings, impacting environment as natural influences culture, in accordance with Barry Commoner's first law of ecosystem ecology, according to which "everything here is interconnected to everything else" (Glotfelty ASLE) [10], [11].

Sarver and numerous ecocriticism researchers are aware of the necessity for literary criticism to address the current, urgent ecological problems. Our profession must soon continue to concentrate on writing that acknowledges and dramatises the interconnectedness of human with environmental cycles of life. One method to do this is to centre our review of literature on texts in which environment plays a major role. Existing critique is seen by many ecocritics as being overly specialised, unreachable to a certain even within the field, and generally unrelated to the more critical problems facing the modern world. For these scholars, economic and environmental critique is an attempt to break free from the esoteric genericness that afflicts current theorising about literature, seizing opportunities provided by last several biomedical studies to make humane research findings more conscientious [12].

In literary studies, there "must have been a shift in our focus of incentive from newness, or conceptual refinement, or perhaps even coherence, to a concept of relevancy," according to William Rueckert. Critical theory must "recognise... our institution's constrained humanist perspective, our narrowly anthropocentric understanding of what's important in life," according to others who have made this point [13].

One of ecocriticism's advantages is the variety of literary criticism methods it provides. The variety of critical strategies found in ecocritical, though occasionally viewed as amorphous, actually reflects the many subfields found in environment [14].

Accepting numerous significant stances results in an awareness of the importance of ecological in literary texts rather than a rivalry between ecocritics. Few ecocritics support unanimity of opinion in order to give the ecocritical movement an impression of academic authority. Environmentalism calls for a variety of methodologies that share a common interest in the connection between people and non-humans, even as the founder of environmentalism Arne Naess called for a variety of economic and environmental philosophies, or "ecosophies," to tackle environmental issues facing the new world (Sarver) [15], [16].

4. Conclusion

To conclude, Cormac McCarthy's history seems not to provide an alternate solution to the poststructuralist claim that there is no outside of the text. Then, faced with this inescapable textualization, one option is to choose to break free from the signification chain, as the mother did, and also to reject life; the other option is to take control of one's own story, as the boy does, if life is to be validated and any social structure is to be established.

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