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1/1/23

Giknis

This is the novel's most important theme, giving the reader the most material to consider. The two characters are never named, therefore their familial tie becomes their entire identity rather than their separate characteristics. McCarthy then generalizes their bond to any father/son relationship within and outside of the narrative.

“Then they set out along the blacktop in the gunmetal light, shuffling through the ash, each other's world entirely.” (p. 4)

As the world has crumbled, it appears to be a logical development for the one person remaining in one's life to become their sole focus. However, as the narrative progresses, it becomes clear that there is humanity outside of their connection. Still, they are blind to it due to their fear and paranoia of human contact. See also my essay on desocialization for further information on how their connection affects how they interact with the rest of the world.

However, the father/son connection in this tale deviates from the cliché. While the father continues to train and be proud of his son, he also fails to inspire optimism and hope in his son.

The child asks: “Are we going to die?” and his father replies “Some time. Not Now.” (p. 9)

Though the father's honest response may be interpreted as having decent intentions, in a world where there is little to hope for or live for, the father provides his son with little encouragement to live happily.

Those who want to go deeper into the father-son bond should study how he protects his kid from harm and how the son protects his father.

When the man tells the thief to hand over his belongings, he executes him in a specific manner. At that point in the story, the youngster says something very crucial that unites both father and son: *but we did kill him.*' (p.260) And it's not just his father, because by using the term 'we,' he includes himself among the murderers. As a result, father and son have become one.

When his father offers to tell him a story, he declines. He no longer wants to hear them because he believes he is too old, and stories do not tell the reality. He desires to confront the hard realities of life and the obligations of adulthood. *'Do you want me to tell you a story?' 'Those stories are not true.'*

*Those stories are about a time before the apocalypse, when there was no apocalypse, and the father wants his son to know that there was a time before, when life was simpler. The father, on the other hand, remains locked in the past, and the youngster refuses to listen to stories that do not make sense to him. He has never seen the prior world, and now that he is older, all he wants to do is face the hard realities of life.*