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in

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Within:

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items per page

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Cormac McCarthy

in

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Subject Headings:

McCarthy, Cormac 1933- - Blood meridian, or, The evening redness in the West.
McCarthy, Cormac 1933- - All the pretty horses.
Mexican-American Border Region -- In literature.

Abstract

Cormac McCarthy's novels are usually seen as belonging to one of two longstanding regionalist literary traditions, Southern Gothic or the Western. This essay considers McCarthy's border fiction instead as part of an emergent borderlands discourse that is at once bilingual, multicultural, and revisionist. *Blood Meridian* and *All the Pretty Horses* represent key moments in the history of the Southwest region in which they are set; both novels in effect remember the dis(re)membred bodies lost in the violent struggle over territory.

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Dis(re)membered Bodies: Cormac McCarthy's Border Fiction

Memories are uncertain and the past that was differs little from the past that was not.

—Cormac McCarthy, *Blood Meridian*

The US-Mexican border *es una herida abierta* where the Third World grates against the first and bleeds. And before a scab forms it hemorrhages again, the life blood of two worlds merging to form a third country—a border culture.

—Gloria Anzaldúa, *Borderlands/La Frontera*

Cormac McCarthy's fifth novel, *Blood Meridian, or the Evening Redness in the West* (1985), marked a shift from the Southern settings of his earlier novels to the Southwest settings of his subsequent novels. In contrast to the mostly Appalachian settings of *The Orchard Keeper* (1965), *Outer Dark* (1968), *Child of God* (1973), and *Suttree* (1979), *Blood Meridian* begins in the Tennessee hills but almost immediately has its protagonist, "the kid," light

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**DIS(RE)MEMBERED BODIES:
CORMAC MCCARTHY'S BORDER
FICTION**

Mark A. Eaton

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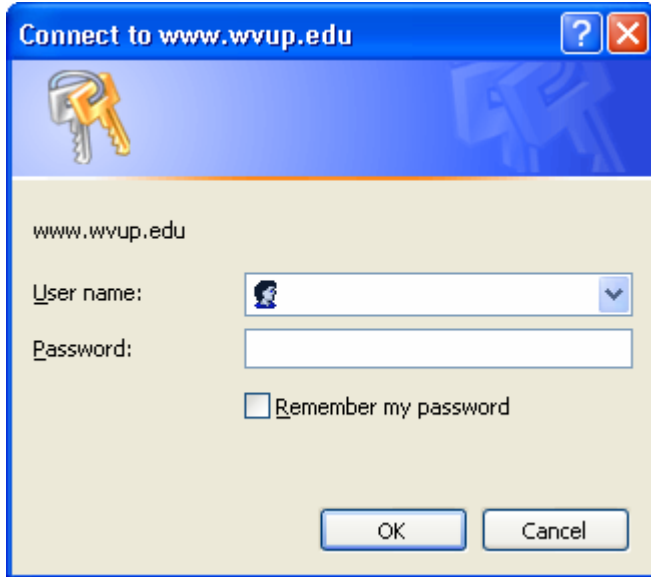
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