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THE POST-APOCALYPTIC WORLD OF GOLDING'S LORD OF THE FLIES

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Abstract

By using an abandoned island as the story's location, William Golding depicts the post-apocalyptic wilderness in his book *Lord of the Files*. This study will demonstrate how William Golding developed the story's characters to represent the general state of destruction that pervaded all facets of existence. Above all, a wilderness experience offers a chance to sharpen awareness and identify the self in opposition to the non-self. It serves as a catalyst for reflection, and the best quotes that capture life as it is fundamentally experienced and lived deepen that process. This paper investigated the harm caused by civilization. The conduct of some boys who just so happen to land on a remote island following their evacuation from a conflict zone was examined in the current research. It focused on the boys' abrupt transition to savage behavior. This research illustrated that the boys revert to barbarism when they are not constrained by social mores and regulations, and their battle for survival and dominance exposes the evil side of human nature. It concluded that the post-apocalyptic society of Golding depicts is a meditation on the frailty of civilization and the inherent cruelty and violence that exists in all of us. Golding's "*Lord of the Flies*" post-apocalyptic society is a chilling depiction of human nature gone naked. The novel's terrifying depiction of civilization's collapse and plunge into savagery serves as a sobering reminder of how brittle social conventions can be.

Keywords: William Golding Lord of the Files, civilization, apocalyptic, post-apocalyptic.

Introduction

1.1 Background of the Study

By using an abandoned island as the story's location, William Golding depicts the post-apocalyptic wilderness in his book Lord of the Files. Above all, a wilderness experience offers a chance to sharpen awareness and identify the self

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in opposition to the non-self. It serves as a catalyst for reflection, and the best quotes that capture life as it is fundamentally experienced and lived deepen that process. Apocalypse, a new literary genre that originated from the Greek word for "to reveal," laid it out. Apocalyptic literature presents the end of history as revealed. Images of violence and the macabre are contrasted with glimpses of a changed world; the underlying theme is typically the epic conflict between good and evil. Apocalyptic literature has been defined as a genre that sprang from crises and was intended to fortify the resolve of a beleaguered community by offering the prospect of an abrupt and final deliverance from captivity. It is underground writing, the solace for those who suffer injustices (Alegre, 1990, p. 13–14).

As previously said, the scene was a boat-shaped island that was encircled by mountains on one side and the water on four. It was also encrusted with aromatic plants, palm palms, and rocks. It was roughly the shape of a boat, bumped near this end, and the chaotic descent to shore was behind them. There are rocks, cliffs, tree tops, and a steep decline on either side. Moving forward, the boat's length is a gentler descent with trees covered with pink accents. After that, there is a densely green, jungle-like flat area of the island that ends in a pink tail. It is evident from the lack of housing descriptions that the island was deserted. In order to illustrate the terrible consequences of human encroachment on the island even in their most primitive stage, Golding forced the young boys to fall on it as a result of plane collision during a nuclear war (Alegre, 1999, p. 8).

The coral reef on the sea is a stunning pen portrait of the uniqueness of the wildness, and the shore was fledged with palm trees. The lagoon's shore was also covered in trees. Their green feathers reached a hundred feet into the air as they leaned or reclined against the light. The scratchy grass blanketed the ground under them, strewn with decaying coconuts and palm seedlings, and ripped everywhere by the upheavals of fallen trees. A fundamental contrast between island and sea, softness and hardness, flux and fixity, and roundness and angularity is found in the description of the environment. The square pattern of the landscape is contained within the circular sea horizon. But the pattern is not limited to itself. It reproduces endlessly, growing upward, outward, and inward. Sea and sky, island and stars respond to one another: the angular bright constellation and the sky mirror each other in the water (Golding, 1959, p. 77).

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The island's water motif and the sea's rock motif, similar to the Chinese yin and yang, are finally reminded of. There is a black patch on the white surface and a white patch on the black, a piece of squareness in the liquid element, and a pool on the island. Another island is located where the island ends in water; a nearly detached rock stands like a fort, facing them across the green. Similarly, it's possible that a typhoon caused sand to be banked inside the lagoon, creating a long, deep pool on the shore that the sea invades during high tide (John,2001:63).

1.2 Review of Related Literature

Humanity has long been plagued by ideas of Armageddon and the arrival of a golden period, claims Chatterjee (2017). While English romantic authors such as Shelley saw in poems such as "Queen Mab" and "Revolt of Islam" the promise of a new century, others, like Blake, created their own distinct "cosmology" in their larger works, which nevertheless colored them with their vision of salvation and damnation. Hollywood productions, such as 2010's Book of Eli, repeatedly revisit the concept of redemption in the face of impending destruction. In keeping with these themes, this essay will examine the relationship between apocalyptic vision and later promises for renewal through an analysis of William Golding's two novels, Pincher Martin (1956) and Lord of the Flies (1954).

In the first, a group of young schoolboys use violence to survive and later for its own sake; in the second, a lone survivor of a destroyer that has been torpedoed clings to his own hard, rock-like ego, which ultimately stands in the way of his salvation and redemption because it is driven by a lust for life that causes him to exist in a dimension that is distinct from both the moral and physical. While Pincher Martin has long been read as a parable of the Cold War and the ensuing fear of destruction from nuclear fallout, Lord of the Flies apparently has nuclear warfare as its backdrop throughout the entire action (this also applies to Golding's first work). This dissertation aims to examine how Golding employs these two books to express his personal perspective of societal, spiritual, and metaphysical dissolution as well as any potential for redemption (Chatterjee 2017).

The 2018 Lydia thesis showed how post-apocalyptic literature may be classified into many subject categories and emphasized the need for a taxonomy of this genre. Because post-apocalyptic fiction is such a broad and diverse subgenre, it is unique in that it lends itself to this kind of taxonomical classification. Every

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category has seen a distinct evolution and possesses a distinct set of attributes or peculiarities that contribute to the subgenre. Additionally, each category offers insight into the author's personal ideas and emotions toward the end of the world and beyond, along with their realities at the time of writing. For instance, David Moody drew grim inspiration for his novel Dog Blood (2010) and its ensuing sequels from the bombing in London. By showing readers what might happen if our world collapses, the author serves as a reminder of how crucial it is to maintain its integrity.

Creating a taxonomy of post-apocalyptic fiction is the aim of this thesis, which aims to highlight the unique aspects of this subgenre. I will examine three books that best represent each category and how they employ the specific literary devices they display in each chapter. I have divided post-apocalyptic fiction into four primary categories: Nuclear Holocaust, Pandemic, War, and Environmental Collapse, in order to better comprehend the breadth of literary methods and motifs used in this subgenre. These are the categories I selected since that's how post-apocalyptic fiction is structured. (Lydia,2018)

In her article from 2021, Keerthi said that while examining Goldings' first book, "The Lord of the Flies," from the perspective of how nature is portrayed, it provides a pictorial depiction of the pure wilderness. The island in the book is designed like a boat. bringing to mind the human life journey. It included every element of nature, unbiasedly. Before the arrival of the British schoolchildren who were stranded there due to an aircraft accident, every tree, rock, and portion of the island's mountain coexisted peacefully. The island took on the role of a mother and gave the kids a play area, a river to swim in, and fruit to eat. However, the boys made an effort to contaminate the island with their intricate beliefs infused with contemporary British culture and their aversion to the dark. They made an effort to construct lodging facilities on the island, but nature overcame them and let the youngsters' destructive tendencies run wild.

1.3 Statement of the Problem

This research will look into how the book Lord of the Flies portrays a dangerous environment. The subject of the current study will be the moral decay in the wilderness plantation depicted in Lord of the Flies. William Golding (1911–1993), a well-known contemporary novelist who was awarded the Nobel Prize in Literature in 1983, wrote Golding's novel. Since its 1954 release, the book has

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become a best-seller and is studied in colleges and universities almost everywhere in the globe. Such popularity is closely linked to the author's distinctive style, which skillfully blends symbolism into fable, allegory, and adventure story. In the wake of a plane disaster, a group of English schoolboys find themselves abandoned on a desert island without adult supervision. Lord of the Flies portrays their transition into savages.

1.4 Anticipated Findings

This study will demonstrate how William Golding developed the story's characters to represent the general state of destruction that pervaded all facets of existence. The harm caused by civilization will be investigated in this study. The conduct of some boys who just so happen to land on a remote island following their evacuation from a conflict zone is examined in the current research. It looks into the boys' abrupt transition to savage behavior. They quickly begin to lose their education and the civilization they were born into. They decide to become hunters as they meander around the island, which leads to them battling over who should be in charge. This paper's analysis reveals how vulnerable civilizations are in the event of a global catastrophe.

2.1 What is Post-Apocalyptic Fiction

A subgenre of science fiction known as apocalyptic and post-apocalyptic fiction depicts the breakdown or impending collapse of civilization on Earth or another planet. Apocalyptic events can be natural or man-made; they can be climatic, like catastrophic climate change; they can be astronomical, like impact events; they can be destructive, like nuclear holocausts or resource depletions; they can be medical, like pandemics; they can be end-time events, like the Second Coming or the Last Judgment; or they can be any other scenario with an apocalyptic outcome, like a zombie apocalypse, cybernetic revolt, technological singularity, dysgenics, or alien invasion (Booker, 2009, p. 46).

The plot could center on efforts to stop apocalyptic events, address the effects and fallout from them, or take place in a post-apocalyptic world after they happen. The period of time can be immediately following the disaster, with an emphasis on the psychology of survivors and how to preserve humanity as a whole, or it can be much later, with a common element being the mythologization of the existence of pre-catastrophe society. Post-apocalyptic

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fiction frequently takes place in a future without technology or in a world where society and technology have mostly disappeared. Apocalyptic literature and mythology, such as the Epic of Gilgamesh, published in the c, dealt with the end of the world and human society and was produced by a number of ancient societies, including the Babylonian and Judaic. 1500–2000 BCE. At least since Mary Shelley's The Last Man (1826) was published in the first third of the 19th century, modern apocalyptic novels have been recognizable. However, their popularity really took off after World War II, when the prospect of nuclear weapons destroying the entire planet came to the attention of the public (Mulligan, 2012, p. 9).

The apocalyptic catastrophe could be climatic—like uncontrollably changing climate—natural—like an impact event—man-made—like the nuclear holocaust—medical—like a virus or pandemic, whether caused by nature or human activity—or fantastical—like an alien invasion or zombie apocalypse. The plot could center on efforts to stop a cataclysmic event, address the effects and fallout from the event itself, or take place in a post-apocalyptic world after it has already happened. The timeline can be set very soon after the disaster, emphasizing the struggles and psychological aspects of the survivors as well as the means of keeping the human race alive and together, or it can be set much later, frequently incorporating the idea that the pre-catastrophe society has been forgotten. Stories set after the end of the world generally depict a non-technological future or a world in which straggles of technology and society still exist. Additional themes could include a pandemic, ecological collapse, cybernetic uprising, divine judgment, dysgenics, resource depletion, pandemic, supernatural manifestations, technological singularity, or some other kind of widespread calamity. One of the most powerful symbols of science fiction is the remnants of a technological past "protruding into a more primitive landscape," a concept known as the "ruined Earth" (Alastair, 1989, p. 52).

Because the characters in these works are often alone and have little to no knowledge of the outside world, they frequently depict the loss of a global perspective. Furthermore, because human brains are not acclimated to modern civilization and have instead developed to deal with difficulties that have largely become obsolete, such imminent physical threats, they frequently explore a world without modern technology, whose rapid advancement may overwhelm people. These kinds of paintings show simpler, more direct worlds with primal

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needs, dangers, and behaviors. Professor Barry Brummett states that the public's fascination with apocalyptic ideas is frequently sparked by the idea of change rather than the idea of destruction (Kirstin, 2000, p. 84).

Social scientists study this kind of literature, which can shed light on cultural anxieties and even the ideal role of public administration. There has been a notable increase in the popularity of post-apocalyptic films since the late 20th century. Some have commented on this trend, saying that "it is easier to imagine the end of the world than it is to imagine the end of capitalism" (James, 1988, p. 97). Christopher Schmidt notes that while the world "goes to waste for future generations, we distract ourselves from disaster by passively watching it as entertainment."

The literary genre known as "post-apocalyptic literature" explores how humans react to a global calamity that causes widespread fatalities and the breakdown of society. The most prevalent definition of apocalypse in post-apocalyptic literature is this type of significant event, though the particulars of the disaster can vary greatly. A zombie outbreak, a catastrophic virus, a nuclear war, a climatic catastrophe, an alien invasion, or any combination of these events could occur in post-apocalyptic fiction. The way the survivors adjust to their new lives in a world that has changed often matters more than the reason for the calamity. One well-known example of a post-apocalyptic novel is M. T. Aubell's The Girl with All the Gifts. R. Carey, which a movie adaptation was made of in 2018. The story revolves around a young girl who survives a devastating zombie apocalypse and is housed in a military facility (Booker, 2009, p. 51).

Tales about the actual apocalypse go back thousands of years, but tales about what occurs after the end of the world are relatively new. Books like Mary Shelley's The Last Man, which is about one of the last humans remaining on Earth, are early examples. H.G. Wells' "The Time Machine" Additionally, Wells' stories are set in a far-off future in which human civilization has gradually crumbled due to the slow effects of aging rather than a single cataclysmic catastrophe. Post-apocalyptic writing did not really take off until the 20th century, despite these earlier precedents, when enormous tragedies like the First and Second World Wars offered material for many works. Many writers have also been influenced by the Cold War to write about the possible outcomes of a complete nuclear meltdown on a global scale. Because of this, a large number of the most well-known post-apocalyptic books and tales date back to the 20th

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century, however new works are constantly being added to the canon (Keith,2016, p.94).

There are several traits common to post-apocalyptic literature that define the genre. Although the tone and content of post-apocalyptic fiction can vary greatly, it is identifiable by the use of a number of recurring themes and narrative devices. One thing to bear in mind is that dystopian literature and post-apocalyptic fiction are related, but they are distinct genres. Any story set in a fictitious world that is exceedingly unpleasant or hazardous to live in, regardless of whether the world was created as a result of a cataclysmic event, is considered dystopian fiction. There are elements of post-apocalyptic literature in many dystopian novels, such as Suzanne Collins' The Hunger Games. Collins's world is undoubtedly dystopian since it features a yearly children-killing tournament on television and is the aftermath of a significant conflict in North America. True post-apocalyptic literature, on the other hand, typically takes place in a world without a formal civilization or sooner after the disaster. In post-apocalyptic fiction, specific literary methods and narrative themes frequently appear. Post-apocalyptic literature, in general, belongs to the science fiction subgenre; it describes events such as extraterrestrial invasions and features futuristic technology developed by protagonists. People who think they are the sole survivors encounter other strange groups of people in a lot of works. Other prevalent tropes are a lack of hope and difficult moral decisions. A common theme in many post-apocalyptic books is the birth of a child, which represents life's rebirth following a protracted battle (Keith,2016, p.71).

Apocalyptic novels typically center on a small group of survivors who are trying to make their way through what's left of the world after some kind of tragedy—be it a nuclear war, a zombie attack, or a natural disaster. Because readers are not familiar with the workings of a post-apocalyptic world, they are more tolerant of errors and plot holes in post-apocalyptic works, and there are many opportunities to create a universe that is sufficiently new and complex to pique readers' interest while leaving others wanting more. Rather of relying heavily on science fiction to explain "what killed the world," the finest apocalyptic novels focus on developing distinctive characters and character arcs that are often philosophical in nature, which plays to readers' enduring fear of impending doom. In light of this, distinctive character stories that captivate readers as they lose themselves in a post-apocalyptic narrative are more likely to garner

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attention than the actual apocalyptic event. A lot of post-apocalyptic novels employ the mystery surrounding the cataclysmic events to give protagonists distinct situations and obstacles to overcome rather than even trying to describe them in great detail. Assume an extraterrestrial species inhabits Earth and pursues humans. If you couldn't talk, it wouldn't be as much of a concern (as per the "Quiet Place" narrative). This article will offer you an inside look at how to do the same with your post-apocalyptic novel. The post-apocalyptic genre plays on human fears and inadequacies in the most compelling ways (Hicks, 2016,p. 78).

2.2 World War II as a Historical Background

From 1939 until 1945, there was a worldwide battle known as the Second World War. The large majority of nations on earth, including all of the superpowers, participated in combat as members of the Allies and the Axis, two diametrically opposed military coalitions. A large number of participants blurred the lines between civilian and military resources by throwing their economic, industrial, and scientific might behind this total war. The only two nuclear weapons ever used in combat were delivered and populated concentrations were strategically bombed thanks in large part to aircraft. With between 70 and 85 million people killed, the majority of them civilians, it was by far the bloodiest conflict in history. Genocide, including the Holocaust, famine, murders, and illness claimed millions of lives. Following the fall of the Axis, war crimes trials were held against the leaders of Germany and Japan, and Germany, Austria, and Japan were placed under occupation. Although the exact origins of the war are unknown, several theories include the Spanish Civil War, the Second Sino-Japanese War, boundary disputes between the Soviet Union and Japan, the emergence of fascism in Europe, and tensions following World War I (Anthony, 1992, p. 77).

The invasion of Poland by Nazi Germany, led by Adolf Hitler, on September 1, 1939, is widely regarded as the start of World War II. On September 3, the United Kingdom and France declared war on Germany. Germany and the Soviet Union divided Poland and delineated their respective "spheres of influence" over Finland, Estonia, Latvia, Lithuania, and Romania under the terms of the August 1939 Molotov-Ribbentrop Pact. In a military alliance with Italy, Japan, and other nations known as the Axis, Germany conquered or controlled most of

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continental Europe between late 1939 and early 1941 through a series of campaigns and treaties. The conflict continued between the European Axis countries and the British Empire, with battles in the Balkans, the air battle of Britain, the Blitz of the United Kingdom, and the Battle of the Atlantic, after campaigns in North and East Africa began and France fell in the middle of 1940. The Eastern Front, the biggest land theater of warfare in history, was established in June 1941 when Germany led the Axis powers of Europe in an invasion of the Soviet Union (De Cristofaro, 2017, p. 201).

By 1937, Japan, seeking to rule over Asia and the Pacific, was at war with the People's Republic of China. Japan launched nearly simultaneous offensives against Southeast Asia and the Central Pacific in December 1941, attacking American and British territory. One of these offensives was the attack on Pearl Harbor, which prompted the United States and the United Kingdom to declare war on Japan. In unison, the European Axis powers proclaimed war on the United States. Japan quickly took control of most of the western Pacific, but its advancements were stopped in 1942 when it lost the crucial Battle of Midway; in the meantime, Germany and Italy suffered defeats in North Africa and the Soviet Union at Stalingrad. The Axis powers lost the initiative and were compelled to strategically retreat on all fronts as a result of major setbacks in 1943, which included German defeats on the Eastern Front, Allied invasions of Sicily and the Italian peninsula, and Allied offensives in the Pacific. The Soviet Union reclaimed its lost territory and drove Germany and its allies back as the Western Allies attacked German-occupied France in 1944. While the Allies destroyed the Japanese Navy and took control of important western Pacific islands in 1944–1945, Japan experienced setbacks in mainland Asia (Derrida, 1984, p.108).

After German-occupied countries were freed and Germany was invaded by the Soviet Union and Western Allies, Hitler committed suicide, Berlin fell to Soviet forces, and on May 8, 1945, Germany unconditionally surrendered, marking the end of the European War. Japan refused to submit under the conditions of the Potsdam Declaration, therefore on August 6 and August 9, the US unleashed the first atomic bombs on Hiroshima and Nagasaki. Japan declared on August 10th, 1945, that it was going to surrender, and on September 2nd, 1945, it signed a surrender document in response to the Soviet Union's declaration of war against Japan, the impending invasion of the Japanese archipelago, and the potential for

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more atomic bombings. The world's social and political landscape were altered by World War II, which also laid the groundwork for the current international order as well as that of the 20th century. With the winning great powers—China, France, the Soviet Union, the United Kingdom, and the United States—becoming permanent members of the Security Council, the United Nations was founded with the goal of promoting global cooperation and averting crises. The Cold War, which lasted for almost fifty years, began when the US and the Soviet Union became competing superpowers. Following the destruction caused by Europe, the dominance of its major powers declined, leading to the liberation of Asia and Africa. The majority of nations experiencing industrial devastation shifted toward economic expansion and recovery (Gingerich, 1967, p. 97).

With the defeat of the Central Powers, which included Austria-Hungary, Germany, Bulgaria, and the Ottoman Empire, as well as the Bolshevik takeover of Russia in 1917 that resulted in the creation of the Soviet Union, World War I had drastically changed the political landscape of Europe. In the meantime, new nation-states were formed as a result of the fall of the Ottoman and Russian Empires, as well as the territorial gains made by the victorious Allies of World War I, including France, Belgium, Italy, Romania, and Greece. The 1919 Paris Peace Conference established the League of Nations in an effort to avert another global conflict. The principal objectives of the organization were to avert armed confrontation by means of collective security, disarmament of the armed forces and navy, and the peaceful settlement of international issues through arbitration and diplomacy. Irredentist and revanchist nationalism evolved in various European states around the same period after World War I, despite significant pacifist feeling at the time. The enormous geographical, colonial, and financial losses imposed by the Treaty of Versailles made these feelings particularly strong in Germany. In accordance with the treaty, Germany lost almost 13% of its domestic land and all of its overseas holdings. Additionally, German annexation of other states was outlawed, reparations were required, and the strength and capacity of the nation's military forces were constrained (Heller, 2015, p. 55).

During the German Revolution of 1918–1919, the German Empire was dismantled and the Weimar Republic—a democratic government—was established. There was conflict during the interwar years between the extreme opponents on the left and right and supporters of the new republic. Italy, an

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Entente partner, had gained some territory after the war, but the peace settlement did not satiate Italian nationalists who felt that the United Kingdom and France had promised to secure Italy's entry into the war. Benito Mussolini's fascist movement took control of Italy from 1922 to 1925. Its goals included the abolition of representative democracy, the suppression of socialist, left-wing, and liberal forces, and an aggressive expansionist foreign policy that promised the establishment of a "New Roman Empire" and turned Italy into a global power. Hicks (2016), page 86.

Following a failed effort to topple the German government in 1923, Adolf Hitler was finally chosen by Paul Von Hindenburg and the Reichstag to the position of Chancellor of Germany in 1933. Hitler declared himself Führer of Germany after Hindenburg's death in 1934, outlawed democracy, and advocated for a drastic, racially driven alteration of the international system. He also promptly launched a huge rearmament effort. In the meantime, France gave Italy complete control over Ethiopia—a colonial colony that Italy had long coveted—in order to maintain its alliance. Early in 1935, the Saar Basin Territory was formally rejoined with Germany, aggravating the situation. Hitler also rejected the Treaty of Versailles, increased his rearmament program, and instituted conscription (Irvine, 1975, p. 208).

2.3 The 20th Century Post-apocalyptic Fiction

It was not the objective of the creators of the post-apocalyptic genre to confine itself to a specific body of writing, define itself within predefined parameters, or adhere to predetermined criteria. Rather, it evolved—and continues to evolve—in response to a multitude of situations. Even though this research is a retrospective examination of the genre, it draws attention to identifiable generic elements (the deserted city, the collapse of social structures, carnivalesque grotesquerie, etc.) that are not specific to the genre and were not used in a single instance in which they were fully developed. Thus, this genre history aims to give an overview of important foundational texts and writings that shaped the evolution of the post-apocalyptic genre and imagination (Paul, 2008, p. 274).

This dissertation uses the term "post-apocalyptic," referencing the work of Teresa Heffernan and James Berger, to refer to the period of time that follows a catastrophic event as well as a cultural imagination that differs from the apocalyptic imagination produced by traditions and myths. "The visions of the

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End that Frank Kermode analyzed in terms of a sense of an ending have increasingly given way to visions of after the end, and the apocalyptic sensibilities both of religion and of modernism have shifted toward a sense of post-apocalypse," Berger (2006). The latter part of the 20th century saw this change. This post-apocalyptic imagination has historically been linked to tragedies (like war or disease) that question not just the existence of mankind but also the validity of long-standing institutions of meaning-making, including governments and histories. The post-apocalyptic culture, according to Heffernan, is one that has abandoned the ideas of Man, History, and the Nation (Benedict, 2006, p. 105). This is consistent with the earlier discussion.

These three key cultural concepts have historically been associated with apocalyptic conceptions that have profoundly shaped how progress is perceived and encouraged hope for the positive outcomes of such progress. However, crises have shaken this foundation of hope severely, causing a shift from post-apocalyptic uncertainty to apocalyptic reassurance. By concentrating on societal myth—the apocalyptic myth that serves as the foundation for our conceptions of progress—I hope to draw attention to the ways in which the shift toward the post-apocalyptic imagination has formed a genre that has endeavored to envision a future society that has fundamentally lost its conviction. Recognizing that the post-apocalyptic genre is an open system that engages with history, culture, and other genres—including the apocalyptic genre—is crucial. Robert C. Allen and Douglas Gomery argue in their essay about history as an open system, "Generative mechanisms in history do not operate in isolation from each other; they interact to produce the flux of phenomena that constitute the actual states and happenings of the world" (James, 1999, p. 65).

Comparably, historical elements that have impacted other genres, art movements, and social shifts have also frequently impacted the post-apocalyptic and apocalyptic genres. Four conventional approaches to cinema history—aesthetic, technological, economic, and social—are described by Allen and Gomery in their influential book cinema History: Theory and Practice. The state of film technology has an impact on the artistic effects that can be produced in a movie theater at any particular period. Economic factors frequently influence technological advancements. Social contexts influence economic decision-making, and so on. The post-apocalyptic genre, which has developed in reaction to aesthetic, technological, economic, and social concerns, is relevant to all of

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these interconnected historical facets. The history of the post-apocalyptic, like the history of film in general, is inextricably linked to other systems, such as the national economies, the popular entertainment sector, and other mass media. The post-apocalyptic imagination has influenced other cultural goods and systems, and other systems have influenced the genre, even though the focus of this study is on post-apocalyptic literature and film (John, 1998, p. 127).

This history will trace the shifting relevance, significance, and force of the apocalyptic imagination in these texts, keeping in mind the interconnectedness of the post-apocalyptic genre. This will demonstrate how the post-apocalyptic genre emerged as one result of challenging the expectations and values inherent in apocalyptic ideologies. Additionally, it will highlight and analyze important writings that deviate from apocalyptic thinking, contextualizing them in the socio-political-economic contexts that led to a decline in belief in conventional apocalyptic thought (Joseph, 1990, p. 39).

As was already said, the post-apocalyptic genre is the outcome of continuing processes incorporating a variety of elements, such as advancements in technology, socio-political and economic developments, and literary and popular culture movements, such as narrative experimentation. Because no single text can be considered the genesis, the post-apocalyptic genre evolved throughout time and shares many characteristics with the science-fiction genre with which it interacts. Relating to the genre's hazy origins, renowned science-fiction writer Jack Williamson states, "The history of science fiction can begin anywhere" (Foreword xi). In a similar vein, the post-apocalyptic genre "can begin anywhere," but in order to highlight the

Over the centuries, the idea of apocalypse has evolved from a particular genre of religious writings to social paradigms and secular ideologies that build upon but are fundamentally preoccupied with apocalyptic concepts like the end of the world, eschatological modes, and the post-apocalyptic state of existence. Numerous associations with apocalypse in popular culture stem from the imagery found in religious literature's apocalypses, such as the Bible's Apocalypse of John and the Book of Revelation. These works contributed to the development of a culturally shared understanding of the world's eventual demise and rebirth. The Book of Revelation is arguably the most famous apocalyptic story, at least in the West. Through the aid of an oracle, John the Revelator chronicles in his apocalyptic visions of immense misfortune and catastrophe,

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prophesying the end of the world and its eventual rebirth. John describes a world filled with conflict, hunger, and death as well as hail, fire, smoke, blood, brimstone, and locusts. He also describes a big star falling from heaven, the sun, moon, and stars darkening, and plagues that kill and torment people until the mystery of God is resolved (James, 1999, p. 65).

As a result, this immense desolation comes before God's greater activity is revealed. John sees a new earth and a new heaven after the old ones "pass away." And a loud voice spoke to me from heaven, proclaiming, "Behold, God has made his tabernacle among humans. He will dwell among them, and they will be his people." Within the apocalyptic genre, Revelation portrays a revelatory apocalypse—a revelation—that goes beyond the earth's destruction. Rather, the numerous disasters serve as a prelude to the revelatory apocalypse, in which God reveals himself, lives among his people, and creates a new heaven and new earth under the direction of a higher, divine order. The apocalyptic idea that the end is near was reinforced to successive generations by the occurrence of events like wars, epidemics, volcanic eruptions, earthquakes, and so forth in the real, observable world. These images of destruction—war, famine, plague, and so forth—became the culturally shared images of apocalyptic cataclysm through oral and written traditions. Apocalyptic literature are found in "every society," according to Lumpkin (Joseph, 1990, p. 41).

The apocalyptic genre conforms to a paradigmatic framework that shapes humanity's understanding of its own existence. This apocalyptic paradigm is based on a linear understanding of time and progress, where each phase of the process has a beginning, middle, and finish that provide context for the previous phases. The hope associated with a "better future" allays the fear of the otherwise unknown state of existence after the destruction of the earth, according to Frank Kermode, the author of the seminal study The Sense of an Ending. Kermode claims that apocalyptic writings are always caught up with the idea of "renovation," or a "better future." Thus, the apocalyptic imagination, developed over centuries in various cultures, is endowed with both reassuring imagery that heralds in constructive advancement and disastrous imagery (Lorenzo, 2014, p.73).

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3.1 Author's Life

William Gerald Golding was born in Cornwall, England, in 1911. His mother, Mildred, was a passionate supporter of the British suffragette movement. His father, Alec, was a teacher and a staunch advocate of rationalism, the theory that knowledge and comprehension of the universe can only be gained and kept by reason as opposed to experience. The heritage of rationalists in science like T.H. Alec's antireligious commitment to rationality was Whitehead. Huxley and H.G. Wells. This rational viewpoint was insensitive to emotionally charged events, such as Golding's early phobia of darkness. His father had a big impact on him, and Golding went to the school where he was a teacher till he went off to college (James,1982, p.91).

According to his father's opinions, Golding began attending Oxford's Brasenose College in 1930 and studied physics there for two years. However, in his third year, he transferred to the literary department to follow his true interests. Golding's chosen genre was fiction, although he had always longed to compose poetry. He began reading Tennyson at the age of seven, and soon after, he was well-versed in Shakespeare's writings. While still at Oxford, Golding wrote a book of poems that was published as part of Macmillan's Contemporary Poets series. These poems are significant because they demonstrate Golding's developing mistrust of the logic he had grown up with, mocking well-known rationalists and their theories—even though he repudiated them as juvenile later in life. In 1935, he graduated from Oxford with a diploma in education and a bachelor's degree in English (Gray, 1971, p. 86).

Best-selling author and Nobel Prize winner Golding is well-known for her works, which include the critically acclaimed modern classics The Lord of the Flies and Rite of Passage. Golding's writing and tone were greatly influenced by the events in his life. One of the most well-known authors of the modern age, Golding was known for both his incredible inventiveness and his dismal and sad viewpoint on society and human nature. William Golding's gloomy demeanor contributed to his negative depictions of human nature in his writings, which ultimately helped him earn the Nobel Prize in literature. After serving in the military during World War II, Golding witnessed directly the evil and cruelty that existed in humanity. Page 77 of Lambert (2012).

What made Golding most well-known were the themes of the struggle between good and evil and the symbolism that permitted various interpretations. In

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Golding's best-known and first published novel, Lord of the Flies, a group of British schoolboys are abandoned on an island after their plane crashes, and this battle is portrayed. With one tribe representing the honorable and diplomatic sides of human nature and the other the cruel, hateful, and wicked sides, the group sinks into barbaric behavior and tribal rivalry. Two still images occupied Golding's mind before he started writing this novel: one depicted a content child who was excited to be on the island, and the other showed a lad who was being chased by the tribal savages the boys had transformed into. Golding had to use his exceptional ingenuity to make the connection between the two images and to construct the compelling story that is Lord of the Flies (Carey, 2009, p.149).

Apart from his dramatic and theatrical style, Golding's amazing inventiveness—which was occasionally questioned and misunderstood—also made him eligible for a Nobel Foundation nomination. The abundance of metaphors seen in Golding's writings and creative works demonstrate his skill as a master of the form. These motifs abound in Lord of the Flies, one of Golding's best-known novels. Not even the introduction can escape Golding's standard device. Golding, for example, tells of a bird that appeared as a vision of red and yellow, flew skyward, and screeched like a witch as it ascended heavily amid the broken trunks and creepers (Golding, 2006, p.7).

A more clear parallel by Golding may be seen in Lord of the Flies, where the explosion of a wrecked plane buried deep in the forest is depicted. While many of his other metaphors are more intricate and often call for further examination, this one was quite straightforward to understand. This has led to a great deal of unkind criticism directed toward Golding. But this criticism just helps to emphasize the general consensus that his works are important and ought to be debated and questioned in order to maintain their legacy and keep them from disappearing over time. Golding's latter work was also influenced by the years he spent teaching in a small play theater in Bath, England. As James Baker points out, Pincher Martin likewise makes extensive use of the idea of theater as a metaphor. Here we have the man sitting on a rock, a solitary little actor in his own imaginary drama. The dramatic style that leads the books down a road and gives them a sense of direction makes the novels considerably more appealing, and the Nobel Foundation was sure to note their distinguishing edge above other writers of the age (Gray, 1971, p. 83).

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Although William Golding's eligibility for the 1983 Nobel Prize in literature remains debatable, a press release from the Nobel Foundation claims that via deft use of his gloomy outlook on society, Golding was able to illuminate the plight of humanity. Living a unique existence, Golding witnessed numerous horrific events both during his time as a soldier and during his life, all of which had an impact on his writing. When you combine this dark worldview with Golding's theatrical and imaginative imagination, it becomes evident that he is an exceptional writer who gives a compelling and impactful take on life. Sir William Golding was officially designated a Nobel Laureate in 1983 by the Nobel Foundation in honor of his noteworthy contributions to literature and society (Veronica,2005,p.30).

3.2 Summary of the Novel

In addition to satirizing children's adventure books, William Golding intended with this novel to draw attention to how essentially awful people are. He provides the reader with a chronology of the events that turn a group of young boys from hopeful to tragic as they struggle to survive in their lonely, undeveloped, and primitive surroundings until help arrives. After a nuclear attack, a group of British boys are abandoned and alone on a tropical island without adult supervision. The boys in the organization can be broadly classified as "littluns," or children about six years old, and "biguns," or boys between the ages of ten and twelve. First and foremost, the boys want to establish a culture that is similar to the one they left behind. They elect Ralph to be their leader, and with the help and support of Piggy—the group's most intelligent member—he sets about establishing rules regarding housing and hygiene. Ralph also gives the gang instructions to put out a signal fire in the hopes that a passing ship will see the smoke signal and come to their help. Ralph is seriously threatened by Jack, who likewise aspires to be a leader. Under Jack's direction, a group of former choirboys become hunters abandon their duty of maintaining the fire to embark on the hunts. Jack progressively weans the other boys away from Ralph's influence due to their natural attraction to and inclination for the audacious hunting activities that are emblematic of violence and wickedness (Niven, 1989, p. 48).

In the midst of a pitched conflict, a plane carrying British schoolboys is shot down over a secluded tropical island. Two of the boys, Ralph and Piggy,

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discover they can use a conch shell they found on the beach as a horn to call the other guys. The boys got together, chose a leader, and began organizing their escape. They elect Ralph to be their leader, and he puts another child, Jack, in charge of the boys who will go food hunting together. Three boys, Ralph, Jack, and Simon, set off to explore the island together. Ralph advises them to start a signal fire when they get back to alert passing ships. The boys light some dead wood by focusing sunlight via Piggy's spectacles. However, the boys are too preoccupied with their games to pay attention to the fire, and soon enough the forest is entirely consumed by flames. A large area of dead wood burns out of control, and one of the group's younger boys disappears, probably from burn injuries (Baker, 1988, p. 23).

At first, the boys enjoy their life without adults, spending most of their time in the water and playing games. Ralph, however, complains that they need to be building shelter tents and tending to the signal fire. Jack, the hunters' leader, is becoming increasingly involved in the hunt even though they are unable to catch a wild pig. One day, when a ship passes on the horizon, Ralph and Piggy are shocked to learn that the signal fire, which the hunters had been responsible for tending to, has gone out. Out of fury, Ralph approaches Jack, but the hunter has just returned with his first kill, and the hunters are all performing a weird dance that depicts the chase. When Piggy criticizes Jack, Jack hits Piggy across the face. Ralph delivers the lads a speech of censure and blows the conch shell in an effort to get them to behave. Early in the conference, it becomes clear that some of the lads are beginning to feel afraid. The youngest boys, called "littluns," have always had nightmares, and more and more of them now believe that a monster or beast of some kind is waiting to be unleashed on the island. The older males try to talk the others into thinking rationally by asking where a creature like that could hide during the day. The group as a whole is appalled by the tiny one's suggestion that it hides in the sea (Carey, 2009, p.153).

A conflict between some military planes takes place over the island shortly after the session. The blasts in the sky and the flashing lights are invisible to the boys below, where they are fast asleep. A parachutist on Signal Fire Mountain slides to Earth, dead. The parachutist's landing is missed by the twins Sam and Eric, who are responsible for monitoring the fire at night since they are asleep. When the twins awaken, they see the enormous silhouette of his parachute and hear strange flapping noises coming from it. Fearing that the island beast is close,

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they run back to the camp and report that the beast has attacked them. The boys organize a hunting trip in hopes of finding the monster. Jack and Ralph, getting angrier by the minute, climb the mountain. They see the silhouette of the parachute as a large, deformed ape from a distance. During a group meeting, Jack and Ralph tell the others about their encounter. Jack says Ralph is a coward and should be removed from office, but the other boys won't allow Ralph lose. Jack storms along the beach, screaming for all the hunters to come after him. Ralph gathers the other boys to build a second signal fire, but this time it's not on the mountainside but on the beach. They obey, but before they finish the work, the majority of them slink off to join Jack (Olsen, 2000, p. 14).

Jack celebrates the occasion with a hunt and the traditional, gruesome killing of a sow, proclaiming himself the leader of the new hunting tribe. The head of the decapitated sow is then placed on a sharpened stick in the forest by the hunters as a sacrifice to the beast. Later, Simon sees the bleeding, fly-covered skull and has a terrifying vision in which he thinks the head is speaking. He perceives a voice that addresses him as the Lord of the Flies, informing him that since he is a part of everyone, Simon will never be able to escape him. Simon faints. When he wakes up, he goes to the top and sees the parachutist dead. When Simon realizes that the beast does not exist outside of each individual lad, he walks to the beach to tell the others what he has seen. Ralph and Piggy have joined Jack's feast, but everyone else is having a crazy party. They charge Simon and kill him with their bare hands and teeth when they see his black shape emerge from the bush (Baker, 1988, p. 28).

The following morning, Ralph and Piggy discuss what they had done. Jack's hunters steal Piggy's glasses while they attack them and their small group of allies. Ralph's crew visits Jack's stronghold in an attempt to talk with him, but Jack restrains Sam and Eric and engages Ralph in combat. During the subsequent struggle, one of the lads, Roger, rolls a boulder down the mountain, killing Piggy and shattering the conch shell. Ralph just escapes a flurry of spears. For the rest of the night and the following day, Ralph hides from the others like an animal might. Jack lights the forest on fire with the assistance of the other boys in an attempt to make Ralph come out of hiding. Ralph makes the decision to remain in the jungle, where he destroys the sow's head upon discovering it. He eventually has no choice, though, because he knows the other guys will follow him onto the coast and kill him. Ralph glances up to see a British navy

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officer standing over him as he drops out from exhaustion. The officer's ship looked at the raging jungle fire. The other boys stop when they see the police when they get to the beach. The policeman, shocked to see these deadly, vicious children, asks Ralph to explain. Ralph begins to cry when he thinks back on what happened on the island, even though he is ecstatic to be safe. The other boys also begin to cry. The officer turns his back to give the children some space to collect themselves (Niven,1989, p.52).

3.3 Golding's Post-apocalyptic Vision in *Lord of the Flies*

The primary cause of conflict in Lord of the Flies is Jack and Ralph's fight. The battle between Jack, who stands in for a harsh dictatorship, and Ralph, who represents a peaceful democracy, is symbolized by the struggle for control of the island. The two boys are capable of leading the entire gang, even if Jack initially accepts Ralph's leadership with hesitation. As the story goes on, their rivalry only intensifies until it turns into a fight to the death. The young people who identify with Jack and Ralph and their contrasting ideas represent different aspects of human nature. Ralph represents for deference to the law, duty, reason, and the defense of the weak, while Jack stands for brutality, violence, mob control, governing by terror, and tyranny. We are led to assume that the violent and primordial impulses of the story outweigh the inherent fragility of civilization since Ralph's influence over the other lads eventually diminishes until he is banished and chased. Furthermore, the fact that a global conflict is ongoing highlights the idea that violence poses a serious threat to civilization as a whole, even though Ralph is miraculously spared by the navy officer, a symbol of civilization (Sara, 1999, p. 26).

The novel warns against the specific consequences of nuclear weapons in light of World War II. It also provides a more thorough examination of human nature and how man disturbs the natural order. The novel tells the story via the experience of young boys shut off from the rest of society and with very few references to the world outside the island, giving the specific story of a tiny group fighting against nature and each other a sense of unavoidable universality. While both of the main protagonists serve as symbols for two opposing societal ideologies, Golding's portrayal of a conflict that seemed certain to end with one of them destroyed is ultimately resolved by the sudden entrance of the outside, "adult" reality. Hence, the more noteworthy and dangerous acts carried out by

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people outside of the island are symbolized by the earlier incidents (John, 2001, p.88).

The book begins immediately following the plane crash that leaves the lads stranded on the island, therefore the novel's inciting incident occurs off-stage. Ralph is presented to the reader as being elegant and visually appealing when they first meet, whilst Piggy is depicted as Ralph's physical opposite. When the boys find a conch and use it to contact the other crash survivors, we are introduced to Jack, who is a confident guy who is already in leadership of a group of guys. Jack reluctantly follows Ralph's lead, and the two grow close as they explore the island together. The boys chose Ralph to be the group's leader in part because Ralph held the conch, even though "the most obvious leader was Jack." After he is humiliated by not being chosen as chief, Jack declares he will become a hunter by slamming his knife into a tree. This defines the boys' roles: Jack will be responsible for hunting down meat, and Ralph will be in charge of coordinating with the other boys to try to get them rescued. Which of these two positions is more significant will be the source of increasing tension between the two throughout the novel (Sara, 1999, p. 31).

As each child on the island finds his position in the recently formed social order and Jack and Ralph become increasingly at odds over the group's priorities and most effective uses of their energies, the novel's growing action takes place in the following chapters. Ralph believes that sharing resources to watch the fire, build shelters, and gather fruit is the most efficient use of them. In addition, he demands that a signal fire be maintained constantly in case any ships pass the island. When Jack lets the signal fire go out while killing a pig, he starts to get into arguments with Ralph since Ralph saw a ship pass by while the fire was out. Jack had previously developed a profound love for hunting. The island's youngest boys are growing increasingly terrified of a creature they believe prowls around at night in an effort to hurt them. The viewer witnesses a scene that none of the guys do—a paratrooper crashes into the top of the mountain. Jack's belief that killing pigs will help them overcome their phobias is subsequently reinforced when the lads mistake his form for the beast, as indicated by their chanting changing from "kill the pig" to "kill the beast" (Minnie, 1997, p.205).

When Piggy goes back to collect his spectacles, Jack and his tribe steal them and kill him, marking the book's climax. This occurs subsequent to the boys' murder

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of Simon in a frenzied, violent fit of ecstasy, hence deepening the rift between Jack and Ralph. When Jack's tribe takes the glasses, Ralph and Piggy think that Jack's conch is being stolen. However, Jack discovers that the glasses are the real valuables because they are required to start a fire, and the conch has lost most of its symbolic meaning. The depreciation of the conch suggests that the boys' fragile culture is crumbling and that the widely recognized symbols of democracy and due procedure are out of date. The next day, as Ralph and Piggy go to collect Piggy's spectacles, a big boulder that belongs to Jack's tribe is let loose, smashing the conch and killing Piggy. The democracy is shattered and Jack's despotic authority is cemented. Realizing that his life is in jeopardy, Ralph flees from Jack and his tribe, who have become vicious and hostile as a result of Jack's influence (Richard, 2012, p. 213).

So far, the lads had been able to maintain a tenuous balance between Jack's violent tendencies and Ralph's authority over the method of igniting the fire and the conch's symbolic meaning. When this balance is disturbed, Jack takes charge of how to keep the fire going and the guys obedient to him, and Ralph loses all authority. Jack is willing to apply external pressure on the boys who disobey him and employ force as a form of leadership rather than reason, in contrast to Ralph, who thinks that the boys should be naturally inclined to comply. Ralph is not a threat, but the boys pursue him across the island out of fear that Jack may use violence. After Jack tortures them to find out where Ralph hides, even the Samneric twins, who at first exhibited sympathy for Ralph, give up to him. The boys start a fire to free Ralph from the bush, but this causes a passing ship to notice them. When the ship's officer lands and returns the boys to civilization, they learn of the horrors they have both observed and participated in. As the narrative finishes with the island destroyed, the lads are saved but are left scarred by their insights into the depths of human nature (John and Nicholls,1995,p.54).

Conclusion

Golding's "Lord of the Flies" post-apocalyptic society is a chilling depiction of human nature gone naked. The novel's terrifying depiction of civilization's collapse and plunge into savagery serves as a sobering reminder of how brittle social conventions can be. A compelling examination of the human psyche under harsh conditions is provided by Golding's skillful portrayal of the lads' power struggles and the darkness that lurks inside each of them. The lack of structure

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and authority in the environment degrades it into a microcosm that reflects our shared primitive tendencies and inner conflicts. Golding uses the post-apocalyptic setting as a canvas to paint a terrifying portrait of the human condition, providing important insights into the depths of human conduct when liberated from the confines of society. The universe of "Lord of the Flies" is, in fact, a harsh and thought-provoking monument to the human spirit's resiliency in the face of hardship.

William Golding's "Lord of the Flies" imagines a post-apocalyptic world where a bunch of young boys are left alone and in disarray on an abandoned island with no adult supervision. The boys revert to barbarism when they are not constrained by social mores and regulations, and their battle for survival and dominance exposes the evil side of human nature. The post-apocalyptic society that Golding depicts is a meditation on the frailty of civilization and the inherent cruelty and violence that exists in all of us. In a society devoid of convention and authority, the book examines topics of power, morality, and the struggle between civilization and barbarism. It's an insightful examination of the human condition under trying conditions.

In a post-apocalyptic civilization where life's resources have become scarce, survivors would seek out a responsible authority to establish order before beginning their quest for information and scavenging. There isn't always a shortage of food in post-apocalyptic settlements when there is scarce life. It may also allude to the lack of culture and morals, particularly when all traces of a civilized existence are taken from that town. In a culture like this, scarcity may also refer to a lack of law and order, or to its rare existence. This falls under the category of educational institutions not existing. Such things must be very close to the collapse of human morality if they are buried beneath the debris of the apocalypse. Without the legacies of all civilized systems, the globe would be leading a merely material existence.

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