



People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Dr. Moulay Tahar University, Saida
Faculty of Letters, Languages and Arts
Department of English Language and Literature



**The Features of Naturalism as Explored through Robert Kirkman and Jay
Bonansinga's *The Walking Dead: Rise of the Governor***

Dissertation submitted as partial fulfilment of the requirements for the degree of *Master* in
Literature and Civilisation.

Presented by:

Miss. F. AOUMEUR

Supervised by:

Dr. N. OUHIBA

Board of Examiners

Prof. D. BENADLA	(PROF) Chair Person	University of Saida
Dr. N. OUHIBA	(MCB) Supervisor	University of Saida
Dr. H. BERREZOUG	(MCA) Examiner	University of Saida

Academic Year: 2020/2021

Declaration of Originality

I hereby declare that this submission is my work and that, it contains no material previously published or written by another person nor material which has been accepted for the qualification of any other degree or diploma of a university or other institution.

Date: 01/09/2021

Name: Aoumeur Fatma

Signature:

A handwritten signature in blue ink, consisting of several overlapping loops and lines, positioned below the 'Signature:' label.

Dedication

I dedicate this work to my dear parents, to my brother and sisters, to my fiancé, and to all my relatives who supported me.

No words can express my gratitude and my love for them, for they have always encouraged me.

Acknowledgements

My thanks go to my supervisor Dr. OUHIBA for her patience and help in completing this research work.

I would also like to thank the members of the committee, Prof. BENADLA, and Dr. BERREZOUG, who have given their precious time to read and evaluate this humble work.

Likewise, I am deeply indebted to Prof. BENADLA, Dr. GHOUNANE and all the teachers in the department of English at Dr MOULAY TAHAR University for the wonderful experience and the most enriching learning journey I have ever had.

Abstract

Post-apocalyptic fiction grew on the wreckage of the two world wars. It manifests strongly the fundamental features of Naturalism that restrains the individuals' lives. This literary writing style has harsh laws, and people are controlled either by their environment or the fight for survival. In this respect, the current research explains the concepts of Naturalism and studies its characteristics uncovered through Robert Kirkman and Jay Bonansinga's post-apocalyptic novel *The Walking Dead: Rise of the Governor*. Hence, this study shows how the story reflects the essence of survival as the survivors were going through harsh conditions in the zombie-dominated world that changed their moral principles. Besides, this research work attempts to look at the characters' personality shifts when sustaining survival. To this end, the results reveal that Kirkman and Bonansinga illustrate the living characters' conditions for survival, and thereby the authors point to what life might be like in the post-apocalyptic environment.

Keywords: Environment, harsh conditions, Naturalism, personality shifts, post-apocalyptic fiction, survival, *The Walking Dead: Rise of the Governor*, zombie-dominated.

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General Introduction

General Introduction

During the second half of the 17th century, literary writers have added scientific foundations to literature, relying on the studies of well-known scientists to make their works more realistic and to convince the reader of the facts based on nature. Naturalism has long been considered a scientific depiction of the real world's nature. It was founded by the scientist Charles Darwin and brought to literature by Emile Zola. It emerged as a new movement in fictional literature to display the bold reality through the complex features imposed by nature in an environment completely different from everyday's life.

Naturalism was meaningless and difficult to define for some philosophers because its interpretations relied on the scientific method. This movement focuses that science is the only way to point to cosmic realities away from supernatural entities. Scholars like Stephan Crane and Frank Norris concentrated on the direct realities of the naturalistic theory and its effects on individuals through Naturalism features.

The notable characteristics of Naturalism were highlighted in the post-apocalyptic context that restricts people's lives. Robert Kirkman and Jay Bonansinga's novel *The Walking Dead: Rise of the Governor* attempts to show the inevitable struggle for life against the walking dead. Indeed, the characters in the novel want to sustain survival by making crucial decisions, but their struggle to achieve this notion was difficult and pessimistic.

Moreover, the authors depicted the strive for survival in the post-apocalyptic world that ended with everyone's death and triggered the emergence of a deceitful governor. They use *The Walking Dead: Rise of the Governor* to portray the post-apocalyptic life and show that the environment controls people's behaviour, as they are puppets of nature where life is beyond the grasp of them. Hence, Robert Kirkman and Jay Bonansinga's voice in the novel is on the new apocalyptic nature imposes on people to struggle for the quest of survival against zombies.

This research work aims to study the aspects of Naturalism and its critical features by examining the survival concept for each character in the post-apocalyptic novel. It seeks to give an overview of Naturalism and its core characteristics with the post-apocalyptic principles of the American atmosphere. Moreover, it looks at the relationship between Naturalism and post-apocalyptic fiction and explains the reason behind the characters' surviving and deceiving.

In this study, the main research question driving this study is how each character shapes his way of survival in this naturalistic work?

The following derived research questions are provided in order to obtain answers to the research problem described above:

- ❖ How is Naturalism applied in Robert Kirkman and Jay Bonansinga's novel?
- ❖ What distinguishes the post-apocalypse environmental situation in the novel?
- ❖ What are the effects of the zombie apocalypse on the characters' existence?

In this regard, the following research hypotheses are based on the aforementioned research questions:

- ❖ Naturalism can be regarded as an interpreter of human beings' survival needs in an apocalyptic world.
- ❖ The extreme need for living and the fear of death can be the leading cause of human nature's change to endure in the new American atmosphere.
- ❖ Perhaps after the world's apocalypse, the earth remains a place for zombies only, and humankind is determined to collapse.

The study relies on materials like books, journals, dissertations, documents and websites as references to accomplish this research work. It uses the Naturalism approach combined with post-apocalypticism to answer the research questions above and test the accuracy of the research hypotheses.

This work is sectioned into three chapters to produce a detailed analysis of people in a post-apocalyptic world. The first chapter sheds light on the historical background of Naturalism. It presents multiple concepts and the founders of Naturalism, highlighting the significant features of the movement used by the different authors.

The second chapter provides the importance of the term post-apocalypse in literature, including the characteristics of Apocalypticism. The chapter addresses the American situation, explains the confrontations, and clarifies the adaptation in that problematic case. It also illustrates the use of Naturalism in the apocalyptic novel.

Finally, the third chapter examines the use of Naturalism in the novel and analyses the impact of nature on the characters' lives in terms of genetics and social life. It studies the

survival aspect as a fundamental strategy based on moralities, religion and family. It also explains the pessimistic end of the story as a style of writing in the apocalyptic novel.

Chapter One:

Naturalism as a Literary Movement

1.1. Introduction

In the second half of the 19th century, American authors developed literary productions based on the natural side of life concerning individuals' social status known as Naturalism. These naturalistic writers assumed that the movement's rules required human life to be observed and understood through aspects of nature's dominance, in contrast to Realism, which has shown human life as it is. Naturalism was designed to add the scientific bases of objectivity and detachment to human beings' study in nature.

Based on what was mentioned above, this chapter attempts to review the 19th-century Naturalism aspects based on its emergence, presenting the source of its birth. It shows the connections and distinctions between Naturalism and Realism, focusing on the decline of Romanticism and Realism with Naturalism's emergence by the Darwinian Theory. Finally, the chapter deals with the naturalistic movement in European and American literature, aside from a proofread explanation of its features standing on proofs and evidence of scholars and philosophers.

1.2. The Emergence of Naturalism

Naturalism is a philosophical doctrine applied in art and literature that realistically demonstrates living beings. The word 'Naturalism' came from a literary and artistic movement of the 19th century influenced by modern concepts of science and society that opposed the idealisation of experiences and adopted an often unrelenting objective approach to art (Lexico, n.d.). According to Furst and Skrine (1971), Naturalism is related to its dependent relationship with nature in controlling all the creatures' lives. This Naturalistic philosophical theory mainly appeared in literary criticism.

During that period, people started getting bored from the theatre of the observable reality. They were looking for something new and more vivid. It was also hard for the writers to stick with Realism's theory; they always brought sensations and morals in their writings. Therefore, Naturalism's philosophical theory had emerged as a movement (Rugretta, 2018, 6:20).

This literary movement was founded by the playwright Emile Zola who was initially advocating and formulating it. Naturalism uses the elements of Realism in detail to imply the inevitable force of social circumstances, heredity and environment in defining human character (Zhang, 2010). As the American author Haig (2011) revealed:

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There is a well-established outlook in contemporary philosophy known as Naturalism, which asserts that philosophy is continuous with science and which attempts to formulate and evaluate philosophical theories by using the research findings and investigative means of the various sciences. (p .128)

Naturalism has become a slogan that pursues the vast majority of analytical philosophical work, and maybe its preeminent status can be acknowledged in how little energy is spent on defining, explaining, or defending explicitly what scientific Naturalism is meant (De Caro & MacArthur, 2004). Abrams (1988) argued that often Naturalism is far more real than Realism because it has a unique influence in philosophy and social sciences. It is scientifically related to the external reality of creatures in any society, unlike Realism that looks at realities only, away from any scientific or philosophical studies. Nevertheless, Naturalism has a unique set of subjects and a remarkable literary way like Realism.

Even in the eighteenth century, Naturalism depends on several possibilities as a philosophical study in the restricted lives by material purposes. It is not easy to perceive and explain this descriptive term because the more deeply a person searches for associated examples and concepts, the more he finds himself in a sea of new complicated terms that drown him (Furst & Skrine, 1971). Thereby, "Naturalism has in the past awakened many moods and will continue so to do in the future. There is the mood of defiance, the mood of despair, the mood of mystic exaltation, and, lastly, the mood of sober acknowledgment" (Sellars, 1924, p. 310).

In the end, Naturalism is a detailed description of nature, presented and studied by the naturalists in their writings with various styles. It is a style of fiction developed in line with a careful philosophic study by a school of writers. It came out against perfectionism and idealism, with an emphasis on all that nature requires.

1.2.1. The Rejection of Romanticism

Romanticism is a theoretical term that emerged around the 1800s and the 1850s. It was a philosophical reaction and an artistic movement that has nothing to do with love (Furst, 1969). Emotions are much more robust in Romanticism than logical reasoning. Hence, writers of that period revolted against the intention to reveal the world's scientific explanation and human nature through the Industrial Revolution's perspective.

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In Romanticism, imagination was the primary vehicle to the art, whereas nature was the product of this image that created a clear shift in the sentiments and the feelings for most poets to produce a different writing style (Benin, 2019). This theory had always been in great contradiction to writers like Thomas Eliot, Thomas Ernest Hulme² and Cleanth Brooks³. They considered it confusing because Romanticism opposed civilised industry and did not care about relationships between humans and nature. It seeks only idealism and relies on imagination to provide the perfect form of life (Adams, 1970). Moreover, these authors believed that Romanticism is autocratic, and even with the ethical allowability of Romanticism without Authoritarianism, it may endanger individual's rights and cause easy avoidance of suffering. People should be expected to follow pre-modern, romantic ways of life and only allow them to be expressed in ways compatible with human rights. Furthermore, by the 1800s, it was rumoured that writers abandoned Romanticism and deliberately rejected it ultimately (Furst, 1969).

During the late nineteenth century, the Romantic Movement continued to spread alongside Realism until a new literary movement emerged, Naturalism. It was in the main opposed to those great movements, connected to Modernism and Industrialisation. However, if Modernism was involved with Realism or, at least, with a 'Naturalistic' version of Realism, its complete antipathy to Romanticism's roots will increase (Al Dabbagh, 2014).

Therefore, many writers such as Frank Leavis⁴ hold a popular Anti-Romantic opinion that various basic modernist movements, such as French Surrealism⁵, Italian Futurism⁶, German Expressionism⁷, and Anglo-American Imagism⁸, were antagonistic with regular Realism as a 19th-century relic profoundly to the era of Romanticism. In nihilistically, they became Anti-Romantics as they broke from anything traditional or happened in the immediate past. Even powerful Anti-Romantic tendencies were often displayed by authors such as George Bernard Shaw⁹ and Bertolt Brecht¹⁰ or criticisers such as György Lukács¹¹ and Raymond Henry Williams, who were typically perceived as Pro-Realistic in the camp. Therefore, Anti-Romance in modernist works and literary criticism became a clear theme. Eventually, Romanticism suffered significant reversals and a dislodging of romantic authors, particularly Shelley (Al Dabbagh, 2014).

Conclusively, Romanticism faded with the emergence of new and modern cultures that expresses nature's role in the individuals' lives, with its interest in feelings and imagination. Thus, Naturalism emerged to expose the truth that cannot be changed because it does not refer

to the superficial reality. It shows the world's reality by its cruelty and is also known as harsher Realism.

1.2.2. Naturalism with Realism

The term Realism has emerged after the American civil war from 1848 to 1870, as a rejection to the Romanticism that concerns with aesthetics, imagination, feelings, and individualism indicates that art is for humankind; Realism in literature narrates the truth of the external world, focusing on the realistic depiction of the industrial world only from the outside. Moreover, it deals with the social and political ambience, which means art for art's sake. Although it is challenging to define Realism, it can be presented as the link that combines real-life and literature (Lehan, 2005).

Realism comes from human nature and differs from one philosopher to another. It does not have a specific style, based on how the writers employ it in their writings and determined according to the facts and events they narrate (Grant, 2017). As Morris (2004) explained: "Aesthetically, realism refers to certain modes and conventions of verbal and visual representation that can occur at any historical time" (p. 9).

Usually, realists portray the social classes in real life, mainly the distinction between the poor and rich people, using different literary descriptions (Lehan, 2005). These literary modes of writing can be recognised as realists who presented themselves as corresponding to the world as it is, using language predominantly to communicate rather than verbal display—offering rational, secular explanations of happenings represented in the world (Morris, 2004).

At the beginning of the nineteenth century, Realism began to fade because it was almost superficial for some readers and far from nature. Hence, American researchers found their ways to new philosophical discoveries through their scientific view over nature. Naturalists such as Norris and Crane express this Naturalistic theory in their writings in literature known as Naturalism (Landa & Angel, 1987).

Naturalism has no specific definition. It is entirely different from human cognition, which has many concepts dealing with themes related to the characters' lives in literature—Naturalism is based on science and philosophy in its interpretation (Clark, 2016). Sellars believed that: "Science is the measure of all things, of what is that it is, and of what is not that it is not" (as qtd in Douven & Horsten, 1996, p. 149) because the kinds and sources of all life

forms are determined by science in assuring the species' existence, whatever it is due to the living things' inheritance (see Figure one).

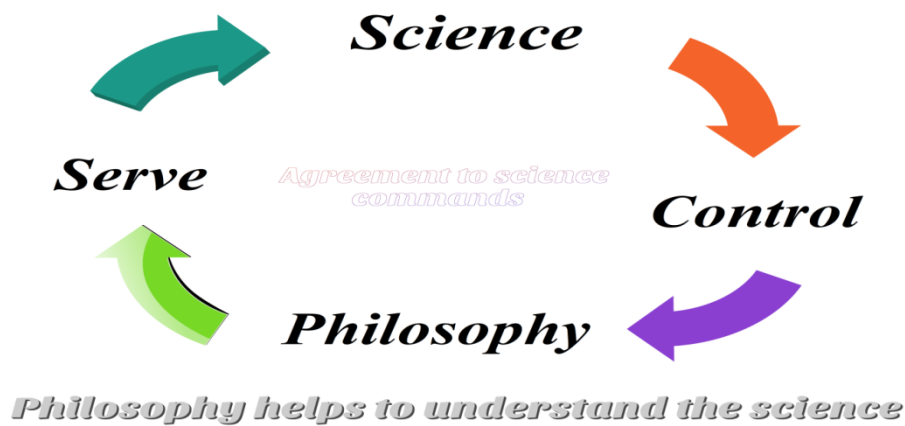


Figure 1.1 Naturalism Based on Science and Philosophy

Realism depicts how a person faces the bitter reality in its literary style, in contrast to Naturalism that shows nature's enmity with its kinds against human beings. Zola and Norris cling to the fact that environmental and natural factors must happen to control the characters because the reality behind this world cannot be changed in any way (Lehan, 2005).

Violence and social problems are concerned, where human beings are determined to do things that they do not want to do. Besides, the reality in Naturalism is ugly and relies on unhappy, pessimistic conclusions. Unlike realists who portray the outward appearance of real life that can be changed, visualise what is happening in the present; thus, Realism depends on optimistic endings (Lehan, 2005).

Eventually, the naturalistic perspective on life is different from Realism. For Naturalism, life is the source of art, similar to Realism but differently more realistic and controlled by harsh features. Naturalism emerged with the decline of the Realism doctrine to be considered as an outgrowth of Realism. It appeared to unseal the truths of reality based on Darwin's scientific inferences of natural selection.

1.2.3. Darwin's Influence

After the civil war, modern American society emerged because of Industrialism with its various effects, mainly on the individuals who produced many naturalistic narrative works (Ahnebrink, 1950). The well-known scientific philosopher Charles Darwin was the most influential naturalist writer because of his evolutionary theories and natural selections.

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Darwin was obsessed with his love for nature and all the matters related to it. Therefore, he travelled to Wales several times to explore the roots of natural sciences. Besides his obsession with the plants, watching birds and collecting natural material like shells and insects, while he gave up studying medicine (Sharma, 2020).

During Darwin's various exploration expeditions, his friend Robert Fitzroy¹², captain of the ship HMS Beagle, helped with Naturalism's discovery. Darwin confirmed that there is an environmental interference in every species after long scientific discoveries and natural selections. He (1859) explained that:

As many more individuals of each species are born than can possibly survive; and as, consequently, there is a frequently recurring struggle for existence, it follows that any being, if it vary however slightly in any manner profitable to itself, under the complex and sometimes varying conditions of life, will have a better chance of surviving, and thus be naturally selected. From the strong principle of inheritance, any selected variety will tend to propagate its new and modified form. (pp. 12-13)

The idea revolved around changing species over time and gave rise to new kinds, in which threats are often heritable (see Figure two). Darwin believed that environmental factors and society have a deep relationship in controlling human behaviour and other organisms. He suggested his idea in the literature that environment and heredity come together to create a character (Sharma, 2020).

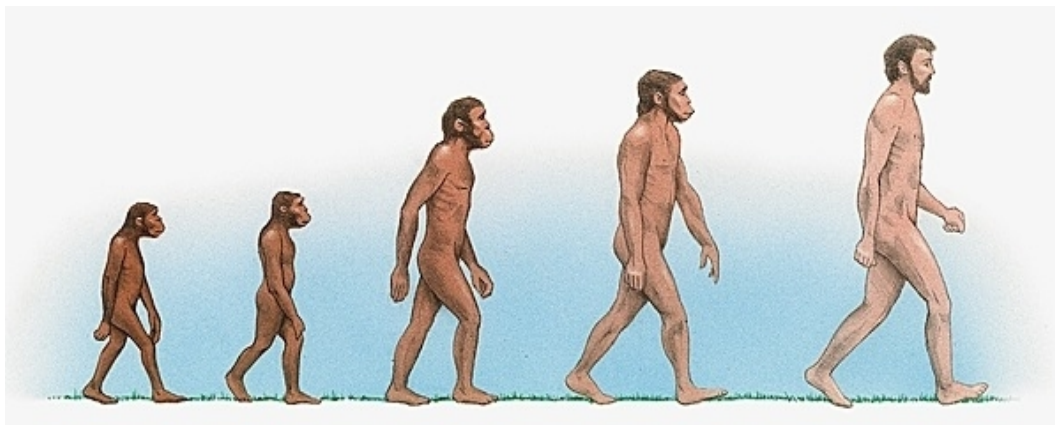


Figure 1.2. Human Evolution (Adapted from Larousse, n.d.)

Ultimately, creatures deviate from each other, and each kind of these organisms live in specific restrictions related to nature. It was evident in Darwin's book over the natural selection that environment and nature are the dominant factors over beings. Subsequently,

Darwinism was spread in many theories, doctrines, books, and other approaches worldwide, like in Europe and America.

1.3. European Naturalism versus American Naturalism in Literature

Naturalism expanded worldwide because Europe was victorious with the expansions, but authors nearby France denied it. As the world progressed, some naturalistic narratives emerged as a realistic depiction of daily life in various novels like Gustave Flaubert's *Madame Bovary* (1856) and Gustav Freytag's *Debit and credit* (1855). Later, successive waves of natural narratives appeared in Europe, such as *Thérèse Raquin* (1868) by Emile Zola (Hill, 2009). Thus, Naturalism grew from Zola's plays in theatre to spread throughout the world, reaching America.

In the recent past, European theatre was closed, and then it reopened and appeared to be alive rather than dead. The theatre became more mysterious and full of questions and hypotheses that must be resolved by new research and new sciences. In 1881, Naturalism was hardly to continue spreading. Zola wanted to revive the theatre more naturally, using scientific formulations to reach a masterful fact. However, people were waiting for something more like life, but when it comes to the stage to apply the Naturalistic movement, they changed their minds and were afraid of the harsh realities. Perhaps this led to the slow disappearance of the theatre, with the emergence of some novelists, who were more creative in applying this theory in an extended time different from acting on the stage; yet they were just obstacles facing it because the novel fails to show some facts (Cole, 2001). In this vein, Zola replied: "While the stage will follow it and complete its action" (as qtd in Cole, 2001, p. 9). According to him, the natural form can make the theatre a study and a real-life picture.

Furthermore, the first novelist of Naturalism in America was Jack London because the works of Charles Darwin profoundly influenced him. Naturalism depicts life more realistically, and therefore the American naturalists portrayed lower class people concerning their social norms (Katzbichler, 2010). These writers were inspired by their own experiences in life and the cruelty of nature. London also captured the images of his life based on Naturalism's features in recounting his struggle to rise from the bottom in his short story "*To Build a Fire*" (1908). He suffered from poverty and presented every detail of his daily life in his novels that anyone might face for succeeding despite the harshness of society (Katzbichler, 2010).

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The human world depends on living in societies where the American novelists wanted to prove this in their writings. Life for the American public completely changed after the civil war's end, while several movements of written waves began to appear. Naturalism spread in America as a modern form in literature portraying the American situation linked to determination. As Pizer (1982) pointed out:

Man's faith in his innate moral sense and thus his responsibility for his actions and his belief in the semi-divine nature of the American experience and in the healing and preserving roles of family and love—these and many other traditional values appear to be under attack in the naturalistic novel. (p. 9)

Therefore, Stephen Crane, Frank Norris and other naturalistic writers considered modern American society a conservative place. Stephen depicted the dominant poor neighbourhood on low-class people so that the American naturalists' works combined all the features of Naturalism (Pizer, 1982).

To conclude, Naturalism is a philosophical doctrine that links the individual and nature. It began as a scientific study and emerged in the theatre through merging the harsh realities with theatrical events, and thus it was brought to the literature by American novelists. As a result, Naturalism became a theory with a realistic view of studying human life with its various restrictions.

1.4. Characteristics of Naturalism and Naturalists' Styles

American literary Naturalism depicts human beings' real life in a particular way, far from deception, and it is vital than Realism's portrayal. It presents environmental domination with all its problems on the human character. Hence, naturalistic novelists attempt to structure a united community includes various changes and social threats. Each naturalist applied the characteristics of Naturalism in his work in different use and depended on the influence the social factors (Zhang, 2010).

1.4.1. Determinism and Environmental Factors from Emile Zola's Perspective

Determinism and Environmental factors affect the individuals' experiences concerning their way of living. Human beings are considered weak creatures. They cannot control or change their fate because it rests with the mercy of various forces: technological, environmental or social forces. Naturalism requires studies of the effects of living organisms

on each other and the impact of the environment on them. People follow what is destined for them, either good or bad; they cannot change what may happen to them for real. Therefore, all human beings' path is predetermined, and their free will is abolished (Greene, 1972).

Determinism is an ideology of philosophy that studies human life considering subjects restricted by fate, using scientific bases (Greene, 1972). In the literary productions, nature significantly impacts the characters by deluding them that their actions are based on their free will, but every effect has a cause. Therefore, "for the determinist, uniform laws govern all of nature, including living beings. These laws are rationally connected with one another; and thus every event can be viewed as causally determined by some prior event" (Greene, 1972, p. 3). Everything inside the world has a specific cause related to another event that has another particular reason that restricted it, where heredity can also interfere with it (Zhang, 2010).

In addition, the environmental aspects are involved with understanding the living world's changes caused by industrialisation or natural and technological disasters related to cultural consumption. These phenomena appear in Kirkman and Bonansinga's *The Walking Dead: Rise of the Governor* (2011), where the fire broke out in the land due to environmental changes. As an outcome, misdeeds and crimes result from ordinary life changes resulting from the world's apocalypse in America because justice is absent and humankind is in a rush to survive. For this reason, "Zola's descriptive style reveals a genius for pictorial representation" (Nelson, 2012, p. 298).

The novelist Zola gives a share in the growth of Naturalism. As the father of this movement, he obligated that Naturalism in literature is related to society and has a visible social aspect in its connection to people's daily lives (Nelson, 2012). Zola relied on a fair and realistic representation for many of those aspects where humanity is determined. Usually, Zola describes the circumstances of suffering scientifically by showing the acceptance of determined realities. Thus, human beings are restricted in their lives by the laws of nature without their free will (Poursanati, 2014).

1.4.2. Survival, Violence, and Poverty from Frank Norris's Insight

Most American naturalists' relied on Darwin's theory in using the concept of the fittest's survival in their writings to present the social standards in America. In the Naturalistic writings, survival is reflected in humans' social status morally and materially. It encompasses

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the idea of who will or will not survive, leading to cruelty and violence among the novel's characters (Shmoop, n.d.).

After the widespread of Naturalism in America, the American novelist Benjamin Franklin Norris critical analysis was based on social life and its numerous problems. According to Norris, life is built on the fittest feelings, innate or instinctive, which includes natural and primitive life like the external nature, and what the human beings practice to live among the strongest dominance upon the weakest, where species tries to survive with their lives (Pizer, 2018).

The naturalist Norris was influenced by Darwin's theory. Hence, he applied Naturalism features in his major works to describe the living community independently. Accordingly, the whole social problems are associated with violence, and it has multiple primary motives such as family protection, honour, confronting enemies and other survival needs (Carroll, 2013).

Starvation is also one of the violent reasons, and usually, the poor tend to be more violent. Poverty is not the only cause of violence, but it is one of the prominent causes. Poor people may enter into riots because of their harsh living conditions to get rid of their suffering to live a natural life. For this reason, naturalist writers wanted to reach the inner essence of human nature (Crutchfield, 2005). They employ Naturalism's different characteristics like determinism, survival, violence, and poverty to portray the characters' greed, where nature imposes itself on them (Hollister, 2015).

1.4.3. Pessimism and Social Problems from Stephen Crane's Acumen

The Naturalists were highly interested in examining social statuses, believing that social environments largely determine people's destiny and even their character. Social problems often arise from social issues that could lead to violence, crime, and inequality. These problems became Naturalism's prime concern based on individuals' struggle for continuity. A child from a wealthy family is determined to live an optimistic life, unlike the one raised by poor parents, where social environment shapes his pessimistic status (Shmoop, n.d.).

World affairs are varied with social, political, economic, and natural crises; this global change makes people not optimistic. The non-progressive change is a prerequisite in human life, but pessimism denies this progress, manifested in people's daily lives. After all, they

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think about the cruel and challenging life circumstances. A person's pursuit of progression in his life always brings him to pessimism because he faces a life crisis; this often happens in private and political societies (Sully, 1877).

Pessimism is associated with optimism in multiple ways because people's positiveness about their presence makes them fearful and pessimistic about what they will face in the future (Piper, 2019). Each young or adult character is looking for his future, which is unknown of what awaits him, and by his pursuit of the better, he faces difficulties; sometimes, he despairs and becomes pessimistic, because "when these dark experiences fix themselves powerfully in the imagination, we have in a nascent form likewise a conscious pessimism" (Sully, 1877, p. 10).

What makes a person pessimistic is that he is at the mercy of enormous forces. All human facts related to Naturalism are pessimistic. Naturalism is devoid of feelings, and it generally affects human life in all respects because nature takes its course and does not care about what a man has planned or what he aspires to be. The end of his plans may be tragic indicative of his initial pessimism, and therefore Naturalism is considered a pessimistic portrayal of Realism (Leahy, 2002).

Moreover, the novelist Stephen Crane depicted human beings' life from a naturalistic perspective. He believed that the ethical process could affect societies because without manners, society vanishes (Conder, 2014). Crane was a biographical naturalist reflecting his personality, facing social problems in his writings, and inferring society's values (Wertheim, 1997). Crane's naturalistic works were built on social issues; he depends on reconstructing real life in human societies in a fictional manner and aims for social justice (Phelps, 1988).

Crane was also among reformist populists in a political movement against capitalism, leading to social and environmental inequality and marginalisation. Generally, the ends contained in his naturalistic writings have a black and tragic view. "*Maggie, A Girl of the Streets*" (1893), is a realistic example in the American literature applied during the American social changes that portray many issues supervised by nature, where the social class story depicted Maggie's material conditions and social relationships (Phelps, 1988).

The Naturalists believed in the dominance of Naturalism over the world, particularly in controlling the lives of individuals. Human beings' natural development is constrained by Naturalism's aspects, especially in large societies where nature's phenomena occur, such as

poverty and violence. Naturalism is not always in association with nature and society. It has another dark side known by the end of the world and beyond, where unrelenting rules are imposed to make people behave inhumanly for surviving.

1.5. Ethics in Naturalism

Nature's characteristics control the living environment of beings after the world's end, making the concept of survival the only way to hold on to it through various acts. These natural factors run against the acquired morals (Rachels, 2000). Naturalist philosophers considered that each of the natural and moral features has the same concept, in which the mind works within nature (Sturgeon, 2006).

Scientifically, good and bad morals are natural actions in the human world. Darwin attributes humans to talking animals who are distinct by the mind from other organisms, and therefore human beings help with natural progress (Rachels, 1987). The intellectual development of ethical behaviours may be genetic, psychological or predetermined, prompting a person to act in an unexpected positive or negative behaviour resulting from natural selection (Machery & Mallon, 2010).

Human morality changes according to each individual's personality and can be known through his or her upbringing and culture. Moral change is due to environmental conditions that oblige shelter, food, clothing, and education for prosperity and continuity (Verharen et al., 2013). Hence, natural scientists assumed that morality was built based on science.

Darwin's theory refers to the dangers posed by nature to human morality. It is evident in the work of the philosopher Kant about the absence of emotion and the spread of irrationality from individuals in the same environment. Moreover, philosophers overlapped into a struggle for evolutionary ethics resulting from nature because Darwin did not directly address moral changes in his work (Allhoff, 2003).

As a result of these philosophical conflicts, some believed that Darwinism should be abandoned as Sedwick rejected Darwin's works and considered them not to be linked to ethics (Lillehammer, 2010). The ethical system of religion differs from the ethical system of the Naturalistic theory. However, the ethical system of naturalism is not controlled by any restrictions and is used to defend the life and human spirit of individuals (Greenoe, 2012).

Chapter One: Naturalism as a Literary Movement

Eventually, ethics are an integral part of Naturalism based on scientific principles to study the moralities of human beings in the changing environment. Nevertheless, the natural and abnormal phenomena that lead to the world's end indicate human beings' actual ethics.

1.6. Conclusion

The current chapter showed detailed information about Naturalism as a reaction to the previous movements, Realism and Romanticism, during the late nineteenth century. It also attempted to interpret biological theories and employ them in the literary text to impact human life. The case study of this research work will be based on the elements revealed in the present chapter. Thus, a scientific study of the characters' lives after the apocalypse can be accomplished and comprehended.

Chapter Two:

*The Philosophical Aspects
and the Key Features of
Apocalyptic Atmosphere*

2.1. Introduction

People expect and fear the universe's end, whether natural or human-caused such as climatic, destructive, medical, or religious dogmas. These phenomenal causes make humankind hold on to any chances of surviving throughout the world's end or adapting after it in the Post-apocalyptic period. Usually, the storytelling of apocalypticism is perceived in the future. The human race wishes the world's growth and development for the best, yet people never stopped believing how and when this world would end. For this reason, authors varied in their writings concerning the scientific, dystopian, and horrific post-apocalyptic fiction stories, where the characters strive for survival.

The present chapter aims to discuss the concept of post-apocalyptic fiction and its role in literature. Next, it tackles the post-apocalyptic distinctions, especially in horror fiction, to give a clear philosophical perspective on the relationship between Naturalism and post-apocalypse, highlighting the sides that affect American society's behaviour principles. Ultimately, this chapter shall reveal how people are going to adjust after the end of the world.

2.2. Post-apocalypse Identification

Every human being believes that one day the world is going to collapse and completely fade. Likewise, each generation expects this day and gets afraid of such a traumatic ending, wondering when and how. The terror of that end grows, especially when they face a natural or a scientific disaster in their time. The apocalypse of the world is through an indefinite way, but science is often the main reason. Also, the world's destruction is linked to religious matters, where Muslims, Christians or other religions believe in the existence of God of their own, who created this universe and will finish it someday (Lichtig, 2010).

Apocalyptic literature is a subgenre taken as a writing style by Friedrich Lucke, the first scholar who tackles this rejected style. As Taylor and Howard (2016) revealed:

Although there were exceptions to this general tendency, many biblical scholars took an unsympathetic stance with regard to this genre of literature. Some simply avoided it. Like an unwanted and rejected Cinderella, apocalyptic literature became a stepchild in the family of biblical scholarship. (p. 24)

The majority of the writers avoided apocalyptic literature and considered it uncommon because people probably would not care to read pessimistic events about the world. Unlike the usual literature, the apocalyptic genre was an unacceptable increase in language, terminology

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and even concepts. However, defining the expression apocalypse is complex and different from one scholar to another (Taylor & Howard, 2016).

Some scholars agreed to define the apocalypse in literature as 'Apokalypsis', and the current existence is vanishing and revealing the near reality, known as the judgment day (Helm, 2009). Apocalypse and post-apocalypse expressions were featured in movies, series, television programs, cinemas, religious studies, and research. Therefore, apocalyptic writers provide in their writings post-apocalyptic events in a very fictional style, imagining the time of judgment (Moon, 2014). For this reason, Berger (1999) said: "The study of post-apocalypse is a study of what disappears and what remains and of how the remainder has been transformed" (p. 7). Post-apocalyptic literature narrates the disastrous facts of the collapse of the world and after the disaster through the coexistence of the individual in a new environment, new life and a new world. Not a literary new, but completely different from the natural world.

Most post-apocalyptic stories are logical narratives in a fictional science, horror, and natural disaster manner. In this context, science and fiction are unstable; human's fright of the apocalypse results from technological and scientific developments every day, where the future appears in an unclear way about how after the end will become in this universe. When medicines or machines are invented, the scientist usually puts possibilities about that invention's failure and mutates to something worse. It may cause catastrophe or devastation to the world, such as the invasion of machines and robots on humans, the spread of disease due to medical mistakes that causes the death of all people or turns them into monsters or zombies, in which *The Walking Dead*, *The Terminator* and *The Matrix* novels, series and movies are a depiction of the post-apocalypse, governed by scientific inventions. Novels of this kind are considered the most literary composition recently in America. Death becomes inevitable, and there is no chance of survival. On the positive side, science needs such fantasies to take precautions (McAlister, 2012).

Since ancient times, most imaginative stories existed in any form of theatrical productions and fairy tales that became horrific writings by post-apocalyptic writers (Wisker, 2015). According to Carroll (2019): "literature and the other arts provide paradigmatic and emotionally saturated images of the world and of human experience, and it is through these images that people come to understand the emotional quality of the motives available to them" (As qtd in Clasen, p. 67). The struggle between nightmares and reality opens a path for

writers to produce fictional stories and horrific experiences in confronting supernatural creatures (Wisker, 2015). *The Passage* novel by Justin Cronin is taken as an excellent example of post-apocalyptic horror (Fisher, 2010). Lately, American writers have started writing novels about ghosts, witches, vampires, demons, monsters and producing movies and series.

Environmental and social disasters are among the main factors that lead to the deterioration of human life, considering the community's history, culture, and politics (Maatta, 2015). Kunstler's *World Made by hand* (2008) uncovers a national catastrophe that caused the deterioration of the economy due to the indifference on the part of the people and brought them many problems in society represented in the destruction of the city by nuclear explosions and the spread of some groups obsessed with governance (Kunstler, 2009).

2.3. Is Post-apocalypse a Theme?

The post-apocalypse situation is considered the most recent literature, and its origins go back thousands of years. It expands more on a larger scale since the two great world wars, nuclear armament and the cold war. Later, when post-apocalyptic was accepted in the literature as a subgenre based on fictional events, it opened to the writers an entrance into the literature to use their innovative techniques to narrate different stories about life afterlife (Clasen, 2019). For this reason, Collins (2016) declared that: "[...] the genre apocalypse is not purely modern construct, but it also raises a question about the status of early works" (p.4).

The first suggestive story about the world's end was in the early nineteenth century called: *The Last Man* (1826) by Mary Shelley. It tells about a plague that invaded humanity and slowly consumed it in European society in the 21st century. Men and women turned against each other, and survival became only for the strongest (Antal, 2012). According to Clasen (2019): "Exercising these cognitive capacities even for fictional disasters such as zombie apocalypse may help us cope with anxieties about real possible disasters such as nuclear holocaust, epidemic disease, and environmental upheaval" (p.65). In this vein, Post-apocalyptic tales allows the reader to imagine himself living in the same conditions and that life will change. It usually depicts supernatural happenings globally, including novels on religious, political, philosophical and fictional themes, while it can be considered a global theme centred for global matters (Collins, 2014).

Eventually, apocalyptic and post-apocalyptic writings are kinds of literature, recounting the world's change and its development from scratch that deals with various issues in many tragic stories considering humankind as the main blamed regardless of the natural or scientific factors. Post-apocalyptic literature is unusual for those who write it or read it for the first time because of the language, harsh and candid concepts, especially its daring dark features.

2.4. Characteristics of Apocalyptic Literature

Contemporary post-apocalyptic writers have a daring desire to imagine the world from a different angle, describe how life goes on to change, which is very important in science fiction because the change in ordinary life is an orbicular matter. One life ends, and a new life begins. Thus, the world's transformation changes everything, creating a complicated living system (Collins, 2016).

The world's end is not determined since it is unknown; regardless of the stimulators or the causatives of the casualties, it is controlled by God. Nobody wishes to live after humanity's end because everybody wants to get rid of life's problems and difficulties and live in peace (Nel, 2014). The post-apocalyptic phase instilled in people the sense of surviving after the organisms' collapse and increasing their chance to be the luckiest of others to maintain survival, which is still not easy. It is not simple to have a longer life that requires diving into numerous unrelenting moments depending on the situations unveiled in the literary novels that talk about different topics, such as the phenomenon of the endemic plague where escaping from the widespread disease is impossible and is considered a punishment from God.

The gradual end of the world contributes to the breakdown of economic and political systems in the communities. It increases mysterious crimes that lead to the disappearance of people, industrial errors besides the industrial invasion like shattering the original earth, people's transformation, the nuclear curse and natural disasters (Anders, 2014). Accordingly, post-apocalyptic literature takes place between the present and the future, characterised by the diversity of its features in multiple narratives; one of the characteristics of post-apocalyptic literature is Esotericism¹⁴. Post-apocalyptic writings feature deceptive elements associated with the universe's fate and change in the world by the divine, covering all the other cosmic destroyers." In a related vein, some scholars see no difference between apocalypticism and prophecy" (Collins, 2016, p.12). The apocalyptic writers argued that fate is predetermined by

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beings who claim to see the future through dreams and supernatural visions; authors proved these prophecies from the book of Revelation (Nel, 2014).

Another essential feature is the use of symbolism. The apocalyptic novels usually portray the past historical struggles in a symbolic version, where the powers of good prevail over the dominance of evil. The use of symbols has a specific interpretation of the apocalypse in the literature that makes the translators aim to get its meaning through understanding its source from the Holy books, especially the Bible, trying to analyse it (Gurtner, 2012). From this angle, Leigh (2008) argued that:

Apocalyptic literature, in contrast, was marked by its cosmic scope, its basis in universal history, its use of visionary symbols, its anonymous authorship, its lack of human instruments and dependence on direct divine action, its greater emphasis on promise than on fulfillment, and its origin in writing. (p. 5)

This quote refers to the extensive use of symbols in post-apocalyptic literature that touches the readers' emotions and feelings and enables them to perceive those prophecies' entities. It can also prevent negative situations from being considered a refuge to rest, which is the potential for living.

Animals and numbers have special meaning in revealing certain cases as mysteries about cosmic destiny. However, not all the post-apocalyptic stories tell about the world's end from what is mentioned in the revelation book reflected in the judgment day."The conceptual structure indicated by the genre, which emphasises the supernatural world and the judgment to come, can also be found in works that are not revelation account, and so are not technically apocalypses" (Collins, 2016, p.10). Post-apocalyptic literary stories are still vague and do not contain any conclusive evidence, but they tell one truth: the end and the aftermath. The authors' creativity in the literature about visions is due to their imagination, not to the experience to convey their messages in a narrative form (Nel, 2014). Religious and urban beliefs determine human life's fate, creating a pessimistic outlook. Complex dark terms are used to reinforce the notion of pessimism that signals the end of the universe. These pessimistic thoughts allow people to prepare for the worse and perhaps change the facts that could damage them (Dimovitz, 2013).

The last element of apocalyptic literature is writing under a false name, pseudonymous. Post-apocalyptic fiction provides characters imitating prominent honoured

figures as messengers and prophets. Christ is an essential element in English apocalyptic writings. It takes various shapes as an essential and sacred character in a prophet or a prince's stories. This technique can deceive some people and allows readers to guess whom the pseudonymous character represents (Nel, 2014).

In the end, multiple steps can characterise the world's disappearance, either from religion to science or human-created disasters to nature, revealed in apocalyptic literature tales. It is distinguished by creativity about humankind's nature in the extraordinary life controlled by environmental aspects. It also pushes the people to create a new kind of aristocracy to coexist in a hazardous environment.

2.5. The Role of Naturalism in Post-apocalyptic Genre

Darwinian writers aim in their naturalistic writing to express the cruelty of the world realistically. Naturalistic literature is far from sentimental. Thus, post-apocalyptic novels represent many scenes about nature's problems and its imposed characteristics on human beings. The diversity of naturalist experts in post-apocalyptic stories is a terrifying fictional experience and a possibility of what might befall the world (White, 2015).

Apocalyptic and post-apocalyptic stories have existed for a long time. New authors and experts applied different narrative techniques and added a new stamp to their writings about these terrifying tales, Naturalism. Post-apocalyptic narratives are divided into two parts depending on the situation that caused the destruction. The first part is about the demolition and the new start of the world. Life is primitive and goes back to pre-evolution, such as the spread of disease and natural phenomena. The second part is opposite to the first one; it turns the world into a more developed place because of technology like the control of robots or the invasion of aliens resulting from technological misuses. Indeed, the devastation occurs in the human psyche because of what is governed by a reborn law of nature (Kušnír, 2006).

Some people wish the world a long endurance in the future, building new communities, living a simple and uncomplicated life. Nevertheless, some seek salvation on judgment day, in which they work on it, hoping to escape the darkness of the apocalypse. Post-apocalyptic life has its laws; therefore, life after doomsday is restricted by harsh laws (Silvio, Vinci & Palumbo, 2007).

Post-apocalyptic literature, mainly the science fiction genre, contains many natural and environmental factors that have unique effects on humans and other species (see Figure

three). The collapse of the world depends on the principle of collective punishment. Human efforts in building scientific activities increased the possibility of a social, economic and environmental end (Cade & Stenhouse, 2020).



Figure 2.3. Humans as Ecological Actors in Post-Apocalyptic Literature (Adapted from Cade & Stenhouse, 2020).

Post-apocalyptic literature shows the control of history over individuals in their social environment in maintaining survival. It is one of the primary concerns of apocalyptic and post-apocalyptic stories (Boukhalfa & Ghersallah, 2017). However, post-apocalyptic zombie literature is a good example and unmistakable evidence of its relationship to humanity's end and the birth of inhumanity. This fictional literature depicts the world's apocalypse and the rise of a new life after the destruction that creates struggles for preserving the human entity in a hazardous environment (Gardner, 2013).

Science fiction demonstrates the separation of the second post-apocalyptic world from the first ordinary world. It is represented by portraying stories in which the methods of survival varied in works like *The Road* (2006), *The Walking Dead: Rise of the Governor* (2011), and *The Scarlet Plague* (1912), making the readers be immersed and affected by the reality of its events (Boukhalfa & Ghersallah, 2017). Authors and thinkers like Cormac McCarthy point to transform human nature into a hideous carnival of vandalism in the absence of justice. The characters feel trapped and struggle for survival. Thus, violence becomes the only mean. Rules and laws in the new world keep their souls alive, but crime and

murder spread (Yar, 2015). As stated by Nietzsche: "To live is to suffer, to survive is to find some meaning in the suffering" (As qtd in Carranza, 2021, p.31). Preserving life has a unique sense, and this is what every person does; therefore, there must be a reason worth living for.

Apocalypse in literature affects the political and social environment, creating attention for what the world will become in the future. Dystopia¹³ is also considered a subgenre of science fiction or fantasy. Most dystopian tales are characterised by the narration of social problems and miserable life such as poverty, political issues, and racism. The apocalyptic narrators categorise the stages of pessimism into changing the events along with depression, anger, and greed of characters as a possible means of control over the situation and therefore maintaining endurance. The return to primitive life became a determinist where people used ancient methods to live (Pagan, 2019).

The message of the present differs depending on the time of their writing and the strength of the individuals' personality to accept the bitter reality or fail to do so. It makes them ready for loss and pessimism, unlike the victorious thinkers who are optimistic (Alloy & Ahrens, 1987). Accordingly, Larson (2008) affirmed that: "An optimist thinks this is the best of all worlds. A pessimist fears the same may be true" (As qtd in Rupp, p.62)

To conclude, post-apocalyptic writers present pessimistic looks in their science-fiction stories of natural disasters, monsters, and diseases. These ominous conditions that might happen to the world push many survivors to give up on their humanity for the sake of survival.

2.6. Moralities and Apocalyptic Reversal

God's laws and commands have already defined and indicated that the future is predetermined. In apocalypticism, the situation dominates the characters to follow the rules of survival and abandon moral principles that could end their lives and the lives of their loved ones. Thus, human society transforms into an inhuman place (Verhey, 1984).

The world is built on ethics to guarantee human rights, but its end is the opposite because stories of the world's end and after it depend on the satanic narrative. As stated by Nietzsche (2006): "Morality represents a system of errors that we have incorporated into our basic ways of thinking, feeling and living; it is the great symbol of our profound ignorance of ourselves and the world" (p. 16). Humans behave in a way that is identical to how they live, and they are forced to do things dictated by nature, resulting in adverse reactions.

Moreover, the surviving characters rely on difficult choices to save their lives and beloved; they coexist in the same destructive place. Darwinian researchers asserted that human behaviours are attributed to heredity and change depending on human's evolution. Thus, the Darwinian fittest's survival substitutes the human condition's ethical basis in such a bleak world (Robinson, 2010). Weikart (2016) argued that: "Kant and many Enlightenment thinkers grounded ethics in human rationality, and even those British moral philosophers basing ethics on moral feelings usually considered it an immutable part of human nature, whatever its origin" (P. 21). They believed that no matter how human morals are different, it is nature that dictates the ordinary course of social life.

Therefore, life is meaningless without morals, and perhaps there will be no future if humans do not appreciate each other's lives. Sometimes the lack of these moralities is compulsory, while self-protection becomes essential. For example, during wars, people resort to violence and killing to live, where there is no field for conflict with the human side of the individual (Holmes, 2014).

Taking the post-apocalyptic zombie novels as an example lists the characters' complex morals and the person they have become in an illegal world. Human behaviour cannot be predicted during the world's end in a post-apocalyptic situation, and radical actions become the only means of survival (Ds Swat, 2017).

To sum up, life after the world's destruction is determined by allowing the primitive instincts of survival to govern human judgment because fragile feelings affect the person's reasoning and easily get him deceived. Moreover, the purpose of the satanic narrative and the absence of morality are to avoid any social, political, or religious problems in the future, to coexist in an environment completely different from the natural world.

2.7. Apocalyptic American Society

The diversity of apocalyptic American writers in science fiction works on the universe's end and beyond, highlighting survival's fundamental idea. The earth is undergoing natural changes, and nature takes its course, such as the spread of floods, volcanoes, earthquakes, which has stuck in people's minds, incredibly by natural writers. The idea of the end of the human race for naturalists was portrayed in imaginary and horrific ways, like the American military base's rumours, Area 51.

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American science fiction has excelled in portraying post-apocalyptic stories, such as the spread of epidemics in which natural objects overlap, leading to human life degradation. Furthermore, after the two world wars, America's arms race with Russia emerged and made America a global and distinctive power worldwide, but it negatively affected its people (Akhmedov, 2019).

The American people were not psychologically satisfied with nuclear weapons' danger that could lead their lives to destruction only by a tiny mistake, such as reckless use and misuse of radioactive and nuclear weapons by the military. Therefore, American writers portray the world's collapse because of humanity's actions, with most horrific films and stories returning to American production and its prowess in making it more realistic (Akhmedov, 2019).

Doomsday is one of American's obsessions. American weapons have become more sophisticated and complex every day to devote a place to these deadly machines in the middle of the Nevada desert in a military base. Area 51 is more hostile and secretive and does not accept any internal or external interference, testing many machines like aircraft and deadly weapons. Tight and developed systems maintain this military base's specificity, as its primary goal in responding to the Soviet Union is what made it more robust (TopGear, 2019).

The secrets of this region drive many doubts and beliefs that it has many contacts with supernatural objects and beings like aliens or zombie viruses because of the experiments practised there are to gain scientific expertise in defending themselves against the enemy. At the same time, the military area continues to hide the facts of its mysterious experiences. Many rumours and superstitions surrounding the area kept the American citizens motivated to expose what is happening there (Pollock, 2020).

Conclusively, most American literary works are apocalyptic productions because of their authors' tragic war experiences. The American government had prepared a private area to avoid any external interference. However, they have not succeeded in protecting the secrecy of this place. America has diversified to list the possibilities of the world's end to educate its citizens on adapting to a world utterly different from the usual.

2.8. Adaptation in the Apocalyptic Life

Stories like natural disasters apocalypse, wars apocalypse, disease apocalypse and even zombie apocalypse are considered the dividing point between the two worlds, natural and destructive world. Nevertheless, everything that is ruined becomes like a new way of living. These novels are quotes from the book of Revelation, and they are valid in a different narrative style. Hence, adaptation helps make these stories look alive and more realistic (Peebles, 2017).

Through Darwinian analyses in apocalypticism, adapting to new environments is something doomed by innate (Peebles, 2017). Also, "Adapt to those new environments by virtue of mutation" (Hutcheon as qtd in Peebles, 2017, p. 2). Some notions in churches indicate that human societies survive after the world's end, the resurrection, where the idea of world's destruction has become acceptable only in no longer political, social or economic fields (Waweru, 2001). However, humanity continues to wonder what life will become after the last day of the universe and how will survivors adapt to it (UncTv Science, 2017). In Cormac McCarthy's *The Road* (2006), his creation of characters adapting to a destroyed world is a prime example of post-apocalyptic adaptation (Peebles, 2017).

Archaeologists disagreed; some denied the idea of life after the world's destruction, while most of them confirmed that there would be survivors who allow continuing of life (UncTv Science, 2017). In this regard, Darwin (2016) argued that:

It is not the most intellectual of the species that survives; it is not the strongest that survives; but the species that survives is the one that is able best to adapt and adjust to the changing environment in which it finds itself. (As cited in Thomas & McElroy, p.14)

Humans' cope after doomsday is a possibility that depends on the toughness of people's character. Survivors believe that they can manage the natural functioning of the new environment through adaptation. However, the ecosystem does not have this capability because unfortunate incidents may occur (UncTv Science, 2017).

In conclusion, the world's destruction leads most people to death, but only a few may survive the disaster. These survivors can live and adapt in an apocalyptic dimension, even if it costs them more than expected.

2.9. Conclusion

This chapter emphasised the state of awareness on the apocalyptic existence in the future and how scholars and religious jurisperit interpreted it. The researcher arranged a study about the apocalyptic, post-apocalyptic and the reasons that led the writers diverse in narrating their science fiction. In this respect, the researcher is interested in studying the natural feature and its impacts on existence after the mysterious end of the world that changed life's natural functioning and handling of human society. The theme of the world's end was and will be an obsession for the Americans and others. In this vein, the following practical chapter will reveal essential Naturalism features, focusing on the most crucial characteristic, survival in a world of inhumanity.

Chapter Three:

*The Manifestation of the
Naturalistic Features in the
Post-apocalyptic Novel
The Walking Dead: Rise of
the Governor*

3.1. Introduction

The Walking Dead: Rise of the Governor is a post-apocalyptic novel that manifests the features of Naturalism in detail. It shows the calamities revealed through the strive to maintain the survival of a distressed group of survivors in the post-apocalyptic environment by committing moral and immoral manners. It also displays nature's dominance over the characters' destiny and adaptation in a deadly atmosphere where the human race is doomed to die or transform into a walking dead.

This analysis will focus on humans' strife for survival by doing ruthless deeds, particularly in the precious loss of their beloved. Besides, it will reveal the forces that led the weakest character to change radically into an aggressive creature, dominated by nature after the world's destruction.

3.2. The Naturalistic Use of the Apocalyptic Walking Dead

The harrowing novel *The Walking Dead: Rise of the Governor* depicts an environmental condition in which the walking dead dominate after the world's end. It also deals with the fundamental manifestations of Naturalism through various disasters, in a clear picture of an imaginative, innovative and urban method. The novel is an alternative to a very violent reality that everyone can perceive. Robert Kirkman and Jay Bonansinga have expressed this horror drama in a fictional world. The earth has been infected with the cannibal zombie virus, and the characters' pursuit of survival is highly necessitated to avoid inevitable death (Beuret & Brown, 2016).

During the 21st century, the term zombie has emerged and expanded in many fields of the American pop culture, representing a clear metaphor for fear of the enemy and perhaps punishment for containing inhuman passages or scenes (Bishop, 2015). Although zombie creatures are fictional monsters, Naturalism is evident through these zombies referred to in the novel as walkers. The characters should be well-experienced to cope in a world under the monsters' control.

The post-apocalyptic zombie novel represents the characteristics of the harsh reality, where the characters struggle for survival morally and ethically besides physically and literal sense. Kirkman and Bonansinga explained the characters' suffering when they were alive and their suffering as they died because they would not rest in peace. The characters' lives are

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The Walking Dead: Rise of the Governor

determined and restricted to face all kinds of brutality and savageness. Eventually, they would turn into walkers after their death.

According to Kirkman and Bonansinga (2011), Mr David Chalmers was sick with Emphysema, and he had to rely on a wheelchair and a slender oxygen rig to live among his daughters. Mr Chalmers died naturally from running out of oxygen and because there were no doctors to help him. He did not suffer from facing the zombie biters or the struggle of finding supplies and food, yet he was restricted by nature during transforming into one of those monsters to die again at the hands of Philip Blake.

In their novel, Kirkman and Bonansinga revealed the true nature of human beings. Each character in the story balanced human morals with the cultural perspective, but the new environmental condition affected their decisions. Even though Tara's decision was not right, she did it out of anger and grudge:

"Wait!" Brian says. He turns to Tara. "At least let us take some food. For Penny's sake." She just levels her gaze at him and says, "I'm letting you walk outta here alive. (Kirkman & Bonansinga, 2011, p.177)

The post-apocalyptic nature impacted the psyche of the Chalmers family after losing their father, making them selfish to expel the Blake family to the world of death without pity. Basically, naturalistic labour focuses on the extraordinary situations of the apocalyptic zombie earth and the conditions of the imposed supernatural forces, especially in the social environment of zombies and the remaining category of human beings.

3.3. Social Environment in the Novel

Naturalism in the novel is evident, representing the quality of the social environment. American civilisation changes radically, and the infectious zombie crowd swept all American societies to the big city of Atlanta. Each time, Philip and his group found themselves outsiders to every place they went, becoming difficult for them to merge in a single place. Through this analysis, the environmental change continues because of the sinister events taking place and the Blake family syncs with this change facing the walking corpses by taking survival measures:

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The Walking Dead: Rise of the Governor

As they drive off, each and every one of them—even Penny—glances back through the rear window at the little square sign receding into the distance behind them: ALL DEAD DO NOT ENTER. (p.51)

Natural domination controls everything. Accordingly, Philip Blake, his brother Brian, his daughter Penny, and his friend Nick chose to keep moving from their hometown to Atlanta to survive the spreading illness, but the social environment kept surprising them:

He realizes soon enough that he's seeing a still life of a desolate city beginning to rapidly change like a giant organism reacting to the intrusion of foreign bacteria. What Brian sees through that shaded window glass is so horrible that he begins moving his mouth without saying anything. (p.102)

Obviously, America is no longer a safe place for human beings. Furthermore, sustainability in brutal life is a personal power for the minority since the conditions in Waynesboro and even in Atlanta became a mess. No region in America can be considered a community for humans because now it is a place for inhuman creatures. Kirkman and Bonansinga pointed to the triumphant nature of the world's zombie-eating flesh, and the natural environment in America have restricted all the characters.

3.4. Determination and Nature's Domination over the Characters

The authors have a deterministic vision over the characters, hindering their progress. Darwin's evolutionary theory shows a vast difference between nature and freedom, where Naturalism dictates human life (Kirkman, 2007). The apocalyptic zombie atmosphere controls the characters' human nature. Philip Blake, his daughter, his two friends and even David Chalmers was already sentenced to death or zombie transformation:

"It's over," Bobby manages in a feeble whisper, and his eyes roll back for a moment. Brian's eyes well up as he kneels next to the fat man. "It's too late." (p.43)

Philip, Brian and Nick could not stop or heal the disease from reforming Bobby's body into a walker because they had no power over it. Nature in the novel is determined by the divine in restricting the lives of the survivors. Therefore, the characters, especially Blake's group, accepted the new life's form and its assumed purpose of exterminating humankind. They were determined to proceed in the apocalyptic life by holding on to a rule that indicates the

continuity of a life that does not stop at the death of one of them, and they should accept their fate in a hazardous nature.

Determinism is based on the decisions of the characters. For this reason, acting upon their favour can affect their destiny no matter how these calls are done. The fate of the Blake family is determined by the pressure of the Chalmers on Philip's decisions when they welcomed them into the building to stay and then kicked them out to perish. Brian said: "What other options do we have, Philip?" (p.113). the zombie crowds pushed Philip and his followers to make a decision. They had no other choice to survive, and therefore he followed April Chalmers with the others hoping to stay alive, but they did not stand a chance against her sister Tara when she kicked them out:

"Come on, Brian." Philip pauses in the doorway. "It's over." Brian looks at his brother. Something about that deeply lined, weathered face is galvanising to Brian. Philip is family, he's blood. And they've come a long way. They've survived too many jams to die now like homeless pets abandoned on the side of the road. (p.178)

Philip had chosen to confront the madness of the outside world instead of dying with a headshot. Kirkman and Bonansinga's story depicts an attempt to escape the miserable state of a group of survivors, restricted by a deadly plague, making them look for a permanent safe place (Paik, 2011).

The surviving characters are infected with the zombie virus, but they will not transform into walkers as long as they are alive. American apocalypse had become a determined place for the survivors. Only a few individuals can adapt to the zombie world with violent solid genetics or underlying psychological issues like Brian.

3.5. Blake Family's Nature and Heredity

Every occurrence in the social environment does not affect the humanistic inheritance and instincts that shape people's behaviour and attitude. The individuals' acts and responses are not at random. Life is convergence by common proportion through biological processes (Cooley, 2007). After the world's destruction, the invasion of the meat-eating creatures led to the emergence of hidden mysterious sides of the Blake family's nature. Furthermore, Kirkman and Bonansinga see the characters' inheritance of this evil side as a positive thing in that world to survive by making decisions that would save their lives, even if they are dangerous

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to others. These sinister behaviours have resulted from painful experiences in the character's life before the world's end.

Philip Blake suffered from his wife's death and inability to get back in time to save her life, besides his responsibility to protect his daughter's life and fill the void of her loneliness. However, Philip's protective senses turned him ruthless and courageous in his actions. He also had crazy experiences when he was a teenager that made him tough and responsible:

Brian says to the kid. He aches for her. This is not right, a child going through this, but on some level Brian knows how she feels. "He's a tough old boy, Philip. He can beat the crap outta any monster comes along, believe me." From the front seat Nick turns and says, "Listen to your uncle, sweetie. He's right. Your daddy can take care of himself and then some." (p.58)

Unlike Brian, who had a weak and affectionate personality, he behaved humanly even with walkers because he had it genetically from childhood. Brian believed that the world would change for the better if people did not close their human morals. Nevertheless, what he did not know is that the world itself will turn them to the worse.

According to Kirkman and Bonansinga (2011), human nature is manifested through heredity, which consists of skills, knowledge, behaviours, communication and feeding. Each one of the Blake group has a unique skill that helps him adapt to the challenging environment. For example, Philip Blake had the skills since he was 19 years old because he caught a rabid dog without hesitation. Knowledge is also a feature of human nature. Brian Blake had a curious sense and innate love of reconnaissance, especially with monsters, believing that they would return to humanity by taking some medication. Thus, Philip addressed him, saying: "Hey, you want to take one of them things to a doctor for a checkup, be my guest" (p.35). Brian's exploratory mentality and awareness also led him to discover the missing zombie family member when he said: "There's seven of them in the picture" (p.15). Although Brian's thoughts were likely to be criticised, he was right in the end.

Behaviour is another factor in human nature; it cannot be predicted in some situations as individuals act instinctively in exceptional cases. According to Kirkman and Bonansinga (2011): "Philip's expression brings her back—the way he's looking at her, his gaze almost glassy with emotion, his mouth slack with desire" (p.168). Philip primitive instinct prompted him to act irrationally and rape April Chalmers. Charles Darwin believes that human

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behaviour is controlled by innate factors other than instinct, like emotions and sensations (Gordillo-García, 2016). Despite Philip's instinctive behaviour, his feelings were real. Behaviour in human nature follows communication. Being social requires communication among individuals since it is natural and inherited, distinguishing man from other species (WACC, 2019).

In the novel, communication was minimal and gradually non-existent, limited to the group members only. It was dangerous for them to communicate with people outside the group because they did not want to give up on their secure location, and also, they did not want the zombies to hear them and attack. Life has receded to become primitive again in the loss of technological tools, and disconnection from the outer world and seclusion befalls the Blake family:

The regular phone calls Nick has been making to emergency numbers—which, up to this point, have all played back recordings—are now sending back the classic "fuck you" from the phone company: The number you have dialed is not available at this time, please try again later. (p.36)

The post-apocalyptic atmosphere led the verbal communication and noises to bring death to Philip and his friends. Therefore, they often communicate with gestures to avoid walkers.

In his story, Kirkman and Bonansinga shed light on the ruthless characters because they are instinctively more capable than the ordinary emotional characters to adapt to a dangerous environment. Philip has a penchant for violence; he knows what he is doing is intrinsic to stay alive and save his loved ones. However, Philip did not extinguish his human side and instinctive affection because what he did for his family is still human.

3.6. The Characters' Struggle for Survival

The Walking Dead: Rise of the Governor indicates the confrontation and struggle for survival, whatever the post-apocalyptic circumstances that have occurred. The writers expressed the survivors as people who have previous skills and complete readiness for such disasters that may afflict the world at any moment. The Darwinian Theory stripped nature of its moral purpose. The zombie invasion prompts the survivors to preserve their bodies from getting affected by the zombie disease, known as the essence of survival (Rahm, 2013). Kirkman and Bonansinga portrayed the forced Blake group, escaping the apocalypse and struggling with the difficulties to maintain survival in the ravaged zombie world. The

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characters in the novel followed different survival traits such as adaptation, self-control, resourcefulness, learning, and motivation (Rejba, 2021).

Many individuals have not adapted and adjusted to the zombie world. They were attached to their memories of the previous safe world. These characters were emotional about killing zombies who were attacking them. Instead of stabbing it in the brain, they got too scared because they thought it was immoral to murder someone, even though these monsters kill humans without hesitation. Adapting to the post-apocalyptic world means that each person needs to put the happy memories and the emotions aside and survive the zombie ambush. Many individuals did not adjust and adapt to the zombie world. They were attached to their memories of the former safe world. These characters were emotional about killing zombies who were attacking them. Instead of stabbing it in the brain, they got too scared because they thought it was immoral to murder someone, even though these monsters kill humans without hesitation.

Adapting to the post-apocalyptic world means that each person needs to put the happy memories and the emotions aside and survive the zombie ambush. According to Darwin (1859), the species that survive are the ones who have the best chance to adapt to the changing environment. Surviving the apocalyptic atmosphere is meant only for the fittest, and it is only a matter of time for the characters to adapt to the zombie world or die. The Blake group knew that they had to move on and escape to survive:

The next morning, they awaken to the sounds of dogs barking somewhere outside. The dull, pale light floods in through the high windows, and they pack quickly. Nobody has any appetite for breakfast so they use the bathroom, tape their feet to ward against blisters, and put on extra socks. Brian's heels are already sore from the few miles they've trekked, and there's no telling how far they will go today. They each have one change of clothes, but nobody has the energy to put on anything clean.
(pp. 77-78)

The novel shows the difficult conditional life of Blake's group that is devoid of human beings in which travelling from one place to another became a habit that must be done for survival. The authors have expounded on the readiness and vigilance of the characters, especially while searching for supplies. The survivors got acclimated to pressure, keeping calm all the time in a no longer peaceful world. Philip's group was anxious during their search for a safe place because of their recklessness and throwing the bodies over the building. They were pressured

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more by the Chalmers. However, everyone acted quietly and distracted themselves with stories of their old days.

The novel under the study also explains the characters' self-control in their confrontations by acting wisely. Brian Blake was sympathised with the zombies and generally controlled by his emotional side, which caused him fear and panic over his responses. Indeed, Brian was close to death in the Chalmers building if he did not shut down on his feelings, and his desire to live prompted him to shoot and save his life. Sometimes self-control has certain limits that change depending on the situation. For Nick Parson, there is no remorse in the cases they have encountered, and the only regret is to give in to their feelings. Some of the characters in the story appear with cruel hearts and do not know what moral sense means with the zombies and even their kind, either children or adults; they kill and plunder everything.

Besides adaptation, the characters had to be resourceful and intelligent to control the situation and survive longer. The Blakes, the Chalmers and the other enemies followed much resourcefulness and used the environment to control the situations. Taking Blake's family as an example, they have dealt effectively with various situations that take murder as the first solution using pickaxes and hitting zombies on the head to die directly and leaving the firearms like the pistol²² only for the necessity of cruelty, so that the noise of the weapon will not bring many walkers. Another solution is to escape when trapped and hide in safe and shielded places without attracting attention. The group moved from one place to another for safety and supplies:

Philip goes on as he throws open cabinet after cabinet. The kitchen is a cornucopia, brimming with upperclass provisions and luxuries [...] they explore the immediate vicinity—the single square block known as Green Briar Lane—and they get more good news. They find a treasure trove of supplies and building materials. (p. 18)

Another technique that Philip and April Chalmers used to distract walkers and bring supplies home is to create an explosion for the monsters to track the noise and quickly collect everything they needed. Moreover, bullies in the story control the weak by obliging them to work, taking away their supplies, and often expelling or killing them. Philip Blake is a reliable leader because he had many experiences and dealt with the burden of responsibility before the pandemic. Thus, his position as a leader for his small family during the destruction helped them survive for a long time, whereby the difficulties they have faced pushed them to learn new skills. Penny Blake learned to remain silent, calm and keep up with them. She created a

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password "away" with her uncle Brian to close her eyes when they start killing zombies. The author described the characters' teamwork, like Philip and his friends facing the enemies and the zombies. The story's events indicate that it is dangerous for the Blake Family to build friendships with other survivors. Therefore, the group learned to be more careful to overcome the attempts of being killed (Direct Packages, n.d.).

Brian was the most educated person in the group due to his insight and philosophical thinking. He was avoiding danger and kept observing the others do the killing. Unintentionally, Brian was hiding behind the others to keep him safe. At least when he became the governor, he did not stay as stupid and small as he was. It was not easy for the survivors to get to a further point in the story; their urge to live and survive prompted them to do impossible deeds. The story's main characters had a strong motivation and an internal desire to confront and survive under any circumstances. Fighting for survival appears to be a strong desire in every human spirit at all costs, but in the end, men have to show some humanity and moral feelings and control the behaviours that may lead them into madness like Philip Blake.

3.6.1. Morality Struggle in Maintaining Survival

Being a social human requires working as a team with other members in maintaining survival. It necessitates moral principles to develop a respected and peaceful relationship far from hypocrisy, lying, treachery and assaulting others, like bullying the weak (Hodges, 2019). Kirkman and Bonansinga made an essential point in the story, in which the characters needed to be healthy and in shape to avoid being bitten by a zombie. Although nature forces man to live in a society, it is intrinsic for an individual to raise his guards and stay cautious of other individuals.

The story's events show that moralities are no longer as they were before the pandemic because people have to deceive powerful individuals for survival. Kirkman and Bonansinga explained that moral values could lead to death, and the lack of justice opens the door to violence and brutality:

“Goddamnit,” Brian says, lowering the gun, the tears welling in his eyes. He can’t do it. He might as well face it. He gives the gun to his brother, and steps back with his head lowered. Philip puts the policeman out of his misery with a single pop that sends a spray of blood mist across the inside of the prowler’s windshield. (p.83)

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Violence and the abandonment of moral principles were a must. If Philip had not killed the zombie officer, he would have bitten someone and not have found a car to resume his journey to Atlanta and survive the coming crowds. Morality is not associated with obedience, but it is embedded in the individual's personality, where it can change due to the ruthlessness of the circumstances, especially when losing loved ones. Philip's moral principles changed radically when he lost his daughter Penny. Indeed, the rise of Brian the governor was when he switched off his feelings and turned his morals from good to evil because he was deeply affected by his brother and niece's death. He became more hostile and surrendered to the human instincts required for the apocalyptic life. Brian took his brother's character to make sure he was strong. He suffered from psychological problems, forcing himself into bloodshed. Brian became thirstier to kill to make sure he was no longer weak.

3.6.2. Family Bonds in Survival Strategy

Family in post-apocalyptic life does not mean a typical family that consists of parents, children, and grandparents. The novel has defined family as the core of survival: friends, loved ones, or people met by chance, living under one roof and fighting the hardness together (The Take, 2021).

According to Kirkman and Bonansinga (2011), family is significantly based on love and mutual protection. Philip took on the role of the head of the family because he was the strongest member to lead the rest. Additionally, each character has acquired a new personality making them cruel in the zombie world due to their losses. For instance, Tara had changed after losing her father, and Philip grew mad and completely lost it when his little Penny died. Even Brian had turned into a robust and treacherous person after losing his brother Philip, and thereby he killed his dearest friend Nick.

Everything that the families have done in the walking dead's story was to help each other without a doubt. The post-apocalyptic world obliged them to kill their beloved ones when a zombie bites them to prevent their transformation. April accepted her father's death after Philip killed him to save Tara before getting bitten. He looks at her and says: "I'm sorry it went down like it did, I truly am. I'm sorry you had to see that." She replies, "You did what you had to do" (p.152). Family bonding was solid among the Blake family, especially between Penny and her uncle Brian for his extra care and consideration of her feelings. Social change gathered between the remaining individuals to accept their destiny as a family, but it was hard for them to live in a continuous state of panic.

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The Blake family involves only men and one little girl, and it was not typical. Therefore, they needed to live in an environment that included women to take care of the little girl and help them with the chores. Life requires two opposite genders to complete each other. Unfortunately, the Blake family were not lucky because the Chalmers in Atlanta turned against them after losing their father.

3.6.3. Lies, Deceit in Survival Tactic

Every fight with the zombies needed an effective tactic and strategy to walk out alive. Usually, Philip and his family survived by escaping them. The struggle with these monsters was constant, and hence they had to be more careful and vigilant. The struggle for survival was not only with the zombies. Philip Blake and his group had to fight with the other living humans. Fighting them was not as easy as killing a brainless zombie. They have to defend themselves against deceivers, bullies, rapists, and supply thieves.

Both moral and immoral survivors used deception. The enemies in the Peach Villa bullied Philip and his family and kicked them out of their house. They were forced to accept the bullies' deal to keep their souls alive:

The agreement—if you can call it that—is for Philip and his group to simply walk away from the villa, leaving all their things, and that's that. Brian watches Philip backing out of the house with the shotgun still raised. Thank God for that piece of shit antique. Nick follows. The two of them join Brian and Penny in the doorway, and Brian nudges the door open with Penny in his arms. (p.217)

Although they were cooperative, the enemy deceived the family by chasing them in the woods and killing Penny. Moreover, April Chalmers lied about being okay and was not mad at Philip when he raped her. Philip checks her if she is all right, and things between them did not change. “He shoots another glance at her, trying to gauge her mood. “You okay?”, “Yes.”, “You sure?”, “Yes” (p.169). However, April and her sister Tara deceived and kicked them out of the building in Atlanta after stealing their possessions. Lying and deception became a means for survival, where the characters believed that they should exploit it. Even though it does not always work, it is the zombie post-apocalyptic world's strategy for many survivors. Brian adopted this strategy to avenge his brother's death. After he killed the leader of Woodbury, he took his brother's name and legacy and then became a leader by deceiving the survivors in that area, pretending to be Philip Blake.

3.6.4. Religion and the Fear of Death

The novel emphasised the character's anxiety and fear from the beginning to the end of the events. Fearing death also stimulates adherence to religion and faith. Since death is inevitable in human life, especially in a world destroyed by zombies, the chance of the characters' survival was non-existent. For this reason, not all the characters had a solid faith to accept the death of one of them. Penny was wondering if she was going to turn into a zombie or die. It was difficult for her to believe the conditions of the post-apocalyptic world because she was too young to accept the human destiny imposed by nature.

The suffering of the characters in the story lay in their fear of those confrontations they encountered. "The fear of death is worse than death itself" (Burton, 2009, p.300). Philip's fear of death made him act wisely by leaving the Chalmers house first, then leaving the Peach Villa, where the bullies took over. On the other hand, the post-apocalyptic zombie life made Nick Parson more faithful, not dispensing with his Bible most of the time. He believed that Penny must die after turning into a zombie to deliver her soul up to heaven. Nick saw that Philip is no longer the same person since he killed the other survivors, and he would continue to do this. Therefore, Nick murdered Philip to save the lives of Woodbury inhabitants.

3.7. Pessimistic Ending around the Blake Brothers

Kirkman and Bonansinga have a pessimistic tone in the novel. The characters were depressed and desperate about their future while trying to live after what they have experienced—the death of many individuals diminished the hopes of a secure future. Brian tried to look at the zombie world with an optimistic view on which zombie disease might be cured, but Philip convinced him that he was wrong living in a hopeless world. The sooner Brian copes with the reality of the zombie world, the better off he would be.

The post-apocalyptic events were pessimistic because of their tragic realities, and it never suggests life or survival. The Blake survivors thought they would found the refuge centre in Atlanta. However, through the survivor group path, they encountered only the worst signs of death from fires, debris, dead and blood:

They pass car dealerships as dark as morgues, the endless ocean of new models like coffins reflecting the milky moonlight. They pass deserted Waffle Houses, their windows busted out like open sores, and office parks as barren as war zones. They pass Shoney's, and trailer parks, and Kmart's, and RV Centers, each one more

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desolate and ruined than the last. Small fires burn here and there. Parking lots look like the dark playrooms of mad children, the abandoned cars strewn across the pavement like toys thrown in anger. Broken glass glitters everywhere. (p.53)

This dangerous state of life made them feel frustrated in reaching their hopes of returning to ordinary life.

The writer has negative thoughts through the story's events by employing the symbols that indicate the gloominess from the book's first line: "It occurs to Brian Blake as he huddles in the musty darkness" (p.3). The words "musty" and "darkness" referred to the intimidation that makes a person feel sad and depressed. The authors also showed that the characters were all infected, and whenever one died, he will turn without being bitten. Thus, the dead must be shot or stabbed in the head by killing the brain. The effects made the characters more frustrated about their souls, which may not be liberated even after their death.

3.8. Conclusion

The post-apocalyptic novel *The Walking Dead: Rise of the Governor* shares Naturalism's exact traits that demonstrate the misfortunes of the survivors in a dangerous environment. Thus, the current chapter's analysis presented the characteristics of Naturalism and post-apocalyptic features introduced in the previous chapters to analyse Robert Kirkman and Jay Bonansinga's work. It also combined the factors imposed by post-apocalyptic nature with survivors' progress in adapting to the new environmental situation.

General Conclusion

General Conclusion

Robert Kirkman and Jay Bonansinga are American writers and novelists best known for their joint work on *The Walking Dead* novels series. They produce a fictional work that reflects human suffering in a post-apocalyptic world. *The Walking Dead: Rise of the Governor* gives a piece of detailed information on people's most difficult problems, such as hunger, deprivation, insecurity and escaping from death. It shows the real motive behind one's deception towards another and exposes the crucial techniques that maintain survival from the apocalyptic zombies.

Kirkman and Bonansinga's novel displays the necessary acts that a person resorts to stay alive, especially for the Blake group. It also demonstrates the effects of betrayal on the Blake family and describes their different adventures, responses, and surviving processes from the imminent death. The novel discusses post-apocalyptic techniques of deceiving, stealing and murdering the others that a distressed group is forced to experience by ruthless humans during their journey of survival. Ultimately, the Blake family learns the bitter reality that says: if one wants to stay alive, he must deceive and kill.

The research is planned to show the harsh experiences revealed in *The Walking Dead: Rise of the Governor*, relying on the characteristics of the American literary movement Naturalism and the post-apocalyptic subgenre on the characters' analyses. It has studied how the characters can adjust to the new environmental situation and overcome the monsters. The environmental change drives the main characters to resort to the surviving techniques in adapting to the post-apocalyptic world. Therefore, the study analysed the notions of survival, determinism, and heredity of each character in the post-apocalyptic atmosphere from the perspectives of Naturalism and its crucial traits.

This research work has afforded valuable information and insight for the readers to understand the roots and theoretical framework of Naturalism combined with Apocalypticism and their use in a literary work. It served to perceive the human struggle with the zombies, the role of nature in controlling people, and the survival techniques in defeating the walking dead presented in the novel. It can also be adopted as a reference for other Naturalism and post-apocalyptic studies in the literature.

Moreover, the theoretical context on Naturalism and post-apocalypse gave a firm understanding of the post-apocalyptic zombie world and revealed the factors influencing

human behaviour. Naturalism had interpreted human survival needs in an apocalyptic world and explained his determined destiny that he could never escape from it. The desperate need for living and the fear of death causes human nature to change and endure in the hazardous atmosphere. The effects of the zombie apocalypse on humans are severe both mentally and physically. The number of zombies will increase widely, people will die, and eventually, the earth will be a zombie-only place.

The dissertation concludes that humans can adapt to any living situation despite nature's factors imposed in that place. Hence, humankind would agree to survive the environmental difficulties as long as it carries the basics of living. The novelists gave great importance to the individuals' personality shift because humans evolve and change with the environment's change. A harsh environment requires a solid person to deal with it brutally, yet the characters were driven by the fear of the impossibility of survival.

Individuals have to switch off their humanity to keep up with the new American zombie atmosphere. If not, human life will become extinct as the zombies' invasion will take over the world extensively. In the story, Brian presented the individual personality shift from weakness to cruelty since the zombie world requires ruthlessness. The study also saw that people in the novel have to give up on others to survive, but some proved otherwise because it was difficult for them to let go of their relatives.

Completing this research paper was not easy in terms of integrating all the information about Naturalism and Post-apocalypticism. There was a considerable lack of primary and secondary sources in the field as it was dealt with an exclusive content. Furthermore, the analysis was also difficult; although the apocalypse study was previously treated in various ways, its study from Naturalism's view had been different and new. Future researchers can conduct studies of Naturalism associated with post-apocalyptic cases or use Sigmund Freud's psychoanalysis to analyse the novel because countless aspects of this case have not been discussed.

Appendices

Appendix A:

Author's Biography



Figure 4. Robert Kirkman and Jay Bonansinga (Adapted from Reviewer's Digest, 2014)

Robert Kirkman is an American comic writer. He was born on 30 November 1978 in US Richmond, Kentucky and raised in Cynthiana. His wife also lived in Kentucky, where they had their son Peter Parker Kirkman in 2006. Robert Kirkman was known for co-creating *The Walking Dead*, *Invincible*, *Tech Jacket*, *Outcast* and *Oblivion Song* for image comics. In addition to writing *Ultimate X-Men*, *Irredeemable Ant-Man*, and *Marvel Zombies* for Marvel comics (Walking Dead Wiki, n.d.).

Furthermore, Robert Kirkman was thousands of dollars in debt, which pushed him to focus on his work in the comics industry. However, the creation of *The Walking Dead* series skyrocketed him to the top of the graphic novel and television world. Kirkman was also a fan of zombie movies in general. Therefore, he wanted to create something new far away from ordinary movies (Walking Dead Wiki, n.d.).

Jay Bonansinga is an American novelist, film director, and producer born in the USA, 1959 Champaign. Bonansinga was known for his fictional and non-fictional novels. He also co-wrote *The Walking Dead* comic series with Robert Kirkman from which made him more popular. Bonansinga's most works were based on horror and suspense (People Pill, n.d.).

Robert Kirkman and Jay Bonansinga's *The Walking Dead: Rise of the Governor* has become one of the most successful and famous works of all zombie products. It contains terrific fictional characters that arouse curiosity, and the descriptive style events accurately contain parts of violence. They widely use vulgar language, like the informal words, to make the facts more realistic such as: Dammit!, Godammit, Fuck you, Kiddo. Kirkman also used comic words in his novel like Thwack, Bang, Psssh, GAHHHH, and THUMP (Ecenbarger, 2014).

Kirkman and Bonansinga employed intertextuality that displays other literary works in the novel by quoting Eliot and other poets. Moreover, the two writers adopted the symbols of pessimism in their works of the world's end and the irony that makes things change amazingly for the reader to be excited about the coming events (Ecenbarger, 2014).

Appendix B:

Plot Summary

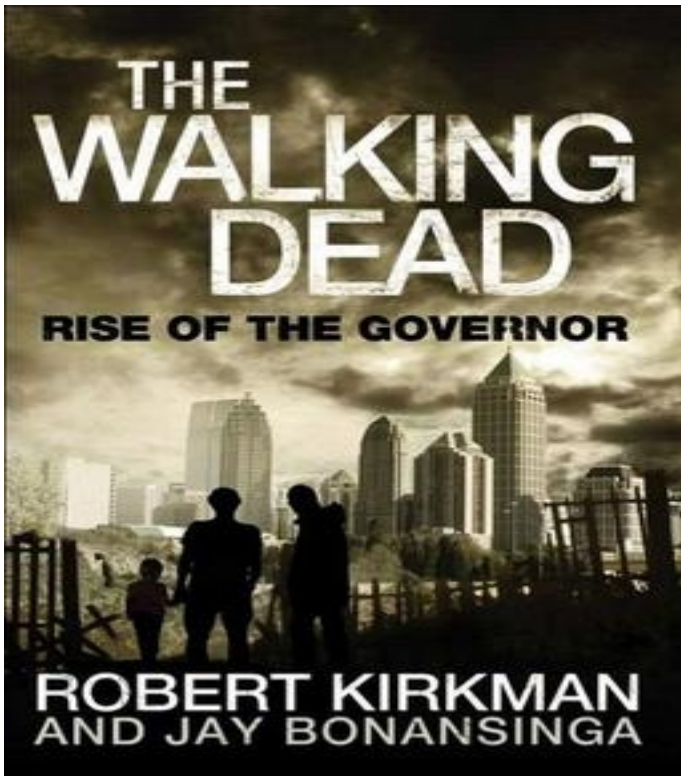


Figure 5. *The Walking Dead: Rise of the Governor* (Adapted from Reviewer's Digest, 2014)

The Walking Dead: Rise of the Governor by Robert Kirkman and Jay Bonansinga shows the trip of a group of survivors in an apocalyptic zombie world. The story starts with Philip Blake, his brother Brian, daughter Penny and his dearest friends Bobby Marsh and Nick Parson. They were fighting in Waynesboro, Georgia, in which they found themselves in a place that everyone abandoned and fled to survive. The group decided to look for a safe place until they found an upper-class house full of provisions and means of survival. They decided to stay, believing that the pandemic might end soon (Walking Dead Wiki, n.d.).

In the following days, Blake's team were attacked by zombies, and therefore they worked together to repel them. However, when Bobby Marsh sat down to rest, he was bitten by a child zombie from his leg, to be transformed only after a few minutes. Philip was forced to kill and bury his friend in the courtyard of the building and decided to leave the following night. The group took the necessary supplies and moved toward Atlanta. They found troubles in transportation while zombies are almost everywhere. Philip and his group arrived in Atlanta, but it was not as they expected; it was destroyed. Nevertheless, they went down the

city, finding themselves dealing with an enormous zombie crowd. Philip's team tried to survive at all costs, but the corpses who surrounded them were all over the city. Philip lost control and began to get panic. He drove his car and started trampling over the zombies (Walking Dead Wiki, n.d.).

The same happened in the second part when they kept driving through the city's alleys. Happily, they met April Chalmers, and she rescued them by bringing them into her family's building that consists of her father and sister, David and Tara Chalmers. The two groups adapted together, collected the most needed supplies, and cleaned the building out of monsters. The relationship between April and Philip developed, and everything was good until one day, David Chalmers died from lung cancer. Moments later, he transformed into a zombie and attacked Tara. Philip quickly acted and smashed his head with a baseball bat to save her life. However, the relationship between the two families became strained because of the killing of their father (Walking Dead Wiki, n.d.).

Days after that, Philip and April went out on a journey of exploration, and the two developed feelings of love. Philip sexually forced April. She pretended to be fine, but this made her disappear the next day. Moreover, Tara took everything that Philip's crew had and threatened them with a weapon to leave the place immediately, obliging them to go on motorcycles towards the countryside. The group found an abandoned house on a farm and decided to spend the winter there. One day they were attacked by bullying strangers who wanted to take over their house and kill them. However, Philip negotiated with these men to let him and his group go to get the house without resistance (Walking Dead Wiki, n.d.).

After Philip and his family left the house, they were deceived because the enemy started shooting at them. Luckily, Philip and Nick managed to overpower and kill most of them and, but unfortunately, one of the attackers shot and killed little Penny. Philip took out his anger at Brian because he was the one charged with guarding her. Philip went crazy, and he had a fit of rage in which he imprisoned two bullies and tortured them, blaming them for the death of his daughter. Nick and Brian felt sorry for the two hostages and went out at night to free them. The captives were deeply injured and had no way to be saved, only through euthanasia. Later, Blake brothers and their friends decided to leave and dragged the transformed Penny until they reached Woodbury's survival area. The city was not that stable, and Philip continued his madness by locking his daughter to the apartment wall and feeding her human limbs (Walking Dead Wiki, n.d.).

Nick disagreed with his actions. He followed him into the woods after Philip intended to kill a girl to feed her to his daughter. However, Nick killed him, and Brian saw everything. He went furious and, without hesitation, shot Nick. Brian stayed profoundly shocked and saddened by the death of his brother and friend. He remained at a loss as to how to proceed without his brother's protection. Two days later, chaos spread in that reserve and skirmishes continued between Gene Gavin and the town's mechanic at their meeting place. Gene's group bullied the townspeople, which made Brian angry. Brian managed to kill Gene, and he took over the town. After that, he became known as Philip, the governor, supported by Martines (Walking Dead Wiki, n.d.).

Endnotes

Endnotes

1. Thomas Stearns Eliot is a British publisher and one of the great poets during the twentieth century. He is a literary social critic and a playwright who ultimately rejected Romanticism and created his theory of emotions and feelings (Literature Cell, 2017).

2. Thomas Ernest Hulme is a British poet who supported Elliot's ideas, and he significantly influenced modern poetry. As he was not convinced of English poetry, he suggested changing it in a new way devoid of Romanticism and Classicism (Hulme, 2010).

3. Clint Brooks is an American teacher who created new criticism and was engaged in literary analysis contrast with Romanticism (Tikkanen, n.d.).

4. Frank Leavis was one of the great effective individualities during the 20th century in literary criticism. He was also influenced by the famous figure Thomas Eliot and considered a literary critic and teacher who adopted the principle of Romantic criticism (Storer, 2017).

5. French Surrealism appeared during the 20th century by the French poet Guillaume Apollinaire. Surrealism is a philosophical and literary movement that explores the mind by defending irrationality, poetic and individual revelation; it has affected human life by rejecting realism (Tate, n.d.).

6. Italian Futurism is an artistic movement that appeared during the 20th century in Italy. It calls for change in modern life and aims to reject ancient art through innovation and renewal (White, 2019).

7. German Expressionism appeared as an artistic movement during the twentieth century in Europe. It aims to influence emotions by portraying distorted reality (Darsa, A. 2013).

8. Imagism appeared during the 20th century and is a spoken poetic movement in response to the traditions of romantic poetry. Most of the writers and poets in Imagism are Anglo-Americans like Amy Lowell and T.S. Eliot (MasterClass Staff, 2020).

9. George Bernard Shaw is an Irish playwright and critical thinker. He was anti-romantic in his thoughts and works (LitPriest, n.d.).

10. Bertolt Brecht is a German theatre director, playwright and poet. The Marxist Brecht was anti-political, and he wanted his theatrical works to have effects on the audience. Unlike

regular performances, he encouraged the audience to be able to criticize society (Marsden, n.d.).

11. György Lukács is a philosopher, writer and literary critic. He defended humanity by opposing political control over artists by participating in the formulation of a Marxist system of aesthetics (Encyclopaedia Britannica, 2021).

13. Robert Fitzroy contributed to the development of evolutionary theory with Charles Darwin. He confirmed that artefacts from the structures and remains of some organisms would lead to the emergence of new species (Rafferty, 2021).

14. Dystopian is a reaction to utopian literature that horrifically expresses a fictional society (MasterClass Staff, 2020).

15. Esotericism in the apocalyptic writings means that only a few individuals of a particular origin understand the divine revelation, and these writings on Apocalypticism were preserved afterwards in secret books to instruct God's chosen ones (Dictionary, n.d.).

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