



REPUBLIC OF TURKEY

VAN YUZUNCU YIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

**TECHNO-POLITICAL PARANOIA IN GEORGE ORWELL AND THOMAS
PYNCHON**

M.A. THESIS

Prepared By

Sirwan Hassan KHDHIR

Adviser

Assoc. Prof. Dr. Bülent Cercis TANRITANIR

VAN- 2018



T.C.
YÜZÜNCÜ YIL ÜNİVERSİTESİ
Sosyal Bilimler Enstitüsü

Sosyal Bilimler ENSTİTÜSÜ MÜDÜRLÜĞÜNE

Bu çalışma, jürimiz tarafından İngiliz Dil ve Edebiyatı anabilim dalı İngiliz Dil ve Edebiyatı bilim dalı'nda yüksek lisans tezi olarak kabul edilmiştir.

Başkan Doç. Dr. Bülent Coşkun Çankır İmza:

ÜYE (Danışman) Doç. Dr. Bülent Coşkun Çankır İmza:

ÜYE Dr. Öğr. Üst. Emullah ŞEKER İmza:

ÜYE Dr. Öğr. Üst. Zehra F. D. İmza:

ÜYE : İmza:

ONAY: Yukarıdaki imzaların, adı geçen öğretim üyelerine ait olduğunu onaylıyorum.



ETİK BEYAN SAYFASI

Van Yüzüncü Yıl Üniversitesi, Sosyal Bilimler Enstitüsü Tez Yazım Kurallarına uygun olarak hazırladığım bu tez çalışmada;

- Tez içinde sunduğum verileri, bilgileri ve dokümanları akademik ve etik kurallar çerçevesinde elde ettiğimi,
- Tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu,
- Tez çalışmada yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi,
- Kullanılan verilerde herhangi bir değişiklik yapmadığımı,
- Bu tezde sunduğum çalışmanın özgün olduğunu

bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

(İmza)

Sirwan Hassan KHDHIR

5.10.2018

(Y.L. Tezi)

Sirwan Hassan KHDHIR

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

Ekim, 2018

**GEORGE ORWELL VE THOMAS PYNCHON ESERLERİNDE TEKNO-
POLİTİK PARANOYA**

ÖZET

Paranoyanın kökenleri yaşamın en erken dönemlerine kadar uzasa da, M.S. 5. Yüzyıl'da Yunan medeniyetinde ifade edilene kadar bir terim olarak ortaya çıkmamıştır. Kelimenin çağrıştırdığı anlam ise zamandan zamana farklılık göstermekte ve zihinsel rahatsızlıklardan psikolojik sorunlara, sanrılı düşüncelerden hakiki tehditlere kadar değişen bir anlam yelpazesinde yer almaktadır. Kökenleri endüstri devrimine dayanan teknolojik gelişmeler ise beraberinde getirdikleri çeşitli karmaşıklıklar nedeniyle paranoya olgusunu daha da tartışmalı bir hale getirmiştir. Teknoloji (medya da dâhil olmak üzere) öncelikli olarak devlet görevlilerinin veya politikacıların egemenliği altında kaldığında, teknolojinin getirdiği imkânları kendi çıkarları için kullandıkları inkâr edilemez bir gerçektir ve bu durum nihayetinde korkuya, bilinmezliğe ve paranoyaya neden olmaktadır. Başka pek çok edebiyat yazarının yanı sıra George Orwell ve Thomas Pynchon da politikacıların gerçeği saklayıp korku ve propaganda yoluyla başkalarını yanlış yönlendirerek, teknolojiyi nasıl da kendi çıkarlarına kullanabildiklerini göstermek ve incelemek adına edebiyata büyük katkılarda bulunmuşlardır. İşte bu katkılar bu çalışmanın ana konularını oluşturmaktadır.

Bu çalışma üç bölüme ayrılmış olup her bölüm de kendi içlerinde üçer kısma bölünmüştür. İlk bölümün ilk kısmı paranoya hakkında genel bir taslak oluşturmak adına tanımları, kelimenin kökenlerini ve taşıdığı anlamları açıklamaktadır. İkinci kısımda ise

paranoyanın genel tarihi ve gelişimi, özellikle edebiyattaki yeri gözetilerek incelenmektedir. Paranoyanın edebiyattaki tasvirleri ise üçüncü kısımda tartışılmaktadır. İkinci bölüm George Orwell'in politik duruşuna dair olup, ilk kısmında yazarın edebiyata katkıları, biyografisi, tarzı ve büyük eserleri ile prensip haline getirdiği temaları açıklanmaktadır. Orwell'in dünya çapında bilinen iki eseri olan Hayvan Çiftliği ve Bindokuzyüzseksendört ise sırasıyla ikinci ve üçüncü kısımlarda politik bakış açılarıyla ele alınmakta ve analiz edilmektedir. Bu bölümün temelinde, totaliter bir rejimin teknolojiyi kötüye kullanarak toplumu nasıl ciddi şekilde istismar, dehşet ve paranoyaya açık hale getirilebildiğinin gösterilmesi vardır.

Üçüncü bölümün odağında ise Thomas Pynchon'un yazınsal eserlerinin analitik olarak incelenmesi yer almaktadır. Bu bölümün ilk kısmı yazarın yaşamı, tarzı, öne çıkan eserleri ve temaları üzerine panoramik bir bakış sunmaktadır. Tezin son iki kısmı ise Pynchon'un en beğenilen iki eseri olan 49 Numaraları Parçanın Nidası ve Yerçekiminin Gökkuşağı'nı ele alarak, teknolojinin totaliter bir rejim altındaki modern topluma olan etkilerine yönelik yazarın kötümser bakışını vurgulamaktadır.

Bu tezin temelinde Orwell ve Pynchon perspektifinde politik ve despot rejimlerin sayısız elleri ile idare edilen ileri seviyede gelişmiş hazır ve nazır teknolojiyle, tüm dünyanın nasıl da örümcek ağı benzeri bir güvensizlik, kırılabilirlik, denetlenme ve paranoya hissiyle sarmalandığına ışık tutulması vardır. Çalışma bu konulara dair bir sonuç bölümü ile son bulmaktadır.

Anahtar Kelimeler: Paranoya, teknoloji, totaliter rejim, George Orwell, Thomas Pynchon

Sayfa Sayısı: 113

(M.A. Thesis)

Sirwan Hassan KHDHIR

VAN YUZUNCU YIL UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

October, 2018

**TECHNO-POLITICAL PARANOIA IN GEORGE ORWELL AND THOMAS
PYNCHON**

ABSTRACT

While the roots of paranoia date back to the very early stages of life, paranoia as a term did not occur until in the Greek civilization about five centuries BC. The connotations of the term, however, have been expanding from time to time ranging from mental illnesses, psychological troubles, delusional thoughts and to factual threats. The progress in technology whose roots start from the Industrial Revolution made paranoia further controversial due to the complexities it has brought with itself. While technology (including the media) is primarily under the state figures or politicians' hegemony, it is undeniable that they are utilizing technology according to their own ends, which ultimately lead to fear, uncertainty and paranoia. Among many other literary authors, George Orwell and Thomas Pynchon are two great literary figures having made an incredible contribution to examine and uncover how politicians manipulate technology via misleading the others, hiding truth and spreading out fear and propaganda which is the prime objective of this study.

The present study is divided into three chapters in which each chapter is subdivided into three sections. The first chapter offers a panoramic sketch of paranoia in which definitions, origin of the term together with its connotations are depicted in the first section. The history and development of paranoia in general and particularly in literature is the main stance of the second section while characterizations of paranoia are

studied in the third section. Chapter two is dedicated to George Orwell's political outlook through which the author's contribution to literature, including his biography, style and major works as well as principal themes are studied in section one. Both of Orwell's world known works *Animal Farm* and *Nineteen Eighty-Four* are critically analyzed from a political perspective in section two and three successively. The core of this chapter is to observe how a society can be put into a severe state of exploitation, terror and paranoia under a totalitarian reign whose key means is the misuse of technology in doing so.

An analytic study of Thomas Pynchon's literary canon is the focal objective of chapter three. Section one offers a panoramic attribute as to the life, style, prominent works and themes of the author. The last two sections of the thesis deal with two of Pynchon's most celebrated novels *The Crying of Lot 49* and *Gravity's Rainbow* through which the author's pessimistic outlook regarding the impact of technology on the modern society under totalitarian system is highlighted. The core of the present thesis is to shed light on how the world has been entangled into a spider net-like state of insecurity, vulnerability, scrutiny and paranoia through the highly advanced omnipresent technology under the unlimited hands of political or despotic regimes from both Orwell and Pynchon's perspectives. The study ends, thus, with a conclusion.

Key Words: Paranoia, technology, totalitarianism, George Orwell, Thomas Pynchon

Quantity of Page: 113

Dedication

This study is particularly dedication to:

My parents.

Those who taught and will teach me.

My late friend Mariwan Ahmed.



Acknowledgments

First of all, deep down my heart thanks for almighty God for everything He has been given to me and for what I am today. And I would like to express my gratitude to Van Yuzuncu Yil University, Institute of Social Sciences, and English Language and Literature Department in particular for giving me this opportunity to do my Master's Degree there; studying there would be a memorable experience in the course of my life.

My deepest gratitude is for my supervisor Assoc. Prof. Dr. Bülent Cercis Tanritanir for his illuminating notions, precise guidance, dynamic suggestions, and invaluable remarks. The present thesis, of course, could have been imperfect with lack of his patience, encouragement and support.

Also, I wish to thank all the dear instructors at English language and Literature Department- Van Yuzuncu Yil University, particularly Assist.Prof. Dr. Aydin GORMEZ, Assist. Prof. Dr. Metin BARLIK, and Associate Prof. Dr. Zeki EDIS for their sincere support throughout my study at Van Yuzuncu Yil University.

Finally, my undying gratitude is for my dear parents, though not rich, they have never been stopping in giving me support and encouragement from the day of my birth up to date. Special thanks go to my kind-hearted siblings, my colleagues both at University of Raparin and Van Yuzuncu Yil University, Soran, Barzan and Muhammad in particular, and everyone who would have given me any sort of support in anyway.

Table of Contents

ÖZET	I
ABSTRACGT	III
Dedication	V
Acknowledgments	VI
Table of Contents	VII
Abbreviations	IX
CHAPTER I: THE RISE OF PARANOIA IN LITERATURE	1
1.1. Definition of Paranoia	1
1.2. The Rise of Paranoia in Literature	4
1.3. Characterizations of Paranoia	20
1.3.1. Suspicion	20
1.3.2. Anxiety or Uncertainty	21
1.3.3. Negativity	22
1.3.4. Competition	23
1.3.5. Discrimination	24
1.3.6. Autocracy	25
1.3.7. Technology	26
1.3.8. Modernity (Artificiality)	27
1.3.9. Pursuit of Knowledge	28
CHAPTER II: TECHNO-POLITICAL PARANOIA IN GEORGE ORWELL	30

2.1. George Orwell’s Contribution to Literary Stage	30
2.2. Animal Farm	39
2.3. Nineteen Eighty-Four.....	53
CHAPTER III: TECHNO-POLITICAL PARANOIA IN THOMAS PYNCHON.....	69
3.1. Thomas Pynchon’s Contribution to the Literary Stage.....	69
3.2. The Crying of Lot 49	75
3.3. Gravity’s Rainbow	85
Conclusion	100
Works Cited	107

Abbreviations

Lot The Crying of lot 49

GR Gravity's Rainbow



CHAPTER I: THE RISE OF PARANOIA IN LITERATURE

1.1. Definition of Paranoia

Although providing a precise definition of paranoia is not an easy task due to the complicated nature of the subject, the following, however, can be regarded as the most common definitions of paranoia:

Paranoia can be defined as a “mental illness” featured by “systematized delusions of persecution basically “without hallucinations” (Kendler 594), while according to Erin B. Tone and Jennifer S. Davis the “tendency on the part of an individual or group toward excessive or irrational suspiciousness and distrustfulness” of other people is characterized as paranoia (Tone 1035).

William Collins defines paranoia as “an instinct or thought process believed to be heavily influenced by anxiety or fear, often to the point of delusion and irrationality”; whereas for Jacques Lacan, Paranoia literally means an “especial delusion” of the misanthropy or a form of disorder (Lacan 17).

Thus, while paranoia literally means suspicious or persecutory beliefs that people intend to hurt us, it cannot be put under one specific definition. Daniel Freeman and Jason Freeman argue that although “unjustified and exaggerated,” paranoid notions are not totally “irrational”. Since the nature of life is confusing and mysterious, paranoid beliefs are the outcome of such uncertainties (88).

From a medical perspective, however, paranoia is a form of psychosis. It is, in fact, a sort of fear, not only a mere illusion; the paranoid is not a mad person, he/she may suffer from neurotic troubles characterized by the feeling of despair and depression. The paranoid does not necessarily mean that they are not intelligent, serious or sensible, or they are incapable of reasoning in a normal manner anyway. Apart from this, similar to any other psychological issue, the size of paranoia does not stay in a steady level or if someone is paranoid does not mean this notion will stay with him/her all the way. On the contrary, the level of paranoia is full of ups and downs, and similarly the paranoid

thoughts move from person to person (Freeman 21). According to Cobb, paranoia “is often a problem of boundary confusion, of the limits of self, and of the differentiation of self from other, subject from object, and individual from group” (7). He further claims that it is a springy and fluid concept together with its own history and peculiarities (9).

Regarding the etymology of the word, a Greek physician named Hippocrates (also called Hippocrates II or Hippocrates of Kos) whose birthdate goes back to 460 BC and regarded as the father of medicine, coined the term paranoia. His first usage of the term was from a medical perspective i.e. for the people encountering hallucination caused by high temperature. The term, thus, has a Greek origin; it is a mixture of the prefix *παρά* (para) signifying “by, beside” and the word *νόος* (*noos*) signifying “mind”, that both together form the word *παράνοια* (*paranoia*), which means “madness”. The common usage of the term at that time was basically to refer to the people suffering from the type of mental sicknesses whose major features were delusional and falsified thoughts (Freeman 21-22).

In addition to this, Sean D. A. puts forward a further analysis of the term from a structural perspective. Sean asserts that the connotation of paranoia goes beyond medical or mental sickness as it implies a more extensive and broader concept. For him, since the root or the structure of paranoia has a divisional base, which infers multiple denotations. The word, in Sean’s eyes, has various meanings because “para” means “besides,” “around,” or “outside,” and “noia” (or “nous,”) means “mind”. Accordingly, the prefix “para” with the connotation of “outside” signifies border, a district outside reason or mind and “beyond the sanity’s orbit”. He further suggests that like “outside,” “around” is paralleled with the centralization of rationality. Yet, “para” with the denotation of “besides” has the meaning of “next to”, denoting an elusive boundary between self and other and the inner world and the outer world (qtd in Cobb 9).

One of the essential discrepancies between a paranoid individual and a normal person is over sensitivity. The paranoiac is a person for whom nothing is meaningless or accidental and any detail should be interpreted parcel by parcel as if there would lay a conspiracy or plan behind everything. Someone who “logically weaves all events, all

persons, all chance remarks and happenings, into his system” is the actual paranoiac (Freeman 16). These are not just people whom cannot be trusted but also even the things may draw conspiracies to harm you. Instead of, for example, believing that ‘my boss is plotting against me,’ the paranoiac would believe ‘my boss’s phone is plotting against me.’ This is the highest level of paranoia (Freedman 15). One may ask: what is the difference between paranoia and phobia? The major distinction between phobia and paranoia is that phobia is an unreasonable fear, whereas paranoia could be both reasonable and unreasonable fear. Furthermore, the fear does not come from a plotted scheme in phobia while the fear comes from a probable plotted scheme in paranoia. In other words, in phobia something may upset you but accidentally whilst in paranoia something may upset you but with an arranged scheme.

Likewise, the main discrepancy between “PTSD” or post-traumatic stress disorder and paranoia is that PTSD is the consequence of a disturbing accident or the incidents of an event with which the sufferer is haunted with. Like the paranoiacs, PTSD patients are suspicious and fearful of the others, but the past traumatic coincidence keeps echoing in the memory of the patient, whereas the roots of paranoia are further intricate and controversial. When it comes to the confusions between anxiety (shyness) and paranoia, the distinctive point between the two is dependent on the reason behind the phenomena. In a social event, for instance, if the shy or anxious person notices that he is neglected by the others around, he/she understands that this is not intentional; while if the same situation happens to the paranoiac, he/she believes that there could be a secret plot against him (Freeman 38, 39).

It is significant to note that the connotations of paranoia are flexible from occasion to occasion and unsettled from time to time. In the second half of the 1980s, for instance, both psychologists Arlyn Vierkant and his colleague Jerry Mitchell found a phony box in a hospital in the east of Texas whose date went back to the 1930s. Based on the data in the box, there were about 150 patients suffering from bad mental issues. In a comparative research in which 150 mental illnesses-sufferers of the 1980s and those of the 30s, they discovered that the fears and anxieties of the patients of the two periods were quite different. For the fears of the patients in the 1930s were basically related to

Christian radicalism or extremism that was quite popular in east of Texas at that time, while the Mafia, the Secret Service, the Soviets and the like were the fundamental fears of the mental sickness-sufferers of about half a century later. This is a clear indication that the paranoid notions of people reflect the period they reside and the events they encounter (Freeman 24).

In short, it can be concluded that paranoia is a comprehensive concept involving more than one single connotation. It is a stretchy and extensive term whose meanings vary from mental illness, delusional suspicions, to real threats and most importantly its connotations are switchable with the passage of time. Thus, paranoia can be a pure delusional belief, an outcome of a real threat, or a pure mental illness.

1.2. The Rise of Paranoia in Literature

Although the emergence of paranoia as a term dates back to the age of Greek civilization, the concept paranoia goes back to a great antiquity. From a theological and/or mythological perspective, the roots of paranoia can be traced back to the very early stages of man not only on the earth, but in the heavens. Based on the religious scripts including the Biblical and Koranic scripts, the roots of paranoia and conspiracy start from the story of Adam and Eve while still in paradise; that is, when Satan efforts to deceive them in order to persuade them to eat food from the forbidden tree. The quarrel between Cain and Abel, however, Adam's sons, can be considered the first roots of distrust on the earth. Ages later, the idea of paranoia was quite familiar among ancient civilizations of Babylon, Sumer, Egypt etc. whose myths depict stories about witches, frightful demons and cross gods. In fact, man is born with an unattainable fear from outreached, at times imaginative, forces such as Satan, witches, demons, and the like whose forms and presence have been changing from time to time.

Later on, the roots of paranoia as a term occurred around the year 460 BC when the Greek physician Hippocrates (known as the forefather of medicine) coined the term for the first time. He utilized paranoia for those patients who suffer from mental illnesses, specifically those symptomized with high temperature. The way he coined the term was to combine the Greek prefix *para* meaning "beside" and *nous* meaning "mind", both

literary imply out of someone's intellect. Almost two millennia later in the year 1763, paranoia was revived by Boissier de Sauvages de Lacroix, a scholar and physician from France, in a scientific way in order to indicate mental illnesses. Like his Greek predecessor, Sauvages in his book *Nosologia Methododica* confirms that paranoia is a sort of irrationality related to high fervor as well as dementia (Freeman 22).

Later on, the German physician Johann Heinroth (1777-1843), regarded as the father of psychosomatic, revived the term paranoia somewhat with a different sense. What distinguishes him from his pioneers is that he suggests that paranoia is related to delusions and irrational thoughts without fever. That is, for Heinroth paranoia is not only an outcome of physical or medical illness but also is caused by mental syndromes. Accordingly, the relationship between paranoia and illusion became the bases of psychiatry in the succeeding decades until the German psychiatrist Emil Kraepelin (1856–1926) and the Swiss psychiatrist Eugen Bleuler (1857-1939), both regarded as the pioneers of psychiatry, symptomized paranoia with psychosis (Freeman 22-23).

Like almost all of psychological subjects, the modern roots and forms of paranoia start from Freud's psychological analysis (Blum 334). In his classic paper "A Child is Being Beaten: A Contribution to the Study of the Origin of Sexual Perversions" (1919)- whose focal points are child beating fantasies and their impact in the later stages of life on them- Freud argues that the roots of the beating fantasies together with sensations of pleasure occur in the early stages of life of the child through which such fantasies reach their highest point in adulthood. Based on his analysis of the Wolf man (1918), Freud asserts that there is a close relationship between beating fantasies and paranoia. In fact, Daniel Paul Schreber's *Memoirs of My Nervous Illness* (1903) and equally Freud's analysis of Schreber's *Memoirs* play a huge role in the development of the psychiatric literature (Cobb 9). In an essay titled "Psycho-analytic Notes on an Autobiographical Account of a Case of Paranoia (Dementia Paranoids)" (1911), Freud analyses the impact of beating fantasies and homosexuality in arousing paranoid thinking. He argues that the paranoiac thinks that 'I (the man) love him.' But 'he (the homosexual) hates me.' So 'I hate him.' This delusion of not loving back creates paranoid illusions. On the other hand, Freud points out that 'People who harbor phantasies of this kind develop a special

sensitiveness and irritability towards anyone whom they can include in the class of fathers. They are easily offended by a person of this kind, and in that way (to their own sorrow and cost) bring about the realization of the imagined situation of being beaten by their father. I should not be surprised if it were one day possible to prove that the same phantasy is the basis of the delusional litigiousness of paranoia' (qtd in Blum 331-332). For Freud, paranoia is more than an illness indeed as it is that very sickness related to philosophy. In his analysis of Schreber's case, for example, he asserts that Schreber's delusions are actually more real than what a normal individual believes to be real (Bloch 185).

After Freud, Jacques Lacan (1901-1981) is one of the most celebrated authors having made a huge contribution to the analysis of paranoia. While paranoia is a pure mental sickness and philosophical delusion for Freud, Lacan categorizes paranoia as a normal phenomenon of the human psyche. Like Freud, Lacan believes that the roots of paranoia start at the early stages of life via which he calls this stage the 'mirror stage'; what distinguishes him from Freud, however, is that he formulates paranoia as a natural part of human life. He argues that 'at the basis of paranoia itself...there reigns the phenomenon of the Unglauben (disbelief),' yet 'there is no basis for a sharp distinction between the paranoiac and the normal subject' (qtd in Freedman 17).

It is important to note that the tremendous philosophical, scientific and technological advancements began to occur from the 14th century onward first in Europe and later in the other parts of the world, had a huge impact on the rise of delusional and conspiratorial notions. The aftermaths of the French revolution, the massive destructions of the Industrial Revolution, the philosophical works of Charles Darwin, Karl Marx, Fredrick W. Nietzsche, to name just a few, all together were some major factors of raising pessimistic and conspiratorial thoughts (Robert 56-57). One interesting fact is that there is a close relationship between Science Fiction and paranoid fiction. For like paranoid works, pessimism and negativity linger a central theme in themselves. That is, Science Fiction genre corresponds to the bizarre and odd explanatory narratives of paranoia both with respect to function and content. The roots of SF, hence, date back to the works of the French apothecary and astrologer Nostradamus (1503-1566) whose

prophetic verses questioned the common promising beliefs about the destiny of human beings on this planet. Jonathan Swift's (1667-1745) fiction *Gulliver's Travels* (1725) can be regarded as those early English fictions manifesting both utopic and dystopic outlooks. Voltare's fiction *Candide* (1758) and Merry Shelley's *Frankenstein* (1818) are other later fictions arousing suspicious beliefs as to the nature of man and his destructive deeds as a whole (Parrinder 6, 9).

If the above mentioned were the very early formations of SF, the genre did not emerge as an independent and fully developed genre until the publications of H. G. Wells' fictions in the late 19th century. Wells', who is regarded as the father of SF, works particularly *The Time Machine* (1895), *The War of the Worlds* (1898) and *When the Sleeper Wakes* (1899) are the most effective and pioneering works that not only reject the naïve optimism as to the scientific and technological progress in his age, but also they allege that such progress ultimately lead man and the world to a very gloomy, destructive condition in the future. The predicted world of Wells would be a place where distrust, suspicion, hatred, entropy, dystopia and so forth are some major features identical to the world of paranoia. Although Samuel Butler's earlier fiction *Erewhon* (1872), and George Orwell's later one *Nineteen Eighty-Four* are considered major dystopian fiction, such works contain paranoid features as well (Parrinder 11).

Although paranoia emerged in English literature earlier, it is one of the major trends in contemporary American literature in general and in fiction in particular. This genre, in the U.S., dates back to the late fifties and early sixties of the 20th century. Patrick O'Donnell states that many writers such as: "Norman Mailer, Philip Roth, Joseph Heller, Robert Coover, Thomas Pynchon, Diane Johnson, Joseph McElroy, John Barth, Kathy Acker, Saul Bellow, Marge Piercy, Don DeLillo, William Gaddis, Ishmael Reed, and Margaret Atwood have represented paranoid characters, communities, schemes, and lifestyles." He further argues that such authors see "history, technology, religion, patriarchy, and bureaucracy" as oppressive and discriminating systems (O'Donnell 181-182). Paranoia stands as a major and recurrent theme in the fictions of the American novelist Philip Dick, who is regarded as Shakespeare of SF, and in which he points out how humanity has been entrapped in an inescapable net characterized by conspiracies and

commodities. Dick's *Dr Bloodmoney* (1965) prophesies an immense conspiratorial world destined to ultimate nuclear war whereas a form of conspiratorial state whose principal ends are to trap its citizens into unpredicted collusions is dramatized in both of his proses *Time Out of Joint* (1959) and *A Scanner Darkly* (1977). Most importantly, in *Ubik* (1969) Dick presents a world full of confusions and doubt to a point that the things deform into regression and backward. The characters are the subject of mechanization and uncertainty; money which is used for all exchanges changes its form; TV makes falsifications and doubt. Nonetheless, Samuel Delany's *Babel-17* (1966) is another illustration depicting a paranoid world where even language has been degraded to a tool for conspiracy and war makings (Freedman 19-22).

While the features of paranoid works emerge within SF genre in the modern age, paranoia as an independent genre became popular during the post-modern era. The extremely complicated society of 20th century, especially the aftermaths of the destructive wars, namely the two horrific world wars, Spanish War, Vietnam War, etc. were some major motives for man's pessimistic and confused outlook about the political systems and state authorities. Similarly, postmodern age is featured with the age of the progression of conspiracy theory literature (Harper2). George Orwell's novels *Animal Farm* and *Nineteen-Eighty Four*, D. M. Thomas' *The White Hotel*, Plath's *The Bell Jar*, to name just a few, were among many more genres depicting the unbearable confusion and dilemma of human beings in the 20th century. The postmodern fiction put a particular emphasis on conspiracy theory, implying the paranoid status of man on this and the eras to come. Of course, many open ended events contributed to such circumstances in which the assassination of John Kennedy could be a typical one about which many literary works were born such as those of James Ellroy's *American Tabloid*, Thomas's *Flying into Love*, Don DeLillo's *Libra*, Bryan Woolley's *November 22*, etc. (Nicol 54).

It is crucially important to realize that not only have the conditions of the society had the impact on the development of conspiracy theory fiction, but also the publications of some fictions affect the growth of conspiracy theory and suspicion equally. It is undeniable that the occurrence of such works are in many respects a reflection of the then society, this does not reduce anything from the fact that they make an ironic contribution

to the intensification of paranoid beliefs. Peter Ackroyd and Iain Sinclair's works, for instance, can be seen as such fictions whose mysterious, suspicious traits provoke paranoid sensations. In other words, such fictions motivate the reader to a sense of paranoid visualization, since they are based on a multi-explanatory structure. Jorge-Luis Borges' tales (the Argentine writer) whose characters circle around a ceaseless pursuit for knowledge characterize paranoiac aspects. The 20th is the century of the birth of countless literary works, including fictions, through which the characters gaze at the society and the world as though they analyze a text. The attitude of analyzing people and their surrounding not only does make the characters aware of their own situation, but also it makes them become further paranoiac. Instead of getting away from paranoid notions, this process ironically leads the reader to become a paranoid reader (Nicol 51-53).

One very important fact is that the end of 20th century is not the end of paranoia, but conversely the world puts its feet into a millennium characterized by intensive isolation, lack of trust and more severe clashes of difference societies and nations. The increase of paranoia does not come from vacuum of course, but it is caused by many impressive factors some of which are going to be discussed later. One of the most crucial factors of the increase of paranoia is the invention of TV and Media. The huge role of the Media in the contemporary world has reached an extent that one can hardly find a home without TVs, while whose main role is toxic. The Satellite has made the individuals to have the opportunity of seeing the world with a glance, yet the viewer is committed to see the picture in a magnified form, not the real one. The form of life broadcast through the television series and reality shows like (CNN, BBC, CBS, Fox, NBC, and ABC, to name only a few) not only is unreachable or impossible to be achieved in place, but actually what is shown on such omnipresent screens is no more than a business and/or an illusory vision of reality. The idealized conditions of life broadcast through the ceaseless advertisement programs, including ads presenting an ideal, privileged couple or ads about just deluxe cars or highly expensive houses that exemplify authority, infancy and health create a delusion assessing appearance over the real material, artificiality over uniqueness, beauty over happiness and pretension over sincerity. Such reality TV programs today, do not only grow the sense of dissatisfaction in the viewer's mind due

to their lack of the ability of attaining such utopic images, but also put them into a countless futile attempt in the hope of establishing a life just impossible to be established in place. In addition to this, these shows exaggerate that these are not only your current house, furniture, car, cellphone etc. which are useless and outdated, but also insist that even your physical appearance has problems and your very present body shape is outdated, thus not wanted anymore. This very fact is further verified in Wheeler Winston Dixon's following statement:

The new wave of reality shows insists that self-transformation begins externally, and then seeps inside. Your old body simply isn't good enough; scrap it, and begin anew. Your existing house, though comfortable, isn't a showplace; what are neighbors for, if not to envy your exterior success? As the makeover regimes grow more extreme, it seems that inconsequential items such as books and the arts matter less and less, and the performance of your own life, in which you appear as a star of your own design, assumes paramount importance. (Dixon 155)

In truth, what matters most is a pure artificiality featured by an utter lack of essence of the nature of things. Mankind lives in an era that exquisiteness springs from outside, which is supported by "coaches, surgeons, cosmeticians, dentists, trainers, designers, and assorted personal advisors," argues Dixon (156). Man is nothing more than a pure product that is to be advertised, misused and commercialized. The world is a market whose Homo sapiens are assessed primarily from a commercial and profit-making angle. This artificiality is destined to a destination that human essence and genuineness are completely vanished, which in turn ends in distrust, suspicion and thus paranoia (Dixon 156). The commercial interest of the TV shows makes everything transparent and known so as to provoke the consumers to reach the magnified products. The products and clients are correlated; this connectedness increases the senses that even the unintentional accidents regarded planned and vague events seen as conspiratorial; this is actually the outcome of the capitalist system (Freeman 184).

Besides this, the media has a great impact in increasing violence, fear and uncertainty. It is true that the world faces catastrophic conflicts nowadays, but it is to be understood that the media is a major means of the increase of the worlds' such conflicts. Death, terror and devastation are favorite stories for the media. Terrorist attacks, news about wars and political issues come first in the headlines and are over repeated again and again on a daily basis. Actually either deliberately or subconsciously, the media is crucially interested in bad news and miserable events. The September 11 attacks, for instance, is a clear illustration, which made a life-time terrifying memory not only for today's generation of the world, but for the generations to come. While everybody knows that about 3000 people were killed in September 11 occurrences in the most frightened manner, who knows about the casualties of the car accidents in the same year in the US?

Who knows that nearly 38,000 citizens lost their lives because of the traffic accidents in the US in 2001 and almost two million people injured in that very year! The Americans may see 2001 as the most disturbing year in the modern American history due to the September 11 aids, unaware that the danger of traffic coincidences is twelve times higher than the terrorist attack. They are unaware that six people were killed per hour owing to the traffic crashes. This does not mean terrorism is not dangerous or no need to be taken into account, but understanding this reality is crucially important to postulate the actual dangers on the society. This is a single illustration about the traffic crashes, what about the deaths and diseases caused by smoking, alcohol, ADIS, pollution or the like? This means the more something or a phenomenon is repeated, the further impact it leaves on us (Freeman 46-47).

In the twenty-first century, the morality of media is under question than ever before. Today, thanks to technological progress that an event or news is broadcast to the world not only in an instance of minutes, but of seconds. Equally, the media, including TV channels, radio station and most importantly the satellite, are in the most popularity compared to any time before. Paradoxically, it is not only the media that loves bad news; we also love hearing news about bad events. The motto 'if it bleeds, it feeds' is a main motive applied in the media spectrum. The fear does not depend on the number of times something is heard about, but also depends on the manner of saying it (Freeman 50). Bad

news, news about terrorism in particular, today are over exaggerated, magnified and over repeated, thus leading to establish an illusory, paranoid outlook about the modern society, as Freeman states "If the reach of the media is greater, so too is its capacity to feed and inspire paranoia" (52).

Most importantly, the misused manner of the media does not come from a random and accidental incident; on the contrary, there is a potential agenda behind this. In addition to marketing, it is to be understood that the press (TV, newspapers, etc.) are under the hegemony of authority, public figures and the political and commercial institutions. For whatever the consequence it may be, the figures behind the curtain direct the media policies in a manner that fits their political, personal and/or commercial agendas the best way possible- that is to mislead or to pour a particular notion into the memory of the public. In 2003, when George. W. Bush planned to invade Iraq, for example, the first method he resorted to was the media in order to raise public awareness that the regime was a threat to the US and to the world as well. He did his best in utilizing any misleading means so that he would manage to persuade the public so as to gain his political ends. In a word, the role of politicians and political organizations lying behind the media in terms of spreading out paranoid thoughts and uncertainty should not be ignored anyway (Sjoberg 368-369).

Apart from the media, technological progress is another main cause behind the increased paranoid beliefs. While the aim of invention of technology was originally for the ease and support of humanity, its disadvantages or misuses proved the opposite extreme to be true in many respects indeed. Technology and the Internet in particular play a huge role in the human relationships. Thanks to the Internet that today the world has become a small village and a small village has become the world simultaneously. For one can contact everywhere and be aware of anything happening across the globe in a matter of seconds as stated earlier. Furthermore, the proliferation of social media, including Twitter, Facebook, Instagram, My Space, Telegram, to name only a few, has created an opportunity to communicate everybody, thus to be aware of the major issues of the world. While it was supposed to be used to make easier gates for communication in an over populated world, today such social apps could actually have proved to be no

more than an illusory communication in place. Besides, it cannot be guaranteed that they are secure, not under surveillance or not gathering private data from their partakers (Dixson 156).

The present day is the age of smart phones, Ipads, video games, etc, and the present generation has become known as iPad and Facebook generation (or whatsoever else to be called). The modern societies are under a real threat not only because of the passivity or the impotence of its members, but also due to the over connectedness of the individuals to the degree that familial and personal privacies are vulnerable. Also, we live in a world whose people can hardly trust each other. We are to be betrayed not only by our foes but by our comrades too, not only by the living creatures but by the inanimate ones too-that is, by our cellphones, cars, Ipads, laptops, and so on. Apart from the existence of the old threats, the modern man has been doomed to new ones too. The new dangers manifest themselves through “video games, hyperviolent action films, Internet chat rooms, and interactive web sites,” (4) and also through “digital tape and discs, the availability of films via cable and satellite, not to mention videotape, laser discs, and new systems not yet known but certain to be invented,” writes Dixson (159). Our children and adults (even middle-ages) are addicted to (online) shared video games behind whose major plots lie violence, war or ethical manipulation. In such provocative games, you are supposed to kill; otherwise you get killed-an easy way to plant violence in the brain of its users ((Sjoberg 380-1).

In an essay entitled “The Abyss of Freedom” Slavoj Zifek makes an interesting connection between Schreber’s fears with those of the present time caused by cyberspace in which he states:

Cyberspace effectively realizes the paranoiac fantasy elaborated by Schreber, the German judge whose memoirs were analyzed by Freud: the 'wired universe' is psychotic insofar as it seems to materialize Schreber's hallucination of the divine rays through which God directly controls the human mind. In other words, does the externalization of the big Other in

the computer not account for the inherent paranoiac dimension of the wired universe? (Zifek 66)

Nowadays, a large number of people stay online seven days a week and almost twenty-four hours per day. Despite making communication a sort of an artificial or second hand communication, the Internet puts its users to be the subject of surveillance of political or security agents (Dixson 168). The abundant existence of the surveillance cameras in the public places, big cities, and governmental institutions paradoxically make people further suspicious about the politicians' ends. The presence of such televised observational tools though said to be for the safety reasons but there might be an agenda via which the civilians' levies to be "marketed, packaged, and sold" whenever necessary (Dixson 163).

Another motivation of the growth of paranoia is urbanization. Both the 20th and 21st centuries are the centuries characterized with rapid growth of huge cities surrounded via over crowded streets, commercial centers and modernized malls. The world population has picked its highest point than ever before, most of that live in the cities and no doubt this number is going to be further increased. The social relations and familial bonds are looser and colder in the cities compared to rural provinces. As the philosopher Henry David states the cities are those areas where numerous people live lonely together. Life in the rural areas is featured with a moderately steady shared relationship while the urbanized inhabitants are obliged to establish such a social connection themselves. Ironically, the further intense or over populated the cities are, the more alienated or lonely its inhabitants are.

Anonymity is one of the foremost attributes of the urbanized life insofar as that the next-doors are anonymous to each other. It is crystal clear that loneliness is closely related to the mental problems. Surveys have exposed that people living alone (either the divorced or the mid-ages) suffer more from psychosis and psychological issues compared to those having stable social bonds or married. No doubt that the rate of those living alone is quite higher than those in a social bond in today's world. In a survey in 2004, for instance, it was pointed out that those living alone were about seven million in the UK,

which equals four times to the population of London in 1961 (Freeman 55, 56). Accordingly, if the cities are homes for lonesome and alienation, it is clear that loneliness leads to psychological, mental issues. Today, if you ask anybody about the rate of psychological sicknesses in the villages and the cities, he or she undoubtedly confirms that such a rate is higher in the cities. In another 2004 research prepared in Swiss between the ages of 20s to 60s in which relatively four million and a half people participated, the result was that the inhabitants of the most over populated zones suffered from mental issues twice compared to the other less populated places. This means that the citizens of the crowded urbanized environments are highly vulnerable to mental problems, including paranoia (Freeman 53, 54).

Migration can make a considerable contribution to the progression of paranoia. The onset of 21st century has been a new age in the process of immigration due to the increased troubles the world, particularly the third world countries, encounters as well as the easier means of transcendental transportation. It is noteworthy that the people living in diaspora encounter many issues, including cultural, linguistic, ethnic, religious, national and economic obstacles. Diasporic people, specifically first immigrant generation, may face many problems simultaneously because of their incapability of adapting themselves with the new environment-an environment that is completely different from their homeland. This lack of adaptation leads to the lack of communication thus results in isolation and alienation. Moreover, the immigrants are usually counted as suspicious in the eyes of the host citizens because they are usually seen as a threat for their society. The change in the regulations as to immigration between the borders of US and Mexico after September 11 attacks verifies this fact. For the US saw the openness of its borders with Mexico had been acceleration for the terrorist attacks-such attacks that brought about a new age of paranoia. Accordingly, “Conjoining borders and terrorism through paranoia is an ideological move that works to contain the threat of a menacing and contaminating outside world” to quote Cobb (9).

As discussed before, the rate of diasporians has been in a constant increase in the last few decades. Based on reports from UN, immigrations have increased as twice as before in the last two decades i.e. about 100-200 million diasporians per year. Only in the

decade of 1991-2001, more than a million people immigrated just to the UK –which has been the hugest rate since the Second World War. The rise of the diasporic people causes the rise of psychological and mental issues, and hence the rise of paranoia. The emergence of diasporic writers, for example, whose works mainly put emphasis on the troubles immigrants face in diaspora, proves this very fact. The occurrence of Diasporic Fiction as a literary genre can be a typical illustration denoting the psychological, cultural, political and mental issues the diasporians encounter. Jumpa Lahiri's *The Namesake* (2003) can be a single illustration among many more diasporic fictions epitomizing the lack of trust between the host citizens and immigrants, apart from many other socio-cultural traumatic dilemmas.

In addition to these, victimization and discrimination seem to have a noticeable impact on the intensification of paranoid thinking. People who see themselves as victims in the society such as oppression, socio-ethnic discrimination, sexual or physical harassment and the like are haunted with the paranoid notions, believing that the society is in an incessant plan of hurting or entrapping them. The persecuted, the raped or the assaulted, for example, can hardly forget the incidents of the traumatic events they have been going through, meaning that paranoia can be a further realistic threat than a pure mental illness or delusional belief. It is argued that every day the number of crimes (thus the victims) keeps increasing. To put it another way, the fact that the degrees of criminality and abuses are on the increase or decrease does not reflect the common conviction that crimes keep growing (Freeman 59, 60).

The employment system and job policy stimulates paranoid perception in the contemporary marketplace world. Today, there is a dramatic change in the nature of employment or working policy by shifting a lifelong job to short period deals. Private companies have replaced public sector to a remarkable extent; therefore, instead of working for a long time for the same employer or for the same institution, the job seeker is in many occasions obliged to sign those short term bonds whose scope exceeds no more than six or twelve months. Such a radical shift in the nature of working, of course, has led the contemporary society to an intensive competitive formula. Competition, consequently, creates a situation that the individual sees everyone else as rivals and hence

as a threat on his or her position or life. Accordingly, the awareness of seeing the others as a risk brings about distrust and suspicion, which results in insecurity, stressfulness, hatred and paranoia (Sjoberg 366). David Mamet's *The Glengarry Glen Rose* (1992) is an archetypal epitome dramatizing a world destined to an inevitable competition due to the harsh job policy. The characters are entangled in a situation whose security is guaranteed merely on the defeat of their very colleagues; they resort to any deceitful means so that they manage to save their own life- a typical manifestation of the modern capitalist society.

In a report as to the conditions of the immigrants, the UN Global Commission on International Migration claimed that:

Migrants are often viewed with suspicion by other members of society... In parts of the world, certain politicians and media outlets have found it easy to mobilize support by means of populist and xenophobic campaigns that project systematically negative images of migrants...first-generation migrants suffer disproportionately from physical, mental and reproductive health problems...They have lower educational attainments than nationals and generally live in poorer quality accommodation. Migrants also tend to occupy low-wage and low-status jobs and are more likely to suffer from long term unemployment than other members of society. (qtd in Freeman 58)

The lack of equal opportunities relatively in every aspect provokes the sense of suspicion and mistrust among immigrants. The distinction between the given classes of the modern community has brought about many sorts of socio-cultural conflicts. Today, while millions people reside under the poverty route, suffer from lack of clean water and perilous illnesses in Africa, Eastern Asia, South America, and many other parts of the world; while they see how their very homo sapiens live in a privileged, luxurious modernized condition (though an illusory condition it might be), the immigrants feel betrayed and tortured by their brothers and sisters. This huge differentiation equally raises paranoid and suspicious thoughts among the deprived people. Suspicion, as Freud

claims, breeds suspicion and paranoia as a result. The dissimilarity between the west inhabitants and the other parts of the world, however, does not necessarily mean that life is perfect and ideal in the western world; quite contrary, the western societies confront with its own fundamental problems. It is undeniable that the most unprivileged citizens in the west (the EU or the US) have acquired further needs compared to their ancestors or to those in the new developed countries. What actually hurts them, yet, is not only the lack of their necessities, but the vast inequality and discrepancy between the wealthy high class families and the unprivileged. It is this discrepancy that is intensifying the suspicious sense of the middle and lower class families towards the advantaged, deluxe sects (Freeman 137).

Another fundamental reason regarding the upturn of paranoia springs from the awareness of the present society. Thanks to progressive innovations in technology and the media that have overwhelmed every angle of the globe; modern man has been predestined to a condition which has been entangled in a very complex net of information. The profusion of man's awareness concerning the discrepancy between the classes of the society leads to a state of hopelessness and thus mistrust. The over usage of the Internet, smart TVs, etc. (as mentioned before) has created a situation through which people can have access to ready-made information and news easier than ever before. In fact, people in today's world suffer from over loaded information insofar as that they cannot digest all the massive news and information poured into their busy head. Paradoxically, humanity in the modern world has been cursed with over thinking-thinking about everything, even the things that have nothing to do with their life. T. S. Elliot's "Prufrok" (1915) is a proper paragon to prove such a curse. "Prufrok", the character of the poem, is doomed with over-loading thoughts, condemned with too much thinking and about everything. He does not know what to do with time; because he has time for everything, for visions and revisions, for thinking about himself, about other people, and about how other people may think about or read him. He is suspicious about everything plus everybody; for the people around him are uncaring, indifferent and superstitious; he has the fear to the probable mockery, criticism and schemes. Thinking in

Prufrok's terms is a sort of curse indeed. The world presented in "Prufrok", in truth, is the actual harsh condition modern man is fated to.

Besides all of these, the manner of our perceptions hugely touches on an increase in our paranoid perspectives. Sometimes we misjudge the events around us. We come across people now and then without saying or hearing a word from them. We may think that such people might hate or want to hurt us; whereas such beliefs are nothing more than baseless, illusory thoughts. If a student, for example, sees his colleagues whisper or laugh but does not know what precisely they are saying, the student may directly feel that his colleagues might be talking about him or her. Accordingly, at times paranoia is nothing more than a pure delusion, whilst at times it is more than truth. Paranoid thinking in a person, however, may change from time to time. If someone is paranoid today, it does not necessarily mean that he/she would be in the same condition the days after. Its rate is also different from person to person. It has been confirmed that about one fourth of the world residents encounter regular paranoid beliefs in a time that might be sporadic in many of them (Freeman 153-154).

Thus, while the existence of a single factor is enough for someone to be infected with paranoia, those who encounter more than a factor simultaneously are not few on this planet nowadays. The diasporians, for instance, are among those who suffer from many motives of paranoia at the same time. For they usually reside in the cities, suffer from social alienation as well as cultural dilemma, and live far away from their own homeland and their relatives. They are vulnerable of financial crises, unemployment and social discrimination as well as marginalization in their foreign land (Freeman 63, 66).

To sum up, if the roots of paranoia date back to the very early stages of human kind, then paranoia has kept changing its forms from time to time through the entire course of the history of humanity. While uncertainty and fear breed paranoid beliefs, it is crystal clear that the fears and uncertainties of man have increased in a great amount, meaning that the size of paranoia has enlarged, too. One of the major characterizations of paranoia is that paranoia is the outcome of complicated interactions the same as the other mental and psychological sicknesses. It has been outlined that many factors, namely the

massive impact of media, the omnipresent net, the inevitable progress in technology, urbanization, deprivation, diaspora, misjudgment and the others have contributed to the growth of paranoia. Based on the above analysis, the 21st century and the coming centuries are predicted to be the age of new fears, severe issues and further deepened paranoia in particular.

1.3. Characterizations of Paranoia

Although it is difficult to highlight all the characterizations of paranoia due to the flexibility of the concept, an attempt to expose the major features, however, can make an expedient contribution to the literary analysis of the term. Since little research has been done in this respect and, undoubtedly, further research is highly necessary. What is more, those characteristics that are to be pointed out here do not necessarily mean that all are available in the fictions the present thesis attempts to analyze, but such features do exist in the other literary works. To start with, from a clinical perspective paranoia is categorized by the feeling of disorder and psychosis. The paranoid is prone to persecutory notions in whose eyes the world seems to be in a magnified frame of exploitation. Nevertheless, the paranoid has a strong inclination to illusory beliefs, beliefs haunting the psyche of the septic hoping to get rid of the probable plotted oppressions which encounter them (Nicol 44). Yet, literary characterizations of paranoia have further controversial, complex and flexible features, as going to be classified below.

1.3.1. Suspicion

Suspicion is one of the fundamental features that presents in every work of paranoia. No paranoid work is available with lack of suspicion and in fact this is suspicion fueling the paranoid. The world of paranoia is a world where no one trusts each other, neither on the individual nor on the societal level. A paranoid society is usually is a place whose communities, groups, relatives (families, lovers, friends, colleagues) and individuals are a suspicious about each other. The source of distrust is basically beyond the members of the society. That is, the cause of distrust is usually someone or an organization from a higher position or a secret source. For example, this could be the government (politician or system) in a society, the employer in a company,

the boss in an organization. The paranoiac is entangled in a constant feeling of suspiciousness that he/she might be being observed or betrayed by his surrounding (Blum 331).

The suspicious world of paranoia is quite identical with the world presented in George Orwell's *Nineteen-Eighty Four* (1949). Orwell's novel manifests a society overwhelmed by suspicion and distrust. The characters live in a condition that no one trusts each other, and they suffer from finding a place where they can take a rest, feel secure, or exchange their passions away from the eyes of Big Brother (the totalitarian state or the ruler) alongside its spies. It is not only the government that the characters are afraid of, but they even suspect each other to be the secret agents of the party. Even the only two lovers, Julia and Winston, suspect one another to work for Big Brother secretly, while they seem to love each other earnestly. In fact, the shadow of suspicion has overcome everywhere and made everyone paranoid.

However, it does not necessarily mean that the paranoiac should always be from a lower (classless) social class or that paranoia always comes from the higher positioned figures. On the contrary, sometimes the paranoiacs are those from the higher rank that are suspicious about the common or lower class people. An autocrat or dictator, or a state figure at times is paranoid about the classless people to plot against him/her. This is dramatized in Shakespeare's *Macbeth* in which Macbeth (the antagonist) feels paranoid about his former friends and his people that they might be scheming secret plots in order to throw his throne away. Therefore, Macbeth resorts to commit assassinating and mass murdering everyone who could be a threat or the subject of his suspicions (Crowl 228-232).

1.3.2. Anxiety or Uncertainty

Another feature characterized to paranoia is anxiety. A paranoiac is a person that is anxious about the socio-political environment he/she resides and this anxiety basically comes from uncertainty or lack of accurate knowledge about their given environment. The paranoid character cannot comprehend what exactly is going on and how people may think or talk about him/her. The incapability of understanding how other people guess

about you leads to negative thinking and worriedness. As such, this worriedness brings about paranoia. According to Freeman both paranoia and anxiety can be put under the same umbrella and they both share some features, as he asserts:

Paranoia is, in some respects at least, a type of anxiety. Anxiety is all about the anticipation of threat. It's our early warning system, letting us know that we're in danger. Sometimes it's right to be anxious about other people. But when legitimate anxiety about other people turns into unjustified fear, that's the very definition of paranoia. (Freeman 78)

An illustration from real life can verify the link between paranoia, anxiety and uncertainty. In Feb. 1996 a sea tanker that was carrying oil got crashed in the southern west of Wales thus its crude oil poured into the sea. The shipwreck ultimately caused the death and injury of over 50, 000 birds on the coastal lines of the sea. Right after the shipwreck, the local population felt that they suffer from a sort of nausea, a headache and frustration. After a close investigation, it came out that the advent of the health issues were identical with the first very moments of the shipwreck-that is, prior to the spread of the oil within the sea. This means that what caused the health problems of the local people was not the contaminated water out of the shipwreck, but it was actually the anxiety the around people had about the polluted water. To end with, they were not actually sick, but they were paranoid about sickness-meaning that at times anxiety can fuel paranoid beliefs (Freeman 41-42).

1.3.3. Negativity

Like anxiety and uncertainty, negativity has a close tie with paranoia. The aforementioned signs are all correlated indeed in some ways. The paranoid is a person who thinks in a negative, pessimistic way towards him/herself and the others around all together. Many negative thoughts haunt the paranoid mind because the paranoid believes to have been rejected, unwanted, pointless or helpless in the eyes of the other people; similarly, he or she sees people as hostile, selfish, offensive, disloyal or cunning. To put it another way, since the paranoid envisions a negative image of the society, they transmit such visions into their own personal belief system (Freeman 74). Behind such negativity

usually lies a form of suspiciousness. For example, If someone (acquaintance or anonymous) offers a charity to the paranoid person, they suddenly transmit the offer into a sort of secret, harmful plot or hidden agenda behind it. So, they are indeed very skillful in negation making.

Eugene O’Neil’s famous play *The Hairy Ape* (1922) is an appropriate exemplar of the delusional negativity. The main character Yank feels that he is being outcast and exploited by the society. The world that Yank lives in though hostile, yet becomes much more hostile the moment he confronts with Mildred (a high class lady)-that is, the outside world. When Mildred calls him a ‘filthy ape’, he starts to reanalyze, reconsider and repeat this attitude and take it as a cursed insult that he is unwanted, uncared and useless in a world where he had done a lot for. Yank is a character who takes things subjectively, usually in a negative way. It is true that the world dramatized in the play is a harsh, oppressive world; it is equally true that the protagonist Yank is a type of negative and anxious believer. This is typified in his first confrontation with Mildred; unlike all his colleagues on the ship upon which they work, Yank is the only character taking Mildred’s humiliation personally in a way that makes him start one of the most tragic quests in the history of modern literature-a prolonged futile quest which resulted in Yank’s own death.

1.3.4. Competition

The veracity that competition is characterized with paranoia is related to business and capitalism. Although business or capitalism does not innately comprise paranoia, the competitive environment and jealousy desires brought about each is paranoid indeed. It is incontrovertible that competition is an essential feature of the nature of business, specifically when it comes to capitalism. The success one achieves in business is a threat to another because there are always other business makers attempting to replace your position or to take your capital. As long as the size of your business grows bigger, the number of your competitors will increase. In addition, the competition will not go through an earnest and hospitable manner, but rather it is based on jealousy, aggressiveness and deception and this inhospitable competition paves the way to change

your opponents to enemies, that is: to threaten your position and thus to provoke distrust and paranoia ultimately. In such a case, you are predestined into a circumstance that either to defeat your rivals or to be defeated, as manifested in David Mamet's *The Glengarry Glen Rose* (1992).

Mamet's celebrated play is an actual paradigm presenting the sufferings and deceitfulness of the modern society caused by capitalism. The world of the *Glengarry Glen Rose* is a world destined to a severe competition and a world full of lies, disloyalty and rivalries. Far away from any kind of human essence and human dignity, the only thing that has value is money and capital. The characters feel insecure and vulnerable because they are entangled in a status quo that is either to defeat their own colleagues or to be defeated by them. In doing so, they are doomed to resort to any means -basically immoral and cunning schemes- so as to be able secure their own position. So the characters suffer from the lack of trust, insecurity, failure and thus paranoia. What Mamet presents in his work, however, is not the paranoia with a falsified belief; on the contrary, it is the form of paranoia coming from a real threat: an omnipresent threat having overwhelmed everyone and almost impossible to be escaped from. This is an epitome of the very modern society-that is governed by capitalism and hence resulted in paranoia.

1.3.5. Discrimination

The paranoid societies basically are those societies suffering from class distinction and the inequality of its inhabitants. In a society where a group of people live in a comfortable, luxurious condition at the expense of the other society members while the majority of the society suffers from lack of basic needs, deprivation, marginalization, socio-economic or ethnic discrimination, it means this very society is determined with distrust, hatred and conflict. The lower class members see themselves betrayed and abandoned by the higher class members; also, they feel they are tricked and utilized by their fellows from the class above. In addition to that, deprivation and marginalization do not make their subjects lose faith in the causes of their maladies (the higher class) only, but it makes them lose faith in themselves, too. It is indisputable that in a world characterized by a wide space of inequality in income, ethnicity, and social status, it will

be no more than a place of breeding distrust, persecution, suspicion and paranoia (Freeman 139). The size of mistrust further grows when the cohesion of the society dismantles; it is an inevitable fact that the discriminated and unequal society is a nasty environment for the lower class. And usually these are the poor who suffer from physical and mental issues the most. That means, a paranoid society is where discrimination and inequality are common phenomena, as verified in George Orwell's *Animal Farm* (1945).

In spite of the existence of so many other issues in Orwell's *Animal Farm*, paranoia is still one more. This is in part shown through the character of Benjamin (the donkey). It is true that the majority of the society suffers from hard working, starving, injustice, oppression and inequality, but this is Benjamin that is cynical about the leading pigs' schemes. He is quite cautious that the animals are being betrayed and tortured by those in power. Not only this, but he is also cynical about the nature of revolutions. He has no belief in those of power, neither in revolutions, too. Benjamin's cynical outlook concerning the politicians manifests paranoia in a form of reality, while his notions as to revolution denote paranoia as a matter of controversy between illusion and fact.

1.3.6. Autocracy

A paranoid society is usually attributed to an autocratic society where an autocrat or a family posits at the top. Dictatorship, injustice, prejudice and corruption are main traits of an autocratic state. It is apparent that human rights, freedom and democracy are unavailable in a dictatorship state; whereas the lack of each leads to suspicion, conflicts and unhappiness. Lack of freedom and unequal opportunities make people think that there is unfairness among the members of a given society, meaning that there are others who do wrong so as to achieve their own ends, usually done in a under secret, schematized way. Therefore, the individuals feel paranoid or suspicious about the politicians' agendas. It is interesting that both the autocrats and the citizens become the source of generating paranoia to each other as neither trust each other. The paranoia of the common society comes from the oppressive and unfair manners of those on power. The paranoia of the autocrat or the rolling family, on the other side, springs from the lack of trust from the ruled society. As a result of his/her unfairness, the autocrat believes that

the common people take advantage from any opportunity to avenge him/her, thus being in a constant state of insecure and paranoia. Shakespeare's *Macbeth* can be a typical illustration among many other literary works.

As stated earlier, *Macbeth* is a story about a young autocrat seizing power after the assassination of the king by his own hands. Macbeth's paranoid beliefs occur the moment he takes the throne of the country since he is haunted with the imaginative notions that his former friends or acquaintances might probably be designing plots against him. Such beliefs keep occurring and reoccurring insofar as he becomes paranoid about almost everyone. As a resort to keep his throne safe, he eventually resorts to murdering and exiling them. In fact, the paranoia presented in the character of Macbeth can be categorized as illusory paranoia (Crowl 229-230).

1.3.7. Technology

The progress of technology is one of the main traits of a paranoid society. A paranoid society is usually characterized with too much progress in technology in which the advancement of technology reaches a point that demoralizes and mechanizes the society as a whole. Besides this, instead of being used to support and ease man's needs, technology is manipulated by the authority figures, basically to manipulate and spy on the individuals. The age of paranoia in that sense is identical with the age of technological advancement. By technology, we mean the media, the internet, the satellite, digital cameras, smart phones and countless other techno-items or instruments that can be used for purposes of surveillance and scrutiny. A techno-paranoid society is a society where techno-progress has exceeded beyond the reach of normal people, and therefore they feel under the threat. For, in the eyes of the techno-paranoiacs, technology is a means through which they are covertly scrutinized by the state-figures for personal and/or political ends. The paranoiac, for instance, may think that his phone or laptop is under state's surveillance or they may think their socio-personal accounts or private accounts like Gmail, Facebook, Twitter, etc. accounts might be inspected by secret agents. This fear, however, has become an actual threat in today's techno-modernized society owing to the rapid increase in the number of hackers in particular. In the last American presidential

election, it has been being disputed that Russia had a hand in electing Donald Trump (the current president of the U.S.) or at least involved in the elections via using top-secret hackers or other canny means. Whether Russia is involved or not does change the fact that a considerable number of the American people look at the polling results in question and suspicion (Blum 336).

In literature, the techno-paranoia emerges evidently with the occurrence of Science Fiction (SF) genre in which the SF authors presented a pessimistic outlook about techno-progressions. The prophecies forwarded in the SF works, in fact, do call the primitive and naïve notions into question as to technological progress. H. G. Wells' gloomy visions (in his works) can be an archetypal epitome about the future of mankind under the exceeding progress of technology. The paranoid world of George Orwell's *Nineteen-Eighty Four* (not to mention other figures like Dick, Pynchon and other SF authors) is a clear manifestation of the misused technology over the society: a world utterly scrutinized by hidden inspected cameras that nobody can hide in the oppressive watching eyes of the party. The form of paranoia in this sense to a quite considerable degree is a realistic form.

1.3.8. Modernity or Artificiality

A modernized, artificial society whose major features circulate around shallowness and rootless developments can be categorized as a paranoid society. Modern era is the era in which it substitutes the universal values with shallowness and pretention. In the modern age, the things lose their own essence; they are replaced by fake artificiality. It is the unique period that shatters almost all the conventional principles, offering utterly faceless and baseless codes instead. It is crystal clear that in a society where artificiality is valued over essence, make-up over beauty, pretention over earnest, replica over uniqueness and so forth that society would be on the verge of collapse. In the modern society, man has lost his own universal essence and copied into a mechanized stance instead. A mechanical community, of course, is a place where self-interest and personal ends speak louder, not conscience or dignity. The modern individual is an over civilized creature whose ego plays a fundamental role in achieving their unlimited

artificial desires by whatever way possible. The characters are prone to be deceived by their fellow members of the society due to the lack of universal morals. The so called political motto 'loyalty or friendship is not counted in politics, if not interest' is a clear indication of this very fact. Cobb argues that "Schreber's paranoia reveals the consequences of modernity on identity and subjectivity" and "paranoia, madness and modernity interact and overlap" (14). Cobb further figures out that paranoia is a reactionary issue caused by the maladies of modernization alongside the shallow progress achieved in that very era.

1.3.9. Pursuit of Knowledge

The pursuit of knowledge can be seen as a typical representation of the paranoid societies. In the paranoid societies the characters are normally preoccupied with an endless quest for gathering information or knowledge. The quest in this sense is not to get skilled in a profession or a field of science for personal development, but rather it is for a desired longing in order to be aware about what is happening around you. Jacques Lacan can be seen as the pioneer who categorized paranoia under the dimensional projection of knowledge. According to Lacan, the paranoiac's thirst for knowledge pushes him/her with a preoccupation about how the others think about them, thus they put themselves in the place of the others. That is to say, the paranoiacs read themselves in the eyes of the others as a substitute for their present existence (Nicol 45). Iris Murdoch's *The Black Prince* (1973) and Vladimir Nabokov's *Pale Fire* (1962) can be taken as appropriate manifestations typifying how the characters are in a futile quest to discover or grasp the meaning from the society-that is in turn leading to be paranoid. Bran Nicol in an essay titled "Reading Paranoia" asserts that a paranoid society is a place where the characters "focus on the act of reading in a more metaphorical sense, where (they) read the world and other people around them as if they were texts. Often they do so in a form recognizable as paranoid reading" (55). He also states, this is an endless process because the paranoiac moves from one interpretation into another one and to another and so on, while in each stage the interpretation is discrepant from the former version (Nicol 59). To sum up, the paranoiac anticipates that knowledge or information can be a proper resort to be protected from present hidden fears, unaware that such a mechanism leads to

a more intensified sense of uncertainty, vulnerability and paranoia. Although there might be other characteristics of a paranoid society, the aforementioned were just the most typical ones in literature.



CHAPTER II: TECHNO-POLITICAL PARANOIA IN GEORGE ORWELL

2.1. George Orwell's Contribution to Literary Stage

June 25, 1903 is a date when an infant opened his eyes under the sky of Bihar in British India. This infant was named Eric Arthur Blair later known by his pen name George Orwell. Eric was born into a family full of ups and downs-an upper-middle-lower class family- whose parents were Richard Walmesley Blair and Ida Mabel Blair. With the passage of time from a careless student Eric became a world celebrated novelist, critic, journalist and essayist.

Firstly, in the hope of the establishment of a brighter future for him, Orwell was sent to St Cyprian's School, Eastbourne in the East of Sussex, where his basic visions cemented. The school time was a harsh and tough time for him because of both the unfair rules and the cruel headmasters of the school. The hard education and tough regulations of the school had a huge impact on the life of Orwell both as a rebellion writer and as a lifelong outsider. For he was incapable of bearing the unfair rules imposed upon him while there, thus the very roots of his rebellion were planted at this stage that resulted in his quit of the school and choosing a military employment instead. That is, unlike his colleagues who were supposed to expand their study at university, Orwell's choice was to be a member in the Indian Civil Service in Burma, where he worked as a policeman for almost five years. This period which was between 1922 and 1927 can be seen as the cornerstone of shaping of Orwell's political visions. It was in this stage that he decided to reconsider his naivety as to political schemes across the world, those of the British Empire in Burma in particular (Rodden 1).

The events Orwell encountered in Burma paved the way to the birth of some fictional and critical writings about Burma, namely a fiction entitled *Burmese Days* published in 1934 together with two important essays under the title of "A Hanging"

published in 1933 as well as “Shooting an Elephant” in 1936. The core of such writings was to oppose and challenge the British imperialism in which Orwell started to occur as a radical critic. Orwell stood against all forms of imperialism, considering them as an oppressive and hypocritical act. In so doing, he proposed that the imperialist wears a mask behind which his or her personal ends lie and the real character hides (Rodden 2).

However, while Burma had a great impact on the rise of Orwell’s radicalization, the next five years pushed him in order to take the side of the unprivileged working class. This is crystal clear in both of his works *The Road to Wigan Pier* (1937) and *Down and Out In Paris and London* (1933) through which he reaffirms that not only does he want to defend the oppressed from the despots, but also he intends to be a part of them. The continuous rejection of the publications of his works and the poor welcoming of his published works, however, made him work hard during the first half of the 1930s in order to be able to establish a further skilled persona in his profession. It is depicted that during the hardest moments of the Depression, Orwell paid a visit to the north so as to witness the hard circumstances of the people with his bear eyes; critics assess that journey as a turning point in his life that some Orwell’s biographers Bernard Critic, for example, calls the trip ‘The Crucial Journey’ in Orwell’s life. For from this moment on, he would be a strident rival of capitalism and an actual advocate of socialism, as denoted in his book *The Road to Wigan Pier* (Rodden 3).

The most crucial point to be note about Orwell is that his primarily subject matter is politics and he is actually recognized as a political author. Politics in general and totalitarianism in particular can be seen as a keystone theme in almost all of his fictional and non-fictional writings. Orwell’s unique contribution in the unmasking oppressive political systems has reached a point in which he is mainly regarded as the most tremendous English political author through the entire 20th century. His name is identical to Machiavelli but with a different perspective of course. For while Machiavelli’s views as to politics and governance have been a matter of controversies for centuries, for which he has been accused as a lack of morality in his political perspectives, Orwell’s notions linger on the other extreme that morality and conscience are taken into account as the essential principles in politics. The former advices the prince not to put accountability on

the common people as they would take him/her their back as soon as their interest would come to an end, whereas the latter affirms that if there is any hope left in this world, that very one should be necessarily found among the proletariat. For Orwell morality and conscience are two basic traits that by no means to be ignored in any political system; this is why he is frequently referred to as a moral writer.

In fact, Orwell used literature as a means via which he would be able to depict his political missions. This fact is verified in an essay titled “Why I Write” (1946) in which he confirmed that his major purpose is to “make political writing into art”. Among many others, the critic Rodden argues that: “what profoundly interested Orwell were political questions (whose) approach to politics evolved during the decade of the 1930s” (xi). The major motive behind Orwell’s patriotism (for which he is now and then accused as a nationalist) lie in his moral perspectives about the nature of governance. Both patriotism and revolution are in many ways the same in his eyes. He sees patriotism as a means for the reduction of the gap between the social classes of the society. That is why Orwell criticizes the socialists whilst accusing them as having ‘lost their fatherland but still needed something to believe in’ (Rodden 7). Instead of making further divisions among the societal classes, he believes that the English community has got a further shared history and culture, thus better to stay united. The image of Orwell as political writer, in effect, could not reach its climax unless he published both of his last and most famous fictions *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949)- two succeeding works that are assessed as the most celebrated literary, political twins born during the whole 20th century.

Orwell’s political message can mainly be underscored in his advocate for socialism together with his rage for communism. Though it is unclear what sort of socialism he advocates, he forwards democratic socialism as the best choice in order to establish an ideal, justice society- a social system ruled by the proletariat working class. One of the major reasons of his criticism against the then socialists comes from that the fact the socialists were separating themselves from the working class, and he would see such a self-separation as a focal factor of the failure of socialism. Orwell suggests that as long as the socialists mingle with the working class thus taking inspiration and

governance from them, for them and by them, it is impossible to establish the spirit of socialism in place (Rodden 4). Among his other works, Orwell's *The Road to Wigan Pier* can be taken as a typical epitome exemplifying his support of socialism, in which it exposes the writer's experiences as a participant in the Spanish War. Orwell, who as a devotee of a Trotskyist group joined the war in 1937 and stayed there for nearly six months, participated in the war as a volunteer in the hope of changing the planet into a better condition. To his surprise, what he saw in Barcelona province was an ideal establishment of socialism ruled by the proletariat under the spirit of justice, freedom, and human rights as well as dignity. Such utopian governance put another stone in changing Orwell's outlooks as to socialism because from this very moment on he would be a consistent commentator who believed the establishment of an ideal system of socialism could be possible, if the current totalitarian systems could be stopped.

Being injured in the war, Orwell is obliged to leave the frontline to England, where he did his best to refute the common understanding of the revolution in Spain by the English society. His hatred of communism actually starts from his experiences in the war because when he sees how the revolution is betrayed by the communist bloc under the hegemony of Stalin, he could not help choosing silence. Orwell's direct confrontation with the oppressive communists' acts helps him point out the ugly ends of them and simultaneously sees their satanic agendas as a threat against socialism. According to him, not only is communism a threat to socialism, but also it is actually a pure version of fascism (Rodden 5). Not only this, but for the first time in his life he realizes the role and impact of the media on the manipulation of the society. While there he was shocked by the role of the media in misleading the events and in its distortion of the actuality of the truth. This very fact is manifested in Orwell's essay "Looking Back on the Spanish War" when he states: "I saw great battles reported where there had been no fighting, and complete silence where hundreds of men had been killed...I saw newspapers in London retailing these lies and eager intellectuals building emotional superstructures over events that never happened (197). The manipulative, misleading role of the media on the society presented in his *1984* is partially a reflection of his experience before and during the WWII.

Orwell's *Homage to Catalonia* (1938) is another illustration through which maladies of the totalitarian and fascist super powers of his age are unfolded. Though not welcomed warmly as his later fictions, rather than the former ones the author's fears as to communism are intensified here. By gazing at the totalitarian states ruled by Stalin, Hitler and even Churchill, Orwell contemplated that what communism had brought with it was nothing more than fascism, depression, despotism and above all imperialism. In his critical book entitled *The Social and Political Thought of George Orwell*, critic Stephen Ingle asserts that Orwell sees no significant difference between Stalinism, Nazism and British Imperialism as well as their counterparts since what they all seek to build is nothing more than the institution of a pure oppressive and unfair eco-political system. He further argues that according to Orwell the commencement of a war between Germany and England, for instance, could be nothing more than "one band of robbers against another" (Ingle 4). Accordingly, the best alternative of communism would be democratic socialism; that is what called Orwell's attempts to put socialism into art (Ingle 4). The fact that Orwell's outlooks as to the nature of revolution is assessed cynical roots from his deep pessimism of the morality of politicians in general, those of his era in particular.

Later on, after his departure from the frontlines of the Spanish War thus back to his homeland in England, Orwell started a different career in 1941-this time presenting a cultural program at the BBC channel. The shift of his job with a huge difference, of course, became a new experience thus shaping and reshaping his notions concerning the nature of politics, especially the impact of the authority on the media. For considerable notions and sceneries of the author shaped at the BBC reflects on those of *Nineteen Eighty-Four*, namely some terms like Newspeak, the Ministry of Truth, the huge café presented in the novel and many more (Rodden 7).

Finally, with the publication of *Animal Farm* in 1945 which took about a year to be finished, Orwell broke the heavy obstacle as to his lack of influence as a writer and climbed to be among the top literary figures of his age. *Animal Farm* was the book with whose notions its author had been haunted for years i.e. the notions dramatized there are a product of almost all of his intellectual, military, personal and political experiences he encountered during the course of his life. In spite of facing difficulties of its publication

due to political ends, finally the book got published and the publication its publication showed the actual image of Orwell and proved his unbreakable thirst towards his triumph. The major aim of the novella, in general, is to call all political systems as well as revolutions into question as long as the authority figures have unlimited power and equally unless they are put under a constant state of surveillance by the public (Rodden 8).

Apart from his suffering from a lifelong illness in his lungs and during the very success of *Animal Farm*, Orwell was destined to face another challenge, which was the death of his wife Eileen O'Shaughnessy. Her death was in a moment when Orwell was going through a very bad health condition together with taking responsibility to look after their adopted child-Richard- that was a very critical circumstance in Orwell's life. Yet he was well aware that something else was left to be done before his eventual journey to the other world. To do so, at the onset of 1946 the writer resorted to move to the island of Jura, located the west of Scotland. While there "Orwell's health had deteriorated badly. His tuberculosis was serious...He would be in and out of hospitals for the rest of his life. (Yet) None of this deterred him from starting a new life on Jura and beginning work on his last great work", to quote Rodden (9).

Orwell was predestined to finish his message in a short period ahead, thus starting his last and arguably most important work, *Nineteen Eighty-Four*. It is a product of the haunted visions of an author for years the same as *Animal Farm*; likewise, it is all about the danger of a predicted society awaiting human beings under an escapable, endless surveillance of a despotic state. On a personal level, however, the poor health condition of the author and his former experiences, particularly during the Spanish War and the BBC, cannot be left out from the book. Finally, Orwell's last message (*Nineteen Eighty-Four*) came across the eyes of the reader in 1949, just few months prior his death. Despite being hospitalized in the capital of England, Orwell still wanted more: to get married for the second and last time, in which he got married with the pretty, celebrated literary figure Sonia Brownell, who played a great role in keeping, gathering, and revising as well as publishing the unpublished papers of Orwell's legacy after his death. Commenting on Orwell's remarriage, Rodden states that the "marriage was a defiant

gesture – a way of saying he wanted to live” (9). Eventually, as a hero fighting until the last moments of his life through the battle fields, Orwell closed his eyes forever in January 21st, 1950, with a notebook in his hands, notifying the drafts for his would-be never completed essays-a writer though death managed to stop his pen, but will never be able fade away his shadow over both the literary and political scope.

It is important not to forget that if Orwell’s works are in part a reflection of his socio-political sphere in practice, the theoretical part comes from his ancestors’ authors. True that Orwell is a unique talented writer, yet similar to any other writer the influence of the former authors in shaping his notions is not to be neglected. The most influential writers, claimed by critics, are Swift, Shakespeare, Dickens, H. G. Wells, T. S. Elliot, Lawrence, Joyce and others. The influence of Swift’s *Gulliver’s Travels* can be easily found on Orwell’s *Animal Farm*, as both written in the form fable and satire. On the other hand, Wells’ impact on him is not less than that of Swift; even Orwell himself confirmed that “the world would have been perceptively different,... if H. G. Wells, the hero of (my) youth, had not existed” (Ingle 2-3). Wells’ major impact, for instance, is felt on Orwell’s *Nineteen Eighty-Four*; because like Wells’ fictions, it is categorized under the science fiction genre-dystopia. It is undeniable that Orwell’s most crucial contribution as a literary figure lies in both of his last fictions, for which he is most famous. In fact, the roots of Orwell’s paranoia as for the misused of the media and the arrogance of totalitarians reflected in his last fictions go back to his eyewitnesses during the course of his careers.

One may ask what the contribution of Orwell is to both literary and political spectrum that he is praised and referred to in such a frequent manner. Though offering a unilateral reply cannot answer such a critical question; yet it can be simply stated: though lived for less than half a century and mostly facing severe difficulties, but the impact and role Orwell played in the rising awareness of the public about the ugly ends of despotism will go hand in hand from generations to generations. For his perspectives are the cornerstones of the coming theories done about the very nature of tyrannical systems. The fact that after the passage of about seven decades from his death, not only is he still alive, but also his impact has kept in a constant growth. Today, like ‘Shakespearean’,

'Orwellian' has become a phenomenal reference among scholars, politicians, journalists, and even among communal people. Many terms coined by him-namely 'double think', 'thought crime', 'Big Brother', 'Newspeak' and watchwords like 'all animal are equal, but some are more equal than others' can be compared to 'to be or not to be' of Shakespeare. The massive translations of both of his fictions *Animal Farm* and *Nineteen Eighty-Four* into over sixty different languages together with their enormous selling of over fifty million copies verify the very fact that such books exceed any other literary book published during the entire 20th century- this number is still in a rapid increase even today. Rodden asserts that "what is most strikingly distinctive about Orwell's posthumous history is that the claims and counter-claims to him occur at all points on the ideological spectrum-Right, Center and Left" and he is going to "be a writer well worth stealing" in the coming centuries (11).

In addition to that, the increasing demand of his works, *Animal Farm* and *Nineteen Eighty-Four* in particular, alongside the publication of hundreds of scholarly works, including biographies, surveys research papers, critical essays and the like reaffirm this very truth. The still relevance of his critical essays about literature, politics, culture and language illustrate his pioneering, uniqueness in his very career. Yet, the more time passes, the further Orwell's prophecies as to the destined future of the world come to exist in the first place; this is why Orwell will be still becoming a predestined pioneering de facto for the generations to come. The publication of three more biographies about him together with many other critical books and articles only in 2003, which was Orwell's centennial year, signifies the more relevance of him (Rodden X). As Ingle puts it: "the continuing popularity of a writer...implies that there must be something more to Orwell than the good fortune of being the right person in the right place at the right time with the right message for the Right"(3).

The critic Stephen Ingle figures out three major reasons as to Orwell's unfading universal impact. The first reason, he points out, is due to the universality of his political message; that is, Orwell's political perspectives go beyond the specific time scale of the Cold War, but they are further applicable in the modern technological era in which human rights and individual privacies are at a very high risk. Like those of Shakespeare,

the themes Orwell put an emphasis on are to be for every era, specifically while the world keeps moving into a more mechanical, artificial and technological sphere. His visions about totalitarianism as a severe threat, the rapid progress of technology (including the media) as a means of manipulation, and the oppressive systems applied for the mechanization of human beings and so forth in the modern society make the author further relevant even from his own days. The second factor lies under Orwell's morality that is apparent in his works. To put in a simpler way, for Orwell there is a moral mission behind his pen via which he would morally be responsible how to utilize it for the public decency-that is: for "freedom, bacon and proper work" for all (quoted in Ingle 22). A sort of morality further clarified by the politician Jennie Lee when he states: George (Orwell) was a man of utter integrity; deeply kind, and ready to sacrifice his last worldly possessions," (5) in the way of the establishment of his mission. The unique innovative prose bravura as well as the mythical power of imagination of Orwell could be regarded as another primary reason made him still an inevitable necessity. Orwell was inherited with a powerful imagination in which such imaginative persona led to be able to use the language in a unique and unbelievable way- yet in a manner that is as simple as possible (Ingle 22).

Besides, like most of the other writers, Orwell is not an exception of not being a subject of criticism. The most prominent criticism aroused against Orwell so far is his ambiguous offered socialism. For his criticism against socialists and their lack of morality is transparent in many places among his writings, and it is clear that he calls on the establishment of democratic socialism as the best alternative for the current economic, social and political system; but it is not clear enough what he means by democratic socialism and to what degree such a would-be system applicable in the modern society. Orwell's rejection of the outcome of communism, socialism, capitalism and totalitarianism is a common thread in almost all of his major works; what he lacked to add is a clear manifestation of an alternative for such oppressive systems, though this is a common phenomenon among most of the modern literary figures. This is the area that is in need of further scholarly works. Yet, this cannot reduce anything from the fact

that the same as Horace's famous saying 'not all of me will die', all of Orwell will die neither (Rodden 10).

2.2. Animal Farm

During the very hard times of the WW II together with its massive destructions, a short fiction but very strong political notions occur on the literary stage. This short yet impressive work was known as *Animal Farm*, which was published in 1944. Apart from being a sort of collection of his notions up to the moment of writing the book, the novel is regarded as a manifesto through which one can read Orwell's visions as to politics. The author was well-aware of his product and thus the world's reactions towards the work seemed to be predictable for him. When in the essay "Why I Write" Orwell says that *Animal Farm* was "the only one of my book I really sweated over (and it) was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole", his expectations as to his work's triumph can be significantly felt. On a personal and historical level, the book is an outcome of the writer's own experiences during the Spanish war, where he realized how the revolution would have been distorted by the personal ends of dictators like Stalin, the same as the manipulation of the October Revolution in his Russia (1917) (Rodden 133). The characters of the fiction are symbolic, each standing for a real historical person or group: Napoleon stands for Stalin, Snowball for Trotsky; Old Major for Lenin (or arguably Marx); and Squealer for the Press (or the poet Mayakovsky), to mention just a few. Also, the major events and the clashes between super powers of that day are crystal clear in the novel, namely the Tehran Conference, the Rapallo Treaty, Russian invasion by Hitler plus Stalin's despotic schemes both inside and outside Russia. The novella, in short, can be considered an allegorical fable of the Russian and post-Russian Revolution (Ingle 82).

From a theoretical perspective, however, *Animal Farm* can be read as an advocate for Socialism and anti-communism as well as anti-totalitarianism. At the very onset of the novel, it is clear that there is an ideology behind the revolution-Animalism (communism)-but with the progress of the events the ideals and mottos of Animalism are distorted one by one, the circle ends in a complete state of devastation, terror and

helplessness. Orwell himself confirms his advocacy for socialism plus his rage for totalitarianism while he states ““Every line of serious work that I have written since 1936 has been written, directly or indirectly, *against* totalitarianism and *for* democratic socialism, as I understand it”” (quoted in Rodden 133). Although the fable is a direct satire against totalitarianism, it is also an indirect warning and reexamination on how revolutions might be deceived in the absence of the society’s political awareness, no matter how idealistic they emerge.

Publication of the book was one of the problems Orwell encountered due to the high sensitivity of the period as it was an objection against Russia’s Stalin while Russia was an ally with the West at that time. Therefore, many publishers both in the UK and in the US, even Victor Gollancz, Orwell’s very publisher at that time rejected to show agreement for the publication of the book owing to its political themes. As soon as Fredric Warburg showed agreement to publish the novel during the last days of the WW II in 1945, the massive selling of *Animal Farm* was as huge as that made the publisher to print 10, 000 more copies. Later on, the novel reached the U.S, where it achieved further triumph and where about 500, 000 copies sold. From this very moment on, Orwell became one of the most famous figures emerged on the literary theater during the 20th century (Rodden 8).

Animal Farm is an allegorical fable exposing an ideological revolution performed by animals against human being on Manor Farm. It starts with a rhetorical speech by the aged, loved boar called Old Major in which he gathers all the animals in a barn at midnight in order to depict a dream he just had about the future of their farm. The core of Old Major’s message was to start a revolution against human beings and establish an animal kingdom ruled by animals and where equality, justice, and freedom are supposed to be the main principle of the farm. Major’s historical speech becomes the manifesto of Animalism that later concluded into the Seven Commandments. Right after Major’s death and based on his mottos, the animals start a revolution against men, in which the ruler of the farm Mr Jones is overthrown and replaced by the pigs. Right after the revolution, on the other hand, the pigs make themselves literate in few months, then based on Old Major’s mission write (and hang) the Seven Commandments on the wall of the huge barn

where they can be read from afar and which are to be the main principles of the Animalism. The core of the commandments insists on the ban of the usage man's habits namely clothes, smoking, beds, trade and also equality for all the animals as well as the forbidden of the violence (killing) among animals (Ingle 83). After the departure of Mr Jones, however, the pigs and among them the wisest ones called Napoleon, Snowball and Squealer start to take control of the farm. The very moment of the animals' triumph is identical with the replacement of the pigs, which would be the dawn of a new era of starvation, hardworking, trepidation, betrayal and paranoia.

The focal questions the present study aims to analyze are: where does paranoia lie in *Animal Farm*? What is the function of paranoia in the novel? Who are the paranoiacs and what are they paranoid of and so on? It is clear that behind any form of paranoia lie a form of distrust and deceit, and so does in *Animal Farm*. If the reader reads the novel with a critical eye, he/she will realize that the roots of paranoia emerge at the very beginning of the revolution. Because after the overthrow of Mr Jones, instead of the application of a democratic procedure under which the farm to be ruled, the pigs resort to using various mechanisms so that they do not lose the opportunity in taking control over the farm. While the equality of the animal kingdom is a major motto of the revolution, this very motto is abandoned at the very dawn of their self-ruling of their kingdom. Even prior to the confrontation of Snowball and Napoleon- Stalin and Trotsky, the pigs, namely Napoleon, Snowball and Squealer distinguish themselves from the other animals, classifying themselves as the first class or brainworkers of the farm. It is that very distinction paving the way to and justifies all the other miseries emerging ahead. The unilateral classification of the ruling pigs as the brainworkers leads to the next step of manipulation, which is to cunningly take the apples and the milk at the expense of the other animals as if it is their birth right and they use deceiving means to gain their ends. All the ruling pigs agree in that respect. Worse than this, they sell back such dishonest schemes to the animals as a sort of sacrifice because this is not what a pig likes as Squealer says; since such foods are good for the power of brain, it is for the sake of the wellbeing of the entire farm eventually. The pigs do not perform any physical work in the

first place indeed other than directing and monitoring the animal community (Ingle 84). That means treachery and manipulation becomes the weaponry instrument from the start.

At the dawn of the revolution some cynical notions occur among some animals. The disappearance or self-interest of the animals at the very beginning can be read as a sign of the lack of trust in the new leadership across the kingdom. Mollie, a young mare, for example, leaves off to the man ruling farms just after the revolution in the hope of achieving back her lost showy ribbons together with sporadic sugar portions. With the ruling out of Mr. Jones, Moses (the raven, though later reappears) disappears, that is rumored to be Mr Jones' spy; though later it reemerges, it is still unloved and considered as a sort of liar and a dishonest character. Moreover, the careless cat that tries to avoid working and rest in a comforted place in the first scene, her doubtful eyes signify a complete lack of trust and disconnectedness with both the revolution and the ruling pigs. From these signs can it be inferred lack of honesty among the farm members. Napoleon secretly starts taking away nine infant dogs (representing secret police) from their mother so as to make use them as an organized threat against any form of disobedience. Not only this, the frequent presence of Squealer in order to mislead the animals via his tricky justifications is another clue signifying that such lies pave the way to the institution of further cunning manipulative agendas (Rodden 139-140).

The next misleading step of the revolution befalls with a severe constant confrontation between Snowball and Napoleon-the only two most powerful leaders of the farm-in almost every respect. Snowball's major means is his magical power of rhetoric whereas Napoleon's are his deeper secret, frightful plots. In their Sunday collective meetings, the two usually disagree with each other, and the animals get confused whom to be believed. Accordingly, one day on a public Sunday debate, Napoleon's nine –by this time huge- emerge on the stage in order to secure Napoleon's position, thus attacking and chasing Snowball off the farm and he will not reappear a second time. This is the moment of the emergence of the actual miseries and hardships as from now on Napoleon finds no rivals in his way, thus being able to practice his power in whatsoever sense he intends. The first manipulative act Napoleon performs in the absence of Snowball is to put an immediate end to the weekly public meetings by substituting of a committee from

the pigs instead (Ingle 85). Yet, Napoleon is haunted with paranoid thoughts in which he resorts to encounter what would be threats on his way. Therefore, with the aid of Squealer he begins a systematic process of reshaping and omitting any good recollection available among the farm members as to Snowball; in so doing, the image of Snowball from 'the First Class, or the hero' is started to be distorted into a cowardice character, then as a traitor who had been engaged with Mr Jones even before and during the revolution, and finally as constant demon and threat upon the farm. In other words, the widespread of such baseless accusations as to Snowball do not only excuse his expulsion, but also draw an image of Snowball as a constant frightful enemy that keeps no hands in attacking the farm whenever possible. Besides that, Snowball is introduced with the accusations for any misery, malady or destruction encountering the animal kingdom, only to hide the pigs' mischief and deceitful agendas-that is, to easier practice their manipulation and create a world dominant with terror. Snowball is accused of trespassing into the farm, thus for the destruction of the windmill while the actual cause was a natural heavy storm.

This results in a terrible purge in which Napoleon gathers all the animals together and starts off the most tyrannical deeds ever by executing four pigs who under torture confessed that they had been secretly assisting Snowball. The purges keep going until a numerous number of innocent are executed in the most agonized manner. Napoleon's dogs are terrifying and the animals are deeply terrified; so goes on Napoleon's tyranny. To further ensure his position as an abnormal leader, whenever Napoleon appears, he is accompanied by the nine dogs he had them raised at the beginning of the uprising. Furthermore, after the purge, he also uses the dogs to suppress and literally wipe out any sing criticism to his throne. Napoleon assumes the role of the supreme leader and is now referred to as 'Our Leader, Comrade Napoleon, the father of the farm'. He is praised for any good thing coming to the farm, no matter how simple or ridiculous it might be.

Apart from this, Snowball is not the only single outside probable threat, but also the farm is propagated to be under a incessant threat of man from neighboring farms, at times Frederic and the other times Pilkington, next vice versa and then both, and so forth. There are also secret dangers inside the kingdom since the farm is circulated to be under

the danger of local animals who are secretly engaged with Snowball so as to spy on and thus take benefit from any possible opportunity to attack the farm. With the identification of each threat Napoleon is manifested as the only loyal candidate being able to protect the farm from even immediate or unpredicted aids. He reaffirms thus the loyalty of the animals to be consistent with hard work and magnify him as a supernatural father and magical savoir on the entire animal kingdom. The ambivalent confusion of the helpless animals, as such, becomes a status quo in which they are entangled in a position being unable to make distinction between the real and illusory menace. The farm gradually speeds to a steady systematic wave of tyranny upon whose top Napoleon lingers (Cook 697-698).

The best way to achieve his political agendas is to utilize systematic schemes supported by both the media. This is typically personified in the character of Squealer (a young boar, Napoleon's mouthpiece), who has a magical talent in playing with language and is able to "turn black into white" (Orwell 16), as Orwell states. Squealer is that very persona that can justify every action of Napoleon and his followers, no matter to what degree it is unjustifiable. Whenever a mischief or deceitful act is performed by the ruling pigs, there is an immediate excuse by Squealer (Ingle 86). According to Woodhouse, the presence of Squealer, from a historical perspective, is "reminiscent of the official newspaper of the Communist Party of the Soviet Union, *Pravda*, which was often used to rewrite the past" (xxx). He further argues that it can be extended of the Nazi ministry of propaganda in the period of the Second World War (xxx). Orwell eagerly aims to underscore how cunningly the oppressive powers equally resort to the use of the press in order to both gain their ugly ends and persuade (brainwash) the public society. Squealer is a paragon of the actual manipulative role of the press together with its impact on misleading truth and spreading out terror and paranoia among the members of the society. Squealer's magical power in language play stands as the stack contract to the gullible poor memory of the animals. Since most of the animals are either illiterate or hardly can read, they are easily misguided and fooled not only to assess what they are told by the pigs as a mere truth, but also question their very past memories. When Squealer efforts to reverse the animals' sweat memory regarding Snowball in which he says "Snowball had

never—as many of them had believed hitherto—received the order of 'Animal Hero, First Class' (54), the animals' lack of a vivid memory puts them into further intensified confusion.

For example, when Squealer keeps going on demonizing and tarnishing Snowball, he is confronted by Boxer through which he reaffirms: “(Snowball) fought bravely at the Battle of the Cowshed. I saw him myself. Did we not give ‘Animal Hero, First Class?’” (54). Squealer finds no difficulty in misleading a truth that even the animals witnessed with their bare eyes. He stands adamant and claims such a notion as a form of naivety by replying: “That was our mistake, comrade. For we know now—it is all written down in the secret documents that we have found—that in reality he was trying to lure us to our doom” (54). Rather, when storm destroys the Windmill, this is Snowball to be accused of as Napoleon utters: “Comrades... ‘do you know who is responsible for this? Do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL!’ he suddenly roared in a voice of thunder, ‘Snowball has done this thing!’”(Orwell 52). This way Napoleon kicks his target twice: once to further secure and strengthen his position and to put the whole animal community into a stage of paranoia in which a slight mistake upsides down everything.

Squealer resorts to a variety of crafty mechanisms in misleading the animals and under which to pile up more power. Whenever, an animal shows a sign of distrust or doubt towards the ruling system, he never fails to end his speech as if the kingdom is under an inescapable, instant risk. This can be a single illustration among many as he states, when says: “do you know what would happen if we pigs failed in our duty? Jones would come back! ... surely there is no one among you who wants to see Jones come back?” (Orwell 23). The uneducated animals, as usual, are trapped in a complete sense of fear and paranoia. Far away from resistance, the animals ought to be grateful for the loyalty of the ruling class, since they would not have any intention to put such a boring, heavy burden on their own shoulders if this were not for the sake of the safety of the community of the animals, as Squealer propagates below:

Do not imagine, comrades, that leadership is a pleasure!...No one believes more firmly than Comrade Napoleon that all animals are equal ... And as to the Battle of the Cowshed, I believe the time will come when we shall find that Snowball's part in it was much exaggerated ... One false step, and our enemies would be upon us. (Orwell 37)

After their unlimited hegemony assured, the ruling pigs resort to stealthily legalize their plots through changing the Seven Commandments and changing history via erasing and rewriting documents but in a very spiteful, slow and cunning pattern. Such a procedure is put into an organized systematical way. Not do all the commandments are changed in a time, neither is everything changed in them; but the process goes in a slow manner according to the interest of the ruling pigs and a slight addition (one or two words only) is put into the commandments so as not to be notified. For example, during the tragic purge in which some pigs, hens, etc. are publicly executed due to their casual disobedience, some of the remaining animals recall that according to the Sixth Commandment “no animal shall kill any other animal”; but while they double check the rule it reads “without cause” (79), which had been added to it in the dead of the night. For their misfortune, "the last two words had slipped out of the animals' memory” (79). This is the most tragic and darkest stages of the animals than ever before in which they are stuck in a complete helpless, catastrophic and melancholic state. Not only because of the execution of countless guiltless fellow animals, but also because they have to confess to have done something that they had never thought of.

Likewise, while the ruling pigs begin drinking whiskey which was not allowed, Muriel checks the wall of the barn upon which the Commandments written, thus sees that the 5th one reads “no animal shall drink alcohol *to excess*” (45). Again “to excess” has been added without being noticed by any animal. Later on, when the pigs break the commandment stating “No animal shall sleep in beds”, they add “*with sheets*” to the end of it. Squealer as usual justifies their law breaking as the rule is not against “beds”, but it “is against *sheets*, which are a human invention” (Orwell 45-46). And while they start trading with men, Squealer insists that “the resolution against engaging in trade and using money had never been passed, or even suggested” (43). As discussed before,

whenever Squealer finds any sort of doubt through the face of the animals, he keeps going in pouring further details into the dim mummeries of the animals unless they are fully confused or persuaded (Elbarbary 33-34).

Orwell's choice as to the character of Squealer is significant. Though he is nothing more than a propagandist for the boundless powerful leader of the farm-Napoleon, his contribution is not less –if not more- than that of Napoleon on the political sphere of the farm. For this is Squealer justifying the unfairness and exploitation against the other animals and this is him disillusioning the animals with fake news. Squealer stands for the modern technological progress, the media in particular, manipulated by the totalitarian figures in order to exploit the whole society and spoil the objective truth. Instead of being used for in the way of raising the awareness of the society and other cultural, social and intellectual values, Orwell underscores the dangerous impact of the media on the public outlook and spoiling the facts when misused by the despots. Without the presence of Squealer Napoleon could never keep going on his oppressions, because whenever he practices anything plot, it is spread out as if it were for the wellbeing of the animal kingdom by Squealer(Elbary 33).

At times while facing troubles to persuade the animals, Squealer resorts to the usage of ambiguous terms in order to make the other animals further tangled. He, in such cases, resorts to verbalization of vague terms or unclear ways in a manner beyond the understanding capacity of the animals. This mechanism is “something called tactics. The animals were not certain what the word meant”, says the narrator (39). Moreover, through Squealer, Orwell manifests the huge impact of the media on spreading out fear and uncertainty. As discussed before, whenever the animals show any single sort of disobedience or complaint, Squealer re-insists that the farm could be re-attacked by outsiders, namely Fredrick, Mr Jones or Snowball. Nonetheless, he plays an enormous role in magnifying the figure of Napoleon so as to be seen as a powerful and frightful character. Napoleon is introduced into two forms: as a savoir, as the only character that can protect the society from the threats of the omnipresent enemies; as a god-like figure on the top hierarchy of the society, as leader knowing no boundaries and can defeat

anyone standing on his way. This is manifested through the change of the anthem of the farm “Beasts of England” to “Comrade Napoleon”.

Whenever the animals felt disappointed or sad, they frequently resort to singing ‘Beasts of England’ as a way of expressing their melancholy and as an only single source of inspiration and hope. This very source of inspiration is yet distorted by the replacement of an imposed one under the title ‘Comrade Napoleon’. The image of Napoleon in the anthem is the image of a leader with magical powers and kindest hard. Napoleon is a character with supernatural powers; he is a mixture of protection and destruction, peace and war as well as safety and terror. The magnified image of him with all such godly powers is to establish a common fear in the memory of the animals. Since he is too powerful, no one can think about resistance or even disobedience. He is an omnipresent figure aware of everything, thus deserved to be respected, loved, obeyed and feared. In fact, keeping the nine huge dogs is one of the means via which the animals can be silenced, tortured, and even executed-as exemplified in the novel. What Orwell intends to say about unfair political systems is that: it is not only the media or technology that can be manipulative and put life into an intensive paranoid status, but also the security forces when ill-used by autocrats. Both the security forces and the press are two sides of a coin by which the unfair political systems can threat the public, as represented by Squealer and the terrifying dogs (the media and security forces). It is to be noted that with the passage of time paranoia and betrayal become pervasive phenomena in which the animals encounter new forms of deception and further intensified paranoia in each stage of progress in the novel.

The most skeptical and well-aware of the animals is Benjamin (the donkey). Though almost a passive and silent character, yet the contribution of Benjamin plays a very significant role in the novel. Benjamin is the only single character among the common animals capable of comprehending the duplicity and filthiness of the ruling pigs. In fact, he reflects the nature of truth and reality of the whole events occurring across the farm. Some critics assert that Benjamin stand for the author himself, other argue that he is the sound of judgment in the novel (Rodden 141). Whatever the case might be, it does not reduce anything from the fact that he is the most reluctant and cautious character among

the animals. Though almost always silent, but he seems to be the cleverest one in reading the codes of Squealer alongside the plots of Napoleon. He keeps a close tie with the most faithful and hardworking the animals (Boxer and Clover). He frequently advises Boxer so as to be aware of the incidents of the hard working as if he is well aware that Boxer is betrayed someday by the pigs. Even from the very beginning of revolution when Snowball and Napoleon confront with each other on the windmill, he hides no pessimism and cynicism in their agendas as he reflects ‘windmill or no windmill, life goes on—that is harder’ (26). From the start to the end, he keeps flat and negative and he has a very dark (and realistic) outlook about the destiny of life on the farm. For according to Benjamin “things never had been, nor ever could be much better or much worse – hunger, hardship, and disappointment being, so he said, the unalterable law of life” (Orwell 111).

For instance, when the pigs take away Boxer and sell him when he gets sick thus unable to work anymore, this is exceptional that Benjamin can see the betrayal. The lifelong devoted Boxer, who has been going through the most backbreaking work for the sake of the wellbeing of the farm, is finally sold off to men by the pigs. At this very moment, the pigs’ filthiness and immorality reaches its peak. For the most loyal and hardworking character in the farm (a representation of the working class) is betrayed in the most dishonest and ugly way. Boxer, who devoted all his life for the farm, is sold off to a glue company when he gets old and in return of whom the pigs obtain alcohol. The moment Boxer is put into the van (under the guise of being heeled), this is Benjamin who can read the codes and realize that Boxer’s way is to slaughterhouse not veterinary, as explained in the narrator’s viewpoint: “It was the first time that they had ever seen Benjamin excited—indeed it was the first time that anyone had ever seen him gallop. ‘Quick, quick!’ he shouted. ‘Come at once! They’re taking Boxer away!’” (81). Commenting on that, Elbarbary suggests that Benjamin’s “reaction is one that makes the whole situation more tragic...it must therefore be an immense tragedy to bring him out of his cynical silence and to make him genuinely saddened” (35). He further points out that Benjamin’s sudden reaction is a symbol of the suppressed hatred gathered for ages in the psyche of the plagued animals; the moment of an uncontrollable outburst against an unbearable calamity (35). Benjamin’s revelation at the moment of the most heartrending

treachery is the outcome of a deep paranoia and utter distrust of what the ruling pigs hide behind their antagonistic plots. Equally, it can be an epitome for any tyrannical power utilizing any filthy mechanism in order to establish further manipulation. With the loss of Boxer, fades away courtesy, faith and decency. Like Benjamin, the other animals may think that they are all entrapped in a spider net-like system predestined to a destiny the same as of their only source of hope: Boxer.

Yet with that of Boxer, the pigs' treachery does not come to an end, but yet more to be followed. Eventually, after a backbreaking work during the evening time Boxer's friend Clover notices similar to men that Squealer is walking on his two back legs. Prior to such a strange gesture, the pigs already transformed the commandment from 'four legs good, two legs bad' into "'four legs good, two legs better!'"(89). At the very end of the novel, the helpless animals see their so-called revolutionary pigs on the beds of Mr Jones' house walking on two legs, wearing clothes, drinking and engaging back whisky with men. It is the very moment in which the animals can make no distinction between the pigs and men that they are unable to recognize which is which (Ingle -87). And all the Seven Commandments have been briefed into one single statement reading "'ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS'" (90), a situation far different from what the animals once started and yet hoped for.

Consequently, *Animal Farm* can be regarded as political manifesto dealing with how the revolutions start with idealism, but often end in terror, oppression and regression. The novel begins with a revolution burdened with utopian notions of animalism against slavery, going through unbearable ups and downs, finally ending up in regression and torture. One of the major aims of the author is to warn humanity so as not to be naïve in following political propagandas. The failure of the revolution is a message from which moral lessons can be learned. Through the exemplification of the Russian Revolution, Orwell intends to propose that the revolutions do not necessarily end in success and dignity as commonly believed, but quite often they conclude in a form of catastrophe and exploitation even worse than before their starting stage. One of the causes revolutions fail, according to Orwell's *Animal Farm*, is the lack of political awareness of the public

and their naivety as to political affairs. Lack of education together with lack of a vivid memory among the animals is presented as a basic reason for their failure due to which they can be easily deceived and forget the events easily. Those who lead, on the other hand, are those who can read and write very well- a clear indication that literacy can lead, but mislead and manipulate as well.

The last scene with which the novel ends does not only signify the end of the circle of a revolution betrayed, but it illustrates a situation quite harsher than before Mr Jones' sovereignty. For while the animals were suffering from casual nastiness and pointlessness of Mr Jones, by this time they have been suffering from a steady systematic torture and coercion; While the animal originally revolted for the institution of a better life status, the condition is now much more harder, worse and harsher than ever before. In spite of the animals' working consistency alongside further working hours, their portions keep going on a constant decrease unless it touches a point of starvation; while Squealer claims the opposite statistics, propagating that the portions have been in a steady progress since the revolution commenced. Eventually, the animals melancholically guess that 'there were days when they felt they would sooner have had less figures and more food' (quoted in Ingle 88). Rodden suggests Orwell wants to reveal that hard work does not necessarily mean to lead to a better life condition in a totalitarian state, but it ends in an opposite extreme when the system is fixed against you. For, he argues, the authority figures reap what the working class sow, instead of being used for them; the product they have sweated on is used against them. Boxer's futile attempts in the hope of making life better for the others as well as his miserable ending is a paragon by which the author advises the faithful people to be wise enough in order not to be lured like Boxer by the fake promises of politicians. Boxer's destiny is an archetypal paradigm reflecting the destiny of anyone on this planet who work and trust the states' figures blindly (Rodden 145).

Animal Farm is not a story about the tyranny of totalitarian governments against their very civilians, but also the ways and mechanisms the autocrats resort to. Technology, more specifically the media, is the major tools via which all society is manipulated. Squealer's unbelievable power of language usage in a way that can 'turn

black into white' (16) is a typical paradigm epitomizing the role and impact of technology and the press in today's modern world. Squealer's role is not only to mislead or spoil the animals' memory with big lies, but also to spread out fear and paranoia. He is the entrance through which the news dispensed and the events justified. Equally, he is an omnipresent figure whose major role is to create an ever-present status of paranoia among the community of the animals. True that Squealer's presence is simply a representation of Napoleon's agenda in the first place, yet true that, without Squealer's contribution, the practice of Napoleon's plots would be impossible. Like the novel's names, Orwell's selection of 'Squealer' from the base 'to squeal' denoting 'to scream' and 'to inform' repeatedly is symbolic: an indication and a message to be careful of the impact of the media under the hegemony of politicians. *Animal Farm* plays a pioneering role in figuring out the indistinguishable relationship of the media and politics (implied by Squealer and Napoleon) as well as their role in the proliferation of subjugation, deception and paranoia.

Besides terror and betrayal, in short, the world of *Animal Farm* is a world of paranoia. Though the writer never mentions such a word in the novel, there is an indirect state of paranoia present everywhere throughout the novel. The animals are paranoid of man, so they start a revolution. After the revolution, Napoleon becomes paranoid of Snowball, thus expelling him off from the farm. Later on, being paranoid of the revolt of the other animals against him, Napoleon starts an ongoing execution and purge through which countless innocent animals are executed. The animals, on the other hand, are paranoid of Napoleon, his dogs and men. In fact, Squealer makes a situation in which the entire farm is in a constant state of paranoia, because their very farm could be attacked by Snowball or/and men in an instant if a slight mistake made. Benjamin never trusts Squealer's and the ruling pigs' words. He is, in effect, paranoid about the whole ruling system, thus always staying cautious and unenthusiastic. Above all, even the narrator or the author is paranoiac, because he has no belief in the political system of the *Animal Farm* at all. The author's paranoia about autocratic political systems and the manipulation of technology by them is a thread lasts through the entire course of the novel. Yet, if Orwell's paranoia as to technology and politics emerges as a starting point

in *Animal Farm*, such notions reach its peak and get fully matured in his succeeding fiction *Nineteen Eighty-Four*.

2.3. Nineteen Eighty-Four

If the twentieth century is a century of the birth of great worldly events, the birth of great authors, including literary ones, makes a huge contribution to such worldly events. George Orwell is among celebrated figures whose pen leaves a significant remark on literary and political stage, which is reflected on his fictional and non-fictional writings. *Animal Farm* and *Nineteen Eighty-Four* are the last and equally most renowned works representing the author's political outlooks through a literary manner. Together with *Animal Farm*, *Nineteen Eighty-Four* can be regarded as the most celebrated works not only of the author, but of almost all the literary political works penned in the 20th century (Ingle 2-3). While the former (*Animal Farm*) was analyzed in the former section, the present section is dedicated to examine the latter (*Nineteen Eighty-Four*), underscoring the author's paranoid notions as to the future of humanity under the guise of totalitarianism.

Nineteen Eighty-Four is Orwell's last work written in (1948) and published in (1949) at the end of the course of the author's life. The work illustrates a dark vision of the future society whose cause can be concluded due to three major factors: from a personal or autobiographical perspective, firstly, the novel was written in a period whose author was well-aware that he is in the last moments of his life owing to his severe sickness from his lungs. Orwell himself once confirmed that his bad health might have unintentionally impacted the work in a way or another. Winston's (the protagonist of the novel) constant coughing could be a reflection of the author's own condition indeed (Rodden 148). From a historical perspective, secondly, it is a product of an author who had witnessed a variety of destructive wars, including both the First and the Second World War. From a philosophical perspective, finally and most importantly, the author could not help writing while he eyewitnesses how a new era of conflict (the Cold War) emerges among the superpowers, each commences a much more destructive war-this time with most advanced technological and atomic weapons at the expense of the

innocent defenseless civilians. Aaron S. Rosenfeld asserts that what the novel presents is by no means an imagination, but a predicted possible world leading to a reasonable end (337).

Nineteen Eighty-Four includes a variety of profound themes in which such richness paves the way to undertake multiple viewpoints. Despite the clarity and simplicity of the language of the novel, this does not decrease anything from the fact that numerous books, scholarly articles or thesis, essays and the like have been and will be done on the novel due to its universal themes and upcoming prophecies in the first place. The work can be read as a satirical work against hierarchical class orientation of the modern world, and totalitarian systems in particular. This notion is verified in his letter to Francis A. Henson (a leader of the labor party in the US) when he confirms that his novel is supposed to be a criticism of totalitarian systems manifesting themselves in the form of fascism and communism. In his explanation, Orwell writes: ‘totalitarian ideas have taken root in the minds of intellectuals everywhere, and I have tried to draw these ideas out to their logical consequences’ (quoted in Rosenfeld 338). According to Rosenfeld, the novel could be considered a refutation of socialism, arguing that the lack of the proletariat’s (the lower class) ability alongside their socio-political awareness to make any changes in a given society, in Orwell’s view, verifies this truth; Orwell, however, himself challenges such views (338). Rodden, on the other hand, reads the novel as mockery satirizing existing conditions brought about totalitarian patterns together with “abuse of power” during and after the period of the author (146).

The novel has been classified into science fiction genre, more particularly dystopian or anti-utopian fiction whose emphasis lingers on a prophesied future awaiting humanity due to political plots. Besides Wells’ SF works, *Nineteen Eighty-Four* and Huxley’s *Brave New World* (1982) are considered as the most worldwide fictions among the English fictions of the 20th century. Both SF works, however, are argued to be inspired by the less famous of Yevgeny Zamyatin *We* (1924), an author from Russia. In a comparison between both H. G. Wells and George Orwell, Harold Bloom writes that though regarded as his pioneer, offering prolific works compared to Orwell, and surpassing him in “storytelling vigor, in pungency of characterization, and in imaginative

invention, Wells now seems remote and Orwell remains very close”(4). *Nineteen Eighty-Four*, according to Bloom, presents ambivalent thoughts, including both realistic, pessimistic vision and logical, global fear of the future-“a good bad book” he addresses (4). He further suggests that due to its realistic notions the book presents the novel gets rid of it to be a fiction, but rather it can be “fantasy or satire or tract for the times, a history lecture done up as a prophecy” (Bloom 31).

The strongest point of the novel does not only come from the prophecies the novel forwards, but also comes from what is called ‘Orwellian thoughts and Orwellian words’ that are widespread not only in the western societies, but in almost every society on this planet. Orwell’s talent in making use of language precision (namely ‘Big Brother’, ‘newspeak’, ‘doublethink’, to name just a few) paved the way to the birth of new terms into political dictionary to the extent that such terms have become frequent references of political analysts whenever they refer to them with negative connotation (Ingle 3).

As to the plot of the novel, *Nineteen Eighty-Four* is a story of an imaginary world whose setting is 1984 of London. The imaginative world presented in the novel is a harsh, faceless and brutal world characterized mainly by a continuous conflict between the three superpowers dominated the world Oceania, Eastasia and Eurasia (West Europe-North America, China-Japan, Russia). The novel begins with the end of a horrific nuclear war, and the society has been dominated by a complete state of fear and paranoia in which everything is in a full surveillance of security police (Thought Police), government (Big Brother) and surveillance cameras (telescreens) as Orwell calls them. True love, human values, friendship, loyalty and the like are each considered as dangerous crimes and the doer of such actions will be severely punished to death. The novel starts and ends with a harsh, helpless and pessimistic vision, signifying the author’s prophetic outlook for the destiny of the world brought about the demonizing political systems through their manipulation of technology. The world of *Nineteen Eighty-Four*, in brief, is a world whose citizens live in an intensive state of panic, insecurity and paranoia.

Paranoia is one of the major features overwhelming the whole events of the novel and this very phenomenon manifests its self in many forms. The form of paranoia in the

novel is a political, totalitarian system in particular, paranoia that is the source of all the other forms of paranoia. In other words, the political paranoia is the roots of its other shapes. This face of paranoia is partly manifested through the character of 'Big Brother' or the party. Big Brother is the only single omnipresent yet invisible character whose shadow is everywhere and whose impact is absolute on each single event through the entire course of the novel. At the very start of the novel, Winston Smith, the protagonist, is affected by his catching, dangerous eyes when he walks under his huge ever-present picture on the walls of city sections. According to the novel, Big Brother stays at the peak of the hierarchical state that will never fail and has an absolute power. He is the only single source of every victory, accomplishment, discoveries in various scientific fields and knowledge; equally contentment, virtue, wisdom and so forth are all the productions stimulated under his governance. Although he had never been seen face to face, his pictures, orders and influence are everywhere- that is, his image in the minds of everyone, his picture in every corner, and his voice on the pervasive telescreens. Nobody knows his date or place of birth, his place of living or his way of life; in fact, the society never thinks of his death.

Like Beckett's character Godot in *Waiting for Godot*, Big Brother can stand for more than one thing at the same time. Similar to Godot, he has a paradoxical persona; he is visible and invisible, omnipresent and all absence, as well as powerful and destructive simultaneously; the major discrepancy between both is that Big Brother plays a negative, destructive role in the society, while Godot is depicted as a sort of hope and salvation. Also, Big Brother has both a metaphysical and physical existence as his pictures, voice and orders are applicable in the society, whereas Godot has only a metaphysical presence. The tone of the writers concerning their fictional characters is different too, because while Orwell's tone as to Big Brother is mockery and satirical, Beckett's one regarding Godot is a mixture of both mockery and seriousness. Nevertheless, among the things Big Brother may stand for is his presence as leader whose actions do manifest themselves to the world through a party. He can be the party or the state itself too. He can stand for a political system, totalitarian or despotic systems in particular, under which the societies are exploited and scared. Whatever he could be, this fact cannot be ignored that he has a

huge impact in demonizing, spreading out paranoia across the entire segments of the society.

Like the other members of the society, Winston cannot avoid the gazing eyes of Big Brother manifested through his pictures on every parcel of the society. The world presented in the novel, which is an archetype for all the modern and the future societies under the totalitarian system, is covered with the shadow, image, and melody of Big Brother—an image of a man with “the black mustachioed face gazed down from every commanding corner” and under whose giant picture in magnified letters reads “BIG BROTHER IS WATCHING YOU” (Orwell 1.1.4). The commanding suspicious eyes of Big Brother make Winston as if they are really following him and when he looks back at the picture he feels that such “dark eyes looked deep into Winston's (his) own (eyes)” (1.1.4). The words like ‘black mustachioed face’ ‘gazed’ and ‘dark’ eyes are symbolic; Orwell wants to show how terrifying and authoritative such totalitarians are or want to be in order to scare the members of the society. This is not only the omnipresent pictures or gazing eyes of Big Brother making Winston paranoid, but also his voice and orders broadcasted every now and then on the huge public telescreens. Many times during the course of the novel, the commanding voice of Big Brother or at times his men is projected either to order a sort of command or to propagate about defeating a perilous outside enemy, hoping to gain further power through putting the society in an insecure, paranoid state. Winston encounters the picture at the start of the novel, countless further times during the course of the novel, and the novel ends with Big Brother’s picture in front of Winston, a symbolic gesture implying an endless state of manipulation and paranoia.

In addition to that of Big Brother, another principal feature of paranoia is the technological progress. *Nineteen Eighty-Four* presents a world overwhelmed and surrounded by numerous tiny visible and hidden surveillance cameras called “telescreens”. As such, the whole Oceanian society of the imaginative London dramatized in the novel is covered with telescreens whose major role is to monitor and scrutinize both private and public life of their inhabitants for the exploitive ends of the party. Similar to the ever-present shape of Big Brother, the telescreens are omnipresent

not only in public or working areas, but even in corridors, lofts, private homes, bathrooms and so on. The telescreens are in the most advanced and sensitive forms to the point that not only do they record the visual images or audio vibration, but they have the capacity to read the individuals' thoughts and their heartbeats. Worse than this, the telescreens are always on and never to be tuned off days and nights capable of recording even through the dead of the night. Whenever Winston, for instance, goes out or back to home, he must project himself directly in front of the telescreen positioned in his private room so as to be inspected unless there could be something hidden. Each individual, including Winston, is given a code that must be worn via which to be called and recognized by the telescreen (Rosenfeld 339). The people of Oceania cannot think freely even when asleep as the telescreens manage to read their dreams or thoughts while sleeping. And when the advanced, sensitive camera notices something abnormal in one's behaviors, appearances, movements, thoughts or even heartbeats, it firmly warns their subjects; every strange or abnormal gesture is considered as "facecrime" or "thoughtcrime", thus severely punishable, as stated below:

It was terribly dangerous to let your thoughts wander when you were in any public place or within range of a telescreen. The smallest thing could give you away. A nervous tic, an unconscious look of anxiety, a habit of muttering to yourself – anything that carried with it the suggestion of abnormality, of having something to hide. In any case, to wear an improper expression on your face (to look incredulous when a victory was announced, for example) was itself a punishable offense. There was even a word for it in Newspeak: facecrime, it was called. (Orwell 1.5.65)

Apart from their visible omnipresence and high sensitivity both in public and private places, there are secret telescreens everywhere. In case a visible telescreen fails to detect an ambiguous thought or movement, the hidden will not fail in so doing. That is to say, it is inevitable to avoid or hide anything from the eyes of the hidden telescreens (Davis 385). No matter what way or how much the characters endeavor to avoid the eyes of the surveillance cameras because they are as advanced as that (as the narrator says) "even your breathing could be controlled" and while "you could not control the beating

of your heart...the telescreen (is) quite delicate enough to pick it up” (Orwell 1.7.22). This is manifested through their detection of the relationship between Winston and Julia. Julia follows Winston in a very sensitive and careful way in order to request him her love. Winston takes her efforts mistakenly as he believes she is spying on him, thus keeping himself away from her. But Julia does not give up until one day during two minutes hate just manages to put a piece of paper into Winston’s hand in a very secret, quick way, written ‘I love you’. Later another day, she manages to approach him among the intensive crowd, telling him a complex faraway place to meet in countryside. This far deserted place is the only shelter where they can show their true feelings as all forms of love, human warmth, and emotions are forbidden in the world of Oceania. After a while, Winston finds a room said with no telescreens near his home in the hope they manage to meet, unaware hidden telescreens are everywhere. One day, a frightening voice shouts at them, claiming they are the dead. Then ordering them to "remain exactly where (they) are” and “make no movement until (they) are ordered" ((2.10.21-24). For their misfortune there is a secret telescreen behind a picture on the room of the wall. Their very love, which the only glimpse of hope is shattered eventually, as stated below:

It was starting, it was starting at last! They (Winston and Julia) could do nothing except stand gazing into one another's eyes...unthinkable to disobey the iron voice from the wall. There was a snap as though a catch had been turned back, and a crash of breaking glass. The picture had fallen to the floor uncovering the telescreen behind it. (2.10.21-24)

Later on, the couple is arrested by the thought police that after a long and most horrific persecution, they will be made strangers to one another. The couple tries their best to avoid the eyes of the telescreen, but revealed to be impossible in the end. Though they thought that they have found a shelter to practice their love, they were unaware that they had been under a constant surveillance from the start. Not only prohibited love it is, which is one of the basic, universal right of human beings, but it is counted as a treachery and crime, and cannot be performed even in the most secret manner. Thus, if the characters break this and any law, they must be aware that there are both highly advanced visible and invisible surveillance cameras everywhere. This, therefore, creates a world

dominated by a complete state of paranoia- a world whose characters not only cannot trust each other, but cannot trust even themselves as well. The couple is in an intensive state of paranoia from the start thus resorted to most invisible mechanisms hoping to take comfort even if it would be adventurous and temporary, yet this very sort of hope ends in torture and departure. Their futile attempt is a manifestation epitomizing the futile attempts of human beings to secure themselves from the eyes of techno-surveillance the modern technological age. It is important to note that the telescreens are not for all the members of the society. The party members, in fact, especially in a high rank, have the privilege to turn it off when they intend to (Ralph 550-53). Winston, for instance, asks O'Brien (a high ranked official working for the Inner party) whether they can turn off the telescreen when he just does so, "yes," said O'Brien, "we can turn it off. We have that privilege" (Orwell 2.8.8-9).

Another means that makes a major contribution in spreading out paranoia is the media. That is manifested through the huge telescreens fixed in the public places, namely the big telescreen in the café or at the center of the city of London. The availability of the public telescreens is two folded: on the one hand, to propagate about the achievements and powerfulness of the party and Big Brother i. e to magnify them in the eyes of the society and to spread out fear and uncertainty on the other hand. Identical to both hidden and visible telescreens in private places, the huge telescreens are never turned off; they work twenty-four hours a day seven days a week in which every now and then news either to order a command or to declare an illusory success in a war at times against Eurasia, other times against Eastasia or about the danger of the imaginary underground party ruled by Emmanuel Goldstein. The propagandas claimed through the public televised screens are chosen and uttered with highly accuracy together with a high pitched tone in front of a massive gathered people so as to leave an incredible impact on the masses. Regarding this during the two minutes hate, Orwell scornfully writes: "a hideous, grinding speech, as of some monstrous machine running without oil, burst from the big telescreen...It was a noise that set one's teeth on edge and bristled the hair at the back of one's neck...As usual, the face of Emmanuel Goldstein, the Enemy of the People, had flashed on to the screen" (1.1.26).

The paranoia of the Oceanians does not come from one single source; they suffer from multiple sources and forms of fear indeed. Apart from the above mentioned ones, there are claimed other continuous frightful threats on the state of Oceania, both inside and outside. Next to Oceania, the two superpowers of Eurasia and Eastasia exist in the world in which Oceania is always in alliance with one and in a war with the other and vice versa. To put it another way, whenever Eurasia is the ally of Oceania, Eastasia is introduced as a severe enemy; it is, thus, propagated that Oceania has always been in alliance with Eurasia and Eastasia has always been their people's enemy. When the relationship shifts, however, the former ally is claimed to have always been their enemy while the former enemy is recognized as a lifelong ally. Not only this, whenever such a shift happens (this mechanism is a prototype for everything else related in the novel), all the documents, stories, history, science and textbooks, news, archive, literature, voice tracks, and everything are completely erased and replaced by new forms in a way fits the party's present policy (Orwell 1.4.12). Of the four ministries, a whole ministry called "the Ministry of Truth" is dedicated to deal with such matters so as to further mislead plus manipulate the masses of Oceania (1.1.8). Worse than this, another responsibility of The Ministry of Truth-whose name is ironic-is to spread out bad habits and ugly phenomena among the proletariats aiming to distract them from the real serious matters. As the narrator claims an entire department is devoted to produce what he calls "proletarian literature" whose major concern is to produce and then distribute daily newspapers, including only "sport, crime and astrology", "sentimental songs" and "films oozing with sex". The author writes: "there was even a whole sub-section – Pornosec, it was called in Newspeak – engaged in producing the lowest kind of pornography, which was sent out in sealed packets" (1.4.12). This a warning alarm via which Orwell tells us to be careful about the totalitarian governments when they are completely washed up from any sort of morality- a prophetic message quite common today among the oppressive tyrannical governments.

In addition, one of the major duties of such public telescreens is to spy on the population of the society. The proletariats do not only suffer from the intensified scrutiny the party operates on them, but also they have to prove that their agreement with the

party's policy by verifying physical reactions. For instance, when there is good news or news about a victory of the party in a delusional war, the masses have to show a visible genuine laughter and happiness, showing their extremely pleasure due to hearing the good news. Similarly, while bad news or news about the petrifying make-believe enemy Emmanuel Goldstein (the leader of the underground opposition labor party), the population is doomed to react in a sad or violent way, shouting out with many ordered slogans like death to Goldstein or long live Big brother as loud and genuine as possible. If not, they confront with severe punishment with the accusation of 'thoughtcrime' or 'facecrime'. The world of *Nineteen Eighty-Four* with that respect in many ways is like today's North Korea among many other places across the globe in which the public places, the city center, governmental offices and even private houses are covered with the huge picture of a late king or a king on the top hierarchy of the state. Even today, for example, in many countries, including North Korea, the common residents are doomed to show a sort of admiration to their king as if to be worshiped. In an anniversary for the commemoration of the late king of North Korea in the past few years, countless numbers of the defenseless civilians were most agonizingly executed just because they were suspected not to be crying deeply for their late despotic king (Davis 383-4).

The Oceanians, thus, are in entangled in a spider net-like paranoia having no way to escape from because enemies are everywhere. From outside, the party is rumored to be in an unceasing war (atomic war or with most advance weapons) either with Eastasia or with Eurasia. Similarly, there is a further fearsome enemy within- an underground terrorist organization under the name of rebellion ruled by Goldstein. Each threat is enough to evaporate the entire community in a matter of minutes in the absence of the party or Big Brother, the author satirically states. This is in spite of the omnipresent fears of the thought police, telescreens, the inner party and so forth.

The destruction of social and familial ties is another way through which the party could operate its hegemony upon its preys. Since family orientation makes a type of loyalty and unity among the social members; this, hence, could be a direct risk for the position of the party. Contrary to that, creating a society whose members are in a state of anonymity and where nobody is aware of the other's political, social, religious or

personal backgrounds makes easier to produce the lack of trust among the societal inhabitants. Nevertheless, the lack of information about someone's background makes further difficulties for the people to make distinction between normal people and the men secretly working for the state. In doing so, the best procedure the party applies is to dismantle the family ties. For instance, O'Brein, the tormenter and detective working for the Inner Party verifies that when he tells Winston 'We have cut the links between child and parent, between man and man, and between man and woman. No one dares trust a wife or a child or a friend any longer' (quoted in Rodeen 150). What is more, during the Inner party's persecution of him, Winston comes across a man (among many) who has been going through a severe process of torturing, and when Winston asking him: "Who denounced you?" The man says in reply: "It was my little daughter...She listened at the keyhole. Heard what I was saying" (Orwell 3.1.48-50). Orwell further reflects:

Nearly all children nowadays were horrible. What was worst of all was that by means of such organizations as the Spies they were systematically turned into ungovernable little savages... It was almost normal for people over thirty to be frightened of their own children. (1.2.25)

Even marriage is not based on mutual love any more, neither is it a social holy bond chosen between and by the couple themselves. Quite contrary to this, any sign of desire, physical or emotional attraction, love or loyalty between the couples is regarded as 'thoughtcrime' since it exhibits a kind of connectedness and sense of belonging between the individuals, leading to a state beyond the reach of the party consequently (Orwell 1.6.16). Marriage is a part of governmental affairs through which the party appoints a special committee in order to permit or reject it. Undeniably, if any glimpse of physical attraction or sense of love is noticed between the couple, the marriage is rejected by the committee. In the world of the novel, the process of marriage is nothing more a factory for the pro-production of children aiming to serve the agendas of the party. For children, spouses, families and everyone are to be guaranteed that they are the properties of the state and thus to be used for wellbeing of the state only. It is crystal clear that a society where everyone is overwhelmed by a state of anonymous collectivity and

everything (including its populace) is owned by a manipulative state, human essence, mutual trust, help, etc. will be toxic values in that very society.

The dismantling of the family orientation and the destruction of social ties as well as the lack of sense of belonging and trust among the individuals of Oceania are a clear indication exposing Orwell's highly pessimistic outlook on the destiny of homo sapiens overwhelmed by an utter state of paranoia and panic. A society where true love and individual privacies are regarded as a crime, family bonds-the very essential values of a society- are in a complete distortion, and everyone deceives each other to the extent that even the children spy on their own family, could possibly lead to nothing except for malady and decay. Commenting on this, Erich Fromm argues that *Nineteen Eighty-Four* imparts us 'the danger with which all men are confronted today, the danger of a society of automatons who will have lost every trace of individuality, of love, of critical thought... Books like Orwell's are powerful warnings' (quoted in Davis 386).

The severe exploitation and unfair persecution performed in the Inner Party is another main factor of the intensification of paranoia in the realm of *Nineteen Eighty-Four*. The Inner Party is the place specialized to torture everyone considered criminal in the eyes of the party, even if it is thought or face crime. The torment goes through to the most painful and brutal way that nobody can ever get out unless dead or completely brainwashed, that is coming to a state of a fully compliance to the party's policies and agendas. The major objective of that persecution stands on two simultaneous folds: brainwash and torture. The Inner Party, where "the Thought Police" (in modern terms secret agents) work, is the most critical and frightful institute in the Oceanian society. This is verified through the persecution of Winston and Julia after revealed through a hidden telescreen that they have made love together which is against the rules of the party. Besides, Winston mistakenly trusts the persecutor O'Brien, believing him as a member of the underground rebellion organization. Therefore, Winston unveils his own thoughts to O'Brien as to the revolution; O'Brien deceives Winston in return through pretensions as an underground member, thus can give support to Winston via showing him the way of joining them. Consequently, both Winston and his sweetheart Julia found themselves in front of their so called trusted friend O'Brien in the Inner Party: this time

as criminals. There O'Brien does not hide that he has over watched Winston for seven years, from whose eyes he has seen, nursed and watered the seeds of evil in Winston. But now this is the time to tear out such a plant from the roots (Bloom 38).

Accordingly, from that moment on the actual persecution emerges. First of all, O'Brien begins a long process of torturing Winston (behind the scene Julia as well) through hurting him by an electrical device and brainwashing him. The first step of Winston's brainwashing emerges when O'Brien wants to convince him that two plus two equals five, not four. Winston stays adamant at the beginning, but he is doomed to embrace the party's policies when the torment gets severe more and more. For when O'Brien asks Winston how many fingers he would see while raising four fingers. Four replies Winston. Then, O'Brien asks what if the party says five, not four; Winston resists. Later on, after a long process of agonizing torture, Winston admits that he sees five fingers if the party says so, while there are actually four. "No, Winston, that is no use. You are lying. You still think there are four. "How many fingers?" repeats O'Brien. Winston cries out: "Four! Five! Four! Anything you like. Only stop it, stop the pain" (Orwell 3.2.15). O'Brien goes on "Sometimes they are five. Sometimes they are three. Sometimes they are all of them at once" (3.2.16). To that end, it is clear that the concept of reality is recognized only when it is aligned with that of the party. As O'Brien articulates truth is not "external"; it is internal, available in the mind of the individual that might make errors and fades away easily-meaning that pretensions, if any, are completely rejected and punishable. If, for instance, Winston admits that he loves the party, his very love must be genuine, not pretense. This is what meant by brainwashing or 'doublethink' in Orwell's words. The ultimate reality exists "only in the mind of the Party, which is collective and immortal", says O'Brien (3.2.17). That is an undisputed demonstration of how totalitarian states distort even the very universal virtue of humanity: intellect (Rosenfeld 351).

Yet this is not the end of story as there are further terrific persecutory methods ahead. The ultimate horror the proletariats of Oceania encounter is when they found themselves in 'Room 101'. As a representative of the policies of the party, O'Brien is not fully convenient with Winston's fully confirmation and loyalty to the party's policies, but

rather he has to be completely washed out from any ethical, human standards. To do so, he is sent to 'Room 101' where he confronts with his ultimate torment. Room 101 is a gloomy dark enclosed room fully covered with frightening rats that can tear out all human body in a matter of minutes. The moment Winston puts his feet into the room, he confronts with a terror beyond explanation. He realizes that the only way of salvation is to pass the threat to someone else; this person should be his very source of love, peace and humanoid-Julia. Winston, as a result, begins screaming in a full sound of fear: "Do it to Julia! Do it to Julia! Not me! Julia! I don't care what you do to her. Tear her face off, strip her to the bones. Not me! Julia! Not me!" (Orwell 3.5.24). According to Harold Bloom, this can be seen as Winston's eventual stage of compliance-a stage in which his last trace of humanity is utterly shattered (38). Julia, on the other side, is doomed to the same destiny since-the same as Winston-she is completely washed up from all human essence, warmth and values. When earlier Winston asks O'Brien about Julia, "you would hardly recognize her if you saw her. All her rebelliousness, her deceit, her folly, her dirty-mindedness – everything has been burned out of her. It was a perfect conversion, a textbook case", indifferently says O'Brien in reply (3.2.34).

After being set free eventually, when the couple comes across each other accidentally, both have completely changed in shape, feeling and thinking as if they were already strangers to each other, and both have come to the notion that they have betrayed each other. Julia for example looks much elder compared to prior to their torture, a sign how age taking the persecution had been! In a very melancholic tone finally, she weakly tells Winston: "Sometimes...they threaten you with something you can't stand up to, can't even think about...and after that, you don't feel the same towards the other person any longer." "No," (Winston) said, "you don't feel the same" (Orwell 3.6.16-22). When an announcement comes from the huge public telescreen at that moment, Winston just moves towards the telescreen neglecting his once sweetheart Julia as if she is not there at all, a gesture signifying an utter state of helplessness, dehumanization and paranoia.

To sum up, the novel concludes with an infinite success of the party over the whole society. The success of Big Brother over the protagonist Winston can be expanded to the triumph of totalitarianism over the last man in the contemporary and future

technological era. Besides this, from the start to the end of the novel, Big Brother has been going through an endless triumph, notifying that he or it is still going to be a further intensified threat in years to come. In spite of the impact of historical background on the novel, *Nineteen Eighty-Four* is not simply a story about a specific date as its title suggests, in fact, the title is just to show a vision towards the future and in so doing Orwell has inverted the last two years (48 to 84) during which his work has been written. Some of Orwell's prophecies have unequivocally come to existence, as seen in nowadays' infinite progress of technology as well as its manipulative, misleading role in the modern society; while there is still more to be predicted. The essential plot of the novel sheds light on a fictional futuristic world exploited by a totalitarian police state whose major means of manipulation are torturing and omnipresent surveillance. Thanks to technological progress that no one is ever able to avoid from the eyes of the visible and invisible telescreens together with the ever-present watchful eyes of Big Brother.

In order to have a conclusive control on every segment of the society, the party resorts to misusing countless systematic methods such as spreading out propaganda and terror (through the media), surveillance, the obliteration of history and replacing it by falsified documents, torturing, and brainwashing, to name just a few. The individuals are destined to an endless, unbearable and inescapable paranoid situation. The novel's dim and gloominess of the landscape is a reflection of the characters' inner world too, implying their helplessness as to whether they can ever make any changes so as to institute a better life condition for their world. The highly progress of technology (though too primitive in Orwell's own age) illustrated in the novel is a typical illustration of today's progress in that very field. Similar to the Orwell's world, instead of being used to support and accelerate life, technology's major end is to mislead, manipulate, dehumanize, and horrify the present generation. Not only does Orwell dramatize to us how exploitive technology could be, but in order not to be misinterpreted he directly writes: "even technological progress only happens when its products can in some way be used for the diminution of human liberty" (Orwell 2.9.30). Rodden concludes that through the exemplification of the "the omnipresent telescreens, the manipulation of language by Newspeak...Orwell was not saying this had to happen", but he warns us "that

it *might*” happen if humanity does not stop “those who abused power” (9). Unfortunately, this had already happened today, partially due to human beings’ ignorance to Orwell and the likes’ warnings.

The popular slogans of the party that are a common thread throughout the novel uncover the author’s deep pessimistic outlook about the future of human beings on this planet. Orwell’s innovative statements like ““War is Peace,” “Freedom is Slavery,” “Ignorance is Strength,” (1.1.7), and ““BIG BROTHER IS WATCHING YOU”” (1.1.4) among many others, spring from his deep dark visionary outlook for the predestined days ahead. O’Brien’s heart shaking threat further testifies that very pessimism about the future when he tells Winston ‘If you want a picture of the future, imagine a boot stamping on a human face forever’ (quoted in Rodden 155). The populations of Oceania all have to wear a uniform, which is reflection of their inner world—a symbolic gesture signifying that even the hearts and minds of the individuals are directed the same as their own clothes. To end with, the world the novel presents does not only exhibit the author and its characters’ paranoia, but even the reader becomes paranoiac due to its imaginary yet realistic paranoid atmosphere. What Orwell does not tell us regarding the destiny of this planet under the techno-political hegemony, however, his inheritor Thomas Pynchon does so which to going be studied in the succeeding chapter.

CHAPTER III: TECHNO-POLITICAL PARANOIA IN THOMAS PYNCHON

3.1. Thomas Pynchon's Contribution to the Literary Stage

While the earth in the 20th century offered its human creatures a form of life with more opportunities and further accelerations compared to the former centuries, this does not necessarily mean that such accelerations brought humanity further security and happiness. On the contrary, many believe that the progress human beings' massive accomplishments have made life more complicated. It is inevitable that changes emerge in any society simultaneously reflect all the other sectors in that very society, ranging from political, social, cultural, scientific, literary branches and so forth. Among other literary figures Thomas Pynchon is one of the American celebrated literary figures whose pen plays a great contribution in the manifestation of life's complexities in the 20th and 21st century in general and in American society in particular.

Born on 8th of May in Glen Cove- New York, 1937, Thomas Ruggles Pynchon Jr. is the most argumentative and mysterious American novelist since World War II and he is considered the forerunner of metafiction. Like Shakespeare, not enough and precise information is available about Pynchon, as far as he is concerned, however, Pynchon was born into a Puritan family and raised as a high-middle class member. As a student of engineering physics, he entered Cornell University, but he quitted the university and chose to join the Navy instead. Back to study, he obtained a degree in English in 1959. Pynchon's first experience of writing dates back to his time in Cornell, where his early stories emerged. Later on, during 1960 and 1962 he got a job in Boeing Aircraft as an author. Around thirty years later in 1990, Pynchon was married to Melanie Jackson (who was the literary agent of Pynchon) from whom a year later he has a son named Jackson in 1991. Apart from this the only information available about the writer is that he has been living in California, New York and Mexico, and just few photos of him are accessible whose date go back to his days in Cornell either at high school or university (Diamond 64-65).

While people, including authors, prefer to be a celebrity in general, Pynchon is among those rare figures choosing the other extreme. For unlike most of the writers of the world, Pynchon has done his best in order to avoid the eyes of the public and those of the media. The terms such as “a recluse” or “reclusive” are those very terms used by literary critics, journalists, and commentators to refer to Pynchon owing to his intentions of passivity. Though since the publication of his master piece *Gravity's Rainbow* in 1973 (due to its huge success), Pynchon has been the subject of the critics and journalists as to his identity; the physical passivity, in effect, has been a major characteristic of him through the entire course of his life as a writer. He did not even attend the ceremony of the National Book Awards to receive the prize for his novel *Gravity's Rainbow* in 1974, thus Professor Irwin Corey took the prize in his behalf. After his novel *Mason & Dixon* was published (1997), a CNN team attempts to video him; Pynchon becomes angry at them accusing them as invaders of people's privacy (Diamond 66). The reason for Pynchon's personal passivity has been remaining a matter of ambiguity among critics, biographers, journalists and even his readers.

The lack of information about his private, however, does not decrease anything from the fact that Pynchon to be shortlisted among the most creative novelists in the history of American literature. Pynchon is mostly known for his prose (novel) works they started to emerge since the early 1960s. One of the main features of Pynchon's style to follow complex, chaotic and ambiguous manner which can be a reflection of both the author's complex mind and the chaotic very world in which he lives in (Sales 61). Entropy and paranoia are the major themes occur in almost all of the fictional works of the author. The first fiction of Pynchon is *V.* (1963) that got the Faulkner Award in 1963 as the top novel of the year. The core of the novel puts emphasis on a futile quest of the characters in hope of finding a lost mysterious woman named V through the western societies. *The Crying of Lot 49* (1996) is Pynchon's second and the shortest novel, dramatizing a world overwhelmed by paranoia and ambiguity and whose protagonist Oedipa Mass is entangled in chaotic, puzzled condition with no ways of escape. While emerging in a subtle way in the former, paranoia covers a principal theme and further clear way in the latter (Hawthorne 81-82). The same as the first one, the world presented

in the Crying of Lot 49 is a world fully surrounded by mystery and possible conspiracies in a way whose characters (the protagonist in particular) will never work out the plots and mystery behind which a plotted reality exists.

The third and for which Pynchon is most famous is *Gravity's Rainbow* (1973). On the one hand, the novel can be an extension of the author's previous works, it can be listed among the most complex, creative and comprehensive works of fiction of the modern literature in which a variety of subjects, including entropy, paranoia, politics, mathematics, physics, sociology, etc. are depicted in detailed manner. The novel exposes Europe with the aftermaths of the Second World War, whose characters are in a state of confusion and paranoia. The internet (mailing) plays a manipulative role on the one hand, while an enigmatic "They" (never known for sure who) stay behind a systematic plot that has not only trapped the characters, but it seems that even "they" may have been entangled by their expletive cyber-system(Sales 62-63). Later on after about seventeen years of silence, Pynchon's voice is heard again with the publication of *Vineland* in 1990, whose setting is the U.S (California in particular) of 1984. Like his former fictions, paranoia plays a main contribution in the plot of the novel, depicting the American society during the age of Regan together with the impact of the television in shaping the society. *Mason and Dixon* is Pynchon's another fiction published in 1997, whose title stands for Charles Mason and Jeremiah Dixon, for the surveyors of the 18th century who divided both the North and South by making the Mason and Dixon line. Pynchon's last novel is *Bleeding Edge* (2013), which is a story examining the transformative state of world into a state of pervasiveness of the Internet together with paranoid attacks of September 11. While the above mentioned are the most remarkable works of Pynchon, then the question to be raised here is: what is the significance of Pynchon?

Apart from paranoia, conspiracy and entropy, scientific subjects like mathematics, biology, sociology, psychology, technology, politics and the like are simultaneous and recurrent themes throughout the fictions of Pynchon. The poet L. E. Sissman claimed once that Pynchon is more similar to a mathematician with prose styles than a literary man. As to his style, he is categorized into postmodern figures whose pen is a reflection of the postmodern world he (human beings in general) lives in which he manifests the

socio-cultural and techno-political issues of the postmodern world in a philosophical manner (Sjoberg 386). According to the American literary figure DeLillo, not only does Pynchon tackle comprehensive and universal subjects in a detailed way, but also his contribution leaves impact on ‘the sprawl of high imagination and collective dream’ (quoted in Sjoberg 386). Howard, on the other hand, argues that Pynchon has been considered the best American author emerged in the century of 20th by a great number of critics. He further glorifies Pynchon’s masterpiece *Gravity’s Rainbow* “as a towering novel that stands beside *Ulysses* for its stylistic invention, intellectual sophistication, and breathtaking prose” (Mandic 143). Pynchon’s four decades influence on the authors is something that is unfair to be ignored and every now and then the postmodern American literature is considered not to be the same as of today in the absence of Pynchon (Mandic 143). It is claimed that while the English literature has James Joyce, then the American literature has Thomas Pynchon with respect to creativity and complexity. Pynchon’s *Gravity’s Rainbow* is repeatedly compared to Joyce’s *Ulysses* in which both works play a pioneering role in the formation of the literary forum born later. Both novels are very similar in their creativity in style, uniqueness in methods, incomparable in intricacy, density in ideas. Both can be seen as a paragon of the actual traits of an era in which they are born; that of Pynchon, however, is claimed to exceed Joyce’s in terms of its complexity, comprehensiveness and multiplicity in fields and ideas. Bloom does not hide his surprise and admiration to the comprehensive literary, scientific backgrounds of Pynchon to the point that he regards Pynchon as “a kind of cultural encyclopedia (Bloom 43-44).

Politics in general and political paranoia in particular is one of the main themes of Pynchon’s almost all fictions. He is one of those authors standing against the totalitarian systems together with its incidents caused by such a brutal, unfair system. Accordingly, he is frequently compared to Forster’s *A Passage to India*, Lewis’ *The Apes of God*, Musil’s *The Man without Qualities*, and Passos’ *U. S. A.* and the like (Mandic 143). In a broader scale, however, Pynchon’s name is a recurrent name with such authors like “John Barth or Borges or Burroughs, like Melville or Joyce” (Bloom 47-48). In addition, together with the 20th American century authors like Philip K. Dick, Philip Jose Farmer,

Harlan Ellison, J.G. Ballard, and Roger Zelazny, Pynchon is considered one of the predecessors of the new SF subgenre called 'cyberpunk' fiction- a subgenre, whose starting points date back to sixties and seventies of the former century, putting particular emphasis on the impact of techno-scientific advancements on the re-regulations and reshaping of the socio-cultural orders in the modern (postmodern) world.

Pynchon can be classified among the intellectual writers whose encyclopedic knowledge is hardly finite. While talking about Pynchon, indeed, he usually reminds us great intellectual authors like Samuel Jonson, Samuel Beckett, Franz Kafka, Samuel and the like. Pynchon, Bloom figures out, is in many respects to the ideal image of the poet Wordsworth calls for in his *Lyrical Ballads*. Similar to Wordsworth's instructions for poetry in which he claims poetry as the father of all the sciences, Pynchon's prose might be seen as a sort of manifesto through which other scientific branches, namely mathematics, biology, physics, philosophy, sociology, psychology, politics, philology etc can be overtly found (Bloom 50). To that end, this is what puts Pynchonesque among worldly literary terms like Spenserian, Shakespearean, Orwellian and so on, as a reference to his unique method.

The major discrepancy, however, between Wordsworth's instruction for a poet to apply and Pynchon is the highly complicated style Pynchon applies in his prose. For while Wordsworth urges the poets to utilize as simple and everyday language as could be in their works, Pynchon could not apply a further intricate, subtle language in his prose. This is why not only his readers, but also critics and commentators face a sort of difficulty while studying Pynchon. Pynchon's readers, in fact, should be highly intellectual, thus being comprehensively familiar with a variety of subjects so that they can fully digest Pynchon's mission. In general, critics categorize Pynchon's readers into two groups: elite intellectual and academic readers. The former should be a highly educated reader who has a considerable experience in dealing with what is called 'hard books' and equally who has a colossal interest in puzzles, complicated structures and cultural norms. The latter has to necessarily be an academic in many respects identical with the former one, while both should be above their fifties in order to be able meet such criteria. Pynchon's reader, in short, is a person with a critical intellect and a highly

knowledgeable reader as well as having a great interest in complicated thematic, structural literary formula (Bloom 44-45).

It is important to note that such highly intellectuality and complicated style of Pynchon did not come from vacuum, but rather it has been an outcome of a prolonged intensive reading from a quite variety of subjects and authors. As stated earlier, Pynchon needs to be classified among those rare yet the heavy readers whose intellectual capacity is crucially admirable. His works are a product of deep reading alongside deep thinking. In other words, based on his works, one can explicitly notice him as a lifelong reader. Pynchon himself does not hide the impact of the authors from Beat Generation, more specifically Jack Kerouac. Apart from the shadow of such non-fiction writers as Norbert Wiener, Isaac Asimov and Helen Waddell, the hand of the authors like William Gaddis, George Orwell, James Joyce, Saul Bellow, Henry Adams, T. S. Eliot, Vladimir Nabokov, Henry Miller, Philip Roth, Graham Greene, and Ernest Hemingway, to name just a few, can be noticed in his fictions. It is not surprising to be influenced by such diversity of authors for any heavy reader like Pynchon. What he does, however, is not necessarily meant to mimic his predecessors, but rather he puts his own breath into each single work in a way to be fully his unique one. This is actually what to be expected from any creative artist or literary icon, assert critics (Bloom 50).

As to Pynchon's outlook on politics, politics is a popular theme his critique in which he presents a quite pessimistic vision about politics. Pynchon in many respects is similar to Orwell as to the role of modern authorities, especially totalitarian states. Like Orwell, he believes that the technological progress has brought to mankind nothing more misery, impotence, idealness, fear and uncertainty. Technology, according to Pynchon, is only utilized by the authority figures so as to manipulate and mislead the society. Like per literary author, Pynchon's fictions reflect on the socio-cultural, political, and technological world in the contemporary society i. e. 'The real world terrors of war, slavery, colonialism, corporate corruption, the Hollywood industry, and sexual violence ground the horror of (his) narratives' (quoted in Mandic 143). Mandic gives out more details while writing: "Pynchon presents the horrors of the everyday... revealing the dark side of American identity and history" (144). "Also, his interest in the systematic political

manipulation creates narratives that reproduce the reality in different fictional grounds”, to quote Mandic (145). The examination of the modern society’s “disorder”, and “unspeakable conspiracies” caused by “technocratic systems” is a major feature of Pynchon’s works, emphasizes Mandic (145).

In brief, in the fictional world of Pynchon everything can possibly be attainable other than a fair, just political system under which people can breathe freely and peacefully. A bottomless of betrayal, distrust, uncertainty, unknowing, lost and paranoia can be those qualities modern man is doomed to suffer from and caged into by the massive progress of technology manipulated by unfair political systems (Bloom 54-55). To end with, Pynchon’s literary shadow has spread out through the western world and the American society in particular, his identity as an individual is a subject of ambiguity relatively like that of Shakespeare. Whether with his authorship contribution reaches that of Shakespeare whereas his personal identity lingers in ambiguity, this is the question both Pynchon and time may have to very?

3.2. The Crying of Lot 49

The Crying of Lot 49 (hereafter to be referred as *Lot*) is the second and shortest work of the American novelist Thomas Pynchon which is published in the year 1963. Pynchon gives birth to the novel in one of the most pivotal and ambivalent periods in American history whose impact and footprints can explicitly be noticed on both the thematic and structural frame of the novel. The decade of the 1960s was one of the most unsettled periods in the history of the U. S. in which a dramatic change emerged on political, social and cultural sphere of the country. One the one side, in that decade, the Vietnam War happened, the culture of illegitimate drugs occurred, the rock music was revolutionized, a huge variety of social programs was applied in hope of the institution of a better welfare system for the citizens of America by the Democrats after they won in elections of the year 1964. It was in that very decade, on the other side, civil emerged, women rights began to rise, and Kennedy and Luther King were assassinated as well as the occurrence of many other cultural, social and political explosions, each of which further impacted the fragmentation and frustration of American society whose reflection

on the thematic and structural formation of the novel are obvious. The ubiquitous cultural and political confusion *Lot* presents is, indeed, a pure manifestation of its very world (Sjoberg 367). The novel, thus, can be read as a product and outcome of its society on a general level.

Since this period is generally considered as a transitional period from modernism into post-modernism, some commentators classify the novel as a mixture of both modernist and postmodernist features. In his essay titled "Paranoia and Schizophrenia in Postmodern Literature: Pynchon and DeLillo", Danielle Bukowski asserts that though *Lot* is a product of postmodernism, the novel can be regarded as transitional work in that it transfers modernist traits into postmodernism which is "categorized by a late capitalist overload of information, media saturation, fragmentation and multiplicity"(7). In addition to entropy and conspiracy, other themes like communications theories, homosexuality, sociocultural fragmentation and techno-political paranoia are focal points the novel is tackling throughout. Like Pynchon's other works, *Lot* is very rich in the manifestation of a variety of ideas as well as featuring a complicated structure via which its readers usually feel lost quite the same as their characters. The thematic diversity together with the structural sophistication of the novel can be considered the encyclopedic and disordered mind of the author on a personal level, while it can also be understood as a mirror of the chaotic contemporary society-a society dominated via constant unknown fear, probable conspiracy and endless sense of paranoia (Bukowski 8).

Regarding the plot of the novel, *Lot* is the story of a young American woman named Oidepa Mass who is married to man known as Much Mass; whilst she had already been in a love affair with and separated from a rich man called Pierce Inverarity even before the commencement of the story. The novel sets in California in 1984. The story begins when Oedipa receives news (a letter) from her ex-lover Pierce, declaring his death as well as requesting Oedipa to be his executor. Upon Pierce's will Oedipa starts a long search from place to place, office to office and city to city hoping to be able to gather accurate data about his properties. During the course of the search, Oedipa comes across new characters, new events and new information. Ironically, the more she deepens her search, the further uncertainties and the deeper unknowing come into her life, whereas

such conspiratorial, intricate plots are beyond her (in fact everyone's) capacity to digest. Among the difficulties Oedipa encounters are the Trystero (also Tristero), a underground secret postal email delivery lead by an prolonged unknown organization introduced as "They", the counterfeit stamp collections of her ex-lover and many other schemes that she can never obtain certainty. Before the novel ends, Oedipa's husband dies, and the novel ends while Oedipa is waiting for Lot 49 so as to be sold, while in a complete sense of lost, confusion and paranoia.

The world presented in *Lot* is a world that is in an actual overwhelming technopolitical paranoia. Pynchon exposes such a chaotic condition through a futile search of the protagonist character of the novel Oedipa Mass. At the start of the novel, Oedipa begins her search in order to commit her former lover's will- a world of which she is utterly inexperienced and fully unaware. The very glimpses of paranoia, unknowing and conspiracy emerge with the very first steps of Oedipa's journey: a symbolic journey, signifying a quest into the world of paranoia and unknowing things instead of factuality and certainty (Bukowski 8). The more she goes through her journey, the further her paranoid feelings arise. The question the present tries to answer is: what are the major form and the main cause of paranoia in the novel?

While the answer of the first part of the question is to be inferred from the entire present section, the second part of the question can be answered through the present's critical analysis of the major trends of paranoia of the novel. One of the major causes of paranoia is technology in general and the internet in particular. If one reads the novel in a critical eye, he/she can easily identify the fact that it is a novel about technology together with its impact on the socio-cultural atmosphere of the modern society. When Oedipa starts her journey, for instance, hoping to gather information about Peirce's possessions, she is predestined to be confronted with a series of unavoidable secret postal mail system called the Trystero (or Tristero), an omnipresent mail delivery system that opens a door for countless questions and doubts in front of Oedipa which will remain mystery in the novel ever. She repeatedly encounters the prevalent signs or footprints of such an underground complicated system through the entire course of the novel, each time trying

to find a concrete answer as to what and/or what is for such a net system; but instead of certainty and clarity, each confrontation leads to further mystery and fear.

Oedipa's journey is as if a journey to gather and re-put together the tiny pieces of the broken glasses of a building that have spread out through multiple complex bottomless tunnels in which the final destination of each tunnel leads to a much more complicated one. While she starts her journey to execute for one's will, she is entangled in quite many conspiratorial schemes. In many places in the novel she comes across the references to and signs of Tristero, including DEATH (Don't Ever Antagonize U e Horn) and WASTE (We Await Silent Tristero's Empire) as well as an enigmatic sign of a muffled horn. Oedipa's dilemma is that she is always obsessed with the mailing process, contemplating there must be an organized hand behind them and for an organized end, but this is the question she can never get the answer for-that is leading to fear, uncertainty and paranoia. Carolyn Brown exposes Oedipa's journey as if it were through the lands of Hades when writing 'Oedipa (as phantom) inhabits the space between death and waste [land]. Her travels throughout the text are as if in Hades, through a topography of phantasms, masks and hallucinations, towards an uncertain destination' (quoted in Mandic 145).

The moment Oedipa confronts with the complex "mail delivery" world, she realizes for the first time in her life that there is more in the world she lives than she used to perceive (Pynchon 31). Bukowski considers that as a turning point in her life because it is the first time in her life to realize "there is a larger structure concealing information from above... (and) there are many structures sharing and withholding information, and all of this information is so vast that it can never all be known" (9). From this moment on, Oedipa's real dilemma grows, pushing her to keep further endeavoring so as to be able to fit together the fragmented, puzzled piece of information as to the Tristero. Unfortunately, in stage of progress instead gathering clues of the truth and assurance, she is further entrapped into a chaotic, paranoid world beyond her reach to escape from and whose very identity encounters danger and vulnerability, as writes Pynchon below:

Once Oedipa begins making connections about the Tristero, evidence to support her theory appears to her everywhere: These follow-ups were no more disquieting than other revelations which now seemed to come crowding in exponentially, as if the more she collected the more would come to her, until everything she saw, smelled, dreamed, remembered, would somehow come to be woven into The Tristero. (Pynchon 64)

With the progress of the novel, the protagonist's sense of fear and paranoia are further intensified in that she encounters a rather complex conspiratorial and predatory plot behind the postal system, behind which there might be a political agenda. For she is informed that behind the mail system lies an underground organization referred to as *They*, but who they are remains to the greatest anonymity throughout the novel not for Oedipa only, but for the reader as well. She is doomed to a situation that these perceptions might all be reality and imagination simultaneously i. e. lost among all possibilities. This is verified when the narrator says: "either Trystero did exist, in its own right, or it was being presumed, perhaps fantasied by Oedipa, so hung up on and interpreted with the dead man's estate" (Pynchon 88). She is entrapped into a condition of what Bukowski calls either/or condition that the too intricacy of cyber-system makes her to be unable to make out what she really experiences is a status quo reality, a pure fantasy, both, neither or all the same time (12). It is important to note that what Oedipa experiences can be extended to everyone in the modern overwhelming technological society. Oedipa is a typical archetype standing for human beings- especially the class of the common (lower and middle) people-, whose very privacy, identity and individuality are under an endless threat of paranoia due to the omnipresent existence of technology (including the net) with offering no guarantee for one's safety.

In addition to technological paranoia symbolized by the ubiquitous yet invisible Tristero, the media plays a principal participation in the intensification of paranoia in the novel. While the Tristero plays a primary role in this respect, the mass media (which is to be seen as the other side of the coin-technology) plays a secondary contribution in that risky phenomenon. While the former's participation is more explicit compared to the

latter, the impact of both is as systemic as possible. The role of the media is epitomized through the offstage character Pierce Inverarity, Oedipa's ex-lover for whose belongings she is now committed to execute. The late Pierce is reported to have left behind so much income and has got the ownership of a variety of major companies. When Oedipa comes across a lawyer named Paul Metzger in chapter two, who is going to legalize her role as executor, she comes to the realization that Pierce owns a variety of commercial enterprises together with numerous televised networks. This means that he has a great influence on both economy and the mass media, in other words, on the whole society. The contribution of Pierce as a character makes the order of the events much more complicated. As it is true that he never emerges on the stage, but his off-stage contribution cannot by any means be ignored from the course of the events; since that is his will pushing the protagonist to take a journey whose shadow is magnificent on the events.

In addition, Pierce's counterfeit collections of stamps make the atmosphere more ambiguous and paranoid because the true identity of such stamps will remain a mystery even after the end of the novel. One of the major mysteries Oedipa efforts to uncover is to make sure whether such stamps are real or phony; again like all the other suspected things, her efforts in this respect further magnify the pile of her suspicions and paranoia. According to Bukoski, Pierce "is a character whose mysterious identity stands for the cultural and economic power of mass media" and hence is the one who "directs and controls people's lives" (8). He points out that the terms like 'will' and 'executor' can be the subject of a variety of interpretations because Oedipa consequently becomes unsure "whose will she is executing—her own, Pierce's, or that of some unseen and unknowable structures" of her paranoid mysterious paranoid world (9). Accordingly, if Pierce epitomizes the manipulative and misleading role of the mass media in today's world, then the role of Oedipa is to exemplify the modern individuals, reporters, correspondents, journalists, and even common people who have become the victims of the destructive role of the media. The dilemmatic condition of Oedipa, her confused mind, her lack of ability to make distinctions between truth and conspiracy, between genuineness and

falsehood and between reality and fantasy are a manifestation for all the modern populace going through the same suffering, torture and agony as Oedipa does.

Moreover, like that of the Tristero, the true identity of Pierce cannot be unveiled even when the novel closes, not only for Oedipa but the audience too. It is even unclear whether he has actually died or it is just a predatory trap for Oedipa. Since death is claimed only through reports, only in a letter handed to Oedipa. The mysterious identity of Pierce, in fact, leads to multiple interpretations because (as stated before) he might stand for the misleading manipulative role of the mass media in the contemporary world. Also, he could be a representation of those politicians standing behind the major events and atmosphere of the contemporary society: those who play a great role in manipulating, (mis)leading, demoralizing and terrifying the society in a very ambiguous-yet systematic-ways the same as Pierce applies to his former beloved Oedipa. Pierce may also symbolize the capitalist system by which the majority of world's population has been exploited and deprived from in various forms.

Another feature of paranoia that has a huge impact on the course of the whole atmosphere of the novel is political paranoia. The political paranoia manifests itself in a manner that lies behind every single event in *Lot* in that the politicians linger on the top hierarchy of the society, and therefore they have the opportunity to control and direct the society according to their own ends. The political structure is disclosed in a highly complicated and faceless manner, which is known as "They". "They" is one of the most ambiguous terms or characters having a huge hand in the course of the events in that behind everything, every ambiguity, every conspiracy or every activity have "they" presence. Though it is reported that "they" is a term utilized for an underground organization that manage the whole postal mail delivery system and thus they can monitor each single norm or activity in the society, the actual identity of such mysterious organization will never come to the surface. When Oedipa starts her quest, she is informed that the cyber-system of the Tristerio is managed by "they". Similar to her problems with the complicated nature of the postal mail system and her former lover's identity, she cannot ever verify any concrete clue about the actual existence of such an

organization in the first place; while she notices their shadow and influence everywhere. This fact is further clarified as Pynchon states:

Either way, they'll call it paranoia. They. Either you have stumbled...onto a secret richness and concealed density of dream; onto a network by which X number of Americans are truly communicating whilst reserving their lies, recitations of routine, arid betrayals of spiritual poverty, for the official government delivery system; maybe even onto a real alternative to the exitlessness... Or you are hallucinating it. Or a plot has been mounted against you. (Pynchon 141)

Pynchon uses the pronoun “They” as a fully independent sentence which can be a reference for the unlimited hegemony and ultimate power of the authority figures in the modern world. To put it another way, they are out of the reliance and necessity of any other segment of the society and they can operate anything they desire according to their personal ends. By using “they”, not a proper name, the author aims to universalize the term in order to fit with any political system or institution that plays an oppressive, conspiratorial role on its citizens anytime anywhere on this planet. The facelessness, shapelessness and anonymity of ‘they’ (alternatively them or their) illustrate the indication and identification of the real identity of authority figures, political parties and/or institutions is a futile effort; for the modern world is systematically too complicated and chaotic that is impossible to draw any concrete shape or frame of the accurate nature of the modern politics. Pynchon reinforces that the world has been institutionalized and schematized in a manner whose individuals not only are too vulnerable that cannot gain any triumph over the totalitarian politicians or identify their factual nature (as happened to Oedipus), but even those politicians themselves are lost in the very phenomenal atmosphere they have created.

The world ‘they’ have created is in many respects identical to that of Mary Shelley’s novel *Frankenstein*. *Frankenstein* is a story about a scientist named Dr. Frankenstein who puts life into a dead body but his creation changes into a demon that goes beyond his control ever. The world modern politicians, totalitarians in particular,

have organized today is in many ways similar to that of Marry Shelly illustrates in *Frankenstein*. Because they have framed a situation in which everyone has been “stumbled” and it has been resulted in “exitlessness” (having no way of escape) even for the politicians themselves (Pynchon 141). In Pynchon’s *Lot*, one of the main roles of “they” is to spread out “paranoia”, “secret richness and concealed density of dream” and a networking system through which a large “number of” people communicate; While behind this they hide their “lies, recitations of routine, arid betrayals of spiritual poverty” or the plot they have “mounted against you” (Pynchon 141).

Commenting on that Bukowski argues that Oedipa has doomed to a world of “binaries” and each way is “exitless” therefore she consequently ends in lost and paranoia (21). He further asserts that the Oedipa’s world is a “truly paranoid” world where “her agency and identity have been usurped and the meaning of her life created by some outside force which she will never be able to understand, in a conspiracy so large that she can never get to the bottom of it” (Bukowski 22). Sjoberg, on the hand, writes that the world Pynchon dramatizes is “as much a symptom of this postwar paranoid culture as its literary archive. His work imports into literature the mesh of cognitive modeling and conspiratorial globalism that gives rise to theories of paranoid planetary” (367-368). The role of the “they” in *Lot* is in many ways similar to the role of Big Brother in Orwell’s *Nineteen Eighty-Four* both in their unlimited impact as well as their prevalent presence on the whole social, cultural and political atmosphere. What distinguishes “They” from “Big Brother”, however, is that “they” has an extremely complicated, implicit and systemic nature that is almost unidentifiable, while the identity of the Big Brother is further explicit and accurate. The distinction between the two, in effect, can be a reflection of the world each author experienced.

All in all, from what has been studied in this section, it can be inferred that the sort of paranoia Pynchon implies in *Lot* is a technological and political paranoia, which is exposed through the protagonist’s constant confrontation with the Tristero and They throughout her quest. Besides, Oedipa could not pick up any sort of certainty even when the novel closes, what she achieves in turn is an actual state of lost, confusion and paranoia; all she is able gain is only “an alien, unfurrowed, assumed full circle (of) some

paranoia” (Pynchon 151). The death of Mucho Mass -her husband- makes her status quo even more paranoid, not only because she remains in isolation and loneliness, but also due to the obscurity of his death. Because when she enquires the director of a program at the radio station called Funch about the death of her husband Mucho (Wendell), with whom he worked, “He’s losing his identity... Day by day, Wendell is less himself and more generic, replies Funch (Pynchon 115).

In truth, it sounds that it is not only the protagonist that is a paranoiac, but also paranoia projects itself as a systemic and ubiquitous phenomenon that has overwhelmed relatively all the characters. Leo Bersani in an essay titled "Pynchon, Paranoia, and Literature" claims that the characters in *Lot* "repeatedly refer to themselves as paranoid" (179). For example, Dr. Hilarius (Oedipa’s doctor) lives in a highly chaotic, non-cohesion mental status; his status of mind is “fragmented in the extreme” in which he is doomed “to remain in relative paranoia” (Pynchon 111). His fantasy towards Oedipa, Mandić puts it, is another issue which intensifying both his and Oedipa’s paranoia (Mandić 146). Besides, there is also a potential rock group existing in the south of Californiat calling themselves as “the Paranoids”. According to Laura Sjoberg, however, “urban sprawl”, “capitalism” and “drugs” are some major causes of the amplification of paranoia in the novel (368). Furthermore, Oedipa’s recurrent soliloquies, in the eyes of Sjoberg, can be read as a habitual systematic paranoia in her harsh, chaotic world (368). What she have gathered so far ,the narrator says, is that:

She had verified a WASTE system: seen two WASTE postmen, a WASTE mailbox, WASTE stamps, WASTE cancellations. And the image of the muted post horn...Yet she wanted it all to be fantasy...She wanted Hilarius to tell her she was some kind of a nut and needed a rest, and that there was no Trystero. She also wanted to know why the chance of its being real should menace her so. (Pynchon 107)

Here Pynchon re-insists that his protagonist’s efforts are nothing more than a futile attempt- such efforts having led her to lost while she wishes such reality were only “fantasy” or “some kind of nut” as does need “rest” (Pynchon 107). In fact, the choice of

the acronyms (WASTE and DEATH) is quite symbolic in which the author has chosen each with a highly accuracy. It is to be argued that the whole novel can be concluded to these two terms as they open the door for a variety of interpretations, notably: Pynchon warns us that the modern world has been predestined to either a wasteland or a deathland- a land whose inhabitants either waste their very humanity such as individuality, privacy, dignity, and hope, or they are doomed to a sort of death in life. Another interpretation to be forwarded is that, in the author's outlook, everyone making any endeavor in the hope of finding any truth puts him/herself into an eventual waste or death condition that cannot even return to the former state exactly like Oedipa's case. Worse than this is that, in the end "if it were supposed to end" (or if any) Oedipa can never come to "the central truth itself" (Pynchon 76). The conditional "if" is an apparent sign of the author's pessimistic outlook as to whether or not Oedipa's (modern man's) tragedy can ever end.

Bloom reaffirms that Pynchon's is hopeless about modern man's capacity in performing any heroic action due to his lack of conception alongside his lack of control on the political forces. According to Pynchon's political theories, depicts Bloom, "the existing political and economic system is invulnerable to resistance" that any sort of resistance is a "futile" attempt (1). Likewise, those who effort to "topple the system will be destroyed" whereas those trying to "change it will be co-opted"; to this end, the rise of awareness about "the ubiquitous matrix of power" and the lack of capacity to make any changes lead to a deep sense of paranoia, while the solution is "in neither political struggle nor paranoia" (Bloom1). To end with, Pynchon's *Lot* typifies a world where the manipulation of a pervasive technological networking system under a faceless, unseen yet omnipresent complicated political structure has reached a point that has been putting its very residents into an utter insecure, vulnerable state of paranoia without leaving any single glimpse of hope of salvation. Yet, what Pynchon's *Lot* does not crystalize, his later works, particularly *Gravity's Rainbow*, may uncover in a further developed and deeper frame.

3.3. Gravity's Rainbow

Although Thomas Pynchon had the other publications prior to the publication of *Gravity's Rainbow* in 1973 (hereafter GR), this is the novel that he is most famous for. Pynchon's both earlier novels *V.* and *The Crying of Lot 49* (though not to be underestimated) can be seen as a sort of preparation for GR in both thematic and structural respects. For most of the author's underlying convictions implied in his former fictions are presented in a highly extensive manner in GR. Not only is the novel counted as the author's masterpiece, it is in fact regarded as one of the best, richest and most complex American fictions ever since WW II. Since the time of its publication, the novel has been one of the main fields of scholarly works (books or articles), critical analysis, works of art, reader's guide and so forth, thus has been a subject of controversies and arguments due to its highly intricate structure. It is usually compared to Joyce's *Ulysses* (1922) with regard to its stylistic creativity and thematic complexity; although it is argued that the density of the novel in many respects exceeds Joyce's *Ulysses* (Bloom 1). Together with Isaac Bashevis Singer's novel *A Crown of Feathers and Other Stories*, GR won the (split) National Book Award in 1974 for the best fiction of the year, and the novel was among the shortlist nominations for the Pulitzer Prize Fiction in the same year. A year later, William Dean Howells Medal was dedicated to the novel in 1975, but Pynchon was not ready to accept the medal. It is crucially significant to note that GR's contribution on the modern literary stage cannot in any terms be ignored.

Reading the novel from a historical perspective, it sets in the EU and London in particular right after the Second World War in which the major events like the Holocaust, the advanced machinery war and post war among the western coalitions and the Nazi Germany are (in) directly presented. The novel can also be read as sort of panoramic book trying to manifest the politics of European countries, the entropy of the United States, massive growth of industrialism and so forth. Among the other critics, Harold Bloom reaffirms that RG is not simply a literary work, but it is a kind of encyclopedia which is highly comprehensive both in form and content which deals with a variety of themes and subjects simultaneously ranging from scientific branches like math, chemistry, physics, to social sciences like history, psycho-sociology, mythology, politics, and to techno-cultural studies such as literature, music, cinematic films and society as a

whole. Colonialism, racism, preterition, entropy, on the one hand, and technological manipulation, politics (totalitarianism), socio-political conspiracy or paranoia on the other one are the essential themes of the novel (Bloom 11). Yet, it is “not a novel of despair, but one of possibility”, writes Bloom (4).

Regarding the structure of the novel, Pynchon has framed the novel in an extremely intricate, ambiguous way insofar as that the density of its themes alongside the complexity of its structure have reached a point that the novel might not have an equivalent in the history of literature in this respect. The novel, in effect, lacks any sort of coherence and cohesion; it “has no center” and it is rather “a series of mixed signals and pulled punches”, to quote Leverenz (242). Owing to its discrepancy from the conventional way fiction writing, the reader faces quite a lot challenges in his/her attempts to be able to grasp or digest any sort of cohesion from the novel. The novel’s plotlessness, in truth, is something that can be called adventurous reading because the reader cannot help thinking they are reading a fiction or any other framed work- a point upon which all critics absolutely agree. Linda A. Westervelt, for instance, writes that “the reader’s task is to gather limited information filling up gaps with his own ideas so as to make coherent meaning out of Gravity’s Rainbow” (69). She also asserts that to be able to grasp a sort of cohesion, the reader is obliged to “take the action of the editorship”, not simply reading it in the traditional manner (69). The secret behind the greatness of the novel, in fact, lies under its baseless structure, centerless plot and dense themes.

Bloom, on the other hand, suggests that the novel needs to be examined through three perspectives so that it can be fully grasped. The first perceptive should be on the personal level; this is to underscore the characters’ (or Slothrop and Tchitcherine’s) efforts to achieve their own personal salvation from the conspiratorial world overwhelmed them. The second perspective should be on a socio-cultural level which is to inspect the social and cultural decay of the novel manifested through the V-2 rocket as well as its economic and political atmosphere. The final approach from should be through a futuristic outlook; this method, according to Bloom, is to be applied through scrutinizing the existence “patterns of political, economic, technological, cultural, and psychological lines of force” and their impact both on the individuals and the society (17-

18). In a word, in order to be able to comprehend the novel, it is to be analyzed from a personal (individual), cultural and futuristic perspective. It is to be noted that, what Bloom forgot to forward is the scientific analysis of the novel in that it tackles some what is called natural sciences, especially mathematics and chemistry.

Among the aforementioned themes, paranoia, paranoia of technology and politics in particular makes a basic contribution in the thematic structure of the novel. The fictional world Pynchon presents in his GR (similar to most of his other works) is a world overwhelmed by technology under the manipulation of a totalitarian state. The novel, indeed, displays more than one type of paranoia. In a study titled *The Varieties of Paranoia in Gravity's Rainbow*, Charles Pooley four types of paranoia in the novel. The first type of paranoia, he states, is hallucinatory or visionary paranoia which is demonstrated through the drug culture as well as its (side) effects on the characters (5). Religious paranoia is the second type of paranoia, represented by the character of Puritanism and by religious implicit orders on the socio-cultural sphere of the community (21). Projection or projective paranoia, according to Pooley, is another kind of paranoia in the novel. Although projection, he claims, is not a direct form of paranoia in itself, but it is a psychosomatic process "closely associated with paranoia" (45). The last type of paranoia is creative paranoia; by creative paranoia Pooley means when the reader themselves becomes a paranoid. He asserts that one of the functions of GR is to call our belief systems into question and challenge our thoughts as to our socio-political world i.e. to become suspicious about our very society (67). In brief, Pooley stresses that the novel is not merely "product of creative paranoia" (87), but also "paranoia constitutes" it (88).

As stated above, the novel's lack of order or concision makes difficult to the reader to grasp a chronology of its plot, yet the major content of the novel can be as follows: the novel is set in London and Europe during and after WW II where the (arguably) protagonist of the novel (an American officer) Tyrone Slothrop was sent to London during the war. Slothrop had been insulated a cable inside his body during an operation in his childhood. Whenever he commits a sexual affair, right after the sexual act, that very place is bombed by what is called the V-2 rocket; therefore, he comes to the realization that there must be something inside his very body-thus guessing that his body

had been put a wire during his infancy operation (Bloom 1). From this point on, similar to Pynchon's protagonist Oedipa in *The Crying of Lot 49*, Slothrop starts a prolonged quest hoping to find the actual reality of the events and the secret behind the connection between himself with the obscure V-2 rocket; for he is overwhelmed with the notion that he may have been under a constant state of surveillance by the hostile ubiquitous forces (Sanders 186).

Pynchon's GR presents a society whose characters are in a state of paranoia and frustration. Apart from Slothrop's peculiar furtive case, an implicit prevalent "They" have the power over everything in the society and their prime role is the manipulation, surveillance and annihilation of the society. To that end, though never known for sure who or what they are, 'Their' gigantic hegemony on per sector of the society ranging from business, politics, media, technology, socio-governmental institutes, etc. can never be ignored. Prior to the end of the novel, Slothrop disappears hoping to live on his own in a world isolated from technology and civilization. While the novel starts with a rocket's ascendance into space in the meantime, it closes when an atomic bomb is just on the way down to raid the stage where the audience of the book attends.

Despite the fact that the novel tackles a variety of themes some of which mentioned before, it should be noted that paranoia makes a primarily contribution to the whole troposphere of the novel (Bloom 1). Among other sorts of paranoia, technological and political paranoia are those very sorts of paranoia which topple not only the other types of paranoia, but also the other topics dramatized in the novel. The technological paranoia is manifested through the German V-2 rocket together with its impacts on the characters, especially Slothrop; whereas the political paranoia is demonstrated through the mysterious "They" alongside their exploitive influence on technology and the society in general.

To start with, technological paranoia is a common thread recurring throughout the novel in which it plays a huge role in spreading out fear and uncertainty among the characters. The role of technology which is symbolized by the V-2 rocket occurs mainly in the invisible connection between the novel's protagonist Slothrop and the V-2 rocket.

As earlier clarified, long before the novel starts, Slothrop had had an operation while he was just an infant during which he later realizes a kind of wire had been positioned into his body. Though the reasons are not evident, based on the events of the book it is estimated that there may be a political motive behind it. First of all, Slothrop notices such a realization from a simultaneous connection between his sexual acts with the V-2 rocket landing and bombing since wherever he performs sex the V-2 rocket attacks the very place right after the action. These are the very first steps leading to prolonged quest so as to discover the secret behind it.

Slothrop's dilemma keeps arising with the passage of time because he becomes further obsessed as to the relationship between him and the rocket, unaware that his quest will be an endless journey into more insecurity and further anonymity. At the beginning, Slothrop suspects that he might be under a kind of surveillance by unknown governmental forces (They). Later, after his realization about his childhood surgery, thus seemingly being sold to a Laszlo Jamf (a scientist), his suspicion is further intensified. Accordingly, he begins to gather clues about the association between Jam and himself, Jam and the V-2 rocket (or its components S-Great and Imipolex G.) and between the V-2 rocket's components and himself (Pynchon 561). Slothrop is troubled with his dilemma because later he believes that S-Great (a developed form of A-4 rocket) has been attached to one of the rockets made of Imipolex G. and a portion of Imipolex G. might be put into his body. Slothrop's quest goes nowhere except for a further suspicious, paranoid state.

Unable to find any glimpse of proof between the rocket and him, Slothrop's dilemmatic mistrust is further deepened when his awareness reaches a secondary stage. To put it another way, when he sees that the rocket's sudden reaction continues after each of his sexual affairs, he comes to the feeling that he might be programmed by the rocket system, not scrutinized only. Worse than surveillance is when one's actions, thoughts, desires and emotions are controlled or directed by outside unknown forces. This is what happens to Slothrop, as the narrator claims: "an instrument installed, wired by Them into his (Slothrop's) body as a colonial output...his erection hums from a certain distance" (Pynchon 285). This signifies that he has subconsciously become a kind of colony of

“Them” that he may have been being monitored, directed and controlled even from “distance”.

The insulation of an instrument into the characters’ very bodies so that they can be under a constant, complete surveillance and control reminds us about what George Orwell’s highly sensitive telescreens *Nineteen Eighty-Four*- telescreens that are capable of reading even facial expressions and thoughts of the characters he calls them “facecrime” or “thoughtcrime”. The physical connection between Slothrop and the cable inside his body is an indication that Pynchon’s prophecies as to technological progress has reached a point even more advanced than what his predecessor Orwell prophesied before. That is, if there is a lexical connection (manipulation) between technology and the characters in Orwell’s fiction, such connection (manipulation) has a physical presence in Pynchon’s, denoting a more manipulative, advanced stage. What is common in both, however, is the manipulation of technology by the unseen, omnipresent state or system represented by Big Brother and They respectively.

Mark Richard Siegel asserts that it is not just technology that frightens Pynchon, but also “the passivity it creates in human beings” as well as “the great power it gives to a few who are not passive”(250). Siegel further argues that Pynchon’s GR warns us about the actual threat of technology upon humanity via which human beings have been displaced, frustrated and frightened. Based on GR, he argues, technology isolates man not only from his fellow man, but from his very personal privacies, too. Technological progress has made us to feel “industry, economy, and society” seem unrelated to us (Siegel 250). The famous American Don DeLillo, on the other hand, in his novel *Under World* (1997) exposes how the modern world has been washed out from the real, genuine human relationships replaced by overwhelming artificial relationships of the net instead. He depicts a world that is “all human knowledge gathered and linked, hyperlinked”, yet merely through “a keystroke, a mouse-click, a password-world without end” (825). But what this “cyberspace” world has brought us is “not heaven”, but it is impotence, passivity and “paranoia” instead (Delillo 825). In GR, the power of technology is in many respects resembled to the power itself; true that technology is an inanimate object in itself, but its massive impact on the society cannot be compared to any other human

inventions since ever before. Pynchon, indeed, may want to say that both totalitarian politics and technology are two sides of a coin in terms of their impact, when he writes: “Go ahead, capitalize the T on technology, deify it ... We have to look for power sources here, and distribution networks we were never taught, routes routes of power our teachers never imagined” (Pynchon 521).

Pynchon demonstrates that the technological modern age has corrupted even family ties. This is epitomized in the case of Slothrop’s childhood operation while his father lets him be insulated by a cable for earning money, for his study at university or whatever reason it may be. After realizing his father’s betrayal, Slothrop feels humiliated and his sense of helplessness, insecurity and paranoia further increase. This is verified when he agonizingly claims “I’ve been sold to IG Farben like a side of beef” (286). The narrator raises a very critical question when asking “does this mean that Slothrop has been under their observation...since he was born?” the answer is “maybe” because the company to which he had been sold once “had his own company spy system” (286). Besides this, Pynchon wants to imply that parents’ conspiracy function as a type of organized groups or as organizations when he introduces the terms like “the Mother Conspiracy” and “the Father Conspiracy” whose key function is likely to betray their own children (505).

The dehumanization of family ties and deception among family members in GR are similar to that of Orwell’s *Nineteen Eighty-Four*; the major distinction between the two novels in this respect is that the phenomenon is reversed. That is, in *Nineteen Eighty-Four* these are the children spying on their parents whereas in GR the parents betray their own offspring. In the former the action is spying (a part of betrayal) whereas in the latter the action is betrayal (more comprehensive and risky than spying). In addition, the nature of deception is more mysterious and systematic in Pynchon’s novel compared to Orwell’s. For while the deception has an endemic function in *Nineteen Eighty-Four*, which is the children’s spying on their family for the party or for the state, in GR the deception has a further systemic function whose reason could be political, economic, or cultural- meaning that the betrayal, hence paranoia has been in a further progressive state with the passage of time.

Siegel points out that what technology has distorted is not merely the inhabitants or the socio-cultural norms of the modern world, but it has also debased literature and arts. He emphasizes that through GR's stylistic and thematic incoherence Pynchon wants to illustrate that technology have devoured even literature. The aesthetic and beauty of Literature and arts, Siegel reemphasizes, have been declined nowadays; they function as a pure scientific subject or as if they are to be studied without giving taste of pleasure. Far from its medium 'art for art's sake', literature has been alienated from its artistic taste; it has been reduced to a skill or a participant of the society instead (Siegel 254). What Pynchon may want to say is that even literature has been washed out from its breath, emotions and beauty: like everything else in the society even literature has been dehumanized and robotized by technological manipulation. Indeed, when the author articulates that "everything is connected" (703), he does not necessarily mean that everything has been put under the surveillance by technology, but he may also mean technology has involved, contaminated and corrupted everything.

Václav Havel, in his famous work "The Power of Powerless" tackles an important point concerning the degrading impact of the technology on the modern society. Havel suggests that technological progress has reached a degree via which humanity has been put into an endurable state of impotence and automatism. Technology is nothing more than a tool in the hands of the (post) totalitarian system in order to exploit the society. Further, while technology, states Havel, was originally invented to human ease and support, it "has ceased to serve us, (it) has enslaved us and compelled us to participate in the preparation of our own destruction" (207). The post-totalitarian system has dehumanized the society through their extreme manipulation of technology (Havel 208). Havel's direct warning as to technological oppression is in many way identical Pynchon's alarming outlook.

Like Havel, Pynchon does not say technology is manipulate in itself, but the misused and manipulation of technology by the totalitarians is the actual threat. At the beginning of GR, for example, the first rocket is made to take man into space, for travel, scientific purpose, human support or whatever good reason. Siegel calls that "a triumph of technology" (252). But later, the beneficial role of technology is distorted by the so-

called “They” (the post-totalitarian system in Havel’s terms). They utilize technology for the surveillance of the community, the performance of (atomic) war, the increase of insecurity, and the spreading out of paranoia among the social members of the society. Commenting on that, Siegel writes “technology, in Pynchon’s view, has a capacity for destruction that threatens to overwhelm its capacity for construction” (252). According to Pynchon, he continues, there would not be “the tensions between man and machine, man and nature, and machine and nature” if the nature of each were rightly understood because “the antagonism in *Gravity’s Rainbow* is not between the garden and the machine, but between uses of the machine”, writes Siegel (252). The focal question here to be answered is: what and who are the reasons behind the ill-usage of technology?

In addition to the technological paranoia, political paranoia is another main sort of paranoia in Pynchon’s GR. Both types of paranoia, in fact, overlap in many respects because both side by side have a huge impact on the intensification of conspiracy and paranoia. The political paranoia is primarily manifested in what the author calls “They”. They’s or Their peculiarity is to have an pervasive yet non-identifiable identity while nothing in the society can escape from the shadow, manipulation, hegemony and eyes of them. Technology that has a prevalent existence is under their utter control both to control the society in side, and triumph on the other states (through most advanced technological weapons) outside.

“Who are They, then?” Robert J Lacey puts the question forward (19). They, he stresses, may stand for more than one single character, They can signify “the system of power” or “rulers” at the top hierarchy of the society (19). In effect, the emergence of They as a term in Pynchon’s both works (*The Crying of Lot 49* and GR with the same function) on the one hand, giving Them the same omnipresent, immortal existence and power-yet with faceless identity- is symbolic. Not only this, whenever and in any circumstance Pynchon refers to the term, he never fails to capitalize the term as They, Them, Their, etc.: an explicit signal designating the inevitable significance of its contribution in the novels. The impact of They does not merely occur on GR’s protagonist Slothrop by which he is programmed through the insulation of an invisible cable into his body as analyzed before, but also touches on almost all the characters and

the whole socio-cultural, economic and political atmosphere (Bloom 19). This is further clarified in Pynchon's following remarks:

All the animals, the plants, the minerals, even other kinds of men, are being broken and reassembled every day, to preserve an elite few, who are the loudest to theorize on freedom, but the least free of all. I can't even give you hope that...They'll...lose Their technology's elaborate terror, and stop using every other form of life without mercy to keep what haunts men down to a tolerable level. (Pynchon 230)

The author, here, uncovers the highly critical condition of mankind in the contemporary world when he emphasizes how everything on the planet including natural and wild life and even human creatures are in a daily repetitive process of destruction and entropy. Also, he unveils the hypocrisy of "an elite few" who keep talking about freedom, equality and human rights on the surface while in reality they have ironically even imprisoned themselves. The real tragedy is that there is no hope if their manipulation of the society via technology will ever cease. Lacey points out that through the manipulation of technology, in Pynchon's view, the elite have put us "all just (like) rats in a cage" (3); while they enslaved even themselves in the same system of technological chaos. The elite are both victims and victimizers simultaneously to the degree that their chances of freedom are almost impossible as seen in the case of monstrous characters like Pointsman or Blicero (Lacey 3). For Pynchon, the system has not collapsed the entire components of the earth only, but it is eating its own head, too. He compares the system as a "Great Serpent holding its own tail in its mouth", but such a fictional serpent might be bigger even than the world because it "surrounds the World"; a system that "sooner or later must crash to its death", suggests the novelist (412).

The world Pynchon's GR dramatizes is like the one underscored in that of Havel. In both works, there is a world manipulated by technology, ruled by a totalitarian state and overwhelmed by an extremely intricate system-this can be called our contemporary world in our terms. According to Havel, the post-totalitarian regimes have created a situation that no individual is able to depart him/herself from its "own internal laws"

(186). The totalitarian system, in Havel's view, has reduced modern man into just "tiny cogs in an enormous mechanism" whose way of salvation is almost impossible (186). GR's totalitarian "They", on the other side, operate the same as those totalitarian regimes Hana Arnet explains in her famous book *The Origins of Totalitarianism*. Arnet figures out that the key function of a totalitarian regime is "to destroy spontaneity, man's power to begin something new out of his own resources, the basis of reactions to environment and events" (153). This is exactly what happens to GR's protagonist in which, as Lacey remarks, he has completely lost all sorts of spontaneity by being programmed in a way that can "be 'turned on' by the Rocket" as if he is a machine (6). Not only this, Pynchon implies that the totalitarians resort to every form of cunning methods so as to hunt innocent civilians as if they were hunting fish. Slothrop, for instance, thinks that his dilemma does not just come from "the S-Great that is following him" but "he's also baited" by Them and "They knew Slothrop would jump for it" as if they have plotted "sub-Slothrop needs" in his awareness' absence (Pynchon 490). In this stage Slothrop's sense of paranoia develops into a more severe stage because he suspicions are not merely that he is constantly inspected, but he has been "baited" like a fish, signifying further advanced form of his paranoid status. The crucial question the reader comes across here is: does Pynchon offer any promising alternative to overthrow that brutal system? Or if so, what and how it may be? If not, why?

The answer of the above question emerges first in the character of Slothrop in that when he comes to the conclusion that his efforts to discover any assuring clue as for his connection to V-2 rocket, he reverses his views. That is to say, while his former quest destined in intensified paranoia, this time he resorts to another method called anti-paranoia because "if there is something...about paranoia. there is still also something about anti-paranoia" in which now Slothrop believes that he is "sliding onto the anti-paranoia" which is a "part of his cycle" (Pynchon 434). Pynchon's alternative anti-paranoia, however, does not necessarily mean Slothrop finds a further secure shelter; quite on the contrary, Slothrop's second "cycle" of his quest is much more complex because in this stage "nothing is connected to anything" which is a condition that cannot be endured for a long time (434). Thus, while Slothrop's first awareness paved the way to

a futile quest resulting him in chronic paranoia, his second awareness puts him in a reversal quest yet resulting in despair and incompetence, signifying that even utilizing reversal methods lead to nowhere eventually. As the last shelter, Slothrop eventually vanishes himself from the techno-civilized world and taking his way into rural primitive world.

After the disappearance of Slothrop, another and more advanced method of resistance emerges in the Part Four of the book known as The Counterforce. Informed about their fellow's disappearance, Slothrop's friends, namely Roger Mexico, Prentice, Thomas Gwenhidwy, and the others form a kind of organized group in order to defeat Them or "Their system" (Pynchon 640). In so doing, the Counterforces' members establish "We-system"; this second attempt again fails owing to the highly complication, advancement of "They-system" and the imitation of the same methods of "They-system" even in a rather primitive method by the revolutionaries. Like Slothrop, the rebellions' helplessness and paranoia get more condensed whilst realizing they are only "playing Their game", as Mexico says (638-39). Ironically, the weakness of the rebellions becomes a sort of "the source of 'Their' (rivals) control" in which they have been entangled "inside Their frame" (Pynchon 694). This condition, Lacey comments, is more dilemmatic because the rebellion members either have to reject using Their mechanisms which means losing the war or obliged to utilize Their very methods that means jailing themselves into a system they own have created(Lacey 11). While both mechanisms lead to the same destination eventually: lost.

Father Rapier's preaching is another demonstration of the fertility of resistance against the system in GR. This is demonstrated through the mysterious tour of the characters Katjie and Pirate to the taffy museum where Father Rapier (a Jesuit priest) preaches people about the lack of liberty in their present society (Pynchon 539). Although he is supposed to be the supporter of opposition against the omnipresent system, behind Rapier's mission lies a deep advocacy for the system indeed; because his role ironically is primarily to tame resistance for the system rather than to collapse it. Lacey forwards three factors implying the priest's advocacy for the system: the taffy museum itself is a representative of the system (first); the fixed shingle upon his shack reading 'DEVIL'S

ADVOCATE’, an implication of Father’s support for Them (second); finally, his concluding words signify his surrender to the system when he articulates ‘It is possible that They will not die...Their art to go on forever--though we, of course, will keep dying as we always have’ (qtd in Lacey 12). A deep pessimism lies behind the novel’s message, articulates Lacey, suggesting that any sort of rebellion ends in either destruction or cooptation-that is futility. Despite the fact that the existence of the Counterforce might offer a tiny glimpse of hope, such a glimpse seems to be impotence and contemporary, as the Counterforce are consequently destined to become either bureaucrats or losers or both (Lacey 15-16).

In short, GR presents a world where paranoia is everywhere, everything looks conspiratorial and everyone seems to be in a constant futile quest for different ends. While Slothrop is paranoid about Them and Jamf, Pointsman and Slothrop’s other fellows are in a unceasing search for Slothrop; Mexico efforts to find the ways so as to tame Jessica Swanlake as well. Under the guise of gathering information, Vaslav Tchitcherine stays in his search for Oberst Enzian (his half-brother) whereas in reality Enzin looks for the parts of the rocket to invent a fully developed rocket. Geli Tripping, on the other hand, seeks Techitcherine hoping to make him her lover. Most tragically, the further they try, the more their sense of helplessness, distrust and paranoia intensify (Siegel 19-20). For they believe that there is an absolute order and unity overwhelmed the environment surrounded them: an environment whose individuals suspect that everyone and everything have been schematized against them that result in alienation and isolation.

Pynchon dramatizes a world where an omnipresent system, yet highly complicated reigns the whole society. Such a system has put the whole society into an unbreakable cage of vulnerability and conspiracy whose very residents perceive that ‘everything is some kind of a plot’ whose ‘arrows are pointing all different ways’ (qtd in Lacey 18). It is a system of chaos, fear, and dehumanization-a systemless and shapeless system indeed in which resistance goes nowhere. Through the character of Slothrop, Pynchon’s GR illustrates that modern man is “crossroad” (738) whose dignity has been “scattered all over” the same as that of Slothrop (712). Slothrop’s resort to isolation and disappearance from the civilized world in the end, choosing a far-reached primitive life

with nature, is his last solution in order to be able escape from the eyes of V-2 rocket (technology), the plots of Them (politicians) and the traps of the system (totalitarianism). Slothrop may have established a sort of harmony and freedom eventually but not with a low price-a possible freedom for which he paid with his own identity, for which he left off the civilized world into invisibility and unknown. Slothrop's ultimate disappearance into rural primitive world may be Pynchon's very solution for human beings' dilemmatic paranoia in the modern techno-totalitarian world.



Conclusion

From what has been studied so far, it can be inferred that the roots of paranoia are as old as the roots of humanity. Since deception and conspiracy are the primitive stages of paranoid thoughts, the religious myth of Satan's conspiracy against Adam and Eve to eat from the forbidden tree can be seen as the very primitive form of paranoia, which is signifying that humanity might have been doomed to paranoia from the very early stage. Similar to any other phenomenon, the form of paranoia has changed and/or expanded from time to time up to this date. Likewise, paranoia can be different from time to time, place to place, and even person to person. While uncertainty and fear breed paranoid beliefs which today both have been increasing to a stage that the earth has never seen its equals before, that means the size of paranoia has enlarged since ever before.

On the one hand, in spite of the fact that the indication of each single characterization of paranoia is a tough task due to the flexibility of the phenomenon, there are still a number of prominent factors intensifying paranoia. Besides this, paranoia can be the outcome of complicated interactions similar to the other mental or psychological issues. There are cultural, social, ethnical, economical, historical, political, psychological, and personal in addition to many other motivations fueling paranoid notions. If urbanization is a motivation of paranoia (as stated before), today cities have over populated than ever before; if uncertainty is another factor behind paranoid thinking, modern individual has never been as doubtful as today; if completion and artificiality are to be in the concern, the history may hardly have seen the world in such rabbit running-like race and plastic-like life; And if modernity and technological progress are yet contributors of the intensification of paranoia, then when in the course of history of human beings such a form had existed before?! What about marginalization, joblessness or other similar facilitators of paranoia? On the other hand, while one single factor is enough to make somebody paranoid, countless numbers of people from a massive number of societies (if not all) are suffering from more than one paranoid factor at the same time in the today's technological world. The diasporinas, for instance, are among those simultaneously suffering from a variety of paranoid motivations; they usually

reside in the urban areas, encounter socio-cultural alienation, suffer from homesickness and loneliness, face many other issues like financial crisis, unemployment, discrimination, marginalization, etc. Then, just as a single illustration, when in the history of humanity, the size of diasporians has reached that stage as nowadays?!

When it comes to the substantial advancements of technology and the media, their prevalent impact on the society cannot be overlooked anyway. The massive progress in technology (including the media) not only has transcended historical and geographic boundaries, but also it has put humanity into a huge-tiny irony cage without offering any sort of exit. Technology and the media have polluted the world through their thunder-like raids upon the universe. From within, they have distorted and shattered basic human privacies, morals and beliefs. Instead of being used to human ease and support, technology is mainly misused so as to scrutinize, mislead and terrify the individuals of the modern world. Together with capital, ideology and force, technology plays a key role in accelerating manipulation of the society under the hands of those on power. The omnipresence of technology has made life almost impossible outside of the scope of technology itself that is owing to its global invasive characterization. Paradoxically, what it has brought with itself is primarily impotency, dullness, passivity and idleness on the one hand, and helplessness, vulnerability, psychological troubles like fear, uncertainty and paranoia on the other one: that is what shocks both George Orwell and Thomas Pynchon among many other authors.

Orwell is the figure whose works manifest the early stages of techno-political manipulation in which he sends a message to humanity as to the gloomy future awaiting the world due to the ill-used of technology by totalitarian regimes. *Animal Farm* is the story of a revolution whose mission is soon betrayed and whose residents suffer from a sort of malady by far the worst compared to the time of or prior to the revolution. Instead of reward and dignity, the animals are rewarded with exploitation, persecution, starvation, backbreaking work, betrayal and fear; therefore, they become helpless, vulnerable and paranoid. The very symbol of strife, strength, and hope (Boxer) is shattered when he gets old because instead of reward he is sold for illegal deeds and for filthy ends of the ruling pigs. The unlimited power of Napoleon (tyrant) and Squealer's

astonishing power of language play (the media) illustrate how totalitarians and technology (including the media) have put the society into an utter state of destruction. The novel's gloomy concluding atmosphere reflects the author's complete lack of hope as for the destiny of man and of revolutions in particular to produce any sort of fruits. The death of Old Major just days prior to revolution, the expulsion of Boxer just days after revolution, and the betrayal against Boxer before the end of the novel (among many other persecutory schemes) leave the animals impotence, powerless and hopeless; the only imposed way they can take is to stay in torture, agony, fear, and paranoia. Yet, while *Animal Farm* mirrors a techno-totalitarian society where technology is in a starting point and whose inhabitants suffer from a variety of crises, such crises are further expanded and operated in a highly systematic manner in his latter novel *Nineteen Eighty-Four*.

Nineteen Eighty-Four, in the simple terms, is the story of an encaged society under the gazing eyes of Big Brother as well as the sensitive observing eyes of telescreens. It is the world of techno-political inspection indeed. The novel dramatizes a world under an intensive hegemony of the party together with omnipresent telescreens in which no one is ever able to escape from either. The thematic and stylistic extension of the novel compared to its predecessor (*Animal Farm*) can be regarded as a further complex, chaotic stage of life in the modern world. Through the terrifying prevalent shadow of Big Brother together with his immortal characteristic, Orwell unveils the actual nature of tyrants. The police state the novel presents shown through the thought police symbolizes how the then, present and future world will be overwhelmed with fear, agony and paranoia under the cruel hands of the security agents of the totalitarian regimes. Those countless persistent telescreens (visible and invisible) extremely advanced and sensitive insofar as that capable of reading man's thoughts, faces, visions and dreams send human beings an alarming message: if the exploitation of technology is not ceased, not mankind merely, but the whole planet will be vaporized the same as the individuals in the novel. Winston's futile resistance and their denial of their love, rebellion with his sweetheart Julia, and his eventual love to Big Brother at the end of the novel is a heart-trembling mission via which Orwell warns how systematically the totalitarian states keep washing out civilians from very basic human values. When Orwell

shouts "until they become conscious they will never rebel, and until after they have rebelled they cannot become conscious" (1.7.4), he wants to shake the world to wake up from this deep sleep. His pessimism never comes from baselessness; conversely, its roots come from his deep assessment of the politicians' oppression and the society's reactions in return; because if his warnings were taken into account, man would not come to this destination today. True that Orwell died, but his messages will stay here with his homo sapiens forever, and what Orwell could not finish due to the cease of his life's train, Pynchon keeps going through the same route, yet in his own unique way.

Like his predecessor's (Orwell), Pynchon's world is a place overwhelmed everywhere with paranoia. Individuals in Pynchon's world are paranoid of everything; they are paranoid of technology, of those in power, of the system, of the society, of each other and even at times of themselves. Technology is no more used for the good of the society; quite on the contrary, it is an essential means for surveillance, spying and oppression. What distinguishes Pynchon from Orwell is that his world has reached a more complex stage whose boundaries, structures and/or classes can never be identified. While Orwell's twins (*Animal Farm* and *Nineteen Eighty-Four*) manifest the starting-middle stages of paranoia chronologically, Pynchon's works denote its further extensive stages. While the paranoid causes are identifiable in Orwell's works (e.g. Napoleon and Big Brother), such an indication is highly controversial, which is categorized as the System or They instead. Similarly, the indication of protagonists and antagonists are clearly identifiable in the former whereas such an effort is almost impossible in the latter. The authors, on the other hand, have many themes in common; the main resemblance gathering them together is the impact of technology on the society under the brutal shadow of the totalitarian system. Both are in a complete agreement that the modern world is at the wake of a complete destruction. Technology, in their views, has washed out the modern society from all genuine human warmth, compassion and values. The core of their mission is to shake the world against the inevitable ugliness of the totalitarian states, warning us that the world is leading to its very demolition. Yet, true that each of their works is to some extent a sort of reflection of its era; this cannot, however, affect the universality of their missionary prophecies.

Like Orwell's protagonists, Pynchon's ones are doomed to desolation and helplessness. Oedipa, for example, in *Lot* is left in waiting for her clients as the novel concludes; her waiting can be compared to Beckett's Godot that might never arrive. Her waiting for a trivial thing like selling something signifies the absurdity of her future life as well as the trivial things modern man is waiting for. Besides this, she can never realize the true story behind the plot, thus all she could do is just to follow the serial of the never known scheme. The final destination of her fruitless quest without being able to gather any clues or realities shows Pynchon's deep pessimism about man's efforts in the modern technological world. The fading away of probable protagonist Slothrop, on the other hand, before the end of *GR* -in which even after his disappearance the world remains paranoid- symbolizes the impossibility of rooting out paranoia in the modern world. His return to nature thus to primitive life as the last resort to avoid from Them, the System or Trystero stands as the stark contrast of his life in the highly advanced world, signifying that there might be only one way, if any, to be able escape from the techno-political threats of the modern world: back to nature. The emergence of a rainbow (after a heavy rain) at the moment of Slothrop's ultimate journey into nature and its chosen as the title of the novel is symbolic: it can be an allusion to Noah's rainbow after the earth had been flooded with water, signifying that technology has flooded the earth the same as the mythical flood of water during Noah's era; it can also be a sign of hope, symbolizing that back and melting into nature can be the only trace of hope similar to Noah's rainbow. So Slothrop's escape from techno-political hegemony can be compared to Noah's escape from the misdeeds of the society.

The September 11 attacks play a turning point on the socio-political sphere of the world. From this very moment on a new age in almost every respect (politics, war, technology and literature in particular) emerges. The post-world of September 11 is the world of new fears, new wars, new politics and new literature. Since then the world has been doomed to a constant fear of terrorism, net-hackers, atomic bombs, and so forth. The 21st century is the century whose politics and wars wear new forms in that both war and politics are considered no more than a pure yet filthy business. Under the guise of establishment of democracy, war against terrorism and much other absurd propaganda,

the world has been put into a complete state of fear, terror, uncertainty and paranoia. Yesterday the terrorist was Al-qaida, today is ISIS (Daesh) and tomorrow, of course, other frightful terrorist groups occur under other names that will be committed to terrorist attacks, terrorist wars, thus further invasion and more instability. In so doing, technology and the mass media play a huge role in magnifying the image of terrorism as if the world is under an actual immediate through explosion.

Today, our world is doomed to be a place of complex wars and destructive head to head clashes and shelterless environment. It is a world in which man is the stranger to his fellow man, to the civilized society, to nature, to art, and to himself as well. Modern man is waiting for a savoir that will never come, for wishful dreams that can never come true and for a mode of life that impossible to exist. The modern man has doomed himself into a condition though which ,as Dixson asserts, he is “lost in a wilderness of conflicting images, moving ever faster, with quicker and quicker editing until the unit of the cinema shot itself collapses” (169).

To end with, decades or centuries later when history will talk about modern age, it might read: the 21st was an age characterized with constant fear, widespread terrorism, ceaseless wars and rapacious politicians whose only aim was to collect capital, power and fame. In this very age, those who lacked impact, wealth, and hegemony (though constitute the majority of the society) were temporarily tranquilized or withdrawn by the impact of mass media and the Internet. Instead of supporting human beings, rapacious technological progress had engaged them via putting them into an eternal state of impotency on the one hand and a complex state of insecurity, paranoia and hesitation on the other one. The majority of world’s populations were determined to staying on the net almost twenty-four hours per day merely for doing online games, visiting (social) websites, or just wasting time, far away from doing any important or actual work; everyone was connected to everywhere yet they were strangers to each other at the same time. The foes, the fellows, the acquaintances, the neighbors, the colleagues and the society were all faceless and unknown to each other: this was called the system in their words. The business makers, decision makers, policy makers, law makers, war makers, fear makers or destruction makers were all the same person simultaneously: totalitarians,

they said. No one could trust either their community or themselves. Politics and technology were just two sides of a coin having a massive impact on misleading, manipulating and spreading out fear, violence, uncertainty, pessimism and doubt across this planet: this was called paranoia in their terms. Though already many authors, including Orwell and Pynchon, would warn the world about the danger awaiting the world due to the destructive role of technology under the exploitive hands of totalitarian regimes, their message would never be taken into account. Thus, from the above analysis of the present study it can be inferred that if our age is categorized as the age of paranoia, the ages to come could be much worse if man's greed still goes on the same route. Whether humanity will ever be able readjust his society or not, this is the question!

Works Cited

- Arnet, Hana. *Totalitarianism: Part Three of The Origins of Totalitarianism*. New York: Harvest, 1968.
- Beckett, Samuel, Rosemary Pountney, and Nicholas Zurbrugg. *Waiting for Godot [by] Samuel Beckett*. Longman, 1991.
- Bersani, Leo. "Pynchon, Paranoia, and Literature." *Representations* 25. Winter (1989): 99- 118. *Jstor*. Web.
- Bloch, Dorothy. "Freud's retraction of his seduction theory and the Schreber case." *Psychoanalytic review* 76.2 (1989): 185.
- Bloom, Harold. *Thomas Pynchon*. Chelsea House Pub, 2003.
- . *George Orwell*. Infobase Publishing, 2009.
- Bukowski, Danielle, "Paranoia and Schizophrenia in Postmodern Literature: Pynchon and DeLillo" (2014). *Senior Capstone Projects*. 282.
http://digitalwindow.vassar.edu/senior_capstone/282
- Blum, Harold P. "Paranoia and beating fantasy: An inquiry into the psychoanalytic theory of paranoia." *Journal of the American Psychoanalytic Association* 28.2 (1980): 331-361.
- Chambers, Judith. *Thomas Pynchon*. New York: Twayne, 1992. A critical and interpretive examination of Pynchon's work. Includes bibliographical references and an index.
- Cobb, Sean D. *A shadow underneath: The secret history of paranoia, borders and terrorism in postwar American literature and film*. The University of Arizona, 2007. Pp. 7, 9
- Cook, Timothy. "Upton Sinclair's *The Jungle* and Orwell's *Animal Farm*: A Relationship

- Explored." *Modern Fiction Studies* 30, no. 4 (winter 1984): 696-703.
- Cowart, David. *Thomas Pynchon: The Art of Allusion*. Carbondale: Southern Illinois University Press, 1980.
- Crowl, Samuel. "CHAIN REACTION: A Study of Roman Polanski's" *Macbeth*." *Soundings* (1976): 226-233.
- Davis, James E. "Why *Nineteen Eighty-four* Should Be Read and Taught," in *Censored Books*, Scarecrow Press, 1993. pp. 382-87.
- Davison P. (ed.). *The Complete Works of George Orwell*, Nineteen London, Secker & Warburg, 1998.
- DeLillo, Don. *Underworld*. London: Picador, 1997.
- Diamond, Jamie. "The Mystery of Thomas Pynchon Leads Fans and Scholars on a Quest as Bizarre as His Plots." *People Weekly* 33 (January 29, 1990). PP. 64-66.
- Dixon, Wheeler Winston. "Hyperconsumption in reality television: The transformation of the self through televisual consumerism." *Quarterly review of film and video* 25.1 (2007): 52-63.
- Dugdale, John. *Thomas Pynchon: Allusive Parables of Power*. New York: St. Martin's Press, 1990.
- Elbarbary, Samir. "Language as Theme in *Animal Farm*." *International Fiction Review* 19, no. 1 (1992): 31-8.
- Eliot, Thomas Stearns. "The love song of J. Alfred Prufrock." (1917).
- Fletcher, Angus. *Allegory: The Theory of a Symbolic Mode*. Ithaca: Cornell University Press, 1964. pp. 339-40.

- Freedman, Carl. "Towards a Theory of Paranoia: The Science Fiction of Philip K. Dick (Vers une théorie de la paranoïa: la SF de Philip K. Dick)." *Science Fiction Studies* (1984): 15-24.
- Freeman, Daniel, and Jason Freeman. *Paranoia: The 21st century fear*. Oxford University Press, 2008.
- Gardner, John. *On Moral Fiction*. New York: Basic Books, 1978.
- Grant, J. Kerry. *A Companion to "The Crying of Lot 49."* Athens: University of Georgia Press, 1994.
- "Gravity's Rainbow - Summary" *Masterpieces of American Literature* Ed. Steven G. Kellman. eNotes.com, Inc. 2006 eNotes.com 28 Feb, 2018.
- Grofman, Bernard. "Pig and Proletariat: *Animal Farm* as History." *San Jose Studies* 16, no. 2 (spring 1990): 5-39.
- Harper, David. "The politics of paranoia: Paranoid positioning and conspiratorial narratives in the surveillance society." *Surveillance & Society* 5.1 (2008): 1-32.
- Havel, Václav. "The Power of the Powerless." New York: Vintage, 1978. 125-214.
- Hawthorne, Mark D. "Pynchon's Early Labyrinths." *College Literature* 25 (Spring, 1998). PP. 78-93
- Hume, Kathryn. *Pynchon's Mythography: An Approach to "Gravity's Rainbow."* Carbondale: Southern Illinois University Press, 1987.
- Ingle, Stephen. *The Social and Political Thought of George Orwell: A Reassessment*. Routledge, 2006.
- Kendler, Kenneth S., and Ming T. Tsuang. "Nosology of paranoid schizophrenia and other paranoid psychoses." *Schizophrenia Bulletin* 7.4 (1981): 594.
- Lacan, Jacques. *Ecrits Le Champ freudien (Paris)*. Éditions du Seuil, 1966. P. 17

- Lacey, Robert J. "Thomas Pynchon on Totalitarianism: Power, Paranoia, and Preterition in Gravity's Rainbow." *Americana* 6, 2010.
- Lahiri, Jhumpa. *The namesake*. Houghton Mifflin Harcourt, 2003.
- Lee, Jennie. letter to Miss Goalby, 23 June 1945, *CW* 2, p. 5.
- Leverenz, David. "On Trying to Read Gravity's Rainbow". In *Essays on Thomas Pynchon*. Ed. George Levine and David Leverenz. Boston: Little, Brown and Company, 1976. 229-249.
- Levine, George, and David Leverenz, eds. *Mindful Pleasures: Essays on Thomas Pynchon*. Boston: Little, Brown, 1976.
- Lionel Trilling, "George Orwell and the Politics of Truth" (1952), *The Opposing Self* (New York: Viking Press, 1955), p. 157.
- Mamet, David. *Glengarry Glen Ross*. Grove/Atlantic, Inc., 2014.
- Mandić, Jelena Z. Fear and Paranoia as a Postmodern Condition in Thomas Pynchon's "The Crying of Lot 49" and David Lynch's "Blue Velvet". University of Novi Sad, 2014. 10.7251/fil1410143m. Pp. 143-149.
- Mattessich, Stefan. *Lines of Flight: Discursive Time and Countercultural Desire in the Work of Thomas Pynchon*. Durham, N.C.: Duke University Press, 2003.
- McHoul, Alec, and David Wills. *Writing Pynchon: Strategies in Fictional Analysis*. Urbana: University of Illinois Press, 1990.
- Mezciems, Jenny. "Swift and Orwell: Utopia as Nightmare." *Dutch Quarterly Review of Anglo-American Letters* 15, no. 3 (1985): 189-210.
- Murdoch, Iris. *The black prince*. Penguin, 2003.
- New Boundaries in Political Science Fiction. University of South Carolina Press. Pp. 75-76 0ISBN1-570030736-1.

- Nicol, Bran. "Reading paranoia: Paranoia, epistemophilia and the postmodern crisis of interpretation." *Literature and Psychology* 45.1/2 (1999): 51-54.
- O'Donnell, Patrick. "Engendering paranoia in contemporary narrative." *boundary 2* 19.1 (1992): 181, 182, 184.
- O'Neill, Eugene. *The hairy ape*. The Floating Press, 2014.
- Orwell, George. *Animal farm*. Penguin UK, 1989. (All subsequent references will be to this edition and will be made parenthetically in the text).
- . *Down and out in Paris and London*. Vol. 11. Penguin UK, 2001.
- . *Homage to Catalonia*. 1938. Boston: Beacon Press, 1955.
- . Looking back on the Spanish War. Lemur Books, 2014.
- . *Nineteen Eighty-Four*. New York: Plume, Harcourt & Brace. 2003. ISBN 978-0452284234. (All subsequent references will be to this edition and will be made parenthetically in the text).
- . *The road to Wigan pier*. Penguin UK, 2001.
- . *Why I write*. Penguin UK, 2014.
- . 1984: Texts, Sources, Criticism. Ed. Irving Howe. New York: Harcourt, 1982. 3-206.
- Parrinder, Patrick "History in the Science Fiction of H.G. Wells". <http://www.revel.unice.fr/cycnos/document.html?id=615> (Retrieved on June 25, 2012), p. 6 of 11.
- Petersen, Liane Rausch, "Paranoia and determinism versus anti-paranoia and non-determinism in Thomas Pynchon's Gravity's Rainbow" (1979). *Retrospective Theses and Dissertations*. Paper 14357.

- Pooley, Charles. *The Varieties of Paranoia in Gravity's Rainbow*. McGill University, Montreal. July, 1998.
- Postman, Neil. *Amusing ourselves to death: Public discourse in the age of show business*. Penguin, 2006.
- Pynchon, Thomas. *Bleeding edge*. Random House, 2013
- *Gravity's Rainbow*. New York: Penguin Books. 1973.
- *Mason & Dixon*. Penguin, 2012.
- *The Crying of Lot 49*. New York: J.B. Lippincott, 1966.
- *Vineland*. Le Seuil, 2015.
- Ralph A. Ranald, "George Orwell and the Mad World: The Anti-Universe of '1984,'" *South Atlantic Quarterly*, Autumn, 1967, pp. 544-53.
- Robert L. Carneiro, Ed., *Herbert Spencer: The Evolution of Society* (Chicago: The University of Chicago Press, 1967), p. 56-57.
- Rodden, John, ed. *The Cambridge companion to George Orwell*. Cambridge University Press, 2007.
- Rosenfeld, Aaron S. "The "scanty plot": Orwell, Pynchon, and the poetics of paranoia." *Twentieth-Century Literature* (2004): 337-367.
- Sales, Nancy Jo. "Meet Your Neighbor, Thomas Pynchon." *New York* 29 (November 11, 1996). PP. 60-64
- Sanders, Scott. "Pynchon's Paranoid History." *Twentieth Century Literature* 21.2, Essays on Thomas Pynchon (May 1975): 177-92. *Jstor*. Web. 18 Aug. 2013.
- Siegel. Mark Richard. *Pynchon: Creative Paranoia in Gravity's Rainbow*. Port Washington. New York: Kennikat. 1978.

Sjoberg, Laura, and Caron E. Gentry. *Mothers, monsters, whores: women's violence in global politics*. Zed Books, 2007.

Slade, Joseph. *Thomas Pynchon*. New York: P. Lang, 1990.

The Collected Essays, Journalism and Letters of George Orwell, 4 vols., eds. Sonia

Orwell and Ian Angus (1968; Harmondsworth: Penguin, 1970), 1:29.

Tone, Erin B., and Jennifer S. Davis. "Paranoid thinking, suspicion, and risk for aggression: A neurodevelopmental perspective." *Development and psychopathology* 24.3 (2012): 1035.

Weisenburger, S. C. A "Gravity's Rainbow" Companion: Sources and Contexts for Pynchon's Novel. Athens: University of Georgia Press, 1988.

Westervelt, Linda A. "'A Place Dependent on Ourselves': The Reader as System Builder in Gravity's Rainbow". *Texas Studies in Literature and Language* 22.1, 1980. 69-90

Woodhouse, C. M. "Animal Farm." *Times Literary Supplement* (6 August 1954): xxx-xxxi.

World English Dictionary (Collins English Dictionary - Complete & Unabridged 10th Edition, 2009, William Collins Sons & Co. Ltd.) 3. informal sense: intense fear or suspicion, esp when unfounded)

Zifek, Slavoj. *The Abyss of Freedom: Ages of the World*. Ann Arbor: U of Michigan P, 1997

"1984 - Why Nineteen Eighty-Four Should Be Read and Taught" Novels for Students Vol. 7. Gale CengageNotes.com 3 Feb, 2018 .

"1984 - Critical Evaluation" Critical Survey of Literature for Students Ed. Laurence W. Mazzeno. eNotes.com, Inc. 2010 eNotes.com 3 Feb, 2018.

"1984 - George Orwell and the Mad World: The Anti-Universe of 1984" Novels for Students Vol. 7. Gale Cengage eNotes.com 3 Feb, 2018.





VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
Sosyal Bilimler Enstitüsü

LİSANSÜSTÜ TEZ ORJİNALLİK RAPORU

VAN YÜZÜNCÜ YIL ÜNİVERSİTESİ
Sosyal Bilimler Enstitüsü

11/09/2018

Tez Başlığı / Konusu

Techno-Political Paranoia In George Orwell And Thomas Pynchon

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 125 sayfalık kısmına ilişkin, 11/09/2018 tarihinde şahsım/tez danışmanım tarafından Turnitin intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 4 (Dokuz) dır.

Uygulanan Filtreler Aşağıda Verilmiştir:

- Kabul ve onay sayfası hariç,
- Teşekkür hariç,
- İçindekiler hariç,
- Simge ve kısaltmalar hariç,
- Gereç ve yöntemler hariç,
- Kaynakça hariç,
- Alıntılar hariç,
- Tezden çıkan yayınlar hariç,
- 7 kelimededen daha az örtüşme içeren metin kısımları hariç (Limit match size to 7 words)

Yüzüncü Yıl Üniversitesi Lisansüstü Tez Orijinallik Raporu Alınması ve Kullanılmasına İlişkin Yönergeyi İnceledim ve bu yönergede belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içemediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini bilgilerinize arz ederim.

11/09/2018

Sirwan Hassan KHDHIR
Adı, Soyadı, İmza

Adı Soyadı : Sirwan Hassan KHDHIR

Öğrenci No : 159201511

Anabilim Dalı : İngiliz Dili ve Edebiyatı

Programı :

Statüsü : Y. Lisans Doktora

DANIŞMAN
Doç. Dr. Bülent Cercis TANRITANIR

11/09/2018

ENSTİTÜ ONAYI
UYGULANMIS
11/09/2018
Doç. Dr. Bekir KOÇLAR
Enstitü Müdürü