



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



Exploring the Literature of Pandemic through Dean Koontz's *The Eyes of Darkness*

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and Civilization*

presented by:

Ms. A.DAOUDI

Supervised by:

Dr. N. GHOUNANE

Board of Examiners:

Dr. H. RABAHI	(MCA) Chair Person	Maghnia University Center
Dr. N. GHOUNANE	(MCA) Supervisor	University of Saida
Mr.K. MAACHOU	(MAA) Examiner	University of Saida

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Declaration of Originality

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

Date: 18/06/2023

Name: Daoudi Amra

Signature:

Dedication

I would like to dedicate this thesis to my dad Lakhdar without forgetting my dead blessed mom Fatma. Thank you so much for everything! And I thank so much my dear brother Abdelkader and my dear sister Samia who supported me a lot and to all my family members from the youngest one to the oldest one. You have been my source of inspiration, support, and guidance.

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Abstract

Science Fiction is a sub-genre of speculative fiction. It imagines futuristic concepts based on scientific realities. It includes the pandemic literature that deals with both past and future epidemics either natural or human being's creation and invention. Many authors explored pandemic literature in their writings and some of them even predicted the appearance of Covid 19 and its horrible living conditions. Our state of study is *The Eyes of Darkness* (1981) by Dean Koontz. We studied it relying on Psychoanalysis Theory a futuristic imaginative concept about a man-made virus used as a biological weapon by the Chinese and US authorities to win political power in the world. That virus was transmitted in an obscure way to a scout kid called Danny who suffered from the scientific experiments that were done on him in secret laboratories by doctors to discover his body's antibiotic against the virus. People suffered a lot during the pandemic physically and psychologically and else Danny did. His healthy state was collapsing because of the virus which led else to starvation but thanks to his supernatural powers of telepathy and telekinesis he could contact his mother Tina. As a man –made virus, this required great secrecy and exposed both infected and non-infected people to different dangers like chasings of the state agencies, isolation as well as psychological troubles such as trauma, stress, anxiety, anger, and fear. These reactions may be experienced by all people during the pandemic but their defense mechanisms differ. In *The Eyes of Darkness*, the protagonist Tina tried to face her ordeals, first, her sons 'death, her doubt about his being still alive, and her struggle to reach him and save him using defense mechanisms such as denying, submission, projection, resistance to avoid her deep sadness and grief.

Keywords: epidemic, Pandemic Literature, Psychoanalysis Theory, Science Fiction, *The Eyes of Darkness*

Table of Contents:

DECLARATION OF ORIGINALITY	I
DEDICATION	II
ACKNOWLEDGMENTS	III
ABSTRACT	IV
TABLE OF CONTENTS:	V
LIST OF ABBREVIATIONS.....	VII
GENERAL INTRODUCTION	1
CHAPTER ONE: A GLIMPSE ON SCIENCE FICTION.....	3
1.1 INTRODUCTION	4
1.2 SCIENCE FICTION	4
1.2.1 Origins of Science Fiction.....	5
1.2.1.1 Proto-Science-Fiction.....	5
1.2.1.2 The Age of Enlightenment.....	5
1.2.1.3 Scientific Romance	6
1.2.1.4 Recognition of Science Fiction as a Literary Genre	8
1.2.1.5 The Golden Age	8
1.2.1.6 The New Wave.....	9
1.3 TYPES OF SCIENCE FICTION	9
1.3.1 Apocalyptic Literature	10
1.3.2 Post-apocalyptic	12
1.3.2.1 Trauma, the Death Drive, and Post-apocalyptic	14
1.3.2.2 The Appeals and Functions of Post-apocalyptic.....	14
1.4 NARRATIVES OF PLAGUES, DISEASE, EPIDEMICS, AND VIRUSES.....	15
1.5 DYSTOPIAN FICTION.....	17
1.6 SCIENCE FICTION VS. DYSTOPIAN FICTION	20
1.7 SCIENCE FICTION VS. FANTASY.....	22
1.8 CONCLUSION.....	23
CHAPTER TWO : A GLIMPSE ON PANDEMIC LITERATURE	25
2.1 INTRODUCTION	26
2.2 PANDEMIC SCIENCE FICTION	26
2.3 PANDEMIC LITERATURE: AN OVERVIEW	28
2.4 THEMES OF PANDEMIC LITERATURE	32
2.5 PANDEMIC LITERATURE AND PSYCHOANALYSIS.....	34
2.6 CONCLUSION.....	36

CHAPTER THREE : EXPLORING PANDEMIC LITERATURE THROUGH THE EYES	
OF DARKNESS.....	37
3.1 INTRODUCTION	38
3.2 THE EYES OF DARKNESS AS A SCIENCE-FICTION NOVEL	38
3.4 THE PANDEMIC THEMES OF THE EYES OF DARKNESS	43
3.5 THE PREDICTION OF COVID-19	48
3.6 THE PSYCHOANALYSIS READING OF THE EYES OF DARKNESS	48
3.7 CONCLUSION.....	54
GENERAL CONCLUSION.....	56
GENERAL CONCLUSION.....	57
LIST OF REFERENCES :.....	59
References.....	59

List of Abbreviations

PL Pandemic Literature

SF Science Fiction

SARS Severe acute respiratory syndrome

CE common(or current) era

AD Anno Domini

BC before Christ

BCE before commone or current era

OT Old Testament

q,v quod vide

c circa

H.G.Wells Herbert George Wells

dan Bible Daniel

General Introduction

Science Fiction (SF) is a sub-genre of Speculative Fiction. Its plots are full of scientific facts and theories and may deal with imagined elements either in the past or in the future. It makes the impossible possible in the future. As a literary genre SF, it deals with the scientific and technological impact on society using imaginative thoughts such as time and space travel, mind control, alternative histories, aliens, and extraterrestrial life forms. SF is presented in various types such as Hard SF, Soft SF, Dystopian SF, Apocalyptic, and post-apocalyptic fiction. The pioneers of SF are Issac Asimov, George Orwell, and Jules Verne. The Pandemic Literature (PL) as a type of SF reflects the human real or imagined painful, terrifying experiences like illness, death, and fear resulting from epidemics and pandemics. Few of these themes are about past pandemics but most of them dealt with future societies and man-made or bio-engineered viruses.

There are famous pandemic literature works such as *A Journal of The Plague Year* (1722) by Daniel Defoe and *Decameron* (1353) by Boccaccio Giovanni and *The Masque of the Red Death* (1842) by Edgar Allen Poe. The pandemic literature plays an important role in recording past pandemic events and in describing human emotions like stress, despair, grief, and fear. The outbreak of Covid 19 motivated people to read more pandemic literature writings to know more about similar pandemics and epidemics, and to be aware of how previous people behaved in such terrible conditions and how they reacted. *The Eyes of Darkness* by Dean R Koontz is among these pandemic literature works. Our research problem is exploring the pandemic literature in Dean Koontz's *The Eyes of Darkness*. Our main aim is to discover how Dean Koontz explores the pandemic literature in this novel. Our study is significant since it predicted what exactly happened during the outbreak of Covid 19. This study has three research objectives :

- 1-Exploring *The Eyes of Darkness* as a Science Fiction Novel.
- 2- Investigating *The Eyes of Darkness* as a Pandemic Novel.
- 3- Shedding light on pandemic themes in the novel and whether it predicts Covid-19 or not.

Hence, the following research questions sprung from the previous research objectives:

- 1-Is *The Eyes of Darkness* a science fiction novel?
- 2-Is *The Eyes of Darkness* a pandemic novel?

3-What are the pandemic themes present in the novel? How does Dean Koontz predict coronavirus through his novel *The Eyes of Darkness*?

We relied on the Psychoanalysis Theory since the most dominant pandemic theme is psychological troubles. To do that, we presented our work in three chapters. In the first chapter we spoke about the definition of science fiction, and the types of science fiction: apocalyptic and post-apocalyptic fiction, then we moved to the narratives of plagues, viruses, and diseases, to definition of the dystopian fiction, SF Vs dystopian fiction and at the end SF Vs fantasy. The researcher aimed to introduce a chapter on Science Fiction and its different types to show the reader that Pandemic Literature is a part of it on one hand. On another hand, we attempted to cast light on *The Eyes of Darkness* as a part of Science Fiction before being a novel about epidemics.

The second chapter is about the pandemic literature where we explained the pandemic SF, the pandemic literature, and finally the psychoanalysis and the pandemic literature. The last chapter is the analysis of the target novel *The Eyes of Darkness* as a science fiction text and then the novel as a part of the pandemic literature, after that the pandemic themes of *The Eyes of Darkness* finish with the psychoanalysis reading of the novel.

Chapter One: A Glimpse on Science Fiction

1.1 Introduction

In this chapter, we talk about the definition of science fiction and its origins, and then its types as Apocalyptic and Post-apocalyptic fiction. Then, we speak about the narratives of plagues, viruses, and diseases. The next element is dystopian fiction then we end with Science Fiction Vs Dystopian Fiction and Science Fiction Vs Fantasy.

1.2 Science Fiction

According to Manusos (2022), Science Fiction (SF) is among the sub-genres of speculative fiction. SF is a broad term that covered all fiction that defies the common laws of our real life such as superhero fantasy stories. The plots of SF were full of scientific facts and theories. That is what separated SF from other genres. Abdel Ghaffar (2021) claims that SF dealt with imagined elements, not existed in our reality. It consisted of multiple futuristic concepts. The texts were often set in the future space, an entirely unknown universe. It envisioned uncanny, sophisticated experiments using new implementations which led to new discoveries. In science fiction, what is impossible in the present world can be possible in the coming future world (para. 5).

As a literary genre, SF has been named *The Literature of Ideas* (Manuos, 2022). It was comprised of various themes and imaginative thoughts relating to such issues as time and space travel, mind control, alternative histories, aliens, and extraterrestrial life forms. Science fiction is a reflection and an artistic elaboration of current preoccupation. SF is the mirror of reality (Manuos, 2022).

To Manusos (2022), SF is a literary genre that dealt with the scientific and technological impact on society. There were Hard and Soft SF. The Hard SF used realistic scientific arguments based on science. Science and technology were the stars of hard SF. The concepts were very heavy. Hard SF is an umbrella of other sub-genres such as robot SF, and bio-punk. It envisioned maximum power as in *Ancillary Justice* by Ann Leckie (2013). Soft SF focused more on the effects of science fiction on its characters and their choices rather than how things happened scientifically. It is the absolute contrary of Hard SF (para. 5-9). There were other genres like military SF, Space Opera, apocalyptic, Dystopian SF, Sci-fi horror, Sci-fi comedy, Zombies, etc.

Reema (2022) said that SF writers used science fiction as a tool to convey moral and philosophical ideas. They used literary devices of science and invention. For

instance, social issues were much tackled in HG. Wells works on class, gender governance, some thoughts as time, environmental disaster, travel, and telepathy which reflected some concepts about science or science-related fields (para. 3).

1.2.1 Origins of Science Fiction

Science Fiction (SF) nourishment went through these different phases:

1.2.1.1 Proto-Science-Fiction

Nithya (2015) noted that science fiction can trace its roots back to ancient mythology as *The Epic of Gilgamesh* and the Egyptian Book of the Dead during the second millennium BC. Written in the second century CE by The Satirist Lucian of Samostia, *The Vera Historia* or True History (AD- 150) contains many themes and characteristics of science fiction such as travel to another world (moon), extraterrestrial life forms, and interplanetary warfare. Other examples are *The Arabian Nights*, *the Tale of the Bamboo Cutter*, and Ibn Al Nafis' *Theologus Autodidactus*.

In Europe, there was a great spread of *Vision Literature* which started as horror films about the metaphysical world hell heaven, or trips to other worlds. According to Nithya (2016), these stories palled to be replaced by Utopian stories such as Thomas More's *Utopia* (1516), Francis Godwin's *The Man in the Moone* (1683), *A Discourse of a Voyage Thither* (1638) by Domingo Gonsales, John Wilkin's *Discovery of a New World in the Moone*(1638), Margaret Cavendish's *The Blazing World*(1668), and Kepler Somnium's *Kircher's Itinerarium Exstaticum* (1656).

1.2.1.2 The Age of Enlightenment

The Enlightenment era was intellectual philosophical progress that spread largely in Europe from the late 1600s- the late 1700s. John Locke, Adam Smith, David Hume, and Immanuel Kant are the most known thinkers of that period. It was characterized by the rise of the reason scientific method to better understand the world in contrast to the traditional domination of the church and government. This enlightenment paved new ways of thinking about freedom, rights, justice, equality, and government. There was an obvious separation between church a state. Besides the philosophical and political changes, this era was a cradle of economic radical ideas such as Marxism. All parts of the world we influenced by the revolutionary movement in Europe as France, North America, and the USA. Literature is considered the seed of modern SF when Descartes,

Galileo, Newton, and Pascal made inventions and discoveries, as other branches of science such as Chemistry, Astronomy applications like steam turbines, barometers, telescopes, and air pumps. All these created a fertile ground for more exploration and a thrilling inspiration to write SF. In addition, writers began to bring more devices to these fantastical works such as Gulliver's *Travel* (1726: rev.1735) by Jonathan Swift and Voltaire's lesser-known *Micromegas* (1752). Both writers used devices such as aliens and strange new worlds to comment on the society of their contemporaries.

The nineteenth century saw a major acceleration of these trends and features, most clearly seen in the groundbreaking publication of Mary Shelley's *Frankenstein* in 1818. It was viewed as a classic Gothic Romance, as the first novel to introduce science fiction themes such as the use of technology for achievements beyond the scope of science at the time, and the alien an antagonist, furnishing a view of the human condition from an outside perspective.

During the 19th century, other Utopian novels appeared with a clear influence from the Gothic novel. Among the writers, Edgar Allen Poe who had a direct and profound influence on the modern horror story was noticed in Stephen King and Clive Barker's works. As Nithya (2016) said:

It is nonetheless notable that a number of his stories make use of ideas that would later become associated with Science Fiction. In the works of Poe, alien races are existing out in the ether of space, balloon flights to the moon, and the travel journals of a twenty-ninth-century woman. (p. 210)

The works of Poe have been seen later as SF where there are alien races, balloon flights, and women's travel journals. During the twentieth-century science fiction attempted to reflect the rapidity of technological changes and the influence of both science and technology on society. It does so through the imagination of other worlds and possible futures.

1.2.1.3 Scientific Romance

Adams (1951) defines scientific romance as "a scientific romance is an imaginative story which employs as its background or framework extensions of facts of actual or hypothetical science. The science thus utilized may be physical science, social science, or, occasionally metaphysical science" (p.111).

Edgar Allen Poe, Marry Shelly (Frankenstein), and Fak Benjamin's *The End of New York* are predecessors of scientific romance. The traditional scientific romance characteristics were strongly didactic, and ethical in purpose, conveying a message that targets a moral uplift. The traditional ones tell a journey to other worlds where the traveler can compare the two societies. The superior one is always the alien one without any competitors. The characters of the scientific romance are like puppets that continue the important things: thought and action. The pioneers of scientific romance are Jules Verne who is considered a prophet Adams (1951) clarified:

What Verne did was stay alert to the scientific theories and inventions of his time, extend their applications along obvious channels, and utilize them in his stories. There is only occasional reflection on Verne's part, and then generally implied or accidental, of the social significance of the inventions of which he wrote. (pp. 170-171)

Verne explored his time inventions and scientific theories in his writing. He depicts their social usefulness. He was followed by H.G.Wells. According to Adams (1951), "the purpose behind Well's scientific romance was the intelligent organization of human effort, and the application of science and scientific principles to education and all ways of living" (p.116). The end of the allegorical fantasies (fantastic journey, Utopia, anti-Utopian tales) was remarked by the Republican of Jules Verne's *Journey to the Centre of the Earth* (1863), *Later from the Earth to the Moon* (1865), *Twenty Thousand Leagues Under the Sea* (1869), and *The Mysterious Land*(1874). Those works mixed daring romantic adventure with technology that was either up to the minute or logically extrapolated into the future. Verne's extraordinary voyages have a great impact on the British writer H. C Wells and his work *The Time Machine* (1895), where he uses SF devices to make didactic points about his Victorian Society. The story also uses Darwinian evolution and shows awareness of Marxism. Wells did not stop there, he produced some of the finest writing of this genre as *The War of the Worlds* (1898) in which Martian invaders were destroyed by the strain of the common cold and not by human beings.

The First World War affected the scientific Romance writer by raising other ideas such as the end of civilization and mankind, another epoch of barbarianism to the extent of establishing a new race of human beings because of the nuclear disaster. These ideas

were developed specially by Olaf Stapleton (1886-1950) in his books *Last and First Men* (1930) and *Star Maker* (1937). Then the Utopian vision was replaced by a Dystopian one as Zamayatin's *WE* (1920-1921).

1.2.1.4 Recognition of Science Fiction as a Literary Genre

The twentieth century's amazing stories are tales by Verne, Wells, and Poe which were published by Hugo Gernsback in 1926 as pulp magazines. They made the reader in front of a distinct genre of literature coined Science Fiction.

1.2.1.5 The Golden Age

Robert (2000) said that before the Second World War, there was a great production of bad but at the same time occasional successes were in America. Exactly the American pulp publishing in the period 1938-1946 was rich with wealth and diversity of writing talents like Isaac Asimov, Clifford Simak, Jack Williamson, L. Sprague De Camp, Theodore Sturgeon, Robert Heinlein, and AE Van Vogt. There was great energy and self-confidence between the practitioners and fans of SF. The editor, John W Campbell matured this genre thanks to his *Astounding Science Fiction* magazines, where he published most works of The Big Three. Isaac Asimov is the presiding genius who revolutionized the form of this SF genre to produce the present characteristics of his work: Foundation books.

The Foundation book is the story of a scientist a psychohistorian name Hari Seldon. This latter succeeded to analyze the history using mathematical exactness. He can even anticipate the future. Because he foresees the collapse of the empire and the ten thousand years of chaos. He sets up his foundation to preserve and rebuild civilization. His first foundation was smashed by Mule but fortunately, he was stopped thanks to Hari's second foundation. In this work something is comforting like the history itself can be understood, therefore controlled and there is a flaw which is not anything unexpected, in Asimov's world can happen when Hari prepared the second foundation. Else these novels shared the same controlled Aesthetic monotony. Persons are seen as typical, not special, with no difference between the planets, no animal just man, no details of battles, lingering accounts of love, various customs of civilization, thought –processes and conversation largely fill the trilogy. Despite these flaws, Asimov's imagination attracted the reader. It has a great deal of scale and range. It is the presentation of historiography

and epistemology in a philosophical way. Scale in terms of space and time. The work of Asimov is a combination of sublimity with vastness via using a series of dramatically effective, unveilings of deeper truths. Through this, he reveals that our present universe's existence returns to an ancient race of Eternals who chose the universe we now inhabit with the only sentient life form, man. This golden age referred to such mainstream authors as Aldous Huxley in *Brave New World* (1932) and George Orwell in 1984 (1949).

1.2.1.6 *The New Wave*

According to Roberts (2000), during the 1950s there was a panic among Senator Joe McCarthy towards communism. He thought that some old Soviet agents in American society turn the good American citizens to secret evil communists. The Americans were even publicly condemned for not following American values. SF used imagination to reflect the enemy as aliens, for instance, in *Body Snatchers* by Jack Finney. SF readership percentage increased more and more attracting all types of society. It became more popular, especially in America. On the other hand, Huntington (1989) claimed "by the sixties, SF had crossed a boundary and ceased to be the literature of only an intensely devoted minority" (p. 81). Such works are Tolkiens's *The Lord of the King* (1954-1955), Heilein's massive *Stranger in a Strange Land* (1961), and Herbert's *Dune* (1965). There was a strong shift in the ideological tenor as the economic dynamics of publishing. The balance shifted from magazines to books and from short stories to novels.

The rationalist belief in the effectiveness of technology in solving human problems was replaced by an avant-garde 'experimental literature' fascination with the aesthetic possibilities of those very problems. The pioneer of this field is Philip Pick.

The most significant aspects of SF from the 1960s to the present day are the presence and growth of color authors and the rise of women writers in this genre. TV and cinema attracted more people to SF as *Star Trek* and *Star Wars* (1977) which was the back stone of the next Hollywood science fictional films (*ET*, *Jurassic Park*, the *Terminator* films, the *Alien* sequence, and *Independence Day*).

1.3 Types of Science Fiction

Science fiction is rich in its various types. The most famous ones are:

1.3.1 *Apocalyptic Literature*

White (2014) mentioned that the English word apocalypse is from the Greek word *apokalypsis* which literally means something uncovered or revealed. It started about the third century BCE to be a new genre of literature in Jewish tradition. It was called the child of prophecy in a new idiom that reflects its origin in the older OT prophets (para. 1). Collins (1979) invoked that:

apocalypse is a genre of revelatory literature in which a revelation is mediated by an Otherworldly being to a human recipient, disclosing a transcendent reality that is both Temporal, insofar as it envisages eschatological salvation, and spatial, insofar as it involves another supernatural world. (As quoted in Taylor, 2023, p. 4)

An apocalypse is a kind of revelation from another worldly being to a human being. It imagines eschatological salvation in the supernatural world. As Collins (1986) clarified that “an apocalypse is intended to interpret present earthy circumstances in light of the supernatural world and of the future to influence both the understanding and the behavior of the audience using divine authority” (as quoted in Taylor, 2023, para. 5).

The apocalyptic literature had very ancient roots. They were oracles. There were oracles by great Israelean prophets such as Isaiah, and Jeremiah calling people to respond to the divine direction. They were just Word for Lord, but after the destruction of Jerusalem and Solomon’s Temple by the Babylonians in 586 BCE, the oracles called for holding fast conveying to the listeners that there would be a restoration and at the same time a punishment by God for enemies. From this, there was a birth of predicting the future and forecasting historical events. This was seen clearly in the third Isaiah writer and the compilers of Ezekiel. Apocalyptic was influenced too much by the Persian culture first and the Greek culture later. It acquired new elements in the period from the fifth to the third centuries BCE. There was else another name “a product of hope and despair since it expressed dualism, the hope in the eternal power of God and despair over the present evil conditions of the world. Between both, there is a break that was termed ‘the end’, the last things of the present evil age (White, 2014, para. 2-3).

In addition to the Book of Daniel (q,v)(6th century BC), there are the Book of Enoch(*1Enock*) which is known AS Ethiopic Enoch(c.170B.C), the Book of Jubilee(c.150BC), *The Sibylline Oracles* (from c.150 BC award), *The Testament of the*

Twelve Patriarchs (c.140BC with Christian redaction), *Psalms of Solomon*(C.50BC), *The Assumption of Moses*(c; A.D. 6-30), *The Martyrdom of Isaiah*(first half of 1st Christian cent), 2 Enoch (1st cent AD), The life of Adam and Eve (before A .D 70)which is known as the Apocalypse of Moses, The Apocalypse of Abraham(1st cent .A .D), The Testament of Abraham (1st.cent .A.D), 2 Esdras or's *The Apocalypse of Ezra*(4Esdras in the Vulgate)(c.A.D.90-100), 2Baruch or the Syriac Apocalypse of Baruch (C.A.D 00-130), Qumran writings (cf.DSS) like The War OF THE Sons of Light with the Sons of Darkness (1QM) or The War Scroll (the middle of the 1st cent B.C) (New International Version, para. 3-17)

All the apocalyptic writings had common features which are according to Carter (2007):

- The author invokes a hero of the book who is a great man from the past(Enoch or Moses)
- The hero usually did journeys with the help of a celestial guide who show him the sights to both can comment on them ;
- The characters are the seer of the divine secrets via visions that came in the shape of dreams, reviews of history, visions, predictions, and outlines of future destiny.
- The visions are strange images or symbolized ones like the animals.
- The biblical apocalyptic encouraged the readers calling them to repentance as Israel did. It focused on comforting and sustaining the righteous remnant.
- However the extrabiblical apocalyptic is full of pessimism, determinism, and ethical passivity with the possibility of human intervention to change the present situation for the best.
- The best end of the situation, without a doubt, is thanks to God's intervention and his power.
- The authors use pseudonyms putting their messages into the mouth of some honored figures from ancient times (Enoch, Moses, Abraham, and Isaiah, etc).
- The choice of the author's hero is not arbitrary but it has a relation with the content of the book (p. 4).

In the same context, Longman (1989) adds two characteristics such as:

- The description of the oppressed, persecuted people as Daniel suffered during the Babylonian exile and Persian authority.

- Reflection of the faith in God's help as a warrior against the rivals in the heart of wars as well as a savor (pp. 3-8).

For Taylor (2023), there are various topics. In the beginning, the Old Testament theology mentioned a little about angels' activities. In *The Old Testament* narratives, two angels by name Michael (Dan 10:13, 21; 12:1) and Gabriel (Dan 8:16; 9: 21), but in the eschatological apocalyptic texts, there is a high angelology. The writers didn't hesitate in describing the angelic activities more than in the Old Testament. For instance, the Book of Enoch named dozens of angels and their activities as in Enoch, exactly (1 Enoch 6:1-8; 8:1-4) (p. 28).

There is a great display of ethical dualism in the apocalyptic literature of both *Old Testament* narratives and the *Non-biblical Apocalypse*. This is clear in the dualistic view of the world: good vs. evil, light vs. darkness, the righteous vs. unrighteous, but for both biblical and extra-biblical apocalyptic, there is the hope of ceasing all the oppressed people's predicaments not in human intelligence, strength or time but in the divine intervention and God's judgment. That belief is a sign of an imminent crisis that came in the shape of cosmic signs or terrestrial events as in (4 Ezra 5:4-5). Although evil prevailed in the world, God will set all things right at the end as the example in the Old Testament prophets as in The Old Testament prophets; the court scene of Daniel 7: 9-10. Else the oppressed people had that eschatological hope which encouraged their present life as in (4 Ezra 6:17-28; 7:17-18; 2 Baruch 25:1-40; 1 Enoch 91-17) (pp. 29-34).

The most interesting theology of The Old Testament narratives was showing that obedient group who despite all the oppositions, obeyed God stumbling via time and at the end they purified themselves as in Dan 11: 33-35;12-3) this theology is used else in the non-biblical apocalyptic texts as a message for readers to be wise and join this faithful remnant as in (4 Ezra 6: 25; 2 Baruch 52: 6-7) (para. 32).

1.3.2 Post-apocalyptic

According to Stiffenire (2017), Post-apocalyptic relation with its root word apocalyptic had two conceptions, the popular and the traditional. The popular denotes the events, destruction, and chaos, that caused the end of the world. Traditional as a revelation. In the traditional apocalyptic myth structure, the vision of the prophet of the spread destruction of the world was followed immediately by the revelation of God

himself of the new world, earth, and heaven for the worth full worshipers and followers. Traditional apocalyptic ideology by both religious and secular groups was differentiated by the faith at the end of the world meeting with the new beginning and renewal. Post-apocalyptic is the existing world after both apocalyptic. It is the existing world after the end of the earth and the end of belief in the apocalyptic myth structure. Post-apocalyptic in contrast to the traditional apocalyptic ideology described a world without hope of renewal. It depicted the newly rebuilt world from the remnant-ordered, meaningful, pre-apocalyptic fragments. Post-apocalyptic occupied the gap, dilation between the ordered states, the ordered existence, and the revealing next one. During this period, a lot of changes took place in terms of space, time, existence, and ontology. Those latter were the concerns of the post-apocalyptic (pp. ii - 11). Supplied critics by Teresa Heffernan (2008) “are journeys through the wasteland created by cataclysm attempts to establish a new community: the re-emergence of violence and conflict, often, but not always a return to civilization” (as quoted in Voigts, 2015, p. 6).

The textual analysis mentioned that post-apocalyptic interests were: survivor-ship and community. Other features Stiffenire (2017) points out are the barren landscape, the empty city, and the road; cyclical, unresolved, otherwise problematic endings pastiche; grotesque realism; the subversion of social hierarchy and norms (p. 239).

The post-apocalyptic genre is traced through early nineteenth-century issues such as plagues and revolutions, the destruction of the First World War, the Second World War (the atomic bombs and the Holocaust; the Cold War, and societal tensions of the 1960s and the 1970s. Recently, post-apocalyptic followed the terrorist attack of September 11, 2001 (Stiffenire, 2017, p. ii).

Moone (2014) displays that apocalyptic and post-apocalyptic happened at the appropriate, same time in a strong and relevant way. They are both based on dilemmas of violence, the fragility of community, the hegemony of neo-liberation, and its psychic mechanisms. Both illustrated human beings' behaviors globally. They are like a mirror that reflects both the human being deep-seated and lingering anxieties and conflicts. Moreover, they enlightened the political, moral, and philosophical understanding of human beings as well as the world. Their futuristic imaginative narratives of the end of the world provided us with perspectives nearly similar to our present situations (p. 18).

1.3.2.1 *Trauma, the Death Drive, and Post-apocalyptic*

Voigts (2015) points out “Dietrich (cF.2012:64, 78) links elegiac post-apocalyptic tendencies (and, one might add, the Dystopian) imagination to traumatization” (p. 5). This was asserted by Heffernan (2015) dealing with Freud’s theory of *The Death of the Driver*. Freud says that the survivor soldiers suffered from repressed trauma which leads to pleasure principle by dreams, the exposition of their masochistic ego operating deep in their psyches. Soldiers could not bear these painful experiences, so, they compulsively returned and replayed these traumatic events (p. 70).

1.3.2.2 *The Appeals and Functions of Post-apocalyptic*

According to Glasem (2019), our innate curiosity about worst-case scenarios is evolved thanks to post-apocalyptic fiction. This latter depicts our fears as an imagination of a fictional world torn by catastrophes and survivors struggling to keep alive. The struggle between the good forces and the evil forces is thematized and foregrounded to clarify the human deep-rooted conflict between the disposition for domination and the disposition for egalitarianism. A good example is *The Postman* (1985), where David Brin speaks about protagonists, a group of prosocial protagonists struggling to rebuild civilization against the harsh ecology and the Holnist’s antagonist. Most of these works privilege egalitarianism over domination. On another hand, some of these works conceptualize evil as mythical, supernatural, cosmic forces as in Randall Flagg in Stephen King’s *The Stand* (1978), and Robert McCann’s *Swan Song* (1987) King’s *The Stand* where few survivors protagonists write against militaristic, anti-social forces evil who is a supernatural creature called himself “The Man with the Scarlet Eye”, The reader enjoys such drama and goes deep to understand the forces ‘appeals, consequences and the psychological side as King’s *The Stand*. In this novel, there is a great deal of the internal struggles of the characters as Underwood who overcomes his flaws and joins the forces of good to be a protagonist stands in the face of evil at the end whereas Lauder joins the evil forces. In general, this genre depicts the psychological and social consequences of the disaster, the conflict between the good forces (prosociality) versus the evil forces(dominant behavior).for readers as Glasem (2019) declares “readers follow these characters ‘ internal struggles and are allowed to calibrate their own moral compasses in the process” (p. 13).

1.4 Narratives of Plagues, Disease, Epidemics, and Viruses

As Peters (2021) pointed “Covid -19 marks the return of a very old and familiar enemy. Throughout history, nothing has killed more human beings than viruses, bacteria, and parasites that cause disease. Not natural disasters like earthquakes or volcanoes. Not war-not even close” (p. 555). We humankind experienced the terror of disease, viruses, and disease in early times since human existence discovering their terrible power in the face of human lives. More (2021) evoked “from the earliest days of recorded history, bacteria, and viruses have stalked human. Lurking in dirty corners and sewage-filled streets, stowing away on ships and airplanes, they waited for their chance to attack” (p. 3850). Bacteria and viruses were everywhere especially dirty ones.

Sen (2020) mentioned real examples of such plagues and diseases for instance: Spanish Flu (1918), Herpes and Legionnaires’ disease (the 1970s), Aids (1980s), Ebola(2013-2016), SARS (2002-2004), and nowadays Covid -19 (para. 3).

According to Paredes (2021) in the ancient pandemic literature, scholars noted the fear of plagues greatly originated from the belief of the divine punishment for their sins as in the Bible Exodus 9: 14 Numbers 11: 33,1 Samuel 4: 8, Psalms 89: 23, Isaiah 9:13. The plague is a warning for moral behavior by Israelite's. Else the belief in the supernatural origins of disease. Greek literary texts such as Homer’s Iliad and Sophocles’ Oedipus The King (429 BCE) are other examples of this relationship between sin and illness. However, other Greek writers described only the fear of contagion among the public because it killed both good and evil people denying those supernatural reasons as in the historian Thucydides (c460-395 BCE). The pandemic precipitated a social transition through the emergence of a secular community that searched for another understanding of the natural world (para. 1).

Augusto Riva and Benedetti (2014) claimed that through time, the interests of the pandemic authors changed to be more on human behaviors and reactions to plagues and disease (para. 3). In the same context, Peters (2021) declared that novels were philosophically dealing with the philosophy of viruses, of plagues, of epidemic and the pandemic. That philosophy was represented in moral lessons as being good, ready for sacrifice in favor of society, and winning empathy which was the prerequisite for a healthy world and a cohesive community. Such literature on viruses and plagues

enhanced the ethical life of the readers since they put themselves in someone else's shoes. This philosophy was for all people. It did not just reflect the human significance of plagues and pestilence or how the virus was transited across species but also themes of community, individual, and collective responsibility Vs self –interest, the sacrifice of the first-contact health workers in age bound by market values more than with duty and ethos service. The philosophy of viruses, plagues, diseases, and epidemics was seen as ethics of self-isolation, social –isolation and the role of the human in it, ethics of care for those infected, and duty of treatment (pp. 555-557).

Akhtar (2021) said that because of the appearance of Covid-19, the advancement of research and technology was placed in jeopardy. Though there was various development in antimicrobial antibiotics, the human community is still afraid of infections, disease, and germs. These epidemics were experienced a long time ago and were expressed in literature like Cholera, Typhus, Measles, Plague, and Tuberculosis. They caused effects on personal and socio-economic relations. As Covid- 19 touched the global world, people hurried up to learn more about the history of epidemics as those in literature such as *The Decameron* by Giovanni Bocaccio (1313-1375), *A Journal of The Plague Year* by Daniel Defoe (1659-1731), *The Canterbury Tales* by Geoffry Chaucer (1343-1400), *The Masque of The Red Death* by Edgar Allen Poe (1842), *Twilight in Delhi* by Ahmed Ali (1940), *Nemesis* by Philip Roth (1944). *The Last Man* (1826) by Mary Shelly was considered one of the first dystopian novels. It spoke about a plague that destroyed the world pushing few people to be immune, and safe (pp. 236-237).

More (2021) studied some of the previous novels such as:

- **Decameron:** Literature started recording the Black Plague in 1348 by Giovanni Boccaccio in his novel *The Decameron* which spoke about a devastating contagion killing half of the population everywhere, streets, houses, and every time day and night. People escaped to the countryside and then told stories about that plague in terms of the fight between life and death, the inability of arranging funerals, and the failure of state to cease its spreading. The writers described else the preventive measures taken by people .moreover, it illustrated the social and human disorder after the plague as parents relinquished children and vice-versa, dead bodies remained abandoned, and infected women hired men to care for them. Florence's indigent masses suffered from nerve-racking because of the trauma and agonies of the plague as the actual Covid - 19 today.

- **Journal of The Plague Year:** It was about the bubonic plague that spread across London from 1565-1666. It demonstrated the pains of disease to the extent of protesting against destiny, the divine will, and the clueless institutions of religion to the contagion. It showed the intentional undercounting of deaths by authorities. In addition to the exposition of the sick people to the quacks, charlatans exploitation and profiteering.
- **The Masque of The Red Death:** It was about a catastrophic illness that killed all the kingdom residents causing them a bleed from the poles. It spared no one either downright poor or super rich segments of society. It talked about the prince Prospero who protected himself by staying in a secluded Abbey, providing his elite friends' entertainment but the Red Death succeeded to enter the castle wearing a mask and costume and kill them all.
- **The Twilight in Delhi:** It was about the Spanish Flu in 1918 that wiped out 15 million only in India. It gave an early imagination of Covid -19 panic circumstances such as overcrowded hospitals, unbelievable deaths that ravaged the population of Delhi overburdened gravediggers, massive thievery, religious division, and wicked, greedy merchants.
- **Nemesis:** The occurrence of the plague was like that of Covid -19 in the summer. Besides, the ill people were children as in the Covid-19 elderly and immune-compromised ones. As Covid -19, there was a denial of the plague at the beginning to provoke later anxiety and panic like the closing of public places, overcrowded hospitals, the spread of fake news, social division(Jew community and Italian), trauma, death and psychological pressure (pp. 3856-3857).

1.5 Dystopian Fiction

According to Madhusudana (2018), literature had various genres because it was influenced by the psychologies of people living in changing times. Such genres are Utopia and Dystopia. They were a type of speculative fiction found commonly in science fiction and other speculative fiction. Utopia pictured a society or community setting where people lived a perfect, ideal life. It was free of rules and full of freedom whereas dystopia is totally the opposite. It was a place of extremely unpleasant living and working circumstances. Utopia was imagined as a paradise which was first coined by Thomas Moore in his work 'Utopia' back in 1516. Unlike dystopia, Utopia expressed the

author's wishes "Utopia and its defining antithesis Dystopia can be articulations of what we wish to become or to avoid becoming" (Madhusudana, 2018, p. 89).

Pospisil (2016) showed the themes of dystopian fiction saying that literary dystopia appeared throughout the twentieth century because of the politically charged situations that propelled multiple writers from different periods as Orwell, London, and Huxley, etc to create these detailed works of fiction. On this point, Moylan stated:

The dystopian narrative is largely the product of the terrors of the twentieth century. A hundred years of exploitation, repression, state, violence, war, genocide, disease famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of everyday life provided more than enough fertile ground for this fictive underside of the Utopian imagination. (As qtd by Pospisil, 2016, p.11)

Dystopian Fiction (SF) depicted the bad life of people who suffered the misery of oppression, disease, famine, genocide, ecocide, war, exploitation, and depression during the twentieth century. All those troubles made a fertile ground for writing Dystopian Fiction. Jestice (2014) added that the oppression was in high scale political since the rulers were brutal, and tyrannical inciting the need for resistance. As a result, most dystopian works were seen as a satire of the authors' real-world disastrous political conditions which extended to the economic impact via dividing the society into poor and rich individuals. Else, the dystopian works contained a religious theme through the notion of the rulers' use of religious principles to assert their authority over the masses (para. 5).

Bodhi (2021) claimed that the dystopian work whether novels, films, comic books, or video games had some features in common like the inclusion of societies within the permanent war, extreme social and economic division, mass poverty, loss of individuality, social control as totalitarianism by techniques of thought police and surveillance (para. 6-7-8). Pospisil set other boundaries for dystopian fiction as focusing on criticizing reality, being a social criticism or satire, describing the society as an entity and not one person or family, and depicting the troubles of individual characters, and their sorrow as a result of their adverse nature of their surrounding, favoring the future imagination and settings, playing the role of warning people, in some way relevant to the present (pp.12-13).

Madhusudana claimed that Utopia began with Thomas More in his work *Utopia* (1516). He discovered this new genre of writing. It was a Greek word ‘ou-topos’ meaning ‘no place’ or ‘nowhere’. During the Eighteenth century, Utopia enlightened some topics such as progress, reason, sociability, and reform. Before people who sought social changes believed America was Utopia, however when they started tasting progress and individualism, they encountered the American Independence and the French Revolution. Their Utopian hopes and desires knew projection. Among the most famous Utopian works are Voltaire’s *Candide* (1759) about El Dorado island, Daniel Defoe’s *Robinson Crusoe* (1719), and Jonathan Swift and *Gulliver’s Travel* (1726 (p. 91)).

A significant turn from a Utopian to a dystopian trend happened at the end of the nineteenth century in the view of Demerjian (2016). The common topic was the crumbling of the socialist revolution or its repercussions as in Charles Fairchild’s *The Socialist Revolution* of 1888(1884) or *A Radical Nightmare, England Forty Years Hence* 1885. Others dealt with the Prussian invasion, the German annexation of Britain, or ecological catastrophe. In the last decade of the nineteenth century, dystopia was epitomized by the works of HG. Wells whose works included travelling in time, human evolution the trustworthiness of technology. Dystopian literature knew its golden age during the first half of the twentieth century. Among the famous works Jack London’s *Iron Heel* (1908) which inspired the next writer Orwell. The novel reflected London’s concerns about power abuse. After, Yevgeni Zamyatin’s novel *We* (1921) in which the writer expressed her fear of the dehumanizing of technology and predicted the Stalinist dictatorship. Moreover, Aldous Huxley’s *Brave New World* (1932) focused on unhealthy social trends more than the consequences of scientific and technological flowering or the fears of a rising political ideology to power. In the post-WW1 and WW2 era, the most popular novel 1984 was produced by George Orwell (1949). It described various things in detail such as the division of the world into three superpowers, social stratification, the economy, the surveillance system, the rules, and their punishment in case of breaking them. Its subjects varied from technology, emotions, and morality to socialism.

The dystopian literature continued in the Orwellian tradition later, reflecting realistic, plausible realms full of skepticism, and pessimism. It also became vastly sci-fi oriented as Samuel R Delany ‘*Triton*’ (1976) and William Gibson ‘*The Gernsback Continuum*’ (1981). Both broke the traditional dichotomy of Utopian and dystopian

fiction. Another famous work was 'The Handmaiden's Tale (1985) by Margaret Atwood who wrote about voluntary submission, religion, genetic manipulation, forbiddance of books, and based more on sexuality. Atwood's added an important element to dystopian work feminism, women were abused by men being domestic servants to wives and sexual slaves, deprived of their human rights, being tools for men doing tasks and under the male's control, and dominance. For today's dystopian fiction, other topics attracted its attention as air pollution, global warming, and social like obesity because of hedonism (pp.16 - 21).

Cole and Singer (2020) evolve that during the period of disease and lockdown as Covid -19, an extreme return to old classic dystopian novels was observed by booksellers such as Albert Camus's *The Plague* and Gabriel Gracías Marquez's *One Hundred Years of Solitude*. Other people purchased them to escape into new worlds as in the *Divergent* series and *Chosen One* by Veronica Roth or to not far worlds such as in Lawrence Wright's pandemic thriller *The End of October*. For Cole, the dystopian novel genre was as valuable in education as in entertainment. "These are finely written works, not as an indulgence but as a pure expression of the idea that too is forewarned is to be forearmed" (Cole & Singer, 2020, p. 12). The dystopian fiction served as a warning and preparation, elucidating the dangers.

1.6 Science Fiction vs. Dystopian Fiction

Milankov (2022) denoted that all the contemporary science fiction dystopian films such as *Dune* and *Matrix* resurrections in 2021 and *The Hunger Games* and *Blade Runner 2049* from the 2010s were characterized by a tendency towards dystopia, that never meant that the whole science fiction was dystopian especially concerning literature.

Science fiction has existed as a genre with many variations for two centuries being recognizable in the nineteenth century and presenting the keystone works as Mary Shelley's *Frankenstein* (1818) and HG. Wells's *The Time Machine* (1895), SF expanded through the twentieth century when famous dystopian works were emerged and published such as Aldous Huxley's *Brave New World* (1932), and Margaret Atwood's *The Handmaid's Tale* (1985). meanwhile, speculative works reflected scientific topics such as Voltaire's *Micromégas* (1752), and Lucian's *Trips to The Moon* (2nd century CE). So, SF was not just dystopia but was any fictional work that explored science and technology's

impacts on the characters and society in the story. These works are far from dystopian fiction that extended to recent works such as Lain Bank's *The Culture Series* (1987-2012), Weir's *The Martian* (2011), Gene Roddenberry's *Star Trek Franchise* (1966-present) (para. 1- 3)

Through the twentieth century, dystopian works were abundant through what were primarily exposed to science- fiction as *Brave New World* and *Handmaid's Tale*, 1984, *We*, *Logan's Run*, *The Chrysalids*, and *Fahrenheit 451*. That's why we have the impression that science fiction was always dystopian (para. 4).

SF depicted the impacts of science, and technology on the individual as well as the society that created an ever-changing relationship. Therefore, SF explored both the optimistic, and dark sides describing different reactions of the writers' including their time fears and anxieties. For example, 1984 published in post-war 1949 was a warning about totalitarianism, and *Fahrenheit 451* published during the cold –war in 1953 was a warning about censorship. That's exactly what contemporary SF in media experiences.

Despite the similarity of settings between science fiction and dystopian fiction, science -fiction remained a huge, diverse genre and dystopia was only one-way science fiction used to express itself (para. 5-6).

For Milner (2012), many science fiction worlds in cinema were neither better nor worse, definitely different; George Lucas's six *Star Wars* films and Ridley Scott's *Blade Runner* were obvious examples of SF that were neither dystopian nor Utopian. They pictured more extended worlds than our own, rich in developed technologies and formidable and hostile to alien species. Notable novels were adapted into films such as Mary Shelley's *Frankenstein*, Robert Louis Steven's *The Strange Case of Dr Jekyll*, and *Mr. Hyde*, HG. Well's *The Time Machine* where was an identical world to our own with the presence of fictional inventions and their inventors' emotional torture. The same was in literature, there were science-fictions neither dystopian nor Utopian. On another hand, there was pure Utopian fiction such as Edward Bellamy's *Looking Backward*, Ursula Le Guin's *The Dispossessed*, and Kim Stanley Robinson's *Pacific Edge*. As well as there were pure dystopian fiction like Aldous Huxley's *Brave New World*, George Orwell's *Nineteen Eighty-Four*, and Ray Bradbury's *Fahrenheit* (para.1-14).

Yet it was true that most science fiction either literature or cinema are dystopian because there was a lack of tendency towards utopian for many reasons among them: utopia was boring with a place where nothing much was wrong, the frequent use of sexual romance device, the external threat of utopia. Dystopian fiction played the role of political, moral warning against the same undesirable futures. Dystopia was a fashionable genre, being a warning during the first half of the twentieth century, the time of WWI, WW2, the Great Depression, Stalinism, and fascism or our present problems (para.16-25).

1.7 Science Fiction vs. Fantasy

Both fantasy and SF were speculative fiction based on speculations rather than reality or everyday life. According to Bay (2023), there is a difference between them. While SF is based on scientific principles and theory involving laws of nature and physics in its scenarios. It made logical plausible sense. It seeks to anticipate a possible, hypothetical future either scientific, technological or social, and environmental changes. It depicted futuristic settings and plots such as time travel, space travel, extra-terrestrial life, parallel universes, and different scientific inventions. However, fantasy entirely drew on the imagination through exploring magic and supernatural realms which were full of mythical creatures such as God, and demons. It included extensive world-building with its new histories, characters, religions, languages, and cultures. It sounded like an impossible world inventing a past that never existed in the shape of myths, ancient stories, and legends (para. 3). Bay concluded that readers used fantasy as escapism from the mundane whereas used science-fiction for exploring ethical and theoretical questions (Para. 7).

The author (2021) added that hard science-fiction is more scientific than soft and other genres since it is comprised of precise details particularly physics, astrophysics, and chemistry, predicting advanced technologies yet to be invented (para. 3). Author stated that “Science-fiction tries to advance into the immeasurable universe and the depths of our unfathomed humanity. Fantasy reflects on the obvious and yet obviously impossible world with clear characteristics such as good and bad” (para. 4). Both genres imagined worlds that were different from our real world. Unlike fantasy, science-fiction had a scientific core in relation to humanity which could be pessimistic as Jurassic Park by

Michael Crichton which was about cloning. In addition, fantasy always pictured human beings, elves, and dwarfs as good creatures against the monsters, witches, and dragons as bad creatures from the repertoires of the past (para. 4).

Reissenweber (2023) gave clear examples of science-fiction as Fahrenheit 451 by Ray Bradbury mentioning that the novel spoke about possible things such as the people's consumption of Media, burning of books, supporting technologies such as mechanical hound, an eight-legging invention to find the individuals through smell, the spot waves scrambler that allowed television viewers to participate in what is unfolding on screens. All those elements sounded logical, possible, and plausible in our time. Concerning Fantasy, the example of The Lord of The Rings by JRR Tolkien, an imaginative world full of hobbits, dwarves, elves, goblins, powerful rings, and other examples of The Vampire Chronicles by Anne Rice (para. 1-6).

Both SF and fantasy had common elements in share. For instance, they both imagined different worlds from our real ones and both dealt with hypothetical ideas. Their external world increased the protagonist's internal conflicts and goals. Fantasy could be SF and vice-versa. SF could have magical, supernatural elements as in The Time Machine by H.G Wells where the protagonist travelled to a fantasy world. Fantasy could include scientific elements as in The Avenger's use of advanced technologies. This was called science fantasy or fantasy SF.

Soft science-fiction originated from psychology, political science, sociology economics, and anthropology. It could have magic as in Avatar which was set in space with genetic engineering and military science while containing the soul tree. On the other hand, science could lead to supernatural powers as in *The X-Men* by Jack Kirby and Stan Lee or magic can be derived from technology and its effects as in The Last Days of Jack Sparks by Jason Arnopp (Bay, 2023, para. 27-35).

1.8 Conclusion

Science fiction contains imaginative elements in the future about science and technology's advancements and their impacts on people. The novels can be dystopian expressing fear of those advancements and being pessimists towards them. They can be else apocalyptic novels recording what happened exactly during the catastrophe or post-apocalyptic telling stories of the survivors after the catastrophe. SF used real scientific

Chapter One: A Glimpse on Science Fiction

laws and may extend them to the unbelievable, unreasonable world making what is called Fantasy.

Chapter Two: A Glimpse on Pandemic Literature

2.1 Introduction

SF as a narrative art form created new worlds of fiction using imaginative means which were called *Novem*, among them the use of plagues and disease. These latter can be real past ones such as *SARS*, *The Subsequent H1N1*, *Ebola*, and recently Covid 19 as they can be just metaphors for other issues such as colonialism, nationalism, communism, and pollution. Some writers pictured their real experiences with the pandemic where they reflect on their sufferings and pains. This chapter shows in detail these pains including trauma, stress, anxiety, fears, catastrophe, loss of lives, their psychological Ordeals, and the ways to be healed from them. We shed light else on the relationship between the pandemic literature and psychoanalysis talking about Freud's, Piaget, and others' theories.

2.2 Pandemic Science Fiction

Morgan (2021) claimed that SF as a narrative art form, created new worlds of fiction that were different in some way from our own. SF used imaginative means such as new technology time travel, interplanetary travel, and alien invasion which were called by the theorist Darko Suvin *Novem*, but the irony was that diseases, plagues, and epidemics were born and lived with humanity. So, SF exploited their specter to serve the genre's feature "cognitive estrangement". Darko Suvin explained that readers through reading fiction was obliged to stop at some weird words and rethink again their real meaning by asking a lot of questions. For example the use of disease as a metaphor for communism's threat and not as a real disease. The ancient example of cognitive estrangement was the work *Mary Shelly Frankenstein* (1818) which was championed as the first science fiction novel, however, the less remembered one was *The Last Man* (1826) portraying a global pandemic that collapsed the European civilization.

Shelly's work was harshly criticized because of its morbidity. Scientifically, the novel was a product of the writer's days. The characters referred to various real plagues as Cholera, and Scarlet Fever in terms of miasma rather than germ theory.

After a well understanding of the germ theory, H.C.Wells wrote a short story *The Stolen Bacillus* 18943 inspired by the real scientific context of the writer, the killing of the French anarchist Martial Bourdin because of a chemical explosion. Then his work *The War of The Worlds* talked about Martian invaders defeated by disease bacteria that attacked their unprepared system. During this period, the theme of the bacterial epidemic was strongly represented in SF, whereas it was absent in the wake of the twentieth century which

witnessed the emergence of the Spanish Flu (1918-1920). The period knew a great reluctance towards the pandemic fiction characterized by the minimum representation of illness in culture.

However by the 1940's the pandemic fiction was grasped by science fiction writers chiefly post-apocalyptic ones who wanted to distinguish themselves from those of nuclear apocalypse during the Cold War. Another work of George Stewart was *Earth Abides* 1949. The novel can be considered factual reflecting the real experience of 'The Spanish Flu' that caused the removal of the writer's lung. His fiction was apocalyptic science fiction disease.

Most of the writers wrote about their political fears as the fear of newly released genetically modified diseases because of bioterrorism war, or government military negligence Frankg Slaughter's 1961 novel *Epidemic*, the US writers' fear of the Soviet communism on their democracy during the Cold War, *The Stand* (1978) by Steven king, the French occupation by Nazi Germany, Albert Camus' *The Plague* (1947). The threat of international terrorism especially after the September 2001 events whose writers used the language of the pandemic, and deadly disease as a metaphor (Zombie in Danny Boyle's *Rabid Forces* in *28 Days Later* (2002)), Margaret At Woods novel *Oryx and Crake* (2003), *Down Browns Inferno* (2013). Later, some novels had a great impact on the political side as Dean Koontz's *The Eyes of Darkness* (1981) which let Trump Donald accuse without shy China of Covid 19. Unlike the previously mentioned authors, Alice Sheldon used the pandemic metaphor to treat the topic of gender in her novel *The Screw Fly Solution* (1977), Octavia Butler shed light on survival, and communication way in *Speech Sounds* (1983), the social cohesion and obligations of the individual to their community were explored in José Saramago's (1997) *Blindness*.

Many other authors inspired their science fiction with real outbreaks of disease as the outbreak of SARS in 2003, the subsequent H1N1 'Swine Flid' 2009, Ebola 2014, and Zika 2015-2016. Their novels woke exclamations of prescience mainly with the outbreak of Covid 19. Among these novels: are *Zone One* by Colson whitehead (2011), and *Station Eleven* by John Mandel (2014).

Morgan (2021) continued that science fiction was not prophetic since some ideas did not get realized. SF could not predict: the time, place, and reasons of the next pandemic but it simply could anticipate the human's different responses towards themselves as well as the society during the pandemic situations. SF was interested in issues of the way we interact

with others, we think about ourselves and the ways the government thinks about their responsibilities, and to what extent all these changes last. SF with its tropes, and plot devices succeeded to place our experiences into an understandable framework whether: horror, romance, thriller, fantasy, or crime novel. By engaging with the issue of pandemics through the lens of cognitive estrangement, SF helped to grasp and meanwhile to escape from the raised issues of Covid 19. It made the most unbelievable elements of our experiences sound plausible via the use of metaphorical, allegorical devices. As Morgan (2021) stated, “Science fiction seems to continue its more-than-200 -year tradition of giving new ways to think, new ways to approach our past and our future, and new ways to learn” (pp.1-7).

Chakravorty (2020) saw the relationship between SF and the pandemic in globality. SF included many interplanetary texts that depicted globality in showing the corporation and union of all nations, races, and genders in the face of the alien invasion. As in Denis Villeneuve’s 2018 film *Arrival*. As many medical sci-fi texts ensured the history of the pandemic, its impact, and possible cure which forced a unified front and perish as in Amitav Ghosh’s 1995 novel *The Calcutta Chromosome*. It was known that pandemics were global and still they are not only in their spread but else in their fight. That’s why nations chose the spirit of global rather than nationalism isolation. A nation could not feat the pandemic lonely since there was no limit to the spread of the virus either by closing borders or by tightening immigration. The pandemic made nations forget about nationalism and exclusionary policies and refuged to the transnational interconnectedness as happened with the coronavirus. Faced with such events (Covid-19) that transited borders, sci-fi contends with interconnectedness around and beyond Earth (para. 1- 14).

2.3 Pandemic Literature: An Overview

According to Tica et al. (2021), what is known about the Pandemic Literature (PL) is its reflection of the human real painful, terrifying experiences like illness, death, and fear resulting from the epidemics. Despite the ugliness of such topics, people love reading them to the extent of greatly buying such pandemic books. Whenever a new disease appeared, people prefer these kinds of books to feel safe, comfortable, at ease, calm, and undisturbed since they got some similar information from them. The authors of pandemic narratives or novels tried their best to keep readers quiet, entertained, aware, and careful of such diseases (p. 1).

For Paredes (2021), PL has played an important role in the knowledge of humankind's history recording past pandemic events, and describing human emotions: despair, fear, and grief. In the ancient PL, it is obvious that the horror of plagues originated from the belief of the divine punishment for persons' sins as in the Bible (Exodus 9: 14, numbers 11: 33, Samuel 4: 8, Psalms 89: 23, Isaiah 9:13) . The plague was a warning for moral behavior by Israelites. Else the belief of the supernatural origin of the epidemics. Greek literary texts such as Homer's Iliad and Sophocles' Oedipus the King (429 BCE) are other examples of this relationship between sin and disease. However other Greek writers described only the fear of contagion among the public because it killed both good and evil ones, denying those supernatural powers as in the historian Thucydides (c.460-395 BCE) in his history of Peloponnesian War or as in the Latin Poet Lucrilius (c.99-55 BCE) in his *De Rerum Nature*. The pandemics precipitated a social transition via the emergence of a secular community that searched for another understanding of the natural world (para.1).

Through time the authors' interests in topics are changed to be more on the human behaviors and reactions towards such pandemics as with the medieval writers: The Decameron by Giovanni Boccaccio (1313-1375) and the Canterbury Tales by Geoffrey Chaucer (1343-1400), A Journal of the Plague Year by Daniel Defoe (1659-1731), the Betrothed and History of the Column of Infancy both by Italian novelist by Alessandro Manzoni (1785-1873). The English language Literature proved its existence too as The Last Man (1826) by Mary Shelley and Edgar Allan Poe's The Red Death (1809-1849) (Riva & Benedetti, 2014, para. 4-5).

Tica et al. (2021) pointed out that all PL stressed various diseases mostly cholera and influenza plagues. Some writers narrated their own real experiences with pandemics. Among them, were Katherine Anne Porter and D.H Lawrence who died of flu in 1918, Yeats was the nurse of his pregnant wife during her sickness. In addition to Thomas Wolfe's *brother's Death*, T. S/Eliot imagined brain damage. The authors transited their knowledge of real pandemics through their fictional characters.

Few of these novels are about past pandemics but most of them dealt with future societies and man-made or bioengineered viruses. Such works represented Science Fiction and dystopian novels. For instance, Jack London's 1912 novel The Scarlet Plague which took place in 2073, or as in Michael Crichton's 1969 techno-thriller The Andromeda Strain. Moreover, Stephen King's post-apocalyptic fantasy The Stand is about an American

bioengineered superflu from a military base. Dean Meyer's (2016) novel *Fever* took place in South Africa where a weaponized virus killed 95% of the world's population.

Other metaphorical nature to speak about contemporary issues: colonialism, consumerism, pollution, globalization and overpopulation, and capitalism. For example, Shelly depicted the social, and historical issues of her time as the fears of the French Napoleonic wars and cultural uncertainties because of the Roman attacks on the religious, and political authority, Camus's *The Plague*. On the other hand, London in his novel *The Scarlet Plague* clarified that capitalism led to overpopulation then overcrowding, and finally to the appearance of plagues. Similarly, Ling Ma did in his novel *Severance* (2008). The last example is Tony Krushner's play *Angels in America* (1991) which symbolized Aids with the gay plague (Tica et al., 2021, pp. 127-128). In the contemporary pandemic literature, Stock (2021) clarified that the focus was on the social, and political issues: race, imperialism, globalization, and colonialism which are reflected as metaphors as in Stocker's *Dracula* (1897) which tied Dracula who brought the vampirism with the fear of national degeneracy during late Victorian England as well as invasions or as a motif for the bad relationship between God and individuals. Another metaphor is the use of zombism for capitalism in Sven Grek *Zone One* (2011) with the American middle class after the financial crisis of 2008 (para. 4-5).

There are various themes of the pandemic literature, among them firstly the way the authorities dealt with the plague. So whenever a new plague appeared, the authorities denied it and neglected it, reacting too late, not seriously as in Alessandro Manzoni's 1827 *The Betrothed*. This latter showed the disregard for the plague's threats by the governor of Milan .who allowed the celebration of the local prince's birthday. Secondly, the authorities' manipulation of the facts via informing false statistics of the sick persons and the dead ones the purpose of stopping the spreading news of the plague as in *A Journal of the Plague Year* in which the number of plague casualties was reduced deliberately by the government in 1664 in London. Thirdly, the government's measures towards the plagues. In the beginning, the authority took measures to protect people and forbade the increase of the disease. Such measures were the appointment of officials for examining, observing, searching, and nursing the affected people. Else the house's master declaration of any infection to sequester the patients and do airing of their clothes, beddings, and hangings in the chambers. In case of death, their corpses should be buried either before the sun-shine or after sun-setting, with

special companions such as the churchwardens or the constable. Fourthly, the cleansing of streets. There were rules on how to deal with unwholesome fish, nasty casks at the brewers, and animals such as dogs, hogs, cats, tame pigeons, and cones. These cleansing touched even persons as no beggars at routes and prohibited any kind of public assemblies: plays, bear baiting games, singing of ballads, buckler-play.

Finally, the responses of ordinary people towards the plagues varied a lot. For example, most of them gathered the necessary sufficient provisions for their families to stay at home shutting up on themselves until the infection was gone whereas the others followed the flow of plague news meeting and asking each other in the streets to get the right news or simply be another tool of spreading rumors. Other responses were predictable in such fear conditions as selfishness, blaming, the distortion of the facts as the wrong reported dead numbers, terror, surprising heroism, and the monotony during quarantine (Tica et al., 2021, pp.128-130).

According to More (2021), Covid 19 shared many similarities with past pandemic books as *Decameron* (Boccaccio Giovanni,1353), *A Journal of The Plague Year* (Daniel Defoe,1722), *the Masque of the Red Death* (Edgar Allen Poe,1842), *Twilight in Delhi* (Ahmed Ali, (1940) and *Nemesis* (Philip Roth,1944) . as the suffering of the indigent masses from the nerve-racking because of trauma and agonies of the plague ,the pandemic attacked the health of occupants as well s the social-cultural framework, the failure of authorities in the restriction of the plague and the control of people's horror ,the profiting and exploitation of the quacks and charlatans of the patients ,the wiping out of half the population, discrimination between the poor and the privilege classes in terms of sources and secluded abbey ,entertainment, the overcrowded hospitals with unbelievable deaths, overburdened gravediggers ,massive thievery ,religious division and wicked ,greedy merchants ,the occurrence of the plagues in Summer and the hurt people are greatly children or elderly people ,trauma ,death and psychological pressure (pp. 3856-3857).

Riva and Benedite (2014) mentioned another shared similarity between Covid 19 and the previous pandemics is the role of media. They said that it was positive in the past considering the newspaperman as a hero or bacteriologist and it helped a lot in the success of the vaccination campaigns as in today's media, television, radio, magazines, and internet. On the other hand, the media is negative since its news exaggerated the risks of the plague and contributed to the public misunderstanding of the health search evidence (Para. 15).

2.4 Themes of Pandemic Literature

Dis Ment (2021) alluded that the literary works of either authors or poets are the best depiction of the pandemic and chiefly its psychological impact which is somehow similar to that of Covid 19 as fear, anxiety, hopelessness, suicide ideation, and completion. In contrast to the physicians' explanation of pandemics using numbers, and statistics, novelists, and poets spoke deeply about humanity's concerns and tribulations as; catastrophe, loss of lives, stress and trauma, suffering and pains, and psychological Ordeals. These works described the societal and mental states from Pestilence to *Cholera, The Spanish flu to Aids* (Para. 1-2-3).

The most dominant feature is fear and anxiety which led to stress and trauma later. In this concern, Moisesand Valent (2021) defined first stress as a lived tension because of stressors that weakened the life-enhancing homeostasis and equilibria. The stressors cannot be noxious. However traumatic stress is a state of trauma, a state beyond state because of the noxious stressors which threaten the life itself by being either irretrievable or lost. The stressors stress-trauma process called Appraisals as fears, denial, prior experience, one's personality other's personality, Strengths or Vulnerabilities like prior health, socio-economic state, family, history or defenses as psychological ones such as dissociation, splitting of consciousness, repression displacement, psychic emotional numb (pp. 32-33).

The conflict between trauma and the instinctive survival drives resulted in the appearance of disease and symptoms "Symptoms and illnesses are the results of interaction between stressful and traumatic situations and instinctive survival drives" (as quoted by Moises & Valent, 2021, p. 33). The instinctive survival drives are the survival strategies such as fight, flight, attachment, rescue, goal achievement, goal surrender, competition, and cooperation.

According to Dis Ment (2021), fear and anxiety is the most dominant feature of pandemic literature especially fear of death after the huge loss of lives as it is illustrated by Murdo Young's 1813 epic poem *Antonia* where he described the horrors of the Malta plague epidemic or as Tin Dlugos 1982 *My Death* about the Aids pandemic. Naturally, during the pandemic situations of terror, people associated with harmful stimuli as harbingers of horror as shown in *The Great Plague of London*, the bell became a plague bell that declared the burial of all the dead at night. The bell rings reminding the looming threat. In Daniel Defoe 1722, *Due to Preparations for the Plague and Well for Soul as Body*, Londoners were

frightened into following the prevention rules. Simple everyday sensors such as reading the newspaper, the smell of antiseptic, and crowd gathering can be provocative triggers of distress and anxiety. Another example is Patrice Juah's recent poem *Ebola Ride* depicting the people's experiences during Covid 19 and its quarantine as distress and loneliness (para. 3-10).

Another feature Dis Ment (2021) added was hopelessness and suicide ideation and completion and clarifying their factors as social isolation, lack of social support, and belonging in communities particularly during the lockdown as with Covid 19. The horrors that accompanied the plague led to hopelessness feeling and then to suicide ideation and completion. Ovid's work *Metamorphoses* from his Book VII, for instance, depicted the sufferings of the devastating plague on the island of Aegina. Thomas Mann's (1912) novella *Death in Venice* mentioned another factor of suicide ideation and completion which was the stigma of discriminated populations as naming the disease after its suspected location origin, the stigma towards the individuals testing positive for Covid 19 and even their families, the suspected infected health workers (pp. 10-17).

Barraza (2021) gave examples of trauma fiction like the works of William Maxwell *They Came Like Swallows* in which he showed the disrupted family dynamics because of the 1918 influenza. Katherine Anne Porter's *Pale Horse, Pale Rider* where she elucidated the resulting trauma by the 1918 influenza describing the psychological and bodily damage caused by the flu. Both reported suffering because of anxiety and melancholy. These latter works and many others were derived from the author's autobiographical experiences that led to mental health devastation (p. 1).

"Illness and the body are left out of our art and conscious experiences" (Outka, 2021, para. 10). The illness caused the body wages wars with itself and get worse in its compulsive isolation. The patient either with fever or other diseases fought alone inside his bedroom. As a result, his experience remained hidden and then unrecorded. The pandemic literature concerns were less about the physical pains and more about the body's internal perception, in the way pains turn reality into delirium and hysteria. Virginia Wolf's essay *On Being Ill* is well exemplified by these sufferings against 1918 influenza (para. 10).

Boyed (2023) stated that our interest in healing is not new but it is so ancient through the existence of many narratives about healing. *The Lathe of Heaven* (1974) by Le Guin taught us that there was no despair in finding the cure. The protagonist George Orr

went to William Haber who gave priority to ends more than means and who believed strongly in progress trying to unlock George's brain's full power (Para. 4).

Men We Reaped by Jesmyn Ward has considered a reality for healing is not linear. Ward is desperate in showing her sense of the loss of her brother talking about past and present events. Her healing from the grief can be strikingly nonlinear (Para. 7). In addition, the work of Joan Didion *The Year of Magical Thinking* which was a narration of a real disease experience, both of her husband and her following daughter expressing her grief and her attempts to discover the origins behind the disease or at least predict any vulnerabilities (Para. 8).

As the narratives predicted the disease and its healing, it can be itself a cure. Barraze (2021) stated that both authors Maxwell and Porter used the narrative model of psychotherapy to analyze their trauma and get rid of their pains. They found relief in their writing process using the psychological lens (p. 83).

2.5 Pandemic Literature and Psychoanalysis

Lateef (2022) claimed that the first decade of the twentieth century witnessed the emergence of famous sociologists such as Sigmund Freud (1859-1939), then Carl Gustave Jung (1875-1961) who redirected his teacher theory according to his social environment. Alfred Adler 1870-1937 said that we are beings exposed to all kinds of psychological disorders.

Psychology began with medicine as a way to treat psychological problems, mental disorders, neurosis, and mental spasms. Later, it shifted to talk about many life topics, extensive developments, and practices such as war, religion, myths, and epidemics through different civilizations (p. 2).

Analytical treatment of psychological suffering was a retold of detailed people's lives focusing on the thought process and the process of the subconscious mind. Awareness of these processes is very important in therapeutic, and vital to a healthy mind. Psychoanalysis is very important in literature since it helped to clarify it in general through a controversial figure of the novel and the topics explored through its characters, especially their meaning, identity, and psychological and cultural forces. In this way, contemporary psychoanalysis became a form of psychotherapy, a cure for mental disorders explaining harsh circumstances such as war, epidemics, and their psychological or societal impacts (p. 3).

Chimawobi (2020) explained that psychoanalytical theory appeared in the 19th century .it was influenced by the psychological movement. It pays attention to the minds of both the author and his/her characters mentioning their unconscious motives and feelings of them in a literary work. Psychoanalysis triumphed over other critical approaches touching both mind and world. It x-rayed the psychological and physical conditions of both writer and characters creating a connection, and interaction between the text and context (pp. 19-20). In this concern, Lateef (2022) said “Psychoanalytical theories assume the existence of unconscious internal states that motivated an individual’s overt actions” (as cited by Lateef, 2022. p. 3).

Hariche (2021) used many psychoanalytical techniques to study the psychological side of Everything (2014) by Nicola Yoon as Piaget’s theory (1936) which explained how can a child transits from the womb to the outside, learning to think and reason to be finally coped with the new situation. Basing on the model novel Pippi Long Stoking (1945) by Astrid Lindgren and The Little Girl at The Window (1982) by Tetsuko Kuroyanagi.

Keren Horney's theory was used to assure the importance of ties between family, and friends in teenager’s behavior, and the importance of infancy experiences in shaping children's personalities. On Beauty (2005) by Zadie Smith was taken as a model.

Freud’s phases of personality development (1923) as in the book The Strange Case of Dr. Jekyll and Mr. Hyde (1886) by Robert Louis Stevenson and The Picture of Dorian Grey (1890) by Oscar Wilde. The focus is on Id, Ego, and Superego.

Erickson's theory of cognitive development stages (1958-1963) proved that the person should complete a set of phases to grow and if anyone of these phases is lacking, the progress is hampered (pp. 68-69).

Another example is Juan Adil Mohammed's (2023) psychoanalytical study of *Bird Box* (2014) by Josh Malerman. Here, he exploited Freud's theory of the mental Iceberg that proved that the human mind contained conscious, subconscious, and unconscious to indicate fears, trepidation, and anxiety which resided in the unconscious, being the instigators of harrowing nightmares. In addition, Freud’s theory of hysteria was applied to the characters Malorie, Tom, Olympia, Cheyel, Flix, and Jules who experienced traumatic experiences and affrighting memories because of the malicious creatures and their trials to protect themselves and be survivors. Freud’s discovery of the Id, Ego, and Superego was else mentioned in that study showing the conflict between them to erase the defence mechanisms

such as regression, repression, and nationalization and called for the necessity of love, friendship, and care for each other (p. 47).

Else the psychological side is clear in *The Plague* (1947) by Albert Camus through the work of Lateef (2022) who dealt with the psychological sufferings of the characters after the outbreak of the epidemics in the city of Oran, its huge number of infected people and the great death scale. This suffering becomes worse and more painful after the complete isolation of the city causing a panic inability to think, and fear of the unknown future to be ended in suicide. On the other hand, the novel showed the positive psychological side of transforming the personalities from loved self and money to helpful ones that loved solidarity and cooperation to face this catastrophe (p. 5).

2.6 Conclusion

Pandemic Literature is various in its types recording past real epidemics or being metaphors for political, and social issues, or imagining future bioengineered viruses. It may also reflect some real writer's bad experiences with disease, and epidemics. Pandemic literature is rich in many themes among them: trauma, anxiety, stress, fear, suffering, and pain. Psychoanalysis dealt with these troubles by showing ways of healing.

Chapter Three: Exploring Pandemic Literature through The Eyes of Darkness

3.1 Introduction

Dean Koontz wrote *The Eyes of Darkness* in 1981 about a killing virus called Wuhan 400 which was a prediction for Covid 19. This chapter clarifies how this novel can be a science fiction text. It explains what makes *The Eyes of Darkness* a part of pandemic literature with suitable allusions from the novel. The chapter else studies the pandemic themes in the novel and concentrates on the prediction of the writer of Covid 19. Finally, we analyze the novel by doing a psychoanalysis reading of it talking about the different reactions and defense mechanisms used by the novel characters, especially our protagonists Tina and Danny.

3.2 *The Eyes of Darkness* as a Science-fiction Novel

The Eyes of Darkness is an SF novel. First of all, it was based on scientific principles and technology, mixing reality with imaginative results of it. The story was about a scientific project called *The Project Pandora* as in the text “when he discovered the nature of the maps when he realized that one of them was missing, and when he discovered that the missing map was the one Stryker would need to find the Project Pandora labs” (p.126) and “not only did someone on the Project Pandora tell this Evans woman about her son. That same traitorous bastard is also up there in the labs right this minute, ready to open the gates and doors to them. Some bastard stabbed us in the back. He’s going to help the bitch get her son out of here” (p. 126).

This project was like the previous projects which were experiments about biological and chemical weapons being done in isolated, secret, military installations as in the text “

Eliot questioned Carl Dombey: what goes on in this place? military research?

Strictly Biological Weapons:

Biological and chemical. Recombinant DNA experiments at any one time; we have thirty or forty projects underway»

“I thought the US got out of the chemical and biological weapons race a long time ago”

“for the public record, we did” Dombey said “ it made the politicians look good. But in reality, the work goes on” (p.136).

These projects and experiments were prepared and done by scientists researchers, and doctors who became fools of science and its powers, throwing on the wall the senses of humanity as:

Carl Dombey, what’re you doing here?

I work here, Dombey said, puzzled by the questions.

I mean what's your job?

I'm a research scientist

What science?

My degrees are in biology and biochemistry

What about you?

I am Dr. Zachariah.

Yes specializing in bacteriology and virology. (p.132)

Both of them worked beneath Dr. Tamaguchi who was sick of megalomaniacs.

« my country's far from perfect, but what's been done to Danny Evans isn't

something that my country would approve of. The Danny Evans project is

The work of a few megalomaniacs

DrTamaguchi isn't a megalomaniac

of course, he is, Dombey said « he thinks he's a great man of science destined for

immortality, a man of great works and a lot of people around him, a lot of people

protecting him, people in search and people in charge of project security. They're

also megalomaniacs. The things done to Danny Evans don't constitute great work (p 133)

Dean Koontz predicted how life will be in the future because of scientific development and what crises may be created by it and by advanced technologies. In his novel Dean Koontz mentioned the high quality of these technologies "As standard hospital bed stood in the center of the isolation chamber, it was ringed by ordinary medical equipment as well as by several mysterious electronic monitors" (p.134) and "on the left, computers and other equipment extended the length of the chamber. There were more video displays than Tina could count at a glance; most were switched on, and data flowed in the form of graphs, charts, and numbers. Tables were arranged along the fourth wall, covered with books, file folders, and numerous instruments that Tina could not identify (p131).

The author has a dystopian tone about the bad impacts of the science progress imagining human beings as rats of experiences "For almost two months, they've been reinfected his body over and over again, letting the virus wear him down, trying to discover how many times he can lick it before it finally licks him" (p. 134) and "probably, they're going to do an exploratory in the morning », »a surgery », »yeah, get a tissue sample for biopsy" (p. 122) and "of course, when that was accomplished. Danny was of no more

scientific value to Tamaguchi that's meant he was with no value at all except in the crudest way" (p. 134) and as Dombey confessed "this whole thing was never clean. It was a dirty piece of business right from the start" (p.102).

SF novels were characterized by telepathy, and telekinesis as the case with *The Eyes of Darkness*. Danny had superpowers and did miracles to reach his mom Tina said "Tina no she said, as far as I can see, you haven't shot one hole in it yet. Danny's alive, being held somewhere, and he's trying to reach me with his mind. Telepathically. no. not telepathy. He's able to move objects just by thinking about them. What do you call that? isn't there a name for that ability?

"Telekinesis, Eliot said.

Yes, that's it. He's telekinetic.

He's been sending me nightmares for the past few weeks »

Now, you're talking about another power besides telekinesis »

If he has one ability, why not the other?"

Because pretty soon you'll be saying he's God.

Danny isn't telepathic exactly. He's telekinetic and able to move objects with his mind. And he can influence dreams to some extent. But he's not flat-out telepathic. He can't transmit detailed thoughts. He can't send concise mental messages because he doesn't have that much power or control (p. 89).

Many trials of Danny to contact his mom occurred either at home, work, or restaurants, and finally when they entered the installation to get him out of it. He used many techniques else either by decreasing the temperature or sending messages such as 'not dead', sounds through the record stuck until Tina got adapted to it "Tina, became aware of the familiar, spirit-like presence that had been in Angela's office when the computer to operate by itself. She had the same feeling of being watched that she'd had in the parking lot a short time ago" (p. 86.).

Hypnosis is another feature of the *Eyes of Darkness* as of the science fiction novels. Tina tried to get into the automatic writing or what's called spirit writing alone by herself but she didn't get enough information. She asked for help from the hypnotist Billy.

Eliot and Tina spread the map on the table and sat down across from each other. Billy said "Automatic writing is bunk, Christina, you must know that »

I do Billy. I know that

Well, then

But I want you to hypnotize me. (p. 115)

The hypnosis had positive results guiding Tina and Eliot to the wondered place
“As Tina's hand moved slowly over the paper, the corners of the map began to curl and uncurl again”(p.117).

“Tina let the pen drop from her fingers. She lifted her gaze from the map. Her eyes remained unfocused.”

“Are you finished, Billy asked her”.

“Yes”

“Are you sure?”

“Yes”

“With a few simple sentences and a sharp clap of his hands, the hypnotist brought her out of trance.” She blinked in confusion, then glanced down at the route that she had marked on the map. She smiled at Elliot. "It worked. By God, it worked!" (pp. 115-117)

3.3 The Eyes of Darkness as a Part of Pandemic Literature

Dean Koontz' (1981) novel *The Eyes of Darkness* dealt with a man—made virus called 'Wuhan 400' by the Chinese laboratories. It was a biological weapon as Dombey told Eliot “China's most important and dangerous: new biological weapon in a decade. They call the stuff 'Wuhan-400'because it was developed at their RDNA labs outside of the city of Wuhan, and it was the four-hundredth viable strain of man-made microorganisms created at that research center” (pp. 136-137).

The author described the virus through his character Dombey who said:

Wuhan-400 is a perfect weapon. It afflicts only human beings. No other living creature can carry it. And like syphilis, Wuhan-400 can't survive outside a living human body for longer than a minute, which means it can't permanently contaminate objects or entire places the way anthrax and other virulent microorganisms can. And when the host expires, the Wuhan-400 within him perishes a short while later, as soon as the temperature of the corpse drops below eighty-six degrees Fahrenheit. Do you see the advantage of all this? (p. 137)

Tina was too busy with Danny to think about what Carl Dombey had said, but Elliot knew what the scientist meant. "If I understand you, the Chinese could use Wuhan-400 to wipe

out a city or a country, and then there wouldn't be any need for them to conduct a tricky and expensive decontamination before they moved in and took over the conquered territory" (p.137).

Dombey explained the bad and good characteristics of the Wuhan 400 plague and ended with the virus function system.

"Exactly," Dombey said. "And Wuhan-400 has other, equally important advantages over most biological agents. For one thing, you can become an infectious carrier only four hours after coming into contact with the virus. That's an incredibly short incubation period. Once infected, no one lives more than twenty-four hours. Most die at twelve. It's worse than the Ebola virus in Africa—ininitely worse. Wuhan-400's kill rate is one hundred percent. No one is supposed to survive. The Chinese tested it. God knows how many political prisoners. They were never able to find an antibody or an antibiotic that was effective against it. The virus migrates to the brain stem, and there it begins secreting a toxin that literally eats away brain tissue like battery acid dissolving cheesecloth. It destroys the part of the brain that controls all of the body's automatic functions. The victim simply ceases to have a pulse, functioning organs, or any urge to breathe.'(p 137)

The virus incubation period was four hours. Twenty-four hours or twelve hours later, the infected person died. If you're infected with Wuhan 400; you've no chance at all to survive. The Chinese laboratories tested this virus on many political prisoners to discover the antibody or antibiotic against it. The virus attacked directly the brain and battery acid devastated the responsible part of the brain for the body's automatic functions. And the disease gets Danny ill.

Danny was infected like his friends the scouts and else the scoutmasters like Jaborski during their camp in the wilderness of Sierra. It was transmitted to them by an awkward scientist named Larry Bollinger who was contaminated by the virus during his work at the lab. But unfortunately, he didn't adjoin the isolation chamber to evaluate his state as curable or incurable. He escaped to the forest where he met the scouts and infected them as Tina said "and by then, he was able to pass the disease to them" (p. 138). Then the security men's decontamination came wearing their suits and shot Bollinger; after that, they brought everyone to the installation and locked them in the isolation chamber. However, one day later, all were dead except Danny could fight the virus. That attracted the doctor's attention.

They decided to re-infect him again and again to discover why it was so effective against the disease as Dombey said:

Right now he's on the verge of starving to death because it's been so long since he's been able to keep any food on his stomach. But he's not infectious. He *has* been very infectious, off and on, but not at the moment. He's had a unique disease, a man-made disease created in the laboratory. He's the only person who's ever survived it. He has a natural antibody in his blood that helps him fight off this particular virus, even though it's an artificial bug. That's what fascinated Dr. Tamaguchi. He's the head of this installation. Dr. Tamaguchi drove us very hard until we isolated the antibody and figured out why it was so effective against the disease. (p. 34)

Danny suffered else from starvation disease as Dombey explained to his mom Tina “Right now, he’s on the verge of starving to death because it’s been so long since he’s been able to keep any food on his stomach ? But he isn’t infectious” (p. 134). Besides Danny’s struggles with the experiment’s cruelties, he had another risky, scary symptom which was a dark spot in his brain as Dombey stated “Since all these re-infections, he’s developed a spot on the parietal lobe of the brain” (p. 139). This spot wasn’t a tumor nor a tissue scar, or blood clot. But still, it needs another medical view and an immediate cure as Dombey said:

The current analysis says the new growth is consistent with the structure of normal brain tissue. Which doesn't make sense. But we've checked our data a hundred times, and we can't find anything wrong with that diagnosis. Except it's impossible. What we're seeing on the X-rays isn't within our experience. So when you get him out of here, take him to a brain specialist. Take him to a dozen specialists until someone can tell you what's wrong with him. There doesn't appear to be anything life-threatening about the parietal spot, but you sure should keep a watch on it. (p. 139)

Both Dr. Dombey and Dr. Zachariah did the X-rays many times to define what type of spot was Danny in his brain, but they couldn’t since there was nothing wrong with it. It was something strange, they have met it for the first time in their life and career. So, Dr.Dombey asked Tina to not neglect this matter and see other doctors’ diagnoses. Finally, he reassured her that there was nothing to worry about it.

3.4 The Pandemic Themes of *The Eyes of Darkness*

The novel is rich in many various themes. Among them is the collusion of the government and the authorities in the project Pandora. So, the virus was man-made as a

biological weapon against the Chinese weapons. There was also the threat of Iraq, Lybia chemical and biological projects that didn't believe definitely in their immorality. US was forced to protect itself as Eliot said: "No way, Dombey said, because the work has to be done. The balance of power with totalitarian states like china has to be maintained" (p. 140). Eliot mentioned that such kind of projects and their installations are rooted in the past since the cold war:

In case you didn't know it, since the Cold War ended and California took such a big hit in the defense downsizing, Nevada has more Pentagon-supported industries and installations than any state in the union. And I'm not just talking about the obvious ones like Nellis Air Force Base and the Nuclear Test Site. This state's ideally suited for secret or quasi-secret, high-security weapons research centers. Nevadah has thousands of square miles of remote unpopulated land. The deserts. The deeper reaches of the mountains. And most of those remote areas are owned by the federal government. If you put a secret installation in the middle of all that lonely land, you have a pretty easy job maintaining security. (p. 81)

The federal and state had a big hand in these projects as Eliot claimed "they passed a few signs that told them the lane they were using was kept open for the exclusive benefit of federal and state wildlife officers and researchers. Any authorized vehicles were permitted" (p. 34).

Both Eliot and Tina discovered to what extent, the relief of the Sierra's accident secrets was important to the government. This matter touched even the small agents as Judge Kennebeck and even the cops Eliot said «Tina said, "Earlier you told me we couldn't go to the police with this."

"Right."

"Why can't we?"

"The cops might be a part of it, at least to the extent that Vince's bosses can put pressure on them. Besides, we're dealing with a government agency, and government agencies tend to cooperate with one another."

"It's all so paranoid."

"Eyes everywhere. If they have a judge in their pocket, why not a few cops? (p.75)

First Tina was exposed to death by strange government agencies that blew up her house then she and Eliot were chased by them trying to kill them. Then it moved to the

hands of Alexander who didn't give up catching them and followed them to the Sierra's secret installation. Alexander was involved in the project strongly. He had strong contact with it, Alexander dialed the number of the military security office" (p.127) and "They've gone into the mountains. They're going to try to get into the laboratory," Alexander said" Someone, some damn turncoat on Project Pandora, must have revealed enough about its location for them to find it with just a little help. They went out and bought *maps*, for God's sake!"(126).

Unfortunately, even the doctors participated in this tragedy as Dr. Dombey, Dr. Zachariah, and Dr. Tamaguchi who worked under the control of the government as Zachariah illustrated "You took a loyalty oath," Zachariah said. "A secrecy oath. If you tell them anything about this . . . the scandal . . . the public outrage . . . the release of military secrets . . ." He was sputtering. "You'll be a traitor to your country" (p. 132). "No," Dombey said. "I'll be a traitor to this installation. I'll be a traitor to my colleagues, maybe. (p132).

Since this installation belonged to the government and state, they required great secrecy and then great isolation and this is obvious through the description of the travel route taken by Tina and Eliot to the installation. They entered the formidable mountains then they took a narrow county road which was decorated by plows and snow piled five or six feet high on both sides. It was so isolated as Tina and Eliot noticed «lonely part of the world, isn't it?

You get the feeling that civilization could be destroyed while you're out here and you'd never be aware of it (p. 121). Forward they found a narrow and forbidding track led to the woods where trees around the side lane formed a tunnel but after fifty or sixty feet it was unpaved. They drove through this tunnel, into the heart of the forest with no remarkable ruts or chuckholes on the road. Suddenly they took a sharp dip with the trees' boughs on the roof of the explorer to meet written traffic signs and private property admission by key card only.

Trespassers will be prosecuted. But it was not the target place, instead, there was another north turnoff about five miles, not on the plows' way but rather on the snow surface. Else they moved forward to encounter another sharp turn and after hundred and fifty yards settled the required installation. It was a huge, strong installation with high-quality security

either gates, the guards, cameras, or the building itself « "That must be where they're holding him," Tina said.

"I expected an enormous structure, a gigantic complex."

"It most likely *is* enormous. You're seeing just the front wall. The place is built into the next step of the mountain. God knows how far they cut back into the rock. And it probably goes down several stories too."(p.127), and as Hencen Alexander showed "Hensen picked up one of the maps and turned it over in his hands. "I don't see any reason to get too worked up about it. Even if they locate the main gate, they can't get any farther than that. There are thousands of acres behind the fence, and the lab is right smack in the middle. They can't get close to it, let alone inside."(p. 126)

Even the doctors and any kind of workers within this installation were not free to come and leave it as they want, there were severe rules to follow as Eliot said « "Doesn't look like there's a lot of people inside," Tina said. "I thought there's been a large staff."

"Oh, there is. I'm sure you're right about that too," Elliot said. "The government wouldn't go to all the trouble of hiding this joint out here just to house a handful of researchers or whatever. Most of them temporally live in the installation for weeks or months at a time. They wouldn't want a lot of daily traffic coming in and out of here on a forest road that's supposed to be used only by state wildlife officers. That would draw too much attention. Maybe a few of the top people come and go regularly by helicopter. But if this is a military operation, then most of the staff is probably assigned here under the same conditions submariners have to live with. They're allowed to go into Reno for shore leave between cruises, but for long periods, they're confined to this 'ship' (p.128).

Danny as an infected, sick person was else displayed to isolation exactly in an isolation chamber to not infect the doctors and to do their experiences in peace and safety. As Dombey said "Where is he? Tina asked shakily, "In the isolation chamber, Dombey indicated the window in the back wall of the room»(p 136).

That isolated chamber was a prison for Danny «Tina prepared Danny for the journey out of his prison" (p. 136). The same was felt by doctors precisely Dr. Dombey "Suffering one of his occasional bouts of claustrophobia, Dr. Carlton Dombey felt as though he had been swallowed alive and was trapped now in the devil's guts" (p.100).

Inside that chamber Danny lived in profound, terrible pains and a bad healthy state "there's a pain in them now", Dombey said sadly "a lot of pain and loneliness" (p.103). His

mom Tina was so astonished and shocked the first time saw him as she said « his face was thin and sallow; he appeared to be older than twelve . Indeed, he looked like a little old man” (p. 134) and that’s all because of famine as Dombey explained to Tina. The pains were obvious in Danny “Danny ‘s eyes were strange dark as always :big around round, as always .but they were sunken, ringed by unhealthy dark skin, which was *not* the way they had always been” (p134). Danny was so weak and fragile, disabled even to carry himself as Tina described him “He was a rag doll with only meager scraps of stuffing, a fragile and timorous creature, nothing whatsoever like the happy, vibrant, active boy that he had once been. At first, she was afraid to hug him, for fear he would shatter in her embrace. But he hugged her very hard, and again she was surprised by how much strength he could still summon from his devastated body” (p. 135)

Danny was a skeleton in another description of Tina “Putting one hand on the boy's back to press him against her, she discovered how shockingly spindly he was: each rib and vertebra so prominent that she seemed to be holding a skeleton” (p.135).

The conscience of some people arose during this whole event as that of Dr. Dombey who didn’t agree with what happened in the laboratories and with Danny «He's more important because he's a human being, not because he's a source of data, Dombey thought angrily, but he didn't voice the thought because it would have identified him as a dissident and as a potential security risk (p. 101), “This whole thing was never clean. It was a dirty piece of business right from the start” (p.102).

Zachariah faced him. "You know I'm not talking about the morality of it."

"But I am."(p102). Dr Dombey felt guilty «If you have to blame someone because you're feeling guilty about what we're doing here, then blame the Chinese, not me."(p102).

Dr. Dombey was ready to get rid of that heavy burden by telling all the details to Tina and Eliot about that project, laboratory, and experiences. He knew exactly his importance and how to correct his mistakes by letting no chance for bad people as Tamagushi and Dr Zachariah being the only ruler and monitors of that place "The hermit's life agrees with me, and the pay is good," Dombey said. "And if I don't stay here if I walk away and get a job at a civilian research center, that'll be just one less rational voice in this place. There are a lot of people here who have some sense of social responsibility for this work. If they all left, they'd just be turning the place over to men like Tamaguchi and Zachariah, and there wouldn't be anyone around to balance things. What sort of research do

you think they might do then?” (p140). At the end he asked Tina and Eliot to not keep the truth hidden and display all this place's secrets “ and for god’s sake, splash it all over the newspapers as fast as you can. as long as you’re the only ones outside of here who know what happened you're marked people” (p140).

3.5 The Prediction of Covid-19

The novel was written 40 years ago. It was said that the writer Dean Koontz predicted Coronavirus. According to Zuriyati and Nimuk (2021), the novel about the virus Wuhan 400 has many similarities with Covid 19. First, the description of the social conditions lived during Wuhan 400 as the tensions of the secret missions to develop that artificial virus are the same as in Covid 19. Secondly, the same panic which was caused by the death rate. Thirdly, the reactions and responses of the community during both viruses are similar. Fourthly, the novel focused on the way Wuhan 400 was transmitted which seemed obscure as that of coronavirus. Fifthly, the motives that provoked both viruses are political and economic. Wuhan for dean koontz emerged to suppress cities with less energy and less spending Dean Koontz (1981) claims “the Chinese could use Wuhan 400 to wipe out a city or a country, and then there wouldn’t be any need for them to conduct a tricky and expensive decontamination before they moved in and took over the conquered territory” (p.137). For Covid 19, it is the same since after the compulsive lockdown, there were economic crises except in China, Vietnam, and Taiwan (p. 295).

The most powerful evidence for the writer’s prediction of Covid 19 is the name of the virus Wuhan which was the initial location of the coronavirus outbreak Zuriyati and Nimuk (2021) said “This means that many people have thought that it is true that Dean Koontz tried to predict the present events in his novel published 40 years ago” (p. 296).

3.6 The Psychoanalysis Reading of *The Eyes of Darkness*

Tina thought that she got used to her son’s death and finally, she left the trauma behind her but after the sight of the similar boy at the car, she recognized that she was totally wrong and she was still suffering it “Now, as she watched this boy, his resemblance to Danny seemed to be more than mere coincidence. Suddenly Tina's mouth went dry and sour, and her heart thudded. She still had not adjusted to the loss of her only child, because she'd never wanted—or tried—to adjust to it. Seizing this boy's resemblance to her Danny, she was too easily able to fantasize that there had been no loss in the first place(p. 4).

Tina was so hurt not only by her son's death but else by her divorce from Michael "Because Tina had loved Michael to the end, she'd been hurt and saddened by the dissolution of their relationship. Admittedly, she had also been relieved when it was finally over" (p. 6).

Tina loved her husband Michael so much but he broke her heart rudely and harshly. She got bad memories of him

Of course, if she and Michael were in bed right this minute, it wouldn't be like that at all. They wouldn't make love. They would argue. He'd resist her affection; turn her away by picking a fight. He would begin the battle over a triviality and goad her until the bickering escalated into marital warfare. That was how it had been during the last months of their life together. He had been seething with hostility, always seeking an excuse to vent his anger on her. (p. 6)

Michael always created fights with Tina over triviality and he vented his anger on her. Their emotional life was miserable.

All this flow of emotions got Tina angry "'Damn." She was angry with herself. She thought of herself as a tough, competent, levelheaded woman who was able to deal with anything life threw at her, and she was disturbed by her continuing inability to accept Danny's death" (p. 5). Tina was self-confident, thinking that she was tough enough to face any problem fate threw at it but it was incorrect.

A few weeks ago, Tina re-lived the dreadful conditions that she lived in immediately after her son's death news. She imagined her lost boy Danny in cars, school yards, public streets, and movie theatres. She was again in grief bringing back her feeling of Danny's being alive "but perhaps they'd been mistaken, when they identified the body" (p. 4).

Tina's reactions and defense mechanisms differed from submission, denying, resistance, memories, anger, projection, stress, anxiety, and fear. She tried to cease her pains and forgot the sorrow by throwing herself to work without stopping :

After the initial shock, after the funeral, she *had* begun to cope with the trauma. Gradually, day by day, week by week, she had put Danny behind her, with sorrow, with guilt, with tears and much bitterness, but also with firmness and determination. She had taken several steps up in her career during the past year, and she had relied on hard work as a sort of morphine, using it to dull her pain until the wound fully healed. (p. 5)

Tina worked for 15 years in Las Vegas. She wanted to be a famous producer and not just a dancer. Finally, she had the opportunity and she seizes it despite her grief for Danny:

Nevertheless, even as preoccupied with *Magick!* As she was, she had adjusted to Danny's death only with great difficulty. A month ago, for the first time, she'd thought that at last, she had begun to overcome her grief. She was able to think about the boy without crying, to visit his grave without being overcome by grief. All things considered, she felt reasonably good, even cheerful to a degree. She would never forget him, that sweet child who had been such a large part of her, but she would no longer have to live her life around the gaping hole that he had left in it. The wound was achingly tender but healed. (pp. 7-8)

Tina returned somehow to her previous, normal life via working, only working: no rest for weekends or vacations.

In reality, Tina was so sad that she couldn't throw her son's belongings "Although the funeral had been more than a year ago, she had not yet been able to dispose of Danny's belongings. Somehow, the act of giving away his clothes would be even sadder and more final than watching his casket being lowered into the ground" (p. 9). Everything in Danny's room remained as it was previously "His clothes weren't the only things that she had kept: His entire room was exactly as he had left it" (p. 9).

As Tina entered her boy's room to get rid of the things, she remembered many memories about Danny as his favorite food peanut butter, his horror comics, his magazines, and birthday gifts a box of pencils, an easel, chalkboard, pens, and paints.

Tina couldn't stop those dreams and nightmares, in contrast, they became the worst

That's what she had thought a month ago. For a week or two she had continued to make progress toward acceptance. Then the new dreams began, and they were far worse than the dream that she'd had immediately after Danny had been killed. (p. 8)

As a result, Tina suffered anxiety, in addition to that of the *Magyck* show "Perhaps her anxiety about the public's reaction to *Magyck!* was causing her to recall the greater anxiety she had felt about Danny" (p. 8).

Besides these scary dreams, Tina lived in deep fear for a long time because of the bizarre events and the bizarre messages she saw this last period either at home, the office, or a restaurant.

Gasping, shuddering, she wrenched herself out of sleep. She was convinced that the man in black was in her bedroom, standing silently in the darkness, grinning. Heart pounding, she fumbled with the bedside lamp. She blinked in the sudden light and saw that she was alone. (p. 26)

Tina always dreamt of that black man to the extent she felt he watching her in the room, she was so scared. She was not the only one who felt that terrible sense of fear, but else her cleaning woman Vienne Neddler “But she wasn't completely in control of herself; she felt a bit like a sleepwalker. In spite of her anxiety, a power she could sense—but which she could not define—drew her inexorably to Danny's room.

Aiii-eee . . . aiii-eee . . . aiii-eee . . .

Vivienne reached for the doorknob but stopped before touching it, unable to believe what she was seeing. She blinked rapidly, closed her eyes, opened them again, but still the doorknob appeared to be sheathed in a thin, irregular jacket of ice” (p 19). Vienne witnessed an unbelievable cold inside Danny’s room until the degree of being ice.

Tina’s feeling of fear went beyond because of the unstoppable strange events that happened to her. In addition to the bizarre nightmares, Tina thought that she was threatened by a strange intruder in her house

She had good reason to be suffering from anxiety attacks. Her obsessive fear of intruders in the house, her disquieting dreams about Danny, her renewed grief—all of those things might grow from her concern about *Magyck*! If that were the case, then those symptoms would disappear as soon as the fate of the show was evident. She needed only to ride out the next few days, and in the relative calm that would follow, she might be able to get on with healing herself. (p)

Tina thought that all her anxiety was caused by her concern about the *Magyck* and that would soon disappear and would finally cure herself.

She even doubted that her damn husband Michael was playing with her this dirty game not consider her sorrow. Tina loved Michael so much but she was shocked when he divorced her “she loved her husband and she was to restore the luster to their marriage”(p8).

When she went to meet Michael and ask him if he had hands in that matter, she was shocked by his accusing her of bringing up that story of the intruder as an excuse to turn back to him. She discovered his indifference and egoism despite all her given love. «Badly

hurt by that discovery, she had given him the freedom that he wanted” (p. 33). She felt a great anger and projected it on Michael “She interrupted him. For years she had been filled with hurt and bitterness. She had never vented any of her black anger because, initially, she'd wanted to hide it from Danny; she hadn't wanted to turn him against his father. Later, after Danny was dead, she'd repressed her feelings because she'd known that Michael had been truly suffering from the loss of his child, and she hadn't wanted to add to his misery. But now she vented some of the acid that had been eating at her for so long, cutting him off in mid-sentence” (p 34).she mentioned to him that she was fine with him but she hide this just to not harm her child Danny's feelings.

Michael’s ego had priority over his family, his son Danny. He envied his wife in her success and forced her to choose between work and home then she showed him his mistakes:

You've never been much of a giver anyway, Michael. You only give when you're sure of getting back twice as much. You're basically a taker. And before you give me any more of

that treacly talk about your great love of family, let me remind you that it wasn't *me* who tore our family apart. It wasn't me who jumped from bed to bed (p. 34)

Michael cared just for himself wearing nice clothes and shoes, spends weekends with other women. Then he came and blames Tina for letting Danny enjoy that Sierra scout trip or that the house was his own. Tina didn’t be silent and in the end, she felt great and relaxed:

She sighed and sagged. She was exhausted. Finished telling him off, she felt pleasantly wrung out, as if some evil, nervous energy had been drained from her.

"You're the same ball-breaking bitch," Michael said.

"I don't want to fight with you, Michael. I'm even sorry if some of what I said about Danny hurt you, although, God knows, you deserve to hear it. I don't really want to hurt you. Oddly enough, I don't really hate you anymore. I don't feel anything for you. Not anything at all.(p35).

Tina reached the point of not feeling anything toward Michael no love no hate, nothing.

After the unpleasant encounter with Michael, Tina cried a lot for all her losses «After a while, she decided that she was crying for Danny. Poor, sweet Danny. He'd hardly begun to

live. It wasn't fair. And she was crying for herself too, and for Michael. She was crying for all the things that might have been, and for what could never be again” (p35).

Tina's most lived fear was that of the strange printed messages like those on her computer's screen ones in her office “Fear, like an uncoiling snake, twisted and slithered inside of her, and she shivered. Then she realized it wasn't only fear that made her quiver. The air was chilly” (p 39)

Within all these bad events the meeting with Eliot seemed a pleasant thing that could compensate for Tina's broken marriage and her lost son, a hope to be a woman again

As she listed her blessings, Tina was astonished at how much difference one year could make in life. From bitterness, pain, tragedy, and unrelenting sorrow, she had turned around to face a horizon lit by rising promise. At last, the future looked worth living. Indeed, she couldn't see how anything could go wrong (p25).

Eliot was a handsome attorney who understood Tina well, quickly because he really cared for her « Elliot touched her face, turning it gently toward him.

«His beautiful, expressive eyes seemed to be filled with concern for her» (p 46).

In return, Tina shared with him the same sentiments of safety, admiration, and even love

Tina stayed the night with Elliot, and he realized that he had forgotten how pleasant it could be to share his bed with someone for whom he truly cared. He'd had other women in this bed during the past two years, and a few had stayed the night, but not one of those other lovers had made him feel content merely by the fact of her presence, as Tina did. With her, sex was a delightful bonus, a lagniappe, but it wasn't the main reason he wanted her beside him. She was an excellent lover—silken, smooth, and uninhibited in the pursuit of her own pleasure—but she was also vulnerable and kind. The vague, shadowy shape of her under the covers, in the darkness, was a talisman to ward off loneliness. (p. 54)

Eliot made love with Tina and was so happy with her body shape .he even didn't want her to leave

The fear Elliot felt at her departure was purely superstitious. He was convinced that, with her arrival on the scene, he had been granted too much happiness, too fast, too soon, too easily. He had an awful suspicion that fate was setting him up for another hard fall. He was afraid Tina Evans would be taken away from him just as Nancy had been.. (p 55)

he was afraid to lose Tina as it happened with his wife Nancy.

Their fears both Tina and Eliot became true and real shaping in the coming of secret agents to his house and a gas-company repairer to her house who wanted to kill them after being informed of their request for Danny's body exhumation. Those dangerous people explode Tina's house "Listen, Tina, they wanted to kill me just because I was going to help you get Danny's body exhumed." (p 68). That didn't stop just there, being in pursuit the whole trip to Sierra's labs. But it was calmed down by Tina's son's direction and by Eliot's help, and company. "He knew then, beyond any shadow of a doubt, that he loved her" (p.104).

In the installation, when Danny saw his mom for the first time, after a year of separation, he was happy "Shaking violently, snuffling, he put his face against her neck, and she felt his scalding tears on her skin. She couldn't control herself any longer, so she allowed her own tears to come, rivers of tears, a flood" (p135). Tina was else happy but somehow scared of her baby's healthy state « She took the last few steps haltingly, her heart pounding, her throat constricted. She was overwhelmed with the joy of seeing him again but also were bad people. It's all right, Mom. They were real bad people" (p135). Tina and Danny's future with her son Danny was unknown

To everything there is a season, Tina reminded herself. A time to kill and a time to heal.

She held Danny close, and she stared into his dark eyes, and she wasn't able to comfort herself with those words from the Bible. Danny's eyes held too much pain, too much knowledge. He was still her sweet boy—yet he was changed. She thought about the future. She wondered what lay ahead for them. (p. 143)

3.7 Conclusion

The novel is a science fiction novel that based its story on science doing virus experiments in laboratories under the control of doctors and researchers and by using advanced technologies. As a part of the pandemic literature, it deals with a newly created virus Wuhan 400, and its conditions as the collusion of the authorities, isolation, and the conscience of Dr Dombey. The writer Dean Koontz predicted coronavirus through his novel and this appeared in the multiple similarities between Wuhan 400 and Covid 19 as the political and economic motives, the social conditions witnessed during both viruses, the obscure way of transmission, the reactions and responses of people, the initial location of

Covid and the name of writer's virus' Wuhan'. The characters suffered psychologically from many troubles such as trauma, anxiety, fear, anger, and grief, and at the same time, Tina and Danny decreased them by using defense mechanisms like submission, denying projection, or resistance. The characters supported each other with love and care.

General Conclusion

General Conclusion

Science fiction deals with imagined elements that do not exist in reality. It consists of multiple futuristic concepts concerning: time, place, technology, and science and their impacts on societies. Pandemic literature as a part of science fiction talks about past or future, natural or man-made pandemics and epidemics. During these pandemics, people were either infected or non-infected and else the survivors who suffered from many psychological troubles during or after these plagues and diseases. This paper has argued that Dean Koontz, in his novel *The Eyes of Darkness*(1981) utilized the pandemic literature and the findings of this study assured that. First, the novel is a science fiction text that reflects the long-term results of scientific development and is a part of pandemic literature speaking about a Chinese biological weapon called ‘Wuhan 400’.

The Eyes of Darkness is a science fiction text which based on scientific principles and it's advanced used technology in a project named Project Pandora. This latter was an experiment as many experiments before which were done on human beings in secret laboratories installed in military installations. The place was so deep in Sierra's wildlife to be isolated and hidden from the eyes of people and to keep its secrets because its works were dirty. The story was about a biological chemical weapon that was a killing virus. It was tested on many political prisoners and then on Danny the son of Tina who showed a strong fight against the virus and this attracted the attention of some doctors, especially Dr Tamaguchi. As a result, they brought him and re-infected him again and again to discover the antibiotic or the antibody against that virus. The story mentioned how the love of science made doctors and researchers megalomaniacs.

On the other hand, there the supernatural powers of the son Danny to contact his mom through using telepathy and telekinesis caused a huge fear in Tina. Those powers were shaped in repeated dreams, nightmares, printed signs, and even repeated sounds or cold temperatures until ice and everywhere: at home, office, restaurant, and in the installation itself. Hypnosis was another helpful hand facilitating that contact between mother and son.

The novel was a part of the pandemic literature since it spoke about a deadly virus called ‘Wuhan 400’ which could live for only four hours after the contamination but it killed the infected persons only twenty-four hours later and no one could survive it. The virus attacked directly the brain and destroyed the responsible part of the body's function system. Danny was infected by this virus and his mom was informed that he was still alive,

thanks to his supernatural powers. She travelled a long, terrifying journey to save him. The installation was so far, deep in the forest making all its workers as doctors, security agents, and patients victims of isolation and victims of the risen war between the US government and the Chinese.

Danny's sufferings and pains were not only physical but else emotional. He was tormented by that repeated experiences. On the other side, his mom Tina lived miserable feelings of trauma, stress, anxiety, anger, fear, and grief for a long time, from her son's news of death until his saving.

Tina as her boy faced death many times because of the unstoppable, harsh chasing by the secret agents but fortunately she met Eliot who has not just helped her finding her baby but else supported and loved her. *The Eyes of Darkness* reflected many terrible situations lived during the pandemic and which were similar to what we experienced during the Covid 19.

Dean Koontz predicted Covid 19 because his novel's virus is more similar to Covid 19 sharing the same political, and economic motives as the being economically powerful to have great political dominance, the obscure way of transmission as happened with the kid's scouts team, the reactions and responses of people as trauma, anxiety, fear, grief and finally Wuhan is the initial source of Covid 19.

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