The Transformation of the Public Sphere of Fiction into Cyberentics, Paranoia and Anti-Paranoia: An Inquiry into the Fabulous Fiction of Kurt Vonnegut, Philip K. Dick and Thomas Pynchon

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Abstract

   Novelists who are influenced by nineteenth century British thought like Ruskin, Thomas Hardy, D. H. Lawrence, Tolkein and Mark Twain are among the earliest novelists who explore the conquest of social truth by the scientific method. They are convinced to develop the reflection of the general premises of man with the consequences of the power of science. And man has been considered the victim of ambiguous referentiality. Man can no longer conform to but must form and correspond a society by modeling it according to his own experience. But, the real beginning which technologizes itself in modern narrative direction in the twentieth century starts with Moore, H. G. Wells, Aldous Huxley and George Orwell whose negative utopian narratives are concerned not with the artifaces but with the artifacts of the imagination which are well elaborated to suppress the technology of the future. Yet in the last quarter of the twentieth century, Kurt Vonnegut, Philip K. Dick, and Thomas Pychon and other science-fiction writers explore the growth, development, organism and the extreme irony for employing the machine in fiction. They attempt to answer simple stated questions in their narrative: Are we machines whose functions including the mental ones? Are we describable by a formal closed system of laws (algorithms)? Or are we transcendent and therefore free of our own mechanical descriptions? And they conform the view that the universe is uncertain in its non probabilistic causals and therefore is mechanistic. They conform the views of the circulation of texts and the processes of the negotiation means. They find that the machine does not work without the discoveries in physics and without the manifested threat to the author's artistic imagination which is offered by paranoia, anti-paranoia and cyberentics which petrify the new literary technique. Therefore, the properties of the story elements systematize what they essentially see from the new technology by receiving and processing the new technological information about the new world.

المستخلص

ان الروائيين اللذين تأثروا بفكر القرن التاسع عشر مثل رسكين، توماس هاردي، د.ج. لورنس ومارك توين وكانوا ضمن الأوائل اللذين اكتشفوا تأثير غزو الحقيقة العلمية للحقائق الأجتماعية.

وكانوا مقتنعين في تطوير انعكاس المحاور العامة للأنسان مع نتائج الطاقة العلمية. واعتبر الأنسان ضحية المقارنة المبرمجة. ولم يستطع الأنسان أن يؤكد ولكن يستطيع ان يشكل ويتواصل مع المجتمع من خلال نمذجته العالم وطبقا لخبرته الذاتية.

الا ان البداية التي نمذجت التقنية في اتجاه السرد الحديث في القرن العشرين كانت قد بدأت عند مورا، ج ج ويلز، الدوس هكسلي وجورج أورويل. وكانت قصصهم ذات الخيال العلمي الجامح معنية بالحقائق العلمية في الخيال وليست قضية الخيال والتي اتقنت بشكل جيد لتسهم في تطور تكنولوجيا المستقبل.

الا أن الربع الأخير من القرن العشرين كان كيرت فونيكيت وفيليب ك دك وتوماس بونج والاخرون من كتاب الخيال العلمي قد اكتشفوا هذا النمو، والتطور والتمثيل العضوي والسخرية لإعادة استخدام الماكنة العلمية في الرواية.

وحاولوا الأجابة على اسئلة بسيطة في قصصهم: هل نحن مكائن وضيفتها ذهنية، هل نحن محددون بوصف شكلي من نظام مغلق من القواعد (الكورثيمات) او نحن متسامون وبذالك احرار من الوصف الحركي. وأكدوا فكرة العالم الغير محدد في مسبباته المحتملة وبذلك فالعالم حركي. وأكدوا فكرة محورية النصوص ووسائل التفاوض مع العلم في الرواية. ووجدوا بأن المكائن لاتعمل دون الأكتشافات في الفيزياء ودون الخيط الظاهر لخيال المؤلف المتمثل بواسطة الأضطهاد، ضد الأضطهاد، السبرانتك والتحكم الآلي والتي تصعق الأسلوب الأدبي الجديد. وبذالك فأن عناصر القصة تصمم مارأوه أساسا في التكنولوجيا الحديثة وذلك من خلال استقبال ومتابعة المعلومة التكنولوجية الجديدة حول العالم الجديد.

1. <u>Introduction</u>

The new technological information elements in the western culture attract and offence many transhumanist values and many other focal tendencies of scientific interpretations for the sake of the interactive actions of the new social subjects. Therefore, these new methods petrify the progress in technology as a power, a hybrid of machine and organism or a creature of social reality which control the body and the group (Hayles; 1991: 29). But their imaginative explorations are not only generating nor facilitating the proper cross cultural interactions between the progress of science and other social subjects but they explore also the tropes of reversals and the "incessant narrative digressions to suggest meaning which exists ontological interfaces" (Tobler; 1994: iii). The very fruitful views in these strategies are the reading of the situations and tactics where both 'religion and paranoia assert coherence derived from a force, malign or benign that transcends time and history'(Ibid).

Kurt Vonnegut, Philip K. Dick, Thomas Pynchon and other postmodernist writers give no secret accounts for analysis about the impacts of the new communicative technologies of the future in this universe while the protagonists are the creatures who develop from the prehuman stage the different phases for the organic developing mental states and for mapping our social reality. As a matter of fact, Kurt Vonnegut and Philip K. Dick hold their fears from the twin pillars of the technological domination in the form of a rule and they take over the masses in their fiction by a relative handful of technocrats and by other sophisticated tools and machines. These technological dominations may take the very name of universal happiness and progress. Commenting on Philip K. Dick's novel *Ubik* whose title comes from the Latin 'Ubique' 'everywhere', Stanislaw lem adds a suitable comment on the allegorical subtexts which establish the conjunction of technological theories:

> 'Telepathic phenomena having been mastered in the context of capitalist society have undergone commercialization like every other technological innovation … against this 'extrasensory industrial espionage with the aid of inerials, people whose psyches nullify the 'psi field' that makes it possible to receive others' thoughts" (Lem; 1975: 5).

Yet, in Pynchon's *Gravity's Rainbow*, Paranoia has this substitutive impact as an edge for this awareness that all the elements in the universe conspire together to bring a focus on the individual's ultimate doom.

As a matter of fact, technology of communication is more than a way for looking to our world with a secular reader. It pretends as a fully fledged version of theological sublime and is but an apotheosis for the human reason even in its destructive forms. It is recognized primarily as an epiphenomena on signs and symptoms of reality and Kurt Vonnegut, Philip K. Dick and Thomas Pynchon privilege this paranoia with a genre of postapocalyptic experience. These authors are but the negative diagnosticians of the contemporary culture because they take the firm convictions for the false unconsciousness, for the class bias, for the ideological programming and for the structural limits of the new values. Max F. Schulz has rightly put it:

> "Neither Benny Profane nor Herbert Stencil (in Thomas Pynchon's V   , nor Eliot or Fred Rosewater (in Kurt Vonnegut's God Bless You, Mr. Rosewater), nor F. or Larry (in Leonard Cohen's Beautiful Losers) is an Eugene Rastignac, a Pip or a Raskolnikeov." (Schulz; 1974: 141)

This drift in the informatics has been established in the postmodern novel to dissolve the human uniqueness into a hybrid assemblages of machines and other organisms which supplement or supersede the personal agency and is coupled by the interpretive realms of history, politics and the social biological sources. And Hayles calls this conjunction of theories in postmodern novels 'coaxial asemplasy' (Hayles;1991: iiv) Writers like Kurt Vonnegut, Philip K. Dick, Thomas Pynchon and other science-fiction writers elaborate this coaxial asemplacy through pretextual element of an original bounds in order to ingrain so deeply inside our contemporary culture which is driven silently down to the roots of our imagination. (Ibid) Therefore, Paranoia, Dianioa, and

cyberentics achieve a heuristic status rather than an empirical body of the people for an element in this new mythology where the creatures are equated with attributes and functions of machines in this informatic age. (Op cit: 33) Therefore, postmodernist discursive institutions establish what Michael Foucault's critique of the author of surgery inside the imagining technologies which take two features. The first is the authorship as a set of social institutions and conventions while the second is embedding the authorship within specific material media of technological formation. (Op cit:xi)

In 1951, Kurt Vonnegut in his early story Epicac makes this reality more obvious and that we always live our symbolic and practical lives with self-ordered spaces:- "EPICAC XIV… decided how/many [of] everything America and her customers could have and how much they would cost. And it … would decide how man engineers and managers and civil servants, and of what skills would be needed to deliver the goods; and what I.Q. and aptitude levels would separate the useful men [and women] from the useless ones; how many … could be supported at what Pay level …"(qtd. Porush; 1985: 91)

Initially, Kurt Vonnegut, Philip K. Dick and Thomas Pynchon perform the most primitive responses for humanity to grow up and to develop and human beings are recognized in more hazards and accidents. The masses are but blind, soulless with the brute automatism which leads them to external death. Science fiction stories do not treat the impact of the nuclear or the cold war but they deal with the peerless paranoid thrillers whose political satire and black humours are the varieties of the social madness. Those authors who are under the scrutiny of this research adopt more positive attitudes toward the ethics of modernist's technological conspiracy theories by arguing that nothing in modern conspiracy theories is indicating that they are unwarranted by definition. And conspiracy theories bend to be the irrefutable appeal to those unlikely motives because they include the gap conflict for the observed facts. However, science fiction theories grant and provide the failed predictions which come to suffer from the internal inconsistency or the attributic omnipotence of the conspirators. Eventually, uniting these complexities which suited the civilians is the first step which is to be scrutinized in those Paranoian styles and entanglements. At the end of Gravity's Rainbow Pynchon admits that initially, paranoia is the leading edge for discovering that everything is connected and it is less than oneset or a route.

2. *Player Piano* and Vonnegut's Questions of Reformation of Technology in the Bourgeois Society

Throughout all his cultural career Kurt Vonnegut Jr. is considered as a self-described Luddite who endorses his readers with a dim view of what humankind has done to the world. His narrative explores how human beings struggle to cope with a world of tragic-comic disparities and how they are attempting to grasp a universe that defies the causality and performs the absurdity of an alien world. Initially, most of Vonnegut's readers are familiar with the scientific process of defamiliarizing of the American aristocracy in which the centered subjects on characters, narrators, and readers parallel each other as they are relocated by an automated materialist world. And Vonnegut's Protagonists lend their lives to struggle for awareness and independence from the machinelike controls where much of his subjects propel a mechanically determined world. Yet, Vonnegut's main theme is that the machine makes loneliness. This world consists of managers and engineers on one side, the workers on the other side as well as the machines which are near the managers. All the characters express this division of the American society which is fragmented into alienated parts under the name of the simplified planning and production. But citizenship becomes so regulated and standardized by ruling technocracy. And citizens themselves have become the mindless pieces of machinery and they themselves are unable to believe in anything better. Hence, the ruling technocracy is no longer capable of any human change or any growth. The paranoia of the ruling technocracy refers to this eternal universal truth as diffused by this simulacra in which no decper meaning is found behind the incidents. Supercomputers, spaceships and other technological tools are still relevant to contact the planning and production. They are constantly reconstructed and rewired by the author to make an intimacy with satire, black humour and postmodernist style.

Porush adds: perhaps the most experimental of Vonnegut's work as a cybernetic device is *Slaughterhouse Five* 1969 .. Vonnegut is himself present as a narrator … as a 'telephonero' .. The telephone has a special place in the iconography of cybernetics. (Porush; 1985: 98).

Darko Suvin sums up the maturing process in Vonnegut's science fiction style: [j]ust as Utopia, SF is an explanatory organ based on the 'lateral possibilities of history making, analogous to the hypothetico-deductive method in experimental science and mathematics. (Suvin; 1930: 21) As a matter of fact, Kurt Vonnegut publishes during 1952 two science fiction stories 'Player Piano' and 'Epicac'. They satirize the ambition of the authoritarian corporated computing and the postmodern habit of thought. The mainstream which propels the automation of the modernist values is the only first step and is but attributed to managers, many engineers, civil servants and companies. They are able to automate the clerical tasks of the public. (Porush; 1985: 87)

However, the circumstances of these stories are set in three steps in the future after the end of the second world war while most of the American are fighting abroad. The second step is found inside the works of the nation's managers and engineers who develop a new ingenious automated systems that give chance to operate with few workers. And incidents describe how often ten years from the war the factories replace the workers by thinking machines. The third step is then found in how the thinking machines develop the main frames of the factories which are completely replaced by most forms of administrative and technical labour. Initially, Vonnegut's ultimate aim is to create a warning for the artificial intelligence and business executives for our unquestioning faith in science and technology, Here, there is no dignity in labour, no virtue in an honest day's wages and no rewards for the exceeding expectations. Instead, managers and engineers realize that the cooperated world wishes to use their labour cheaply and to replace them with more reliable machines whenever and wherever possible. This cooperative world will not stop to count the human cost.

In *Player Piano* two parallel plots are developed; the plot of Dr. Proteus, the intelligent factory manager of thirty five years old, and the plot line of the American tour of the shah of Bratuphr, a spiritual leader of six million residents of a distant underdeveloped nation. However, Proteus is the only living and working man among the managers by a system while the snab is but a visitor who comes from a different culture. Vonnegut gives chances to express how the system looks from inside and from outside. And Dr. Proteus is the ultimate insider whose father is the first 'National Industrial Commercial Communications, Foodstuffs and Resources Director' (Op cit: 91) And he has almost completed the control over the nation's economy and is much more powerful than the president of the united states.

 To be precise, there is but one outstanding trait in *Player Piano* which is called Simulacrum. This diffuse of simulacra with the sublime is the main principle in the novel and what remains from plot is an infinite narrative which is termed by Lyotard as language games which veer behind incidents. And Fredrick Jamson calls it as 'new depthlessness' in science fiction stories. And in his later novel 'Sirens of Titans' Vonnegut ponders this diffuse of simulacra with the sublime where the characters take their refuge in concepts of outward meaning. And the novel becomes a space opera format which gives the chance to discuss numbers of ethical and philosophical questions in an entertaining fashion. And an exploitation of the human and the machine leaves behind it a pile of human rubble which is but a favourite theme in postmodern aesthetics. Like Orwell, Vonnegut is influenced by Wells' highly organized utopias. For example Orwell and Huxley detect the ideals in which the citizens are conditioned to obedience and freedom is eliminated while individuality is crushed in their novels. And Vonnegut's episodes and his disdains of the western homicidal maniacs for use in war are connected with Orwell's 1948 and Huxley's Brave New World.

Klinkowitz has rightly explored the familiar satire and the pattern which the modern citizens are conditioned to live by them in Vonnegut's futuristic utopian technological society:

> Individuals, couples (dating or married), families and communities would be tempted away from their core values. For a time they'd be enthralled by illusions be it the perfect social personality, sudden wealth designer lifestyles or utopian technology. That would be the action's first movement … Then in

> each story's second act (as it were) they'd be disappointed in not getting what the illusions had promised, their simple standards would triumph in the end proving that their own original ways were best – again and again Vonnegut would exploit this formula, riffing many variations as a jazz musician might on the familiar pattern of a twelve-bar blues. (Klinkowitz; 2004: 79)

In addition, Vonnegut endorses the reader to laugh at those modern social fans and hopeless situations by his use of black humour which according to him is a common feature in Europe even before Sigmund Freud who gives it the name of "gallows humourd".

Prof. R. K. Vohra has rightly put it:

> His wrath is reserved for the scientific elite whom he presents as riddled with untutored ego's irresponsible careerism, readiness to profit from a colleagues', misfortune and pursuing naked power while pretending to pursue scientific inquiry. Vonnegut's bitterness is born out by history. The two world wars have destroyed the credibility of the belief that the study and practice of exact sciences toned down like Xenophobia and national pride. (Vohra; 1987: 31)

However, there is a fear from the richness of the identity in being reduced to something called machines and is expressed by Vonnegut tacitly and in every protest against the advancement of technology.

In *Player Piano* this plea is expressed explicitly by Vonnegut in the first epigraph of the book which according to him is a plea for the freedom in the face of the encroachment of technology. And when those encroachments are developed by the skills and the imaginations of the engineers and the managers Vonnegut explores the cybernetic territory which according to him is signaled by the power of sciences of communication and control. (Porush; 1985: 83) They are the natural results of the radio communications and electromagnetic waves which are discovered during the second world war when Allies find themselves obsessed by developing radars. Encroachments and the threat of automatation and other allusions are materialized in so many chapters in *Player Piano*. When Shah of Bratphur meets EPICAC XIV; a continually evolving computer that occupies the physical network of Carlsbad Caverns. Here, the Paraple lies in the form of EPICAC XIV which is but the totalitarian machine Par excellence, the incarnation of Luddite nightmares. It is only the choice of EPICAC XIV to decide during the coming years how many engineers, managers, researchers and civil servants. And what skills will be needed to deliver the goods and what I.Q. and aptitude levels would separate the useful men from the useless ones. The other riddle is found when the Shah asks the machine an ancient inquiry about a prophecy that a messianic god will one day come to the people and rescue all their suffering bet EPICAC does not reply and Shah concludes that it is a 'false god'. The relationship of Proteus with his wife is also another subtle riddle in the novel particularly when it is degenerated into a mechanical, redundant series of robotic exchanges.

David Porush adds:

> Automation was a buzz word of 1950's and early 1960s embodying all the neo-Luddite fears of human beings … [Paul Proteus] has achieved his position in Part because he designed a code which reduced the physical motion … to a series of commands on a tape. This tape is then fed into computer which commands other machines to perform those operations. (Op cit: 84)

To be precise, Vonnegut's interests and his personal attitudes toward knowledge and cognition encompass cyberentics, information theory, game theory, linguistics, theory of automatation, computerization, biology, cosmology, ethics, anthropology, sociology aesthetics and literary studies. His futurological predictions and indicaments, his philosophical speculations and his literary experiments create a social apathy instead of progressive actions.

In *Slaughterhouse-Five*, the world is no longer out of joint and beneath the surface image of the world a society is being bettered by the proliferation of things which are in an open battle with humanity. The paranoicantic images of the heroes support a grim view that the world is a 'merry-go-round cemetery', a prison of ungovernable lunatics in a state of 'mad perdition', "agitated spirits" who are casting themselves into chaos.

Vonnegut attempts to design a space opera with an apathy that reflects how war is scarred, how death is haunting the heroes and how the world is so dehumanized by anonymous bureaucratic computers and the authoritarian institutions which are immobilized by guilt and fear. Vonnegut confirms how typical narrative of today has to express specific names toward the numerous forms of the human mental collapse that overtakes his characters. For example in *Slaughterhouse-Five* the names for such mental collapses today are "combat fatigue, 'demonic depression" "echololia 'sexual mania', masochism" 'catalepsis", "Samaritrophia", "dementia praecox", "Paranoia", "Catatonia" and "Hunter Thompson Disease". (Ibid) The Protagonist Billy Pilgrim in *Slaughterhouse-Five* or Eliot Rosewater in *God Bless You Mr. Rosewater* Share more than a room in mental hospital and are but familiar with psychiatrists and metalwards. Moreover, Vonnegut in *Slaughterhouse-Five* couple the shock of bombing and war with the tragically disillusionment childhood experiences in order to cripple his ability to lead to any kind of moral life which causes to make life to be bred and to believe in people, work and in God. This attitude towards Vonnegut's radicalism has been put to serve Vonnegut's society as a 'Shaman' who is a kind of spiritual medicine man whose function is to expose the varieties of the social madness. Such tales are of apocalypse and postapocalypse which appear before 120 years of their tradition. Even Mary Shelley wrote *The Last Man* during 1826 in which a deadly Plague gradually wips our humanity while this immune protagonist looks on and is fixed with postapocalyptic science fiction tales. Initially, the title page in *Slaughterhouse-Five* gives another clue to the structure of the novel as it is written in telegraphic schizophrenic manner and it is a tale of the Planet Tralfamadore a distant planet which is entirely inhabited by machines. Vonnegut describes the novel as a Duty Dance in Death and the novel is but a space opera which claims the intellectual meditations of the elite. It creates a phenomenon known within Jungian Paradigm as synchronicity experience. The multilayered accidents draw up comparisons toward being transported from train car into Pow camp toward an exact terrestrial spaceship that hums in the novel like a melodious owl where the human beings are trapped within each moment in time like an insect in amber.

To be precise, the process of exorcism and renewal through such extensions are well elaborated by Lawrence R. Broer:

> … as Vonnegut himself explains of these later heroes should be perceived in the light of spiritual evolution of one man – a single, fragmented psyche – seeking to overcome defeatism and to discover a faith, a course of action that will result in a more positive creative identity. That man a traumatized survivor of Dresden trying to adjust to an absurd world after the war, battling his despair over a world that seems unyielding in its suffering and destructiveness, is Kurt Vonnegut. (Broer; 1989: 12

By giving this step the deception for the irrationalist world, Vonnegut's paranoid manner is related with the Prince of Hell in Von Goethe's *Faustus* when he declares that he is part of the part and that at first he is all the parts of darkness that gives birth to light. In one of his personal letters Kurt Vonnegut says: I haven't ever hallucinated or been hospitalized or incapacitated for mental illness of any sort. The medical school at the university of Iowa did a study of established writers at the writer's workshop, myself included, and learned that we were all depressives – from families of depressives. There was scarcely an hallucinatory in the lot. (qtd. Broer; 1989:13)

In *Player Piano* Dr. Proteus joins the revolt against the holy trinity of the machines which organize the masses. But later human beings are rendered to be useless and Vonnegut holds the position of preindustrial life. Therefore, he has underworked the proletariats who are provided by twenty seven inch televisions and by houses which are made by glass and steel. But they are traded

by such sets and they look for those reasons which make them loose the most important thing on earth; the feeling of being in need for the useful self respect. (Vohra: 1987: 32)

The two world wars have their role at destroying the practices of the exact sciences but they also implement the irrationalities and the blind presuppositions of human's primitive mentality. This retreat of the period is set into the past while the author stays true to the straightforwardedness of the old pleasures. The Victorian critic Windwood Reade sums up earlier the apathy and the satires for those ideals which are carried by technology of the future.

These bodies which we now wear belong to the lower animals … A time will come when science will transform them by means which we can not conjecture and which even if explained to us we could not now understand just as the savage cannot understand electricity, magnetism or steam. And then the earth being small, mankind will migrate into space and will cross the airless Saharas … The earth will become a Holy Land … Finally men will master the forces of nature; they will themselves become architects of systems, manufacturers of worlds then will be perfect. (qtd. Vohra; 1987: 10)

However, Vonnegut's thought and knowledge apply fittingly this enigmatic emergence of a new man and how the universe is designed systematically through the scientific progress. In the light of the ethical debate upon him Vonnegut echoes Dante's long poem *Divine Comedy* in his novel *Cat's Cradle* where everything moves faster in progress and machines grind ever faster to provide men with pleasurable living and ruling ideas. Vonnegut offers two fold functions of selfhood; the first is reflecting Vonnegut as a narrator and the second is represented by Vonnegut as a character.

Mustazza adds:

> In the case of *Cat's Cradle*, the inventions are both palpable and intellectual,
> the former seen in the cruel technological developments that are generated in
> 'civilized' society, the latter in the religious and political inventions intended
> to sustain the hope of the inhabitants of a primitive island-republic."
> (Mustazza; 1990: 25)

In order not to mistake Vonnegut's parables, the western tradition thematizes so powerfully the modernist unmapped identity which appears to employ the oppressive atmospheres and the adverse environmental circumstances toward humanity and its nature face; the threat of the imminent extinction of the industrialized society's accumulations. This plea for automation is quite appropriate to Vonnegut's wry vision, but this does not mean that the world is to serve as an enactment of the fall 'but rather as prelude to the myth, the eradication of modern values and the reinstatement of a mythic point of view". (Op cit: 26)

Vonnegut explores how the creative activity of the author gives reformation on the world and on its human inhabitants which 'contain more frequent and more profound references to the Genesis (Ibid) And for the postmodern aesthetics, Vonnegut's Utopia is applicable in the name of an exegesis rather than in a plan of action.

3. The Dickian and Philidickian Paranoia and Conspiracy Culture

Philip K. Dick is a postmodern science fiction writer who lives during (1928-1982) and whose contemporary practices on the mythology of self conscious races mostly depend on the pseudorealities, epiphanies, techno surveillance and Paranoia. Most of Dick's moralities of creator creation relationships share the same active motif with J. G. Ballard's *Voice of Time* and with other contemporary writers of his period who are known as Galaxy writers like Robert Sheckly, Fredrick Pohl, etc.. Yet, both Dick and Ballard create a core in fiction which is not art but truth. (Barlow; 1988: 13) In addition, his fiction is compared with William Burroughs' pitiless cycles of addiction and schizophrenia and according to critics Dick is an insane writer because he assumes that eroticized landscape of celebrity and death. His plots with science-fiction are interrelated with three categories; metaphysics, religion and politics. The first category is concerned with modern surveillance which sets the conditions of conspiracy theories and the interactions of the individual with both. The second is concerned with Dick's exegesis with the mystical experience. The third is

concerned with the extension which veers inside the individual and the political systems. In addition, the conceptual models which establish Dick's fiction and which become the prevailing features in his themes are often associated with the 'mask'. Initially, Dick explores through the mask this relationship which is existed between deceiver/deceived relationships as they run 'the gamut from god/human to man/wife to human/construct.(Ibid)

Dick uses the idea of the mask as a kaleidoscope which provides a new proof for his various themes but in each theme Dick's act of deception is still connected with the past experiences. In his early novel *Amaze of Death* Philip K. Dick finds a higher world and a higher truth which run above the two worlds and as they are explored by the dichotomies of good-evil worlds. Dick creates a semi-living existence in *Ubik*, which is neither death nor life but in the dimension of one of them. It is created through a teenage semi-lifer Jory who infiltrates the borders of that world and by interfering the others' wavelengths and by imposing himself upon the world of the living. This quest for the truth is the crucial part of existence while the static ownership for searching this truth in Dick's novels can not be reached for perceiving that higher world. A suitable comment on Dick's method is well elaborated by Lejla Kucukalic:

> Taking a more religious approach toward the issues of relativity and subjectivity, Dick shows through the famous 'glitches' that affect everything from mechanical devices to people's quotidian world to the very narrative of his novels, the imperfection of the world and its being. (Kucukalic; 2009: 167).

Initially, Dick's method consists of straightforwarded metaphors and bizarre possibilities which move the narrative into the realm of increasing complexity and ironic metaphor of opposites which are facing in each moment each other. The plot meets this cognitive mechanism which assumes a form of a cross-domain of a conceptual mapping while each mapping is limited into rather an equal small conceptual structure. The narrative author moves around number of pseudo realities about what is real, what counts as knowledge and how the mind works.

But Dick's talent reflects the lame motifs upon the false realities, the fake human being hallucogenics, psionic talents, God and demi gods and it is but in the same literary circles of pop culture. What is more emphatic about this culture is the accuracy about the human beings and their power to survive. And the basic substance for this power is compromised biologically, cyberentically by robots and artificial intelligence. Basically, Dick's interest with natural world is eschewing the role of hard science approach which undertakes the ontological privileges. There is a formal radicalism which provides a further stimulus inside the action and there are proud experimental and radical efforts which are related with the author's personal, emotional and intimate qualities. Samuel Umland has rightly put it:

> The novel's easy thematic of doubled characters gives way to doubled values and doubling infected action. Dick's universe is peopled by humans whose humanity is progressively compromised .. (what in Valis Dick called theopanies, either for characters or for the readers resulting in classical structure of dianoia – a new thought or insight deriving from the experience. (Umland; 1995: 10)

By exploring the thematic possibilities and the external problems Dick's method is to provide double tasks, either for the characters or the readers while the effects are to serve the same double cast. Thematic possibilities and the problems ironize two boundaries, the first is between man as a machine metaphor as well as the strategic reversals of the plot and the theme while the second is to show up clearly how the implicit boundary between the Homo sapien and humanity is determined by certain DNA sequences and genetic code or by certain belief/behaviors. Indeed, the best examples are found in Dick's early stories 'Progeny', 'The Father Thing' and 'The Electric Ant' which assume explicit boundaries between the human a d the machine and whether the alien, robot, Homo sapien or only the apathy can demonstrate the one to be human. And the factor of apathy is

only, existed within the human community while the battle is not tackling over biology but on our psychic souls. As a matter of fact, Dick's method is a postmodern method toward the personal adventures because it is submerged by the ontological echoes, doubles, Doppelgangers illusions, reversals and counterfeits which classify Dick as a postmodern philosopher of personal identity. However, Dick remains a poet of self identity who is depending on Englightenment and the Romantic models where self identity is the place for all obscurities and mysteries and is but something like an ultimate truth. Samuel J. Umland has rightly documented these features in Dick's fictional world:

> These large, fuzzy ideas are informed by complications that subordinate Dick's 'tub or three' ideas to one. The problematics of (postmodern) reflections are employing an array of rhetorical devices, Dick's thematics develop specific cluster of tropes all of which are grouped under the rubric of 'the double'. Almost every use of these convections on tropes isolates a specific problem within general question of (self-) reflection, the problem of otherness or alterity.(Op cit: 32)

Basically, Dick's tropes are related with the philosophical interrogations of this age, the decline of the human and social values and the warnings against future catastrophes of the human species. It is H. G. Wells in his novel *War of the Worlds* (1898) who observes himself to commit an interesting future device or an institution for the future catastrophes where aliens become competitors or deadly enemies and to commit the self-reflections to this radical examination. But Philip K. Dick emerges in our readings to his stories as the Poet Laureate of the postmodern adventure because he proves to be concerned with the most advanced subterranean utopia of global capitalism, space travels and colonization. Patricia S. Warrick rightly adds:

> In "The Penultimate Truth", Satanton Brose the hidden economic dictator controls both the military and the government. President Talbot Yancy, a simulacrum programmed to send phony video messages of hope to the mass of underground factory workers in a metaphor for the fantasy of honest government and earnest learner. Script writers create presidents and manipulate masses. (Warrick; 1980: 222)

In his analysis on 'signs', Merleau-Ponty refers to the problem of self identity in many occasions as the modern myth for 'ipseity' and 'alterity' as they work respectively while Lyotard employs the term 'Paralogy' for identifying the history of self reflexibility. As a matter of fact, the Dickian fashion identifies the problematics of self reflection and their subjects as antonymic signs in *Divine Invasion*. *Divine Invasion* is operated as an ironization and problematization for the doxa which is identified as the conventional problem we inherit for the kind of naturalizes belief and what we inherit from our culture. And this narratological quality specifies Dick's use of metafictional mechanisms in order to find for the reader the frontiers between the text and the story level. In Philip K. Dick's novel *Minority Report* the plot is narrated on a first level by an external narrator or by a voice who stands out of the world while the narrator presents only what is visible inside while the events of the past which are talking about a place do not have to consider with the real place. The test is a mixture of austere thought and broad but enjoyable bad jokes. The nontechnology and mechanical prophetics refer that technology amounts to the culture of death by promoting conquest, genocide and exploitation.

Philip K. Dick, in his early novel *Time Out of Joint* indicates his understanding of those associations. In chapter six page 95 from the novel, the label of the association is linked with consumer culture and is accompanied by the narrative focuses on ontologies. Those are but ontological problems staging the postmodern tropes while paranoia and schizophrenia work together to illustrate the impact of capitalism and advanced consumerism.

In Dick's novel *The Simulacra* the government is explored as a sham. And the first lady in it is an actress and the president is not elected democratically and he is but a simulacrum. Characters

have their faith in a system which is undermined by a world which is revealed as being a fabrication. The structural series of reversals are designed to defeat the reader's expectations and to affirm how the situation is really as it is. And the case of the 'shared world' can contrast these hard to relate images of music in *The Simulacra* with realistic connotation of music and musicians. The element is only a counterpoint and palmer adds:

Dick is not simply resting content with the kind of fragmentariness and arbitrariness… One would not claim that the Neanderthalers, or the time-travelling Herman Goering or the Theodorus Nitz bugs or the Martian Papoolas are any of them obviously needed for the overall unity or thematic and effective coherence of *The Simulacra* (1964), yet there they all are. (Palmer; 1991: 73) In addition, Dick's preoccupations with anxiety and the opaque metaphysical riddles appear to include "the lovecraftian house creature in *Eye in the Sky* (1957), the assassination machine.. in *The Penutimate Truth* (1964) the comically insolent and litigious door in *Ubik* (1969)." (Ibid). However, the term machine is for Dick the metonym of the increasing specialization in the American life and as a metaphor for the running processes of the increasing autonomy of the dynamic systems. Science fiction novels mark a shift in Dick's contemporary practices from the individual as a unique agent to a descriptive infrastructures that couple the human action toward the mechanic and computational processes. While digital technologies appear to problematize virtual reality and deterritorize the real world of the individual. And this shift in the informatic dynamic system dissolves the human uniqueness and considers the world as "a hybrid assemblages of machines and organisms which supersede the personal agency and supplement the increasing autonomous communication systems" (Op cit: 10). *Eye in the Sky* is one of the pioneering novels in postmodern age where the centered subject is not the fears of the people but how to contact with that world which is built in the minds of the characters against the strange menacing forces. There are eight characters who are the victims of an accident caused by the cosmic ray phenomena which is called Bevatron. Dick identifies Bevatron phenomena as a phenomena dedicated to the advanced research which is generated artificially within a controlled condition. But when the action is pursued the controlling powerful proton beam of the Bevatron is no longer be controlled. And this accident causes to melt part of the Bevatron and the result is that eight of sightseers fall into the centre and they lie unconscious. All the characters are under the influence of the strong magnetic field in the Bevatron except one person among them who feels conscious. This case is not apparent to the other characters. And when a 'shower of locusts' is descended on the character Jack Hamilton who lies unconscious he realizes that the world he lives is not the world he is used to live. The remaining characters realize that they are trapped in the private world of Arthur Silvester who is a member of an ultra-conservative religious section. This world of Silvester is featured by interventionist god whose punishments rewarded all humans while the whole electronics of industry is so busy at maintaining a network of communication between heaven and earth while all the qualification tests are administered by means of an oracle and salaries are paid in the form of credits of Judgment day (ch.4:50). But there is one character who actually buys instead of prays for the canned burnt offerings (ch.6:74). People who live in this world are affected physically. Yet, Marsha who is Jack's wife is radical and she turns into an abominable hag, and the African American guide of the group begins to shuffle and to speak in a Black Idiom. Marsha's twisted coarse features are described in (ch.7:101) and she looks like a cartoon and she is but what Silverstar imagines as a young radical college woman who would look like that. In addition, Silverstar thinks that all the Negroes shuffle and this is going to be laugh at all of us (ch.7:101). But the world of Silverstar is a fantasy world which veers inside other people's experience.

The focus of the second part of the novel is on confirmation when characters manage to tackle with Silverstar unconscious settings that exist within his own private world. And they do not merge into the real world but they still manage to enter into another private world which is dominated by Mrs. Pritchet's ideals of a sexual cleanliness. Everything which counters this ideal of neatness is abolished, while all the things are categorized and concepts are vanished. By substituting skepticism toward recognizing the contemporary culture and consciousness Dick satirizes science as the key

driving force for that form of postmodern adventure. But like H. G. Wells and other cyberpunks like William Gibson Philip K. Dick finds out that technology is the embodiment of futuristic imagination and fantasy. But Dick has this surreal reality and this consistency of dreams and hallucinations in a similar state of analysis described by Don Delillo in *White Noise* and Nietzsche. Themes are accompanied by ontological problems and are staging the postmodern tropes.

People in *Divine Invasion* live according to science information system which is central for the programme 2-3-74 which points to the mystics that interpret the experiences where Dick the author liquefies his revelation through a modern thinker's sense of tentativeness of speculative thought. And within this code our minds scramble and are cut off from the brimming 'matrix' of cosmic information. And the people live under the sway of black iron prison and in Dick's term they live under the demiurgic worldly forces of political tyranny and of oppressive social control. The only eternal paragon of this empire is Rome where the archetypal lineaments are under the feverish and Dick recognizes them in the Nixon's administration.

The connections are attributed to Dick's early connectedness between ancient Rome and modern age which refer to the Empire and Dick's *Black Iron Prison*. The symbolism of those terms is recalling on one hand the Iron Age and advanced military technology and on the other to the machines of modern industrialization. The results are to ontologize solutions to specific historical situations in the form of timeless metaphysical dualism such as that between materialism and idealism.

It is in this respect these issues are related with Dick's concerns with the threat of era of modern technology. Initially, Dick's novels bear the characterization of alienation of the workers. While the discipling processes which produce docile bodies are becoming androids to allow oneself to become means to be manipulated and androidization requires obedience and predictability.

Dick's mature science fiction and his late 'theological' novels carry the same fascination of Asimov's robots and they have different kind of knowledge even for the divine robots which are not merely the philosophical android in *Counter-Clock World* or the taxicab that distinguish the marital advise in *Now Wait for Last Year* but they are found in the ladies that debate dispassionately whether to kill Nicholas St. when he ventures to the surface in *The Penultimate Truth*.

The result is found in Dick's middle period which is a complex dialect which revises the liberal individualism. Yet, in Dick's later fiction this dialectic debate becomes more difficult when he focuses his appeal of belief on a deity or preternatural being as an alternative to the strengthening of the previous reality but individuality and difference itself are jeopardized.

Critics study in the field of Dick's science fiction his systematic analysis inside Dick's literary corpus, his study of biology, sociology and physics as well as his literary linguistics (De Meester, 1982: 1).

Therefore, three visible basic systems of the universe are found in Dick's fictional world:
i. The equilibrium system
ii. Homestatic system
iii. Process system

Those three systems are able to bring our perception into the ontological concepts of Dick's universe.

i. The equilibrium system:

In Dick's concepts we find a loss of energy which is called entropy where the energy needs to keep up the organization which is lost until the final stage where no energy is needed or is reached. However, in all Dick's novels the natural aspect of a universe is stripped of any creative human meaning and is found as the entropic regression toward a state of chaos and a homie. Dick sees this tendency everywhere as in the evergrowing heaps of Kipple in his novel *Do Androids Dream of Electic Sheep?*. And the sound of Manfred Steiner makes in Martian Time-slip becomes the Book's new world for entropy and so on. This loss of energy which is the entropy can be seen in all Dick's novels as a powerful symbol for equilibrium system. It is found clearly in the novel *Galactic Pot-Healer* and the other short stories in the collection essays *Pay for the Printe*r. This entropy tends to

run down its differentiated structures and tends to move toward dissolution. In *Amaze of Death* the dissolution becomes arranged in random disorder and in one aspect of deity viz. the form Destroyer and the evil god. In *Faith of our Fathers* this deity is at the root of Dick's universe where entropy gives its place to a theological or philosophical framework.
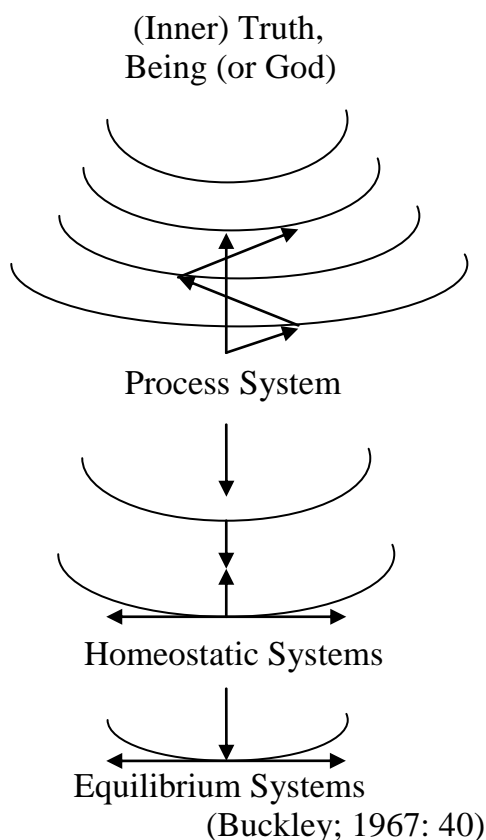
ii. Homestatic Systems:

This system is developed inside the theme of Dick's *Simulacra* where enough energy is added to keep certain organization to go on no more.

This system is the foremost reason for optimism because it withstands according to Dick the forces of entropy in continuity. Yet, this continuity is often incidental with the appearances of the mechanical devices and as ranged from the poisonous homeotropic darts over the newspapers that edit themselves in what is called homeopapers up to self regulating cars with a bad or wise character and even a robot 'who' has written a theological pamphlet. (De Meester, 1982: 1)

iii. Process Systems:

At the end of each novel Dick's universe gives a repetition to the part of the plot which is enacted by a transformation of the known status in which the beginning or the creation of a new cycle finds justifications. At the end of each novel Dick lets the reader anticipate the seed of such a new creation.

W. Buckley in *Sociology and Modern System Theory*, p.40 undertakes the graphical representation of Dick's universe and as shown in the following diagram:

(Inner) Truth,
Being (or God)

Process System

Homeostatic Systems

Equilibrium Systems
(Buckley; 1967: 40)

To be precise, Philip K. Dick becomes not a novelist but a philosopher of his age. Throughout his novel *Galactic Pot-Healer* (1969) which is concerned with entropy Philip K. Dick begins to treat the word *healer* as it becomes metaphysical in its meaning in the novel. Initially, all quotations from this novel are taken from the print of hard cover and paperback and as written and issued in 1969 by Berkley Books (qtd. De Meester; 1982: 73-76). However, entropy is not only found inside the office of the protagonist, Joe Fernwright who lives in cartons – empty – lay piled p.5 and in the city where

he lives "a cracked and unrepaired sidewalk" p.6. He is also in the "Planetwide party apparatus […] which […] clasped them in a hug of death." p.6. And in the economic life "nearly worthless inflationary trading stamps" p.7. But entropy is also working in someone for whom life has lost its meaning "it's gone … The energy [!], the capacity to fiddle away a lifetime without dignified work" p.11. And who is losing life as such as a consequence "I am dying, he said to himself" p.14. Therefore the novel in the first chapter treats also the metaphysical kind of entropy. It is only when the protagonist gets a message from a person who is in need for help, he makes up his mind not to 'voluntarily die', and to want to stay alive. And wait. And wait. P.15. His decision can play an important part as Dick's heroes do rely on existence on their instinct and persistence. The important thing in chapter one of the novel lies in the fact that Joe is determined to fight against this entropy all around him once he can play an important part in someone else's life. Entropy is seen at work in various degree and is usually interpreted as a challenge. We find it in Joe's marriage as his wife taught him to loathe himself and then having done that she had left him" p.16. Yet, there is entropy in the prediction for his financial situation; he will be paid in crumbles, i.e., in other words fine debris. P. 19. It is a dream without the protagonist "the system [!] would break apart" p.22. To be precise, entropy is found present in the whole of society 'where everyone is aced out in the end" p.26.

Chapter Three in the novel begins with uplifting moment which focuses on the metaphysical dimension as when Joe is informed that his wife will signify something. P. 26. Initially, the Dickian hero in this respect is representing a man who sees entropy as inherent to his own constitution and to mankind's suffering existence. This psychological dimension is characterized as a result of the impact of physical entropy on the human psyche.

4. Paranoia, Anti-Paranoia and the Delusion of Persecution in Pynchon's *Gravity's Rainbow*

Pynchon's mythographic strategies which claim the evolutionary steps toward the negotiation between technology and fiction are imbedded in popular culture to reveal within contemporary fiction information, immersion, identity, interactivity and reflexivity. Pynchon encounters the consummate human artifact of a techntopian culture through the extension of information and control which apprehend the future world as it is about 'decadence, narcissism, fetishism and the inexorable movement of the human race toward the inanimate' (Wild; 1987: IV). Initially, Pynchon incarnates the most common grounds for performing the universal information of homestasis and therefore combines this consummate human artifact of a techtopian culture with the most habitual experience of the natural behaviors and motives. Hererin lies the principle of postmodern aesthetics where the sublime is expressed either in the concept of God or the external universal truths which are diffused into simulacra. Such infinite narratives can not present any universal origins because such originals are non existent.

Pynchon adapts the method of conformism and alienation which run in experience along with the common thread of consciousness and the lives of the others. To be precise, Pynchon's criticism and his exegeticists aim to expose the work of art as if it is an enormous computer. This trope roams inside Oedip Maas or Herbert Stencil or slothrop who are caught in their circularity between zeroes and ones. They are trying to "map completely the interconnections, trying to distinguish between what computer engineers call 'random access memory'." (Porush; 1985: 113)

The most prevalent concept which veers inside experience is the invention of Paranoia and anti Paranoia which are the ultimate tools for the embodiment of consciousness. Yet, they seem to surpass their own machinery and to resist ironically and paradoxically the relative accidents and the radical uncertainty. They are put to challenge and to understand all aspects of sanity of the character who solve their mysteries by constructive causal continuities. In fact, characters devote their lives to invent the causal continuities in their own world's system of history.

In *Gravity's Rainbow*, the Westerners like Tyrone Slothrop enacts the western vision of history and starts in his action as a realist chasing the deterministic view of the past but at the end he appears as a surrealist by forgetting the past. But he never achieves the actualistic perception of the mysterious

metaphoric links of the events which move around him. His action is but only embodying Pynchon's troubled assessment of the western modern man. He is only a protagonist who is by logic an important young man who is seeking to learn his relationship with male configuration of power which is called the elect. And the absence of his mother Tyrone Slothrop is traded and is used by men of power and his business is given over to men. He is then the young man who must read and must choose a relationship to the network power which is identified by Derrida as a "phallogocentrism". Pynchon gives him the chance to sum up in *Gravity's Rainbow* the image of the rocket while his chief role in part one of the novel is being a realistic plotter. While reading the plot of the novel Pynchon makes us believe that the prominent theme in *Gravity's Rainbow* is the secular metaphysical orientation which makes paranoia as the grim gesture that aims to produce other characters within the last stage of entropy. However, those characters act passively and randomly through the vast inhuman systems of conspiratorial history. Even their names in the novel suggested that they are less than free willed humans. In fact, names like Stanley Koteks, Mike Fallopian, Manny Dipresso and Oedipa herself are less of being characters than being only labels or brand names. Even in *The Crying of Lot 49* the myriad of the social and the psychic gestures of morality explore the obsession within the morality of the characters and within the modern American subject. William Plater in '*The Grim Phoenix*' recognizes that Pynchon's cyberentics process and vision incorporate to Pynchon's authorial act because 'it is one of the most recurrent themes of his fiction communication may provide the framework for discovering how various things come together" (qtd. Porush; 1985: 114). While John Stark claims that "Pynchon cannot be fully understood without tracing the influence of cybernetics on his work" (Op cit: 114). Paul Ricour spends most of his lifetime to prove that "history" is among other things as a meaningful temporality. Pynchon views this idea of history in the characters' involvements until the study of the past is transformed into a scientific discipline. Initially, the tropes of reversal and the incessant narrative digressions are elaborated by Pynchon's early story *Slow Learner*.

Entropy functions significantly and the story implements instinct-death tropes which connect language, death, race, sex and class as well as the anonymous cruelties of Pavolov's psychical carnivalistic implications. Men have killed the old gods and the modern man create other more terrible ones with his technology. Pierce's inverarity's death in *The Crying of Lot 49* sums up the plot in the novel while the last will and the testament of death sends the protagonist into her bizarre mission where people smoke and drink dead bodies. *The Tristero* is only representing a murderous counterforce and the quest of Oedipa discovers the death's 'irreversible process' ultimately. And Pynchon's fetishism and narracism become similar to Kerouac's character Sal Paradise who looks up from the drunken merriment of the western Days. And Pynchon has Kerouac's character before him and after that Kesey when he uses figures and knowledge of the native culture to comment on his social surroundings.

In addition, while Norman Mailer uses the 'psychopathology' for drawing the figure of the African-American male as his model in the novel *The White Negro* Pynchon uses psychopathy among the Ojibwa Indians or what is commonly known as windigo psychosis. Initially, *The Crying of Lot 49* does not use the native figure to provide an escape route but to establish in the American narrative a parallel between cultures which suggests only a horrific outcome. And the novel expresses only the historical events and the anachronistic method and explores through the narrative the destruction of the individual and the redemption of the artist who runs himself with good absolute universe (God) and absolute nothing (death).

Malcolm Bradbury in his book '*From Puritanism to Postmodernism*' dedicates few lines about Pynchon's restless soul and about his method for the quest of history in his earlier novel *V* (1963). Bradbury finds out that Pynchon in his novel *V* is telling a story for the quest of history in chaotic, synchronic and cybernetic universe (Bradbury; 1992: 391). Initially, the novel *V* is a mixture of this austere thought and the broad enjoyable bad jokes. And what readers admire in Pynchon's method is that the work does not give up or set out to become a Lumberjack which searches for a fabulous and unattained experience. Pynchon writes what other's writers could always have from the

resources but Thomas Pynchon's metaphysical orientation is a secular one. When mysteries, miracles, uncertainties and paradoxes are rampant in the major work of a novelist they versed as none before him in the arcane of science and bureaucracy.

Initially, there are two men in *V* who are the central figures; Benny Profane who is an inanimate modern man and Herbert Stencil who is born in 1901 into Henry Adams' modern universe and who is but the 'century's child'. And the Profane profane yoyos' own way is made through modern urban entropy. Stencil is searching for the past for *V* who is but an elusive female figure who has been associated with major historical crises and whose name is constantly shifting like the lost significance of modern history.

The transcendental views in the novel *V*, the whole political order, the worlds and the whole system of human values are not an exception of Vs-politics and literature but are the constant premises whose genealogy would transport us back to the Manichean apparatus of the puritan imagination. (Fredric Jameson, Hofstadter). And Pynchon's method is like other actualists American novelists of his age like William Gaddis and Coover who locate the most conservative dedications to the scientific principles in the public sector and who establish this claim in various governments, cooperation and in the firm and the cartel. But Pynchon is exhilarating the modern age in the same conservative conformist method of Kurt Vonnegut. He is but Vonnegut who adapts the responsibility of the working classes who are made by bosses, factories and owners. While the struggle between bosses and workers is redeemed by the extended allusions to science fiction theories. Tryron Slothrop, Edward Pointsman, Franz Pokler, Durane Marvy, Byron the Bulb, Richard M. Zhlubb and other Pynchon's Characters understand all this opacity which comes to challenge their sanity. They apprehend these divergences which may be possible only through the mechanics of discontinuity because they are expressed to reveal their exegies mathematically in equations of differences rather than in differential equations. Tony Tanner puts Pynchon's cyberentics and information at the centre of his mythography while Kathleen Woodword discriminates *The Crying of Lot 49* as information processing out of control. (qtd. Porush; 1985: 114). Pynchon's *Vineland* and John Barth's *The End of the Road* (1990) share the same historical depth; the origin of the American. Both novels are explaining their evocations for another American dream. Yet the mythological *Vineland the Good* never have to face the reality of history and thus remains in a free prelapsarian state. The only mythology is the love of the Yosroks, the native American state of Vineland area.

To be precise, Pynchon attacks Linearity and binary thinking and his works are referring to the line of demarcation within science, fiction, truth and imagination. Pynchon expresses the same mental shifts of Borges, Virginia Wolf, Lewis Carroll, Franz Kafka, Herman Melville, Deleuze, Adorno and Auerback. And, there are several contexts in *Gravity's Rainbow* which adapt Pynchon's obscenity. Slothrop is like the waste culture who anticipates his mysterious scattering in the zone and he gains at the expense of his identity a union with nature and the waste of the world. And when he grows a dept at reading the graffiti which spread around buildings or cataloguing the human needs like initials, dates, hasty pictures and mouths he turns this deciphering skills which he applies once for studying equations. And his fanciful exegies gives the shock and defaces or disgusts to their meanings as transgressions. While Slothrop's identity has been engulfed by 'Them' the masters of the rocket. The crucial lesson encounters Slothrop logo – " 'ROCKETMAN' was HERE. But he thinks of it briefly that he wrote it and forgot, so Slothrop added his own mark to the wall next to the other graffiti with a piece of rock – Yet he scratches a sign and he besieged only after he had left it and half a dozen more places did it down on him that what he was really drawing was the A4 rocket. However, Pynchon's linguistic extremes of equations and obscenity are two out of many voices which form a parallel of an antithetical languages of power which voice the desires of the elect and preterite respectively in their struggle for control and survival.

Both novels, *Gravity's Rainbow* and *Burroughs' Naked Launch*, are constructed on the basis of successive nightmares of domination which is exerted by strange powers Good and Evil. And both

are continued to struggle in the setting of the 'inter zone' and both novels are but an imaginary dystopia which is described at the composite city.

At one level the supreme Evil is linked with the collapse of the individual will and identity rather than with the possibility of a social condemned immoral act. But in *Naked Launch* addiction is just one image of control and annihilation of the self. And mankind appears as a victim of some form of addiction and the body is regarded as nothing but a biological trap and the society is directed by 'control addicts'. But Burroughs' novel resists interpretation which is provided by 'humanistic literary criticism'. It resists even more dramatically than what Pynchon implies from the consolidation of that which Burroughs tries to undermine to the foundations of the ethical dualism. Yet, both writers assume the idea of binary power and the distinguishing features of Paranoia and anti-paranoia. (Porush; 1985: 117).

Conclusion

The majority of postmodern critical theories are interested by the new interests of literature to technology and the scientific thinking which could supply the literary overall research with a sense of awareness and new different strategies. While the relevance of such a process is its elaboration of communicable system which gives considerable attention to the recent literary works. Much of the works of Kurt Vonnegut, Philip K. Dick and Thomas Pynchon are semi autobiographies which are drawn from the political atmosphere of the British second world war. The early literary canon of those writers combines both the traditional structuralist narrative with the recent cognitive and scientific theories which initiate the new forms of the new novel. Initially, the scientific methods are still to confront in the works of those science fiction novelists to the theological - epistemologies, to the folk psychology of the English man's period as well as to the global systems of communication and information. While the postmodern novel is but a mixture of the discrete elements of cyberentics, paranoia, anti-paranoia etc… with the ruling principles of technology. The new systems of cyberentics, paranoia, anti-paranoia etc. veer inside the already existing issues of technology and the models of the new culture. And the postmodern novel is but that real promiscuity for the collapses of all divisions of the society.

The messages in the works of those writers speak about those deciphering skills which disgust the tyranny of war and post-war dispensations.

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