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Critique of Mainstream Modernity in Rick Yancey's *5th Wave*

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Letter of Approval

This thesis entitled “Critique of Mainstream Modernity in Rick Yancey’s *5th Wave*” submitted to the Central Department of English, by Ranjit Gurung has been approved by the undersigned member of the Research Committee.

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## Critique of Mainstream Modernity in Yancey's *The 5th Wave*

### *Abstract*

*This research project utilizing the concept of postmodernity efforts to comment upon cultural chaos and fragmentations created by modernity in the Rick Yancey's novel The 5th Wave. Cassie and Sammy in The 5th Wave are deviated from their cultural root and individual identity. It unfolds postmodernity as the subject matter in Yancey's novel to critique logocentric attitude of modernity. Identities in the novel are super-unstable. The central protagonist a sixteen-year-old Cassie Sullivan, is on a mission is to rescue her five-year-old brother, Sammy, from a military compound run by the Others. Yancey, presenting Cassie as a representative of females, portrays the change that are seen in the life style, attitude of people after they came into the contact of metropolitan big city. People valorize the modernity and run after it but still they are suffering from the chaos of it. It brings so much chaos, sufferings, and pains. Cassie and Sammy are doomed to face harmful consequences of modernity. Society is resulting in drug addiction, anxiety, fear, divorce, and family tussle.*

Key Words: Modernity, Post modernity, Centre, Totality, Fragmentations, Experimentation,

## Introduction

The present research aims to question main stream modernity in Rick Yancey's *The 5<sup>th</sup> Wave* utilizing the theoretical concept of postmodernity. Postmodern notions of searching the multiple centers, fragmentation, celebration at the loss of the order and the use of experimentation for the sake of decentering are found in the novel proves it as postmodern in character. The aim is to reveal postmodernity as the subject matter of the given novel. *The 5th Wave*'s raises the question over the promise of modernity project to enlighten people throughout the optimum utilization of science and technology. The main protagonist Cassie Sullivan who has tendency to suppose an "objective" truth, her regular effort of rationalizing the reality and providing a unified account of it, will be described, along with the related postmodernist interest in deconstructing notions of truth and rationality.

*The 5th Wave* comments on the effects of welcoming western concept of liberal thought and modernity. Most of the characters suffer from identity crisis. They feel that the temptation to follow the slogan of modernity lures for democracy and equality. Cassie Sullivan, who is on a mission to rescue her five-year-old brother, Sammy, from a military compound run by the totalitarian government. This compound, called Camp Haven, is one of many locations where people are mercilessly captured. At Camp Haven, young humans are brainwashed into believing that the Others are human and that their fellow humans are Others. In this way, an army of traumatized, isolated child is being trained as the instrument of humanity's ultimate destruction. *The 5th Wave* demonstrates how dystopian view and disillusionment affect the lives of females in metropolis. The obsessive search for the western cultural model in America resulted in crisis, conflict, and perpetual unrest.

The youth cultural environment of America are categorically rejected from the sovereignty and the unique supremacy of western ideals like universal human rights and democracy, modern secularism, political liberalism, gender equality and individual freedom in the novel. *The 5th Wave* is situated in American society where Cassie is lost in emptiness and hollow of modern scientific development. She is deviated and hanged between several problems. *The 5th Wave* reflects the political and social unrest in America. *The 5th Wave* is presentation of people's history from the margin. Rick Yancey work moves back and forth in time and focusing on small events and everyday people, Yancey breathes life into history by describing the effects of larger-than-life events on the average citizen.

In *The 5th Wave*, Yancey, presenting Cassie as a representative of females, portrays the change that are seen in the life style, attitude of females after they came into the contact of metropolitan big city. People valorize the modernity and run after it but they are suffering from the chaos of it. It brings so much chaos, sufferings, and pains. Youth are doomed to face harmful consequences of modernity. Society is indulging in drug addiction, anxiety, fear, divorce, and family tussle. Why western modernity fails to emancipate American Youth in *The 5th Wave* is the major concern of this research?

The narrative complexity of the novel further proves its postmodern character. The narrating character Ben will be considered ambivalent, hence unreliable. The aim is to suggest inconsistencies in Ben's thinking and the consequent subversion in the narration. The narrator's purposeful telling in retrospect bears importance. The simultaneous prominence of contradictory discourses pervades *The 5th Wave*. Nevertheless, the disunity of Ben's train of thought throughout the text initiates the character's ethical confusion. That is to say, with the coming of postmodernity, the

former idea of morality is altered. Ben's mind is used to the comforts of the "totalities of modernism, in which the supposition of objectivity freed individuals of ethical responsibility" (Yancy 34). However, he is not released from the feeling of guilt he experiences with mere scientific explanation. In other words, the final plan of the present paper is to consider *The 5th Wave's* nostalgia for the tragic outlook.

Postmodernism is a general and wide-ranging term which is applied to literature, art, philosophy, architecture, fiction, and cultural and literary criticism, among others. Postmodernism is largely a reaction to the assumed certainty of scientific, or objective, efforts to explain reality. In essence, it stems from a recognition that reality is not simply mirrored in human understanding of it, but rather, is constructed as the mind tries to understand its own particular and personal reality. For this reason, postmodernism is highly skeptical of explanations which claim to be valid for all groups, cultures, traditions, or races, and instead focuses on the relative truths of each person. In the postmodern understanding, interpretation is everything; reality only comes into being through our interpretations of what the world means to us individually. Postmodernism relies on concrete experience over abstract principles, knowing always that the outcome of one's own experience will necessarily be fallible and relative, rather than certain and universal.

Fractions of post modernity are scattered throughout *The 5th Wave*. Yancey seems to be profoundly interested in the counter-enlightenment impulse in postmodernism, its open anti-rationalism. In *The 5th Wave*, Yancey reconsiders the postmodernist disillusionment with the enlightenment values and the related critique of humanism. The novel concerns itself with the conflict between rationalism, emotionalism, and religion, which, in the postmodernist language, are considered different, but equally considerable ways of thinking. There are three prominent

characters in the novel, each of them exemplifying one of the suggested types of thought, respectively: Ben, Cassie, and Sammy. Yancey's apparent passion for science causes the novel's implicit empowering (in terms of postmodernist ethics hardly tolerable), and in that privileging, of Ben's rationality, his "pursuit of truth". In a sense, the novel takes sides with the modern age's idea of the superiority of rationalism, or science. Postmodernism is "post" because it denies the existence of any ultimate principles, and it lacks the optimism of there being a scientific, philosophical, or religious truth which will explain everything for everybody - a characteristic of the so-called "modern" mind. The paradox of the postmodern position is that, in placing all principles under the scrutiny of its skepticism, it must realize that even its own principles are not beyond questioning.

Different critics have given multiple criticisms to the book depending on its various aspects that the book touches. Critics have not left a stone untouched to reviewing the book which shows the universal recognition of the book. A critic, Terry Mansion argues:

*The 5th Wave* opens with a chapter so crafty (and complete as a story), that the rest of the novel must inevitably disappoint, following a kind of thermodynamic law of literature. Chapters two through twenty four (plus appendices) comprise a very long epilogue, reversing Yancey's usual trick of making the first two-thirds of a book a prologue of red herrings, whopping you with a left-field climax irrelevant to the buildup. And the trick usually works. (12)

Here, Mansion sees the very bonding of the novel. He analyzes the patterning, chaptering and other multiple fractions of the novel. Eagleton praises the trick of the writer to make the first two-thirds of a book a prologue. He analyzes the technical part

of the novel. He analyzes beginning, middle and end of the plot. He is enchanted by the narratology of the novel.

Another critic George Daniel looks the novel as one of the best and an excellent novels of the literature. He is enchanted by the magical language of the novel. He is of the view that no one can disagree with his bravura beginning. He appoints:

Though *The 5th Wave* is only two-thirds of an excellent novel, the book as a whole has a lot to recommend it: an abundance of vivid character detail and insights, wonderful language, and Yancey's scary ability to walk a grueling mile in very strange shoes indeed. (Readers of "The Child In Time" and "The Innocent" will find themselves half-convinced that Yancey himself once lost a child in an unexplained kidnapping, or that he personally spent some sweaty hours dismembering a corpse with a hack-saw). Sadly, after a bravura beginning, he loses control, starting with the shooting in the restaurant. (2)

The novel has touched the multiple aspects of modern life. In one vein it displays the characteristic of immortal and true love in other sense it talks about the varieties and change in the nature of love in the span of time. He talks about the utilization of narrators in the novel. For him utilization of multiple narrators is unique skill of the novelist. Kermit Lansner is of the view that:

What strikes me about this book is the lasting impression it's left on me. I read it last summer and still find myself thinking about it and talking about it a year later. I recently finished another book and my wife asked me to compare it to any two others as a point of reference.

Better than one book we'd both read, I said, but not as good as *The 5th Wave*. For contemporary fiction, this one sticks with you. (13)

Here Kermit believes that Yancey does a fine job in painting the lead character Ben, as well as the secondary players. His use of language is clear and simple, yet never elementary. The opening chapter is as powerfully imagined as any other I've read. The reader is literally hanging by a rope at the suspense of the scene. And it sets the tone for the psychological terror to come. More than a summer read, *The 5th Wave* explores corners of our psyches and personalities..

Although all these critics have examined the novel *The 5th Wave* from different perspectives, none of them concentrated upon critique of westernized modernity. Yancey is of the opinion that the importation of westernized modernity in the mind of youth creates dystopia and disillusionment. The issue of worry and disillusionment created by modernity is extensively dealt with in this novel. In the fictitious world of *The 5th Wave* much vaunted western thoughts like political liberalism, egalitarianism, welfare economics, universal democracy and universal human rights as well as gender equality are portrayed as enfeebled and counterproductive. In the peculiar world of America, the western thoughts turn out to be the source of despair. Hence, the issue of the critique of westernized modernity is really justifiable and pertinent from the research viewpoint. By using the perspective of postmodernism, the researcher makes the thorough analysis of the text.

The poststructuralist thinker Jean-Francois Lyotard took into consideration both scientific and narrative knowledge. The conclusion he arrived at was that the scientific knowledge was actually marked by a contradiction because “scientific knowledge cannot know and make known that it is the true knowledge without resorting to the other, narrative kind of knowledge, which from its point of view is

no knowledge at all. In short, there is a recurrence of the narrative in the scientific” (Sarup 136). The scientific knowledge, so to say, can only prove its superiority with the help of the narrative. In other words, “Lyotard showed that science was like all other human activity” (Drolet 25). The postmodernist conduces science as “degradation”. Furthermore, to yet again base the present argument on Lyotard theoretically, in John Docker’s perception, “in the postmodern age we no longer have a positivistic science that claims to know the truth; rather, science, as in the new quantum mechanics associated with Chaos Theory, now tells stories, competing stories, as in any other area of knowledge” (109). The view of the present thesis is that substantial change has affected science in postmodernity. Among other alterations, science thus will be considered as descended from its privileged status. What *The 5th Wave* takes as its theme is the contemplation of the scientific reasoning’s limits. It is fruitful to consider at this point that the other poststructuralist taken into the debate, Jacques Derrida, also stands up against the Western tradition of rationalist thinking and its premise of reason, formed by the search for certainty and termed “logocentrism” (Dorlet 77). Logocentrism is, also in the postmodernist vision, seen as invalid and subject to deconstruction. Though Ben, *The 5th Wave*’s narrator, primarily affiliates with the logocentric way of seeing the world, his reasoning inevitably simultaneously involves the deconstructive impulse - the tendency to subvert itself.

*The 5th Wave* centers a rationalist narrating character, a scientist, and because of that cannot avoid supporting the validity of science as a superior way of explaining the world, it also lets this character doubt the legitimacy of narratives. The postmodernist theoretician Michel Foucault was most interested in directing his genealogical method against what he called the “totalizing discourses, those great

systems, syntheses or ideologies that dominate modern thought” (Drolet 20). In the postmodern realm, Ben is considered a believer. This protagonist’s creed inevitably comes into confrontation with other versions of truth. Particularly in Cassie’s romantic belief in the value of emotion or Sammy’s religious fanaticism. The dramatic point of the novel is that its main protagonist is revealed as unable to reconcile with the fact of these competing strategies. In that, Ben defies the postmodernist ethics of multiplicity.

Barry Lewis, trying to identify the dominant features of postmodernist literature, proposes fragmentation and paranoia as examples of the characteristic derangements the postmodern novel. Both can be spotted in *The 5th Wave*, and thus help us display Yancey’s postmodernist agenda. The notion of fragmentation in literary writing concerns the difficulty of the determination of the given novel’s theme. “The postmodernist writer distrusts the wholeness and completion associated with traditional stories, and prefers to deal with other ways of structuring narrative” (Lewis 127). An unambiguous completion of this novel’s narrative is not accomplishable, due to its postmodern project. The guiding principle of the narration thus becomes distortion. The “uncertainty principle” (Lewis 127) Lewis comes to mention is undoubtedly part of the style of Ben’s narrating strategy. Moreover, paranoia, the other prominent concept in terms of the postmodernist literature’s critique, is a clearly visible ingredient of *The 5th Wave*. “The protagonist of the postmodernist novel sometimes suspects that he or she is trapped at the centre of an intrigue, often with some justification” (Lewis 130). Ben dreads the threat that he sees in the figure of Sammy. The main protagonist is afraid of being engulfed in Sammy’s persuasion. Ben’s difficulties inherent in his attempts to persuade the authorities of Sammy’s threat can be seen as a notion of the conspiring society. The

police seem to be tolerant of Sammy's conviction. All in all, Ben is paranoid in this respect indeed. He experiences the feeling of being a victim of an intrigue accomplished by Sammy and the officials.

This present research examines the failure of modernist optimism in the novel *5<sup>th</sup> Wave*. The narrator of the novel Ben struggles to reconstruct his identity in scientifically advanced society. Through his narrating, he reveals his suffocation and identity crisis in modern advanced society. Ben's struggle to reconstruct his identity through narrating it to the reader reveals to be a fertile ground for the consideration of the close tie between narrative and identity. The novel begins with the attack of aliens in Earth. Characters suffer a lot because of totalitarian government in one hand and attack of aliens in another hand.

The aim is to outline the structure of the novel's train of thought, which will be further analyzed later in the paper. The actual sequence of the notions discussed in the present thesis in terms of *The 5th Wave* will be described here. To begin with, the suspensefulness of *The 5th Wave*'s opening chapter has been marveled at by multiple literary critics. It has a way of extraordinarily absorbing the reader into the story of the novel. As Sven Birkerts concisely observes, "the ideal course of the classic novel: complications of character and situation creating a 'rising action' that culminates in a climactic moment" (7) does not fully concern *The 5th Wave*. The novel's specialty resides in the fact that its climactic event is introduced at the beginning of the narrative. The reader should better note this divergence as revealing. Suspicion about the normality of the novel's form is to take hold. Yancey himself admits: "I think of novels in architectural terms. You have to enter at the gate, and this gate must be constructed in such a way that the reader has immediate confidence in the strength of the building"(36). The divergence cloaked in the

novel's untraditional opening with a climax signals the novels' further destabilization. The "fundamental Alien's situation" is rendered in still the same chapter, while the central character's nature starts revealing itself. (Ben, the protagonist of the novel, is its first-person narrator, which gives the reader of the text a misleading feeling of being close to the story told. The true significance of the first-person narration in *The 5th Wave* will only take shape later in the novel. Yancey has a reason to give his main protagonist the controversial first-person voice.) In the balloon incident, a man tragically loses his life. And, already in the first chapter, Ben is shown as a person who does a lot of rationalist thought. Naturally, the confrontation with tragic death affects Ben's ability to take life as a series of facts. The second chapter of the book is dedicated to Ben's sorrowful reminiscence of the immediate aftermath of the accident. The third chapter lets Ben's partner, Cassie, voice the idea that Ben in fact suffers from the accident even more than she does, because he is unable to account for this recent experience, bound to always rationalize what happens around him. Ben cannot somehow make sense of his own stirred emotional state or does not even realize it.

The tone of the present description of the novel's flow is intentional. The above account of the narrative's chronological winding off exemplifies its competing tendencies and foregrounding of contradictory meanings. There is a lot of the paradoxical going on in *The 5th Wave*'s narration. Ben's paranoia only gets substantiated at the end of the narrative. Significantly, though, this resolution's reliability is unsure. In the narration of *The 5th Wave*, Yancey has taken steps to ensure his first-person narrator's dubiousness. It is not insignificant that Yancey combines the description of the story of Sammy's stalking of Ben and the simultaneous disintegration of the relationship between Ben and Cassie with Ben's

extensive philosophizing about the precarious usage of narrative in science. Yancey's project in *The 5th Wave* is the destabilization of his characters' righteousness. Ben internalizes the Nietzschean "will to truth" concept. The notion pervading the text, in a form of a question, is: "What is the proof that my proof is right?" (56). The novel is an exemplification of how believed proofs are seeming and how just about any interpretation can be shown as invalid, in a sense. All can be viewed from a different perspective and be contested. To add, in Yancey's own words, "[t]he reader is supposed to be wondering whether he can trust this narrator" (Ben 36). Also, about an excerpt from Yancey's *The Innocent*, Alice Truax says the following: "The scene is vintage Yancey--in its suspense, its violence, and the sickening swiftness with which it unfolds. But perhaps its most emblematic characteristic is its ability to provoke a flustered and ambivalent response in the reader" (76). Yancey postmodernizing, pervading his fiction, is described here rather well.

It's the strong who remain, the bent but unbroken, like the iron rods that used to give this concrete its strength. Floods, fires, earthquakes, disease, starvation, betrayal, isolation, murder. What doesn't kill us sharpens us. Hardens us. Schools us. One of those questions you don't want to know the answer to, but still have to ask. (78)

That is to say, Yancey devotes *The 5th Wave* to the debate over the postmodern condition, in a very specific way. Yancey's foregrounding of Ben's figure also becomes a study of subjectivity. The first-person narration, accomplished by this character, is purposeful. The resulting increased, yet misleading subjectiveness of the text is evident. Tammy Clewell, in his contribution to the *Encyclopedia of*

*Postmodernism* dedicated to the discussion of “subjectivity” in the postmodern era, assumes that:

The postmodern conception of subjectivity can be distinguished by its opposition to the Cartesian notion of the subject: a strongly bounded agent of rational self-legislation conceived in traditional epistemology (from Descartes to Kant) as the counterpart to the object. Despite diverse and sometimes oppositional formulations, postmodernist and poststructuralist critics share an impulse to deconstruct the humanist subject as the intending source of knowledge and meaning. Such accounts redefine the human self as an entity constructed by, and not simply reflected in a culture’s social discourses, linguistic structures, and signifying practices. (381-82)

Yancey, in a clearly postmodernist way, makes Ben’s humanist subject dissipate. Ben is an evidently contradictory individual. Moreover, his authority as an author is established, but subverted. All in all, the notion of schizophrenia is already present in the book’s title: “Indeed, there is a blatant irony in the double meaning of the term *Wave*: the adjective giving a positively toned meaning to love as long-lasting, defying time, the verbal gerund-- suffering an unpleasant, painful or imposed experience—a meaning that negates pleasure. Thus the very title alone seemed to destabilize the meaning of love and the narratives that support it” (Kahane 3). Similarly destabilized main protagonist and his ambivalence permeate *The 5th Wave*.

Postmodernism has been identified as a continuation, that is, a late phase, a successor, of the previous formation called modernism. For that matter, this shift is implied in the obvious term *post*-modernism. It is postmodernism’s fate to be

defined in opposition to modernism. The two grand notions are often posited as contrastive and follows what is an attempt to identify the major notions of their variance. Antony Easthope, for instance, contrasts “the confident, iconoclastic affirmations of modernism and a postmodernism founded on ambivalence” (17). Here, one of the basic principles of the difference between modernism and its successor, postmodernism, is outlined. While modernism is affirmative, confident, or, in other words, interested in totalizing, postmodernism, on the other hand, favors ambivalence, that is the diversion from the totalizing tendency. In Robert Barsky’s words, “there is a postmodern suspicion about totalizing social programs, attempts at solving all of society’s ills with an overriding ideology or agenda” (305). The division of interests implies modernism’s belief in autonomy as opposed to postmodernism’s affirmation of diversity and relativity. In yet other words, and this time, along with a consideration of the postmodernist literary writing. According to Michel Drolet:

One of the most significant differences between modernism and postmodernism is the concern for universality or totality. While modernist artists aimed to capture universality or totality in some sense, postmodernists have rejected these ambitions as ‘metanarratives’. This usage is ascribed to the philosophers Jean-François Lyotard and Jean Baudrillard. [...] Following Ludwig Wittgenstein's critique of the possibility of absolute and total knowledge. (12)

Furthermore, Michel Drolet reminds us of the fact that the poststructuralists, including Michel Foucault and Jacques Derrida, took part in the assault on what

Foucault called “totalizing systems”, in which they rejected “the structuralist *claim* that there is any deep or final truth that such discourse can uncover” (Drolet 18).

This notion presents the basic standpoint for the present description of postmodernity in *The 5th Wave*. Yancey’s agenda is to destabilize Ben Ben’s belief in the existence of a “final truth”. As has been suggested in the above quote, to discriminate modernism and postmodernism, the question of their individual attitudes toward the Enlightenment project, the belief in the rationalizing powers of science, takes on significance. What happens in the postmodernist discourse is that the scientific knowledge, formerly privileged, in the modern era, experiences certain degradation. Lyotard’s famous book *The Postmodern Condition* (1979), a foundational text of postmodernism, addresses the question of the status of science in the postmodern world. “Lyotard produces a radical and unsettling review of how knowledge has operated in the West since Renaissance, starting from the viewpoint that for us today science has come to be deeply involved with language” (Easthope 18). The present analysis of *The 5th Wave* adheres to the understanding of postmodernism as “a movement whose conscious purpose was to overrun ideas integral to modernism, in particular those of narrative and representation” (Drolet 3). Lyotard, the postmodernist theoretician, comes to doubt the validity of science. According to him, the scientific knowledge cannot be seen as superior to other discourses. That is to say postmodernism downgrades science and, in that, posits it as being tantamount to other ways of explaining the world. The claim of the postmodernist theoreticians that “‘truth’ and ‘reality’ are obsolete ideas, that knowledge is always and everywhere a function of the epistemic will-to-power” (Barsky 308), is also one of *The 5th Wave*’s central claims. To even further elaborate on the assumption outlined, “[t]he last third of the 20th century developed under the

sign of ‘post,’ which signaled the demise of such concepts of modernity as ‘truth’ and ‘objectivity’” (Epstein). The understanding of the postmodern age as involving a certain denial of rationalism and science’s priority as an explaining force is common to a plentitude of thinkers, which is even further confirmed by the following quote of Dorlet:

Vast sectors of the humanities and the social sciences seem to have adopted a philosophy that we shall call, for want of a better term, ‘postmodernism’: an intellectual current characterized by the more-or-less explicit rejection of the rationalist tradition of the Enlightenment, by theoretical discourses disconnected from any empirical test, and by a cognitive and cultural relativism that regards science as nothing more than a ‘narration’, a ‘myth’ or a social construction among many others. (34)

Postmodernism clearly distances itself from the “absoluteness” of the grand narrative, and “[t]he absolute appears under various names: ‘totality,’ ‘canon,’ ‘center,’ ‘logocentrism,’ ‘metaphysics,’ etc.”. (34) Problematic, from the postmodernist point of view, must be Ben Ben’s apparent logocentrism.

The criticism of an individual’s adherence to a totalizing explanation of the world is an evident leitmotif of *The 5th Wave*. The talk permeating the novel is about what Ian Buchanan, in his account of Fredric Jameson’s theorization, identifies as “false consciousness” (195). At a point in the novel, Ben considers the nature of faith, naming it a “passionate conviction, the brute strength of single-mindedness [...] bringing cohesion and identity, and a sense that you and your fellows were right, even – or especially – when you were wrong” (159). Elsewhere in *The 5th Wave*, other possible instances of unlucky adherence to one’s own

persuasion are outlined, in which the presence of the motif in the narrative yet again strengthens. For instance, in the conversation at Cassie's birthday lunch with Jocelyn Kale, the Miescher story gets mentioned. The talk is about the inscrutability of science's discoveries. Sometimes even revolutionary revelations can go unnoticed: "He was absolutely certain that DNA was a boring irrelevant molecule containing random sequences of those four letters, ACGT. He dismissed it, and then, in that peculiar human way, it became a matter of faith with him, deep faith. What he knew, and the molecule was insignificant" (165). The described scientist, believing too much in the unimportance of his discovery, happened to overlook its actual significance. Strong faith, that is strong persuasion in a single direction, is not useful or advisable. The twentieth chapter thus provides a fitting summary of the book's principal issue. Ben, the narrator, gives here thought to the concept of "self-persuasion," that is, the existence of totalizing, exclusive, and subjective narratives:

We lived in the mist of half-shared, unreliable perception, and our sense data came warped by a prism of desire and belief, which tilted our memories too. We saw and remembered in our own favor and we persuaded ourselves along the way. Pitiless objectivity, especially about ourselves, was always a doomed social strategy. We're descended from the indignant, passionate tellers of half truths who in order to convince others, simultaneously convinced themselves when it didn't suit us we couldn't agree on what was in front of us.

Believing is seeing. (81)

Ben arrives at the partial realization of the impossibility of objectivity. By drawing attention to the fact that we all are tellers of half-truths, the protagonist subverts also the credibility of his own voice.

Yancey is demonstrably interested in showing how different people, or characters, out of pragmatic reasons, depend upon different personal grand narratives. In *The 5th Wave*, a whole multitude of structuralisms compete for the reader's trust. An individual's devotedness to a particular world view or interpretation of his or her life is governed by expediency. The notion of an inadvertent manipulation of reality, in order to explain it in the given individual's preferred way, arises. Characters, Glenn Jordan and Chris Weedon designate the "personal grand narrative as a universal: 'Universals' are discursive constructs with which particular groups seek to legitimate their own particular interests" (456). In the postmodern world there is no single truth. There are, at best, more or less comprehensive and convincing versions which carry with them particular social implications. Truths are discursive constructs" ( 547). Especially Ben's science-based world view, his "truth", which reckons with the possibility of objectivity, is bound to come out as problematic, then. Already Martin Heidegger writes:

went on to argue that Western thinking was dominated by a subjectivism or humanism in which individuals defined and manipulated reality according to their needs [...] He believed humanism to be a [...] psychologically consoling strategy, and he devoted much thought and energy to attacking its principal aspects associated with the modern age – science and technology – which he believed to be the worst and most alienating aspects of Western thought because they objectified reality and constrained thought to instrumental thinking. (Drolet 17)

A part also of the postmodernist agenda is to alter science's status as the most reliable of worldviews. Ben's scientific objectifying of reality, his lingering, though

fading, lack of awareness of his own “instrumental thinking”, makes him a modern character lost in the context of postmodernity.

Peculiar is *The 5th Wave*'s author's mirroring in the novel's main protagonist of Ben. That is to say, Yancey affirms the assumption of a certain superiority of the scientific thought himself as he asserts:

I lay still inside the bed of dust and bones, covered by the ashes of their victims, the Others' bitter harvest. And I tried not to think about it. What I was covered in. Then I thought, *These bones were people, and these people saved my life*, and I didn't feel so creeped. It's hard to find the bright side about lying in a pit filled with human ash, but Cassie is comforted when she realizes that it's not so gross. These bones belonged to people just like her—not the others.

(56)

Nevertheless, ambivalence pervades, supposedly, both Ben's and Rick Yancey's account of science. Ben, rather inadvertently, allows for science's deficiency, when he admits to his inclination to polish the often uncanny, or even ambiguous, scientific vindications: “People say I have a talent for clarity. I can spin a decent narrative out of the stumblings, back-trackings and random successes that lie behind most scientific breakthroughs” (75). Yancey points at the fact of science's dubiousness here, too.

Sammy is the extreme case of a person viewing the world through a prism, which, in his eyes, is not impugned able. The totalizing mind is implicitly proposed dangerous in *The 5th Wave*, which is all the more true in Sammy's case, who, struck by “de Clearmalt's syndrome, is completely unable to understand his own single-mindedness. As Ben, the narrator, appositely formulates:

[t]he pattern of his love was not shaped by external influences, even if they originated from me. If I had written him a letter declaring passionate love, it would have made no difference. He crouched in a cell of his own devising, teasing out meanings, imbuing nonexistent exchanges with their drama of hope or disappointment, always scrutinizing the physical world. He illuminated the world with his feelings, and the world confirmed him at every turn his feelings took.

(143)

In yet other words, “Parry listened only to the inner voice of his private God” (153). In *The 5th Wave*, Yancey scrupulously discusses the human compulsion to impose meaning, often very specific meaning, upon the surrounding world. Symptomatic for the present idea is the Nietzschean notion that “truths are illusions whose illusory nature has been forgotten” (Wheeler 215). Yancey is determined to show the traps of the described urge. Even though man cannot help rationalizing his or her life, he or she should be able to be fully aware of the limits of his or her type of rationalization. That is to say, “when Ben points out that his stalker is bound within, he is also making a point with a broader human application. We all have a tendency to filter events through the narrow lens of self” (Yancey 65). The advice, it follows, is to take care and listen to the other voices as well. “Ben makes sense of Sammy’s infatuation by classifying it as an instance of a pathological condition, one of whose peculiarities is, ironically, that it can last indefinitely, since it isn’t dependent on reciprocation” (66). The cited critic points at an important aspect of any totalizing urge – its factual disinterest in reciprocity. A totality’s validity is ascertained from within.

*Ben faces Sammy's grand narrative and, even though he is aware of its deconstruction's possibility, is intrigued by it. In this, Yancey accentuates the notion of a convincing narrative as prone to being accepted despite its falseness. Ben admits not unequivocally rejecting Sammy's point of view. As he is thrown into a conversation with his stalker, he realizes that he is actually influenced by Sammy's persuasion, even though perhaps on a much lower level than Sammy would desire him to be. Talking to Sammy, the following Ben's thoughts arise:*

It was as if I had fallen through a crack in my own existence, down into another life, another set of sexual preferences, another past history and future. I had fallen into a life in which another man could be saying to me, We can't talk about it like this, and My own feelings are not important. What also amazed me was how easy it was not to say, who the fuck are you? What are you talking about? It took an act of will to dismiss the sense that I owed this man, that I was being unreasonable in holding something back. In part, I was playing along with this domestic drama, even though our household was no more than this turd-strewn pavement. (67)

Ben comes to imagine another life, in which different rules apply, as hypothetically possible. The narrating character describes Sammy's "language" as influential; it has, after all, created response in Ben. What Ben calls "old emotional sub-routines" happens to come into existence in his psyche, despite his categorical rejection of acclaiming Sammy's suggestions. Any narrative of a substance, that is any narrative that manages to appear cogent, can "set things in motion". Ben's partner Cassie senses Ben's being influenced by Sammy, despite the protagonist's clear rejection of his stalker, "Ben's partner Cassie is not entirely sympathetic to Ben's plight. In

some ways she sees him as complicit, partly to blame, for obsession” (Eagleton 67). Ben’s trouble with Sammy is the resultant destabilization of Ben’s all-encompassing trust in his usual rationalist viewpoint. Angela Carter, in fact, summarizes our present assumption, “[t]he stalker Sammy’s homo-erotic obsession becomes destructive not only for his own personal integrity but it does test to the limits the protagonist Ben’s mental stability and scientific rationalism” (34). Moreover, the critic reminds of another salient feature of the totalizing mind, which is its liking for complexity, perfection, or beauty.

*The 5th Wave*’s agenda is to question every single personal attempt to totalize, any subjective grand narrative. And in that philosophy, Ben, even though he is the narrator, cannot present an exception. The validity of his personal vision also has to become a subject of scrutiny. This has to be considered to show Yancey an author who is interested in exemplifying an individual’s dilemma inherent in a transition from the realm of modernism to that of postmodernism. The description of how his main character, Ben, comes to doubt his own vision is vital for the main argument of *The 5th Wave*. The very subject of the novel is the impeachment of subjective grand narratives, as explained above. The subsequent main protagonist’s hesitation, his uncertainty about himself, becomes a leitmotif of the book. For instance, Ben admits, from time to time, the existence of a realm that escapes the scientific explanation: “However scientifically informed we count ourselves to be, fear and awe still surprise us in the presence of the dead” (23). Ben admits here that his life is governed by the logic of the scientific knowledge. And at the same time, the character doubts the monopoly of science, when the explanation of the world is to be given. Elsewhere, the character allows for the acknowledgement of the existence of something as unreasonable : “In the second or two it took for Logan to

reach the ground I had a sense of dejavu” (18). Not everything can be taken into account by means of scientific explanation.

The character of Ben is able to question, that is subvert, himself even explicitly: “[T]he matter of our differences was unreachable. I glanced at her and thought she looked beautiful and sad. Or was the sadness all mine?” (223). The discussed idea of people’s projection of their own understanding into what they observe is voiced here, and what is even more important, Ben uncovers this in relation to himself alone, which does not happen many times throughout the novel. His anticipation of another character Sammy being present in the library, where Ben is writing an article, is well described, but there is no way the narrator can clearly prove his point; he has not seen Sammy. All he can do is closely describe his feelings of the strange anticipation. The reader cannot be sure about the narrator’s reliability. “I had sensed him behind me even before I saw him. The unreliability of such intuition I was prepared to concede. But it was him” (47). Ben, in fact, is surprised at his newly acquired ability to believe things that have not been grounded on fact. Where Sammy is concerned, Ben is even willing to trust his intuition. Ben’s mind, as has been outlined, inadvertently imposes the scientific explanation to happenings:

Some people find their long perspectives in the stars and galaxies; I prefer the earthbound scale of the biological. What I thought might calm me was the for all our concerns, we were still part of this natural. Before I found you, I thought the only way to hold on was to find something to live for. It isn't. To hold on, you have to find something you're willing to die for dependency.(207)

Importantly here, Ben admits the reassurance he draws from his scientific understanding. The character would expect the scientific look negate the emotional turmoil he acquired after witnessing the accident. However, as is hinted in the above quotation, this time, the usual strategy does not work. With the facing of death, Ben's mind becomes slightly more aware of its scientific basis' limits. It is a disappointment for the rationalist Ben. He would expect being spared the feeling of guilt by means of rationalizing the incident.

The function of the another characters in the novel, Cassie and Sammy, is to contest the main protagonist Ben's vision. It is the sign of his generosity, then, to allow for other voices to be heard. In other words, it is a sign of the gradually pervading postmodernity of this character, his latent openness to and acceptance of diverse interpretations. As Angela Carter claims, "the author resorts to literary history (life-stories of the Romantic poets John Keats and William Wordsworth) as well as to the facts of sciences, medicine, of psychopathology to be more exact, thus moving among heterogeneous discourses incorporated into the narrative. This sets the rules of the interpretative game" (33). Ben's voice, naturally, is dominant in *The 5th Wave*. Yet, it comes to subvert itself at times, by means of venting other voices. Significantly, Ben, dedicates three complete chapters to Sammy's voice. Three chapters in their entirety follow Sammy's thought, as they are taken over by letters addressed to Ben, written by Sammy. In Carter's words:

Ben is the reliable narrator of a realistic discourse about love and its breakdown through traumatizing contingencies. Yancey casts a particle of doubt on Ben's subjectivity, or rather objectivity, even on his point of view as narrator, a doubt that is voiced within the novel

by Cassie, who has distanced herself from Ben's love through her doubt of the truth of his story. (12-13)

Sammy's second letter, which takes hold of the thirteenth chapter, discusses Ben's career in journalism, based on the popularization of the scientific thought, which he so keenly adheres to. Sammy pities Ben's "sad dry thoughts" and expresses his wish to "set him free from his little cage of reason" (133). Moreover, Sammy proposes; "how is it possible to love God and love you at the same time? Through faith alone, Ben. Not through facts, or pretend facts, or intellectual arrogance" (134). The assumption that the scientific thought has its limits is voiced. Apparently, Sammy's vision is also afflicted by a concrete grand narrative, his belief in God, and thus is also in itself prone to be seen as totalizing. However, it manages to confront and resists Ben's personal grand narrative of the superiority of the scientific rendition of the world, all the same. Sammy even implicitly alludes to the concept of difference: "Somewhere in among your protestations about God is a plea to be rescued from the traps of your own logic" (135). What Yancey draws attention to is the fact that anyone's personal logic entails traps, and thus all logics must become the subjects of disputation. The aim is to prove also Ben's assumption of the superiority of rationalism wrong. The resultant ambivalent picture of the protagonist impresses us as rather postmodern. To resume the poststructuralist stance, in Clewell's words:

When the moment comes to stop running from your past, to turn around and face the thing you thought you could not face--the moment when your life teeters between giving up and getting up--when that moment comes, and it always comes, if you can't get up and you can't give up either, here's what you do: Crawl. There's an

old saying about the truth setting you free. Don't buy it. Sometimes  
the truth slams the cell door shut and throws a thousand bolts. (382)

Ben is an evidently contradictory individual. His authority as an author is established, but unsure. In his contribution to the debate over ethics in postmodernity, Arik Evan Issan mentions that “one’s postmodern self is without underlying coherence, hierarchy, or core and is but an unstable combination of opposing underdeveloped selves randomly and multiply formed” (115). Ben’s instability is a postmodern stance, the sign of a postmodern identity. In a certain way, and a different sense, Ben represents science in *The 5th Wave*. The postmodernist Jean-Francois Lyotard claims that “stepping over Benjamin’s and Adorno’s reticence, it must be recalled that science and industry are no more free of the suspicion which concerns reality than are art and writing. To believe otherwise would be to entertain as excessively humanistic notion of the Mephistophelian functionalism of sciences and technologies” (76). Ben’s falling under suspicion is a metaphor of the science’s superiority’s weakening in the postmodern era.

There is a different reality for each character in the novel. Ben is tolerant, as the narrating character. All things considered, Ben’s alter ego (the other half of his schizophrenic self) does presuppose the existence of different minds, and thus, in the text which he controls, also allows for contrasting minor narratives to co-exist. Nice is the juxtaposition of his point of view and the Cassie’s viewpoint he is generous enough to take into consideration, “To her I was maniac, perversely obsessed, and worst of all, the thieving invader of her private space. As far as I was concerned she was disloyal, unsupportive in this time of crisis, and irrationally suspicious” (139). The confrontal of these two characters’ subjectiveness becomes a visible theme of

the novel, despite the fact that Ben enjoys the privileged position in the text, as a consequence of being chosen by Yancey as the narrator: “Ben is a jack of all sciences, while Cassie is an academic” (87). Yancey can't resist equipping Ben with a full expressive panoply of language. In theory, he and she occupy different worlds, in practice he inhabits both - one chapter is even done from his imagining of her point of view, with Ben presented in the third person” (Jones 34). In the course of the novel, that is to say, Yancey describes the gradual disintegration of the harmonious partnership of Ben and Cassie that is outlined at the beginning of the novel. Their inability to reconcile each other's understanding of what is happening causes the gradual alienation they go through. Cassie's way of thinking is frequently shown as fundamentally different from Ben's. “Cassie thought that her emotions were the appropriate guide, that she could feel her way to the truth, when what was needed was information, foresight and careful calculation. It was therefore natural, though disastrous for us both, that she should think I was mad” (150). This quote even acknowledges the fact of the fatality of the partners' disagreement. Yet, the description of the difference in their thinking is commenced a lot earlier in the novel:

She had written me some beauties, passionately abstract in their exploration of the ways our love was different from and superior to any that had ever existed. I had tried to match hers, but all that sincerity would permit me were facts, and they seemed miraculous enough to me: a beautiful woman loved and wanted to be loved by a large, clumsy, balding fellow who could hardly believe his luck. (7)

The narrator outlines the essential diversity of mentalities, and the consequent differences in personal interpretations of the world. Even two people drawn together

by love are more than likely to think of their relationship diversely. It is the narrating character's insistence on the factual explanation of what is happening that causes the growing disagreement between him and his partner, his intolerance. Also the third chapter elaborates on the difference of Ben's and Cassie's way of thinking: "It must mean something, she said dully" (32). When Cassie suggests that the aliens' incident bears some significance, Ben is unable to react. This is not his understanding. A minor disagreement arises between them. Cassie summarizes this moment of dissension with the following, and at the same time the nature of Ben's incomprehension is outlined: "You're such a dope. You're so rational sometimes you're like a child... Did she mean that rationality was a kind of innocence?" (33). Yancey comes to point at the inevitability of ignorance in case of one-sided perception. It is only through the presentation of Cassie's, that is another protagonist's statements that Ben comes to explicitly describe himself as a "rationalist : I love you more now I've seen you go completely mad, she said. The rationalist cracks at last!" (35). The narrating character thus makes the reader sense the possibility of observing him "through other eyes" - through Cassie's world view, for instance. It is Cassie's arguments that, in confrontation with Ben, help to undermine the narrating character's credibility:

A few years ago, science book editors could think of nothing but chaos. Now they were banging their desks for ever possible slant of neo-Darwinism, evolutionary psychology and genetics. I wasn't complaining, business was good, but Cassie had generally taken against the whole project. It was rationalism gone beserk. 'It's the new fundamentalism,' she had said one evening. 'Twenty years ago you and your friends were all socialists and you blamed the

environment for everyone's hard luck. Now you've got us trapped in our genes, and there's a reason for everything. (70)

The novel's preoccupation with the questions of objectivity, connected to reliability, is evident. In postmodernity, unreliability is counted on. Ben's determination to prove his point with the help of facts is rendered almost ridiculous when Yancey lets his character dwell on speculating which sections of Sammy's letters should be copied and showed to the police to make the police believe Ben's statement of being subject to assault. This is, unfortunately for Ben's respectability, an evident step to censorship. Ben takes his time to select convenient passages from Sammy's letters that would convince the police of Sammy's deviation: "I was attempting to compile a dossier of threats, and while there were no single obvious examples, there were allusions and logical disjuncture whose cumulative effect would not be lost to the mind of a policeman" (151). Ben imagines the policemen reading suspicious parts of Sammy's letters out of context, without realizing their actual un-objectiveness.

Ben's narration goes against the reader's expectations, in a clearly postmodernist way. Yet, let us consider Michael Drolet's point, taken from his introduction to *The Postmodernism Reader*: "Bell also attacked values he believed to be rooted in what he called 'the pseudo-moralities of science. The faith in scientific objectivity and progress he thought left individuals spiritually weak, and emptied life of metaphysical wonder" (5). This notion is what is elaborated on by Yancey in *The 5th Wave*. "The fully authentic experience of life was no longer possible in Western civilization because its intellectual and spiritual orientation was overly rationalized. Western civilization was obsessive and relentless in intellectualizing all human experience" (Drolet 7). Along with his doubt about the invalidity of objectivity, Ben arrives at the realization that, in case he is to account for the

accident in the field, he needs to employ subjectiveness. Zygmunt Bauman provides the basic standpoint for the present statement:

I suggest that ethical choice and moral responsibility assume under the postmodern condition a totally new and long forgotten significance; an importance of which modernity tried hard, and with a considerable success, to divest them, moving as it did toward replacement of ethical discourse with the discourse of objective, translocal and impersonal truth. Modernity was, among other things, a gigantic exercise in abolishing individual responsibility. The authorship of moral rules and the responsibility for their promotion was shifted to a supra-individual level. With societies (institutionalized as nation states) losing interest in the promotion of cultural uniformity and renouncing their role as spokesmen of universal reason, agents face ethical confusion. (68)

Ben is not only haunted by the psychopathic circumvent. His other great enemy is his actual repudiation of the formerly sustained belief in universality of moral choice.<sup>1</sup> Ben's feeling of guilt is the cause of his doubt about his own primarily modern thinking, shown in his insistence on the superiority of the scientific rationalization. As a consequence, the main protagonist comes to acknowledge that there are, ultimately, more standpoints from which to judge morality of the human action.

There are many parallel interpretations, all of them equal. And it is Ben's task to choose the one that will make him blameless, so that he can safely return to his protected life. Yet, his scientific mind cannot accept that there is no explanation of binding force, that no verification can be undertaken to solve his moral dilemma:

“Had we killed him really? Or simply refused to die with him?” (56). In order to let Zygmunt Bauman’s voice in again, in postmodernity, “in a cacophony of moral voices, none of which is likely to silence the others, the individuals are thrown back on their own subjectivity as the only ultimate ethical authority” (102). Ben Ben should interpret the circumstances of the accident for his own sake.

Lyotard’s affiliations here would seem to be with the *Anti-Oedipus* of Gilles Deleuze and Felix Guattari, who also warned us, at the end of that work, that the schizophrenic ethic they proposed was not at all a revolutionary one, but a way of surviving under capitalism [...]the dissolution of the self into a host of networks and relations, of contradictory codes and interfering messages, is prophetically valorized. (205)

The preceding section of the present paper addressed the issue of *The 5th Wave*’s schizophrenic pattern as a dominant of the text. The novel’s structuring of thought complies with the notion of fragmented morality, arising in the postmodern era. Ben Ben adopts a schizophrenic stance to his behavior at the site of the accident, he cannot decide on his blame or blamelessness. The uncertainty of his morality strikes him as unpleasant. This uncertainty was despised by the totalizing frameworks of modernity, but has become acceptable in terms of postmodernity. *The 5th Wave* suggests that perhaps both options, this uncertainty’s rejection or its acceptance, have flaws.

Yancey believes that a link between the author’s suspenseful narrative voice and the tragic subject matter he employs in his novels. Nicholas Nesson takes the notion even further, associating the morality’s presence in *The 5th Wave* with its inclusion of a tragedy. First, he describes Aristotle’s making a distinction between

horror and tragedy, in which “[h]orror just happens, and we learn nothing from it”, while “tragedy is morally instructive because we follow the story of the tragic protagonist, and can see where he goes wrong and why”. The critic then comes to arrive at a crucial realization, which will help us identify Yancey as a postmodernist thinker. But while Aristotle was making a distinction between different forms of drama, Yancey takes that formulation one step further, by applying it to life. There is a difference between the two men that can be expressed in Aristotelian terms: Jed has a tragic outlook, whereas Ben believes that life is sometimes marked by plain bad luck and unredeemed horror. It's clear that Ian Yancey is not sympathetic to the tragic outlook.

*The 5th Wave* is a text of destabilization, indeed. Ben's less prominent, but definitely present, tolerant postmodern self is accompanied by a modern and oppressive alter ego, which actually overwhelms Ben's consciousness. The narrating character tends towards the logocentric thinking of the traditional scientific reasoning, but senses its invalidity (especially in terms of the postmodern ethics of plurality). He attempts throughout the text to grant other characters, that is, other agents participating in his story, freedom of speech, but denies their truths towards the end of the narrative. Ben stands halfway between modernity and postmodernity. His text of *The 5th Wave* shows striking symptoms of *differance*, Derrida's notion of the deconstructive impulse's occurrence in texts. The novel is an embodiment of a subversive play. Yancey takes sides with his scientist character, the author's sympathy to Ben is evident; yet, Yancey simultaneously proposes Ben an unreliable narrating character and equips him with inconsistent thinking, on the top of it. Ambivalence is *The 5th Wave*'s main structuring principle. The postmodernist disillusionment with Enlightenment, connected to

Foucault's repudiation of "totalizing discourses" and Lyotard's definition of postmodernity as "incredulity towards metanarratives," and the modern faith in "the power of reason to free us" collide in the novel.

The narrating character of *The 5th Wave*, Ben, adheres to the rational thought, rather excessively. The outcome is his weakened ability to account for his and the surrounding characters' feelings. The duplicity of the narration touched upon above, that is the ambivalence of the central narrating protagonist, takes shape in the notion of schizophrenia controlling *The 5th Wave*. The autonomy of the narrator is constantly subverted. Ben's present recollection of the past, which he is narrating, carries latent sensitivity to the character of Cassie. All things considered, the narrator is conscious of his own status as a maker of fiction (a postmodernist stance, indeed), and his being doomed to subjectivity. In Zygmunt Bauman's words, "the language of necessity, certainty and absolute truth cannot but articulate humiliation – humiliation of the other, of the different, of the not-up-to-the-standard. The language of contingency, on the contrary, creates a chance 'of being kind, by avoiding humiliation of others'" (Bauman 235). This is how Ben's compulsion to the absolutist scientific explanation causes his insufficient acceptance of Cassie's right for her autonomy. Ben needs to respect Cassie's otherness, to comply with the postmodernist requirement.

The thesis clarifies that a girl being middle class girl from village cannot fulfill her dream in the modern city. Rather she has to face many sorts of insult and humiliations. Therefore, this thesis tries to raise the question upon western philosophy of civilization that cannot be justifiable for the all citizens and all human. Atwood depicts the life of women which has to face many disparities in the society

like gender wise, geographic wise and class wise. Therefore, Roza represents most of the all American western society and traditions.

The American society was taken as most developed, civilized and highly educated. However, there is lack of emotion, sentiments, and harmony. Yancey has dealt this very situation by presenting many issues and life events of main character in relation to other minor characters in the book. She explicates the issues to show the major contributions of those middle class working women to develop the society but unfortunately, they are considered as manner less, uncivilized and immoral.

The condition of the middle class female as in modernity is problematic due to their unclear identify and agency in the patriarchal society. The objectives to use this theoretical technique is to highlight the ultimate life that is painful, desperate and isolated getting return back to their original place. Those females are ruined due to patriarchy. Yancey questions modernity as oppressive project for females. Middle class women in the modern capitalistic society where they are always used as commodity having negative identity among the so- called educated and civilized male. *The 5<sup>th</sup> Wave* shows the exact life of the ambitious female who was attracted to the modernity, wanted to develop them, wanted to get education but they were used as the tool for the males and for the economical enhancement of the society only.

The ultimate life of those females in modern society was not valuable, was not given value and not regarded positively. Therefore, the female in city migrated from country sides could not sustain them in the rich city, had to return to the village cutting off the all-temporary rations in the city, and lived an isolated and separated life. For instance, the main character who has to be back at the end of her life though many males had relationship with her.

To add to the debate over the ethics in postmodernity, as mirrored in terms of *The 5th Wave*, another Ben's ambivalent standing needs to be addressed. Ben's obstinate faith in scientific objectivity made him unable to cope with the experience of being one of the actors in a scene of accidental death of a man. Postmodernity bears the idea of tolerance, which happily accommodates diversity. The postmodern is tolerant to Ben's moral failure at the balloon accident, because it recognizes his personal interest in that stance. What Yancey comes to mourn in *The 5th Wave* is the loss of tragedy in postmodernity. Ben's narrating character, adheres to the modernist style of thought for he senses the dissipation of the traditional morality in the postmodern order. What Ben goes through is the nostalgia for modernity and its elevation of science, as well as the implicit nostalgia for the tragic outlook. The character's dilemma is whether to accept postmodernity's trap of relative ethics or not. Ben wishes for a universal morality, but resents it on grounds of wanting to escape the feeling of guilt.

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