

Sonority of Existentialism through characters in the novel Strain by Jack Hunt

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ABSTRACT

The research focuses on the novel Strain by Jack Hunt, which traces the philosophy of existentialism. It aims to touch on the novel's protagonist's grappling with self-alienation and the search for self-identity. It also deals with existentialism, which has asserted that philosophy tackles real-world situations and topics, such as death, birth, sex, and crime. This type of philosophy gained widespread recognition in the twentieth century. The research also has an emphasis on the ways humans find themselves existing through analyzing the novel Strain. The philosophy developed by Jack Hunt is touched on comprehensively to explain his characters' alienation and isolation. The journeys of each character speak to fundamental existential issues regarding mortality, authenticity, and meaning. The characters' face both internal and external crises in their struggle for survival, which forces them to reevaluate who they are and look for purpose in the midst of turmoil.

KEYWORDS: Existentialism, Self-alienation, Philosophy, Isolation, Mortality, Identity.

1. INTRODUCTION:

The minds of Jack Hunt's novel's readers are positively impacted to uplift the human condition and humanity. The critical analysis of Strain by Jack Hunt is conducted in this research article. Jack Hunt's novel is one of the best and most widely known. From the dawn of civilization, the human mind has been busy searching for the reality behind man's existence, meaninglessness, and the reality behind the chaos of life. Existentialism or existentialistic philosophy particularly was born in Europe. All this has filled life with frustration and confusion. Particularly, this philosophy focuses on the condition of men, their freedom, their decisions, and finally, their challenges. Existentialistic philosophy is the major tenet that the meaning of life can only be attained through the exhalation of one's inner self. Jacob in his book *"In Search of Authenticity: Existentialism from Kierkegaard to Camus"* (1995) states that:

"When people are confused as to their self-identity, a serious quest for genuine self can begin. When one is

painfully conscious of the danger of abandoning one's self, a cry for authenticity is heard. Indeed, given the negative sense of the notion of authenticity, discussed above, and common sense psychology, one might dare to put forward the following rule. . . Only such a person will recognize the vital significance of authentic identity and strive to make it an operative value in his life. We set about looking for ourselves when we feel we are actually experiencing the disintegration of ourselves and our own identity. The role of these existential predicaments explains the tendency of the philosophers of authenticity to engage in self-questioning and self-analysis, to probe the innermost layers of their selves and their turbulent lives. Continuous self-examination helps one to see that, to use Sartre's words, one is not what one is, and one is what one is not." (Jacob 21).

For decades on this planet, literature has imitated life by giving the voiceless a platform. The expanding ideas of logic beyond the simple survival of humans on the planet have adapted contemporary and postmodern literature theories. The science fiction category of literature includes faster than light travel, past and future space-time travel, the presence of parallel universes and extra-terrestrial life, and other fantastic ideas. There has been an outbreak of "Coronavirus Disease 2019" (COVID-19) brought on by a new SARS Co Virus-2 coronavirus in Wuhan City, Hubei Province, China. According to the "World Health Organization," it fell on January 30, 2020, to call the epidemic a public health emergency of global concern.

The use of apocalypse literature has proved how the world would be if a man did not modify his attitude and behaviour towards the Earth. This catastrophe had a crucial role in literature. By removing culture from its fancy domain, this study attempts to bring out the harsh facts of culture through literature. It showed how literature depicts the reality of the world science will forever be learning about and how some inventions, too, can have repercussions if they are not stopped at the right time. The film grabs how correctly the possibility of the planet is depicted and how individuals are in charge of the decay of their environment.

A virus had stopped and destroyed the planet. It is one of the deadliest pandemics recorded, damaging science and technology's development. Humans still fear infectious diseases and microorganisms, although antimicrobial antibiotics have been developed. Literature has toyed with an epidemic since the beginning. Interpersonal and socioeconomic relationships are negatively affected by the onset of diseases like cholera, typhus, measles, plague, and tuberculosis.

In a world about fighting a virus, people today can no longer disregard learning about past epidemics and the ones from the literature. Two of the earliest examples of the epidemic pictured there were in the literary device: "The Decameron" by Giovanni Boccaccio, published in 1353, and "The Canterbury Tales" by Geoffrey Chaucer, published in 1392. Mary Shelley's "Frankenstein" (1818) and Bram Stoker's "Dracula" (1897) involve horrifying creatures who spread mayhem wherever they go; like most epidemics, they are excellent analogies.

2. REVIEW OF LITERATURE:

One of the first dystopian works in English-language literature about a distant world whose plague has decimated the population, leaving only the few immune who can escape contact with the rest and live, is *The Last Man* (1826) by Mary Shelley. *The Masque of the Red Death*: The Red Death was a fatal plague that sent the prince, Prince Prospero, to his castle, and a fantasy, written by American poet and author Edgar Allan Poe in 1842, tells of the prince's attempts to hide from this plague. In seven castle rooms, each painted a different color, he hosts a masquerade ball attended by many other rich nobles.

In each area, they have a dark person walk around, costumed as a Red Death Victim. Once Prospero dies, as well as the other guests, after he meets this fella who has nothing going on for his attire, we are finally at the end. The Red Death is a fictional disease. According to Poe, it stings and produces great exhaustion, swelling, and death within 30 minutes; De Movet (1997) has identified the bubonic plague in 17th-century London through literature and history using *A Journal of the Plague Year* by Defoe (1722).

Literature has asserted itself as an intellectual impersonator of life for aeons on this planet that has expressed the silence, according to Akhter in her essay "Gender Inequality and Literature: A Contemporary Issue." The entire landscape in literature has been changed by recent contemporary and postmodern concepts in literary studies (593). Albert Camus's book *The Plague*, published in 1947, takes place in the French Algerian city of Oran, ravaged by an epidemic and related by a plague victim himself, the narrator, who looks out from on high.

Oryx and Crake present a main character named Snowman, a post-apocalyptic narrator who lives near a tribe of wild, humanlike creatures named Crakers (p. 1). Menadue and Cheer (2017) state that science fiction still reflects culture, but science fiction can shape public opinion and challenge the function, applicability, value, and

price of current and emerging technologies. (p.1)

We learn that Snowman named a boy, Jimmy, who grew up in a world overrun with big business and massive homes for big business families. Even after terrible mutant beasts, made through genetic modification, have taken control of the ruins. Snowman, who is going hungry, wants to head back there for food. He then defends the Crakers as trainees before he continues his adventure with forging.

The figure was invented by Bram Stoker's 1997 novel *Dracula* and the invention of Count Dracula. This book tells the story of Dracula's battle with a small band of people led by Professor Abraham Van Helsing and his desire to get from Transylvania to England to seek out new blood and to spread the zombie curse.

Butler's 1978 novel *Survivor* is about a contact between the Missionaries, a group of human colonists escaping a plague on Earth, and the Kohn, intelligent people living on the planet where the Missionaries had landed. The story's protagonist is the adopted daughter of the leader of the Missionaries, Alanna, who is fighting to stop the Missionaries from being eradicated or assimilated into a dominant local civilization.

Science fiction, according to Menadue and Cheer (2017), is important because it "presents ideas that can sway public opinion and examines the role, relevance, costs, and advantages of current and future technologies" (p. 2). *Paura and Colacel* (2019) talked about science fiction as:

Two trends have long been prevalent in science fiction: the first that of totalitarian dystopia, started with classic literature. Off and on-screen, dystopian stories reveal a Panopticon society, where the pervasiveness of technology removes any hope of individual life. The second trend is that of climate fiction: narratives that imagine a world dramatically changed by the climate breakdown show that our society can always be brought back to a pre-modern state by resource scarcity and overpopulation. (p. 7)

Challenge and Response:

Post-authenticity starts with authenticity and for sure integrates bits of knowledge from the palaeontology of significant pragmatist scholars like Machiavelli, Thucydides, Clausewitz, Hobbes, and many, a lot more that have made authenticity the predominant model of global relations. We, when all is said and done, acknowledge the pragmatist knowledge that the foundational design of world governmental issues is halfway conflictual, a consequence of highway rivalry. Furthermore, the assault of Coronavirus significantly affects state entertainers, invigorating a variety of cutthroat state activities. States have utilized the emergency to propel their essential advantages as they see them. The overall place of all states has been impacted, some for the more regrettable. For example, the pandemic has caused American organizations to shift their consideration away from numerous home-grown issues that are created out of its late, politicized reaction to the pandemic. Those capacities have been corrupted as the coronavirus has attacked military vessels like the USS Theodore Roosevelt, turning them into hatcheries of the disease.

The oil costs breakdown, which got half control from pandemic lockdowns, has also weakened US antagonists like Iran and Russia. However, some states have already leapt headfirst into the chance. China has kept testing US mastery. Progress on Chinese military action in the South China Sea has been swift. China has continued to militarize those fake islands based on reefs and, to a high level, its transportation and fishing interests. However, it has also tried to extend its fragile power by dispatching clinical gear and staff, much like in Italy.

Likewise, states have taken part in effective publicity and misdirecting about where the infection came from. Chinese and US backers have accused each other of building up hard power and creating the virus through bioweapons mobilization programs. Differential pandemic impacts on ethnic groups and gatherings have been mediated using delicate power sources in virtual entertainment mediations to advance inner divisions and affect platform support.

COVID has lined up with its effect on serious externality and state vital interests, impacting inside home-grown political systems. Midway control has been wrested from them by the infection. It has undercut all political world class, not generally equivalently. It has destroyed all home-grown power elements—political, financial, social, logical, and **creative**.

The characters of the novel have challenges. It is the end of the line. The third and final novel in the bestselling *Agora Virus* series brings Frank and the survivors' one step closer to one final, deadly test—will anyone survive? The strain of the collapse is beginning to weigh on everyone months after the defeat of a local threat. Frank tries to keep the group together as Kate heads off on a difficult trek to the island from Atlanta. That is the least of his troubles, however. Somebody is watching and waiting to pick off the survivors one by one. No

one is safe. If Frank and Sal survive this, they will be surrounded by danger, cornered, and have to go up against this terrible threat.

The infection, similar to a state, is likewise a cutthroat entertainer. It has upset the current global world request and is laying out another request—disconnection, quarantine, passing. The infection has likewise upset epistemic propensities, an illustration of disastrous epistemology (Lager and Hariman, 2020). During outrageous emergencies, brokenness rules, and linearity breaks up. Expectation becomes both fundamental and unthinkable, and recently approved models are uncovered to be a long way from the real factors they indicate to depict. In a transient logical emergency, the board cannot touch the underlying circumstances that made the fiasco; both logical mastery and supernatural reasoning are intensified. They are impartial evaluation organizers of storm floods and aggregate uneasiness. By one means or another, illness impacts appear irrational since a few states get impacted more than others with comparable conditions or less hostile measures (Beech et al., 2020). This disastrous epistemology touches off a head-on crash with the pragmatist hypothesis of world legislative issues.

The pandemic emergency, then, post-authenticity proposes, provides an opening for change, but only for a brief and constrained time. We are included in the social states of impossibility. Medicine and correspondence are only two models of progress that have taken exceptional leaps forward. Public talk has likewise become astoundingly pitched toward distinguishing hidden social, financial, and political issues. It is dissimilar to nothing most individuals have encountered. In this way, one condition for change is being satisfied. Simultaneously, a high likelihood possible result is next to no change, negligible disturbance in different aspects, i.e., a drawn-out sclerotic disaster. Yet, for what reason is that so? What are the presumptions, shows, and propensities that will end up being incapacitating, keeping talk as simple talk or just compensatory symbolization as opposed to a type of activity?

The short response is that there are strong thought processes in re-establishing control and request—social, monetary, mental, and political. These intentions work at each degree of affiliation—nearby, public, and global. The main forces behind neoliberal free enterprise and our shared desire for predictability come together to close the door to any significant reforms that could endanger the board. Common desires for predictability and the prevailing interests that propel neoliberal free enterprise collide when the door is closed to any adjustments that are too little to take risks.

Against this foundation, authenticity offers a gigantically engaging manner of speaking of security and sanity for the benefit of a known world (Rudd, 2020). Old stories are the best stories. Alternate perspectives give off an impression of being negligible or hazardous extravagances, at this point not protected or reasonable, while the intricacies and inconsistencies uncovered by the emergency can be diminished to a basic perspective.

Real factors should be depended upon for which issues would be established in nature yet just on the off chance that one changes the focal origination of nature (Purdy, 2015) where common cycles and political components need not agree with one another, coordinate, or uniform; where effective assortment is managed by pardonable contention other than "organic" systems of cooperation; and where humongous zones of the world, whether it be non-human and human, that are at present overlooked are to be respected similarly as speaking to voice in a planetary system where exit does not exist.

It offers a basic opening to adjust in two bearings. If nature is more agentive, then people are less so. Many living beings meet each other as they have to adapt while they journey. First, the double human/non-human limit can be softened on the off chance that non-human entertainers may be reformed as particularists. We have projected certifiable completion here in one of the previously mentioned assortments with a name, individual, and characteristics working very well in world governmental issues. Additionally, we suggest that heuristic purposes be performed for renaming substances, such as coronavirus, with an alternate structure. One mode of speaking of representation would relocate them out of nature's crude, inert potentialities in the backdrop ecological setting of human action; it would animate them and move them into the foreground as if they were genuine specialists. Talking this way carries the heuristic benefit of turning the messy into the readable and the imperceptible into the noticeable. It ought to focus on them. In a pandemic and huge issue such as our climate, such a system has advantages.

Certainly, the representation of the planet could be a more groundbreaking thought. That Mother Earth is a familiar part of fables. The Gaia hypothesis (Lovelock, 2016) is all the more as of late getting ideas. As we have argued, all global relations discourse is based on fantasy, illustration, storytelling, or other 'fictitious' assets; it is what happens in the shows and the level of reflexivity. A renunciation of reflection on one's rambling

conditions for the sake of authenticity amounts to a half-measure for imaginative thought on a class of questions other than one's plural reflection.

Second, human organization in a natural setting itself could be reconstituted and rethought in a single spatiotemporal instant. This is what Thomas Hobbes drew on when he used an old precept articulating carnal human instinct at some point previously, with his metaphorical statement that in a condition of nature, man is a wolf to man, yet for children developing in an authentic condition of nature, the wolf man, the reality is less evident (cf. Shattuck 1980).

Moreover, an even inversion of this assumed normal personality could be that wolf is man to wolf. However, like people, infections can chase, engender, form societies, trouble, and renew niche ecosystems. Each type of organic life is people, wolves, and coronavirus. People and non-people have porous limits and characters tantamount to states; they are monsters allying with monstrous biomes.

Existentialism in the novel

Science fiction's environments are often contrary to the environments of passing reality since their environments are mostly conceived in the alternate subsistence of utopian and dystopian future worlds. All science fiction settings are set in the alternate subsistence of utopian and apocalyptic future societies. "Fantasy" is a definable subgenre of science fiction, defined as science fiction that includes an inordinate amount of "magic" or other supernatural elements in plot, topic, or setting.

Science fiction includes Bio-punk, Cyberpunk, Time Travel, Military Scientific Fiction, Superhuman Depictions, Apocalyptic and Post-Apocalyptic, Space Opera, Paranormal Science Fiction, Social Science Fiction, and many more. Back in the 1980s, science fiction emerged as an almost dystopian near future that told of a bleak patriarchal culture struggling through the post-technological social revolution. Bio-punk is about the future and the conjectural result of the biotechnology boom and recombinant DNA leaps. This is based on the way technology has already changed our lives. With time, scientists kept developing bizarre and useful animals.

Humans can get around the problems by preventing random crossbreeding of different organisms. It nearly made them feel like gods. Some creations, such as the dancing rat, were comically friendly, but others, like the snake (rat hybrid and the rattlesnake), were dangerous. When released from the control of humans, the hybrids were prone to taking over animal kind. The most well-liked crakes of all were those that adhered to an anti-humanist viewpoint. Their main feature was survival, not religion. Hunt's book was entertaining and had interesting characters. It's a bit scary to think of the things people might do in a situation where survival is paramount, but it's perfectly realistic to believe that civilized society can devolve into chaos extremely quickly when people are faced with what they must do to ensure that survival. And the worst kind of people can and will do horrible things without society to keep them in check.

The first thing that makes an unpleasant incident a quest for knowing the meaning of life is a quest for the meaninglessness of life that develops a sense of meaninglessness, alienation, and frustration. In the selected novel of Jack Hunt Strain, the charitable characters face these desires in their lives in this approach of existentialistic philosophy, which is very clearly seen as the freedom to live a meaningful life. Against their society, the characters' rebel, becoming the victims of isolation, alienation and death. The story starts with the protagonist Frank as he needs the help of Sal. But Sal changed a lot after his wife and kid's death. So, Frank the peoples to stay in different location like different home. But Ella didn't like in fact she want everyone to stay together and they could live peacefully and safe. Things get even worse between Sal and Frank. Sal starts blame Frank for gone to butch place, after he went only Gloria and his kid face death. Sal keeps on avoiding Frank. And other peoples move on in their life actually after butch death people locate to other places. Now Sal remembers Gloria and his kid, they did not buried island instead in mainland.

Then the story moves to Kate; she was stuck in one place. At that time she heard some foot sounds that made her afraid. That was Jake; he came there to help Kate. He calls her Mrs. Talbot. But Kate asks him to call her Kate. Then Jake said fortunately she got escaped from the people who injured Kate. Then they both talk about North Korea and the Russian War; they said that the world was like a playground, and they all like the kids playing

games there. But dirty game (mentioned sin). “I was certain that North Korea or Russia would fire. Crazy, isn’t it? To think alive on the same ball of dirt and yet act like kids in a playground.”(27)

Now Sal, Frank, and their other companions went to a store to find food, but there all the food smelled like stinking sand. They went to the storeroom, and Zach felt something hold his leg. Frank shoots, but later they find there was an eleven-year-old girl named Ela. Frank asks her about her and her family. But she didn’t reply. So Frank said that they wouldn’t harm her. She replied that the other group of people also said the same but caused death to her dad. Sal thinks Eva is his daughter Bailey. Frank asks Eva to join them on the island. But Eva refused. Then Frank acts like they are leaving her. Later, Eva joined them. Also, they got more food from the store. All the people on the island were happy about the food.

A few minutes more, and they heard the sound of Eva heading back. It sounded as if she was sliding a large box. When she reemerged, she pushed out a small burlap bag and then opened it. It was filled with cans of food. All kinds of beans, potatoes, tomatoes, soup, tuna, chili, peaches, corn, eggplant, ravioli, and more. (36-37)

Existential philosophy has the main motto, ‘existence precedes essence’. There is pain, contempt, frustration, alienation, and sickness in every human being. He lives in an absurd world where life has no purpose but purposelessness. The subjects of both were individuals and subjectivity. Sartre defines it as “subjectivism means, on the one hand, the freedom of the individual subject, and on the other, that man cannot pass beyond human subjectivity. It is the latter that has the deeper meaning of existentialism” (Sartre 16-17).

Now Dr. Landon said Frank that he wants to move to Calyton. But Frank said that they are stronger when they are together. But Landon didn’t accept Frank’s thought and confirmed that he wanted to move out in order to fulfill his wife’s desire. But actually he didn’t want to move, but Landon. He argued with Frank about this, and later Landon moved with his family.

“Listen to yourself. Life isn’t going back to normal, Landon. If anything, it’s just going to get worse.” It doesn’t have to. “Maybe not, but what you had before this is gone. That’s a fact.” Frank dropped a piece of charred wood on the ground. “If this outbreak has taught me anything, it’s that life can change on us real fast whether we are prepared or not. Rich or poor, the playing field has been levelled. So, if you want to know how we move forward from here, we move forward together, not apart. Hell, ass holes playing around with viruses, trying to conquer and divide—it’s the very thing that has got us into this mess. Do you know there was a time when humanity worked together? Communities helped each other and made sure that no one went without. Where people didn’t lock themselves away in houses, hide behind computers, or call, text—communicating. I hate to say it, but perhaps this virus was the best thing that could have happened to us. At least now we have to rely on each other (49-50).

Here in the Butch family, they are just like Butch. Rachael (one of Butch family members) and Misty Butch plan to destroy Island and Frank. But Bret stands against their thought. He said Butch got what he deserved. And he asks both of the ladies to calm down. But they are not; they are watching the people on the island through binoculars. Bret leaves them by saying he won’t help their evil plan anymore.

“Enough Misty!” Bret shouted while gripping her arm tight. “What is done is done.” “You’re a coward. They have just taken the entire island, and you want to run away with your tail between your legs.” (54)

Now Kate and Jake moved from that place and were in the car, and they stopped the car near a store. Jake leaves Kate alone in the car. That time some people threatened Kate and asked her to leave the car for them. Kate was afraid and did what they asked for. Before Jake returned, they drove the car. Then both Jake and Kate went inside the store. There they heard some crying sounds. Two women were there. At first they seemed so nice, but later Kate realized something was going wrong. Those two women threaten Kate and ask Jake to place her gun down. But somehow Jake saved Kate.

Now Misty and Rachel learned that Landon moved to Clayton. They watch his family through binoculars. And decide to play a game. Landon's kids playing outside. Suddenly Landon here's his wife screaming. They lost their kids; they both tried to find him but couldn't. They cried so hard to find them. Ella learned about Landon, and she said that to Frank. Frank and all of the remaining fellows are shocked, and they saw Landon's whole family hanging on a tree. Frank was speechless. He suspects somebody watches them.

Now Jake and Kate are traveling by another vehicle. At that time some people asked for lifts, but Kate thought they may be infected by the virus, so they didn't give lift to them. Then they reached one of Jake's friends' houses and learned that their whole family collapsed. And on the island, Hailey and Meghan went to a pharmacy to find food. But there they were caught by people who tortured others.

In order to escape from their sight, Hailey ran, but unfortunately, her ankle twisted, and she can't move further. Also, she heard some sound near her. They killed Meghan (one of the companions). And they search for Hailey. She looked herself inside a room. But they get into that. And kill Hailey too. Frank and the others on the island heard the gunshot. Frank got angry and scolded them all because, he warns people not to move from the island. They saw both dead bodies. Now Gabriel blames Frank, but Jake supports Frank. Frank feels so desperate.

Jake friend was murdered. Jake feels furious, but Kate calms him. He shares about his past with his friend. And they move from there. Now Misty and Rachael talk about the past. Misty shares her life before and after butch. Rachael asks Misty to care about their future, but Misty says that there is no future. And still she plans to destroy others.

Again, one of the companions of the island wants to move to the mainland, Donald (the army man). He shares about his plan with Frank, but both argue about this. Donald moved to the mainland with 4 more people. In Misty Place, Chester joins them. Actually, Chester already knows about Frank, and he turns against him. Now Chester and Misty plan to kill Frank. He asked her what she wanted to kill Frank. She replied that he killed her husband and cousin. Chester joins his hand with them. Misty saw whether that is Frank or someone else. And tell Chester about the boat. She doubts whether that is Frank or someone else.

Now Jake and Kate reach the network only a few miles away from Clayton. They had a conversation. Both shared about their past. Kate shared about her divorce with Frank and said he has OCD and fear of germs issues. Then Jake shares his breakup; he tells his girlfriend he uses him for money. During their conversation, they stuck with an accident. Both got serious injuries. At that time, they heard music sounds. That's give Kate some hope.

Now Donald learned that he lost his job in the army. Then he met Misty, and they had some argument; at that time, one cop hooted Donald. People on the island heard this sound. Tyrell is on his way to tell about his to Frank, but Sal stops him and blames Frank. Frank entered. Sal got angry and beat Frank severally. Tyrell stops them. Frank feels shard to get up. Sal saw this with felling but still has anger in Frank.

Now Kate and Jake move to a home. But there is no one. Kate stopped Jake. But he went inside and found Anna (Granny). She welcomes them. And Kate met Harold (Anna's husband). They gave shelter to them and gave food. But Kate senses something wrong. They went to the bedroom. Kate feels someone stands behind her. But there is no one. She came downstairs and saw two kids lying down infected by a virus.

Anna and Harold threaten Kate. Kate asks about Jake; at that time someone hit her from the back—that was Douglas (Anna& Harold's son). And he tied Jake too. Later Kate and Jake got conscious. Anna asks them to save their grandchildren. Both said that they can't. But Anna forces them and asks them to shed their blood as Jesus's to save the world. Kate and Jake try to escape while Anna prepares things to transform Kate's blood for her grandchildren. They got into a fight; Kate kills Anna, and after Anna's death, Harold kills himself. Both Jake and Kate escape.

And on the island, Frank tells the people that he has to go to Misty Place. And Sal took care of Ella and wrote a letter to her saying that he is not a good father. Sal tries to stop Frank, but he couldn't. Frank drove the boat there.

Then he senses somebody was in the boat—that was Eva. She holds a gun. Frank asks her how she got into the boat. Then she says she did the same things when Donald and Landon moved and tells Frank about Chester. And adds somehow she escaped. Then she shares about her parents; her mom died of a virus, and some people killed her father. Frank feels sorry for her and takes her to an island. There all the fellows join Frank. And they plan how to kill them; they don't want to shed blood, but this is the only way to survive.

Now Misty and Chester saw Frank's arrival, not others. Misty tries to shoot him, but Chester stops. He tells her that they have to torture him and kill him later. Frank arrives, and he asks them to stop all this, but again, Misty tries to kill him, so Ella shoots Misty, and Chester shoots Sal. They killed everyone. But unfortunately, in the fight, Tom (an Island fellow) also died. They can't celebrate their victory. Frank didn't consider this a victory.

1. Though Tom had been reluctant fire a gun in the past, he had finally come through when it mattered most. Mark said that he killed one of Chester's men just before he died. Had he not had the outrage to squeeze off around, Mark wouldn't have made it. Frank looked over his shoulder at the dead as they carried Tom back to the boat. There was no glory to be found that day. Neither would they celebrate. For thought he would live to see tomorrow, others wouldn't, and regardless of who was right or wrong in Frank's mind, that wasn't victory (77)

2.

After that, Frank sits alone. Ella joined him and said she read the latter and also said he is a good father. Now Sal joins them. They had happy talks. At that time, two people arrived. Frank identified them; that was Kate. Kate kisses Ella.

Jake extended his hand. Frank glanced at it for a second, then back at him. "OH, he doesn't—" Before Kate could finish saying that he didn't shake hands, Frank smirked and stepped forward and shook it. Her brows knit together. The look of surprise on Kate's face made both Ella and him laugh. Without saying another word, Frank followed up by giving Kate a warm hug with his good arm. "It's really good to see you," he said. "But... I thought...she looked shocked. Her eye brows shot up, and then she smiled. "You've changed. "More than you know," he muttered. "More than you know. "As he turned to lead them back towards the house, he winked at Sal. (180) and then introduced Jake to Frank. Frank had handshakes with Jake. That surprised Kate, and he hugged Kate too. All are happy now.

Most of the literature on plague and infectious diseases presents regimes in control as the only ones to blame for enraging the people. However, this contrasts with the mismanagement of regimes in many countries. All worldwide epidemics are important because people have often been denied access to human narratives. The protagonist is the citizen, and the good of the group reigns over the good of the individual.

This way, remembering previous afflictions described in various literary and historical texts yields dense memory with high subjectivity. I found that theological and cultural mythology is deeply ingrained in practices that predict the world's end, including COVID-19. In conclusion, we should strive to become more expressive in our artistic works under COVID 19, addressing the relevance of our shared reflection on inequality related to pandemic deaths, as well as our human survival, loneliness, insecurity, and perplexity.

CONCLUSION:

The main protagonist's marital and personal life is analysed in the novel, and this analysis reveals that a lack of love, trust, and understanding can lead to her breakdown. In the selected novel by Jack Hunt, the theme of breakdown becomes the backbone. Frank spent his life without satisfaction with the love of his family because he craved real love beyond the confines of his family, and yet... In life, he only fails. Frank marries Kate, but surely it fails because of true love and real feelings. All this pulls in the direction of the breakdown of Frank as a husband and as a person in his life. Realistic writers kept existentialism alive as a major philosophy for the realists. One of the best examples of existential writers is Jack Hunt. He captured perfectly how that individual used to feel and what their plight, agony, alienation, isolation, and trauma did to them in their own lives.

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