

Conspiracy in Thomas Pynchon's *The Crying of Lot 49*

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Abstract

The present research analyses the issue of conspiracy in Thomas Pynchon's *The Crying of Lot 49*, in order to study how postmodern features, such as; narrative structures, ambiguity and symbolic language, contribute to the creation of a sense of paranoia and epistemological uncertainty. The protagonist (Oedipa Maas) is presented as the reader's guide through a fragmented reality, and the focus is on the Trystero system as a search for meaning in a world warped by information, technology and noise.

Key Words: Pynchon, Conspiracy, *The Crying of Lot 49*, paranoia, postmodern.

لتوماس بينجن 49 المؤامرة في إعلان الشحنة

المستخلص

يتناول البحث الحالي موضوع المؤامرة في رواية لتوماس بينجن إعلان الشحنة 49 وذلك كي يحلل كيف لعناصر ما بعد الحداثة مثل: التركيبات الروائية و الغموض و اللغة الرمزية ان تساهم في خلق معنى جنون العظمة و عدم اليقين المعرفي. اعتبرت هذه الدراسة بطللة الرواية (اوديبا ماس) كمرشد للقارئ في عن الواقع المجزء والتركيز على نظام تريستيرو كوسيلة للبحث عن معنى في عالم تشوه بالمعلومات والتكنولوجيا والضوضاء .

Introduction

One of the key postmodern texts is still Thomas Pynchon's *The Crying of Lot 49* (1966), notable for its buried symbolism, confusing storyline, and unanswered mysteries. At its heart, the novel's story becomes a conspiracy, real or imagined, about the Trystero's secret mail system. This article explores the deconstruction of the limits between truth and illusion in the story and the representation of conspiracy as a metaphor of the disintegration of meaning in a postmodern world from the point of view of the Literary Modern Approach.

A conspiracy is a hidden agreement by a group to accomplish anything unlawful or detrimental. It generally requires manipulation, deception or clandestine activities. In literary and cultural studies, the phrase also alludes to stories or beliefs about secret networks of power or control, particularly when the reality is masked or fragmented. The Oxford English Dictionary defines it as "a secret plan by a group to do something unlawful or harmful." (Oxford English Dictionary, 2023, p. 1).

In a broader, cultural-theoretical sense, Mark Fenster defines conspiracy theory as: "A form of knowledge and cultural expression that seeks to explain political and social events as the secret work of powerful conspirators." (Fenster, 1999, P. 1).

Conspiracy in *The Crying of Lot 49*

Throughout history, cultural figures such as elites, poets, and historians have used conspiracy not only as a literary motif but also as a persuasive rhetorical device. They invoked conspiratorial themes to mobilize audiences, provide explanatory narratives for ambiguous phenomena, and assign agency to uncertain historical developments—functions that mirror the narrative strategies of contemporary conspiracy theories (Pagán, 2004, P. xi).

Pynchon's postmodernism is of special flavor; it is of French poststructuralist orientation with academic frame. His writings focus on the shifts and changes within the postmodernism itself. Most of his novels have political and realistic style and themes. He is a man of contradictions; isolated and sociable, he described himself as classist while the critics described him as postmodernist (Copestake, 2006, P.2).

Similarly, Thomas Pynchon similar to twentieth-century authors like James Joyce, Henry Miller, William Burroughs, Norman Mailer, and Kurt Vonnegut, his writings challenges the interpretive faculties of readers. His early novels, in particular, have been marked by their heavy textuality. As Ian D. Copestake observes, these elements—difficulty, thematic daring, and textual interconnection—are not accidental but structurally and thematically entwined, discovering how such elements in Pynchon's works reflect other writers' works (Copestake, 2006, P.2).

Conspiracy is not just a subplot in the narrative, but the organising framework. As soon as Oedipa Maas is named executor of the estate of her former boyfriend, Pierce Inverarity, she embarks on a quest through increasingly unclear clues. The notion of Trystero, a covert system of underground communication, recalls the anxiety and distrust that typify the postmodern mind. As Brian McHale observes in *Postmodernist Fiction*, postmodern texts shift from epistemological to ontological concerns (McHale, 1987, P. 10), and this is precisely what Pynchon does—replacing questions of truth with questions of existence. As when the narrator (which represents Oedipa's internal monologue) states that conspiracy is a comforting thought, it is world frame despite it is evil: "For it was now like walking among matrices of a great digital computer, the zeroes and ones twinned above, hanging like the many-tongued 'Pente-cost' of the Fourth of July,... behind the hieroglyphic

streets there would either be a transcendent meaning, or only the earth."(Pynchon, 1966, P. 181)

Oedipa's search for meaning represents a metaphysical quest, echoing the experiences of modern individuals in a world devoid of stable referents and where there are no meaning and no communication at all. The more she attempts to decode and explain signs—graffiti, muted horns, stamps, historical documents—the more uncertain she becomes. As when Oedipa faces different possibilities for the events: "Oedipa wondered whether, at the end of this passet of digital pitch-and-toss, she would ever know the truth. She might be under some sort of delusion, or it might be a plot, or she might be having a nervous breakdown." (Pynchon, 141). The novel thus similar to Umberto Eco's notion of the "open work," where meaning is not fixed but generated through interpretive acts (Eco, 1989, P.3-4).

In this context, Oedipa is less a detective and more a symbol of interpretive anxiety, caught in the semiotic maze of modern life which characterized by isolation and meaninglessness: "Whatever it was, it was spread of course everywhere... it was an inverse world, a world of communication that was no communication."(Pynchon, 1966, P.180).

Pynchon's use of language by itself in *The Crying of Lot 49* heightens the theme of conspiracy by employing symbols and references which are hard to be interpreted. The muted horn symbol, associated with Trystero, repeated throughout the novel in hidden places—on bathroom walls, postal boxes, stamps—suggesting a hidden order beneath the surface of daily life (repetition of events without clear meaning). Here, one can find postmodern semiotics where language becomes a closed loop rather than a path to truth (Barthes, 1973, P.149).

For Pynchon, narratives themselves are conspiracies of language, that is why he melts fiction with metafiction. The reader, like Oedipa, becomes involve in a textual web, forced to question the reliability of information and the nature of reality (Fenster, 1999, P.84).

The representations of the Trystero system are human desire and isolation which due to bureaucratic and capital systems. Actually, it is reluctance to the official channels of communication. Accordingly, Trystero becomes as a dual metaphor. It might be hidden truth beneath some political organizations, or it might be a scheme which is created by Oedipa herself due to her hallucination that increased because of her alienation (Fenster, 1999, P.83).

Concerning the closing scene, the end of this novel is highly conspiratorial "Oedipa settled back, to await the crying of lot 49."(Pynchon, 183). It ends when Oedipa awaits the auction of Lot 49. By this buzzle *The Crying of Lot 49* confirms one of the postmodern features concerning fiction, that is the rejection of closure. As Patricia Waugh argues, postmodern fiction "highlights the process of writing itself" (Waugh, 1984, P.2). Besides this end emphasizes Pynchon's view concerning uselessness of any attempt to reach ultimate truth in narrative.

Conclusion

Conspiracy in *The Crying of Lot 49* is not obviously stated in the narrative of the novel nor it is clearly stablished as plot devices. Rather it is constructed in meaning where the reader can touch a literary conspiracy in which meaning is both chased and postponed forever.

The novel gets more conspiratorial tendencies when Oedipa falls down into paranoia. All the strange and suspicious incidents (inundated with signs, disconnected from truth, and trapped within language) could function for this regard.

While Trystero's conspiracy it is not of structure or devices rather a philosophical insight on the nature of knowledge and on the spreading of doubt in a chaotic society.

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