

TRIBHUVAN UNIVERSITY

Order and Disorder in Pynchon's *The Crying of Lot 49*

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Letter of Approval

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Abstract

Thomas Pynchon in his novel *The Crying of Lot 49* has tactfully managed to reflect the features of postmodernism including parody and entropy. He has parodied the modernist aesthetic convention of order, sequence, continuity, structure etc. Besides this, he has presented the entropic nature of communication. Oedipa Maas seeks order context, structure, certainty, fixity and stable meaning but her hope of finding meaning goes on deferring and delaying. Though she keeps her attempt continue, she gets some hope of achievement but not satisfactorily. It becomes a mirage. Showing the activities done by Oedipa to find the meaning of the central word Tristero in the novel, he has tried to mock the modern writers indirectly showing that there is no single meaning and ending point. The quest of final point is the paranoid nature of modernist writers. The novel presents the postmodern features like multiplicity, disorder, meaninglessness absurdity etc parodizing to the order seekers. Oedipa Maas in course of executing the will entangles with the unique word Tristero. The more she dives into the depth, the more she becomes puzzled and hung between the two poles. The varied interpretation of the word by the different interpreters makes the communication chaotic and cannot transform the real meaning. This way, the novel bears the features like the parody, entropy etc.

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Introduction

It is human nature to seek the ordered structure to comprehend the things or idea. But it is not possible all the time and turns to absurdity. The world has been much more complicated because of the scientific advancement and world affair. So, one can't reach to the center absolutely and quest for order suffer him or her tragically. Focusing on these ideas this research has tried to expose how man become the victim in the postmodern era and how the quest of meaning turns to be the parody, absurd and how a quester entangles in the labyrinth. Besides it has exposed and mocked the modernist aesthetic convention of absolute truth. This research has also dealt with how the entropy increase in the information theory and leads to the chaos.

In *The Crying of Lot 49 (1966)* the protagonist, Oedipa Maas, after receiving a letter from a law firm, resolves to execute her duty successfully because she is named as executrix by her former lover Pierce Inverarity. For that she liberates her from California to San Narcisco (Pierce's hometown) where she meets Metzger, the lawyer. Metzger is assigned to help her. Oedipa spontaneously begins an affair with him. As they go about sorting through entangled financial affairs, Oedipa takes note of the fact that Pierce owned an extensive stamp collection. In the course of executing Oedipa and Metzger go to a bar called scope. Metzger helps Oedipa in crossing the threshold and experiencing rebirth by participating in her sexual initiation. In the process of executing Inverarity's will and assets, they once reach Fangoso lagoon, an area in which Pierce owned a substantial amount of land. There they meet a man named Manny Di Presso, a lawyer who tells a story which resembles that of 17th century play *The Courier's Tragedy*. Then they decide to see the production of the play nearby. The play mentions the word Tristero which fascinates Oedipa. She tries to know the meaning and authenticity of the word. Being an enthusiast to know the

meaning of the word she goes to consult the director of the play Randolph Driblette but he doesn't tell about the truth of the word. Rather he tells her to stop overanalyzing the play. From this time her quest for knowledge increases which involves her self identity. To learn about the play, *The Courier's Tragedy*, Oedipa gets an anthology of Jacobean revenge play but she can't find anything mentioned about the word on the paper back copy she decides to go to Berkeley to meet with publisher but she can't find any clues about the meaning of Tristero. She even stumbles in the maze like labyrinth and can't reach to the central truth or the absolute meaning. The more information she gathers, it leads her to the chaos. Then she begins to ask the question to herself and compares her with the Tristero. This way, the word Tristero inspires her to search her identity it is because she realizes the lack of her identity in the male dominated society and becomes tragic.

Thus Oedipa Maas in *The Crying of Lot 49* shows interest to find the meaning of the word Tristero. It has become the main issue to analysis this research. She becomes hopeful to know the meaning but it becomes shatter and involves in the crisis of her identity. Oedipa Maas seeks order, structure, continuity, absolute truth about the word Tristero but she cannot be fixed and her quest leads to the chaos. She begins to restore the order. By her nature about the quest for order linearity, structure etc. she has shown a kind of paranoia to restore the order. She is compared with the modernist writers it is because modernist tried to restore the lost order and lamented for the loss of it. Modernist depicted the world of fragmentation and uncertainty but sought to contain and transcend their vision of disjointedness. They evolved a number of strategies for establishing the form of coherence. They relied on paradox vision, contradiction, myth and sought higher order and unity in the contemporary anarchy.

Thomas Pynchon by using these premises has tried to mock the modernist's premises by applying the technique parody entropy etc.

Thomas Pynchon by representing the Oedipa Maas as the modernist character has taken the modernist premises like order, absolute truth, structure, closed ness etc and presented these premises in the brutal form. Oedipa Maas in course of her search leads to the past. She tries to search for the truth of the past instead of being 'satisfied'. Though she leads to the past, she can't be confined and she has to stumble in the maze like labyrinth. The more she quests the more she becomes puzzled and can't be enlightened.

The Crying of lot 49 uses the postmodernist features like uncertainty, undecideability, open ended ness, disorder etc. The protagonist tries to search the order but other character like Randolph Driblette, the director of the film, dismisses the issue suggesting her not to overanalyze the things. Here the director represents as the postmodernist character and does not search the truth and takes the word only for fun. Likewise there is no single narration and it is very difficult to understand the speaker's expression. A sentence contains many lines and makes the reader to read very deeply.

In the novel we can find a kind of fictional world which is often directly referring us back to the real one. This is always of course of true novel to some degree. He has presented the history in the fiction form. By presenting the history in the fictional way, he has parodized the history. He has presented the history only as the record of event not as the ultimate truth. To prove this he moves Oedipa Maas here and there to find the truth but she can't find. He mobilizes Oedipa to the director, to the publisher etc. to find the meaning of truth but it all ends in vain. Hopes of finding the truth and deferred and postponed. Thus he has ironically presented the

history as a form of mere fiction not as the permanent truth. Besides he has shattered the modernist aesthetic convention of order.

Pynchon's novel *The Crying of lot 49* presents a curious fictional world which is often directly referring as back to the real one. Factuality seems willingly to participate in the fiction, it disguises itself as fiction to placate us and the character fact is consciously manipulated by them in order to create the confined illusion that it is fiction as illusion, contrived to deceive Oedipa or slothrop into not believing us the reality of what is happening to them. Crazy names like Pierce Inveracity, turns out when we do a little investigation, to be a compound of a quite famous real life stamp collector named Pierce, and of the fact that it we should go to Mr. Pierce for the kind of flawed and peculiar stamp so important in this novel we would ask him for an inverse rarity what sound like crazy scheme turn out to have been actually important institution like Turn and Taxis with one very slight exception all. Pynchon's material in *The crying of lot 49* about the postal service is historically verifiable.

Pynchon grounds his literary themes in certain laws theories and speculations in the physical sciences – in particular these of thermodynamics, entropy and information theory. Their appearances in *The crying of Lot 49* signals of maturation in the writer that they are put to more significant use and appear less on spectacular bits and pieces of eccentric lore. Entropy, which measures the lack of order, prevails in the novel. It measures the lack of information since it defines the number of possible answers to a question. The less information passed about a question, the greater the number of possible answers; the more information passed, the fewer the possible answers. Information represents an ordering of possibilities and less probable states. Information is, then, by its nature, a negentropy force in human activity. In the transfer of information in any communication system there is further loss by reason of

such factors as damping, thermal agitation or radioactive transformation. Collectively, there are references to as noise and their effect upon a communication system represents an entropic force which produces a similar net of loss of order in the message system. Pynchon has discussed these several aspects in *The Crying of Lot 49*.

Oedipa's search for truth, the secret of the Trystero and the effect of that search on both herself and those with whom she comes into contacts, is the main story of the novel. In her attempt to untangle the affairs of Inverarity, she stumbles across evidences of a subversive mail system called W.A.S.T.E. The system caters to the whim of various conservative, rights –wing groups. It has its roots in an older postal system- The Trystero- which dedicated itself to the overthrow of the Thurn and Taxies system uniting the old Holy Roman Empire. Besides the men in black of the Tristero system and furtive carriers of W.A.S.T.E. represents are entropic forces at the work in information system. The direct attack upon the mail routes of Thurn and Taxis and the Pony Express symbolize the disruptive activity of noise upon a communication system. And the alternate communication services W.A.S.T.E. embodies and increase in the possibilities among alternate communication services and lessens the order imposed by a unique message system which is vital to the survival of a society.

The results of this developing randomness appear at various places in the novel. On two separate occasions Oedipa focuses our attention on instances of the effect of noise. Early in the book she receives a letter from her husband, Mucho. The legend which is part of the postmark reads "Report all obscene mail to your postmaster" (46). Later the philatelist Genghis Cohen, who is advising Oedipa on the sale of Inverarity's collection, shows her a peculiar stand with a similar transposition, "U.S. postage"(97) this is not a single orthographic error but a classic example of loss

of information occasioned by a loss of control or order in a communication system the stamp is a forgery – one of the Trystero's- and evidences the danger of a less ordered system, for, on a large scale, it would reduce communication to chaos.

The temptation to work out further refinements of these systems is strong, but we must redirect our attention to Oedipa whose search for knowledge of the Trystero involves us much more deeply in Pynchon's new definition of fate Oedipa puts together the improbable history of the Trystero from bits and pieces of philatelist lore and pseudo scholarship. The search is long and involves her in the lives of a number of bizarre, complicated characters. These characters are of central importance because of their own significance in the novel or because of concerns they raise in connection with the scientific basic of the novel.

Pynchon very craftily depicts the effects of the elements of noise on Oedipa. The more information she accumulates about the Trystero from conversations with Mike Fallopian, Genghis Cohen, and Emory Bortz, an ersatz professor of literature at San Narcisco College, the less she is sure she is of herself. Oedipa seems to lose her certitude and self confidence the closer she gets to the goal of her quest. At times she questions whether or not W.A.S.T.E. is a real system functioning both in history and in contemporary America or just a fantasy of her overloaded imagination. Later she entertains the possibility that the clues in the search may all have been planted by Inverarity as part of a grandiose practical joke. Near the end of the book she wonders if the Trystero might not be a manifestation of the orbiting ecstasy of true paranoia.

Oedipa's search for knowledge threatens her to end in disaster for herself as it has for all those she has touched in her effort. We can realize the dramatic irony in the book with that of Greek Tragedy. Oedipa becomes paranoiac for the revelation of ordered system. She like Oedipus tries to find out the root of the problem but falls in

the great disaster. Her catastrophe is not that of Greek Goddess of fate, shrouded in religious mystery, her that of a Judeo Christian providence obfuscated by scholastic logic. Rather, it is the blind force of nature, elucidated by the high priests of the theoretical and mathematics, that threatens, to destroy her.

Oedipa Maas achieves the heroic stature by transforming her role from a middle class housewife to a person in pursuit of knowledge. Braudbury has written "it is the story of oedipal Maas, a suburban Californian wife, who, as her first home suggest, is also faced with a quest for meaning and identity" (222). Similarly Emory Elliott and et al. see her in a heroic quest and analyses the parody of the characters name: the protagonist here has the quester's resonant name Oedipa and the deflating surname of Maas-close to 'more' in Spanish and measure in German..." (171). This way the novel is analyzed from the parodic perspective using the character's name.

Further analyzing the text *The Crying of Lot 49* Cathy Davidson Focuses on the position of Oedipa. According to her "Oedipa's environment persistently conspires to keep her in her place to place to be determined of course, by the world and not by Oedipa who has no voice of her own" (41). She analyses the woman's silence nature and compares protagonist with the puppet in the male dominate society. She further describes,

we are shown a character who becomes a "proto-feminist" in that she arrives at some theoretical comprehension of her own situation and then and island now many others not al of them wives a woman but these existing in the margins and similarly restricted and repressed.

(49)

So she must locate herself before she can come to tratern with what surround her.

The Crying of Lot 49. discusses the thematic function of mattress. Oedipa Mass in search of the truth of Trystero wanders here and there. She gets many interpretations in course of finding the truth of the Trystero system. One she happens to encounter with a dying sailor who asks her to mail a letter to his wife in Fresno. But the letter she knows, will never reach in the destination. Afraid for the sailor not for herself "Oedipa takes the trembling old man in her arm as if he were her own child" (93). She shares her kindness to the old man as if she were a mother. This way it has revealed a kind of motherly affection in course of searching.

The novel reflects the ideological aspect. Richard D Parker exposes the patriotic view and remarks that "what I mean is captured in the most patriotic book I know : *The Crying Of Lot 49* by Thonmas Pynchon" (14). It describes about the two Americas, one is the official superficial America , divided and disintegrated , connected by "Tupperewere Parties", the other is an underground America, the real America. Besides this the novel focuses on Oedipa's transformation, which is an element of heroic journey. Richard Pearce writes, "More important than the linearity of action is the linear development of Oedipa Maas from a flat caricature to a sympathetic and heroic character and development of her mechanical responses to a series of choices involving feeling and thought" (630).

The novel doesn't assure the solution of her problem with multiple possibilities of solution, her answer becomes impossible. "Ambiguity still prevails at the end as, an action, she awaits the crying of the possible revelatory lot 49, perhaps the Pentecostal word itself" (Ruland and Bradbury 391). Thus the novel bears the open-endedness.

Oedipa's challenge for the society and her revolution of breaking the boundaries created by the society has been appeared on the process of enlightenment

in the novel. Jerry A. Varsava analyses the novel from perspective of economic liberalism. She remarks, "*In The Crying Of Lot 49* the exemplary agent of this Betrayal is real estate mogul Pierce Inverarity who exploits the principles of economic liberalism to great personal advantage but at great social cost" (66). Thus the novel describes the postmodern liberalists views of Thomas Pynchon. For Oedipa in *The Crying of Lot 49* the world of the sign is one that she would transcend to know the meaning behind the post horn and the reality of the Tristero. Such knowledge, though, must remain uncertain because she can only recognize signals like that, as the epileptic is said to an order, colour pure piercing grace note announcing his seizure. Indeed, Pynchon's metaphor of the epileptic attack is appropriate for a world where only signals or signifiers remain but never the central truth itself Mathew Eklund another critic analyses the music produce by the musicians and views that,

Post horn and the organizations associated with the dominance signifiers in the novel but another that is often in the background but important nevertheless is the representation of music. *The Crying of Lot 49* is always in some way artificial, with the effect that real music—natural sound produced by true musicians—has been replaced by musical signifiers that exist outside the original music that they signify. The musical signifiers include the paranoids, Baby Igor's song, the scope's music policy, the Yoyodyne songfest, and finally Muzak. (216)

This way he interprets the novel analyzing the musical aspect.

The observation above shows that the novel has undergone diverse sort of reading and interpretation. Despite this multiplicity of interpretation, the present research will be confined in viewing the novel from the postmodernist perspective

focusing on parody and entropy. To complete the thesis, the research has been divided into four chapters. The first chapter presents a brief introduction including the literature review and a discussion on the propriety and significance of topic and its hypothesis. The second chapter will deal with the discussion of theoretical tool that shall be applied to analyze the text. The third chapter will apply the theoretical tool to the text and prove the hypothesis. Finally the last chapter will be the conclusion of the research on the basis of textual analysis.

II. Parody and Entropy in Postmodernism

Postmodernism is a complicated term or set of ideas, one that has only emerged as an area of academic study since the mid-1980s. Postmodernism is hard to define because it is a concept that appears in a wide variety of disciplines or areas of study including in art, architecture, music, film, literature, sociology, communication fashion and technology. It is hard to locate it temporally or historically because it's not clear exactly when postmodernism begins. The term applied to wide-ranging set of development in critical theory, philosophy, architecture, art, literature and culture, which are generally characterized as either emerging form in literature to or super sending modernism.

Postmodernism, originally a reaction to modernism, was largely influenced by the Second World War. Postmodernism tends to refer to a cultural, intellectual, artistic state acing clear central hierarchy or organizing principle and embodying extreme complexity, contradiction, ambiguity diversity and interconnections or interrferentiality. Postmodernism like modernism follows most of the ideas like rejecting of boundaries between high and low form of art, rejecting the rigid genre distinction, emphasizing pastiche, parody, bricolage, irony-entropy, and playfulness. Postmodern art favours reflectivity and self consciousness fragmentation and discontinuity (especially in narrative structures) ambiguity, simultaneity and an emphasis on the destructured, decentered, dehumanized subject. Thus the postmodernism turns its head to the modernists order and highest state of artistic endeavor.

The term postmodernism is a very vague and broad idea. So, to try to know the meaning of it is to involve in a problematic issue. *Webster's New Collage Dictionary* defines the word postmodernism coming after and usually in reaction to

modernism in the twentieth century, especially in art and literature relating to diffuse cultural and artistic trend or movement, especially in art, architecture and writing, since the 1950s, characterized by eliticism in style and content freedom from strict theatrical constraints, indifference to social concerns and so on. Thus it is a trend from order to disorder and open-endedness. It describes further designating or of various theories used widely in criticism and interpretation, which questions or rejects claims of absolute intrinsic meaning, regarding such claims instead of assertion of privilege political power and so on. Thus the tendency from centering to decentering was officially inaugurated in theory-celebrating writers such as William Burrough, Jean Genet, James Joyce and Samuel Becket, the music of John Cage and futurist Marshall McLuhan and Buckminster Fuller. These figures involved the rejection of the modernist's commitment to experiment and originality and a return to the use of older style and artistic methods in an ironic manner. Jean Francis Lyotard, a prominent figure of postmodernism, discusses in his well known work *The Postmodern Condition a Report on Knowledge that postmodernism,*

Surveys the status of science and technology and has become something of a bible of postmodernism. For the past few decades science has increasingly investigated language, linguistic theories, communication, cybernetics, informatics computer and computer language, information storage, data banks and problem of translation from one computer language to another. He proclaimed that these technological changes would have a knowledge. (qtd in Powell 22)

Postmodernism presents itself in a lucid and flexible way it doesn't limit in a narrow boundary and becomes the never ending process. Friedrich Nietzsche who becomes the central figure of postmodernist mind revolted against the universal truth. Like

Nietzsche, the postmodern intellectual situation is profoundly complex and ambiguous in its very essence. What is called postmodern varies considerably according to context but in its most general and widespread form, postmodern mind may be viewed as an open-ended in terminate set of attitudes.

Many critics have suggested that postmodernism is characterized by a more welcoming, celebrating attitude towards the modern world. This is one of increasing fragmentation of the dominance of commercial pressures, and of human powerlessness in the face of the blind technology. This idea is not disputed. But the major modernist reacted with horror or despair to their perception of these facts, in view of the issue it is typical of postmodernism to react in a far more accepting manner. David Harvey argues:

Postmodernism is a mimetic of social economical and political practices in the societies in which it appears; and he compares the superimposition of different but uncommunicating world in many a postmodern novel with the increasing ghettoization, disempowerment and isolation of poverty and minority population in the inner cities of both Britain and the united states. (113)

To understand modernism and postmodernism it is necessary to understand the concept of modernism because the postmodernism is the movement which attacks on the modernism. Modernism generally refers to the broad aesthetic movements of the twentieth century. From the literary perspective, modernism emphasis on impressionism and subjectivity in writing. It emphasis on fragmented form, discontinuous narratives, and random seeming collages of different materials. It rejects the elaborate formal aesthetics theories in favour of spontaneity and discovery in creation. Postmodernism like modernism follows most of the ideas rejecting

boundaries between high and low forms of art defying rigid genre distinctions, emphasizing pastiche, parody, bricolage, irony, entropy and playfulness. Modernism presents a fragmented view of human subjectivity and history. T.S. Eliot's *The Wasteland* can be taken as the manifesto of modernist writing. Many modernist writers tried to capture the unity, coherence, order, meaning which has been lost in the modern life. They lamented for the loss and became tragic. They felt nostalgia and regretted. Postmodernists reject the hierarchy and makes the culture open-ended.

Linda Hutcheon claimed "postmodern fiction as a whole could be characterized by ironic quote marks [...]" (5). This irony, along with black humor and the general concept of play are among the most recognizable aspects of postmodernism. Though the idea of employing these in literature didn't start with the postmodernists (the modernists were often playful and ironic) they became central features in many postmodern works. Postmodernist writers treat the serious subjects in a playful and humorous way.

Pastiche refers to paste together or to combine. In postmodernist literature this can be a parody of past styles. It can be seen as a representation of the chaotic pluralistic or information-drenched aspect of postmodern society. Though pastiche commonly refers to the mixing of genres, many other elements like metafiction, temporal etc. are also included in postmodern novel. These postmodernist novels include the novels from detective fiction, science fiction and war fiction, songs, pop culture references: well known obscure, and fictional history mixed together.

Metafiction refers to the fiction with in fiction in which the characters in the fiction, tell another fiction and make the fiction fragmented. Fragmentation and non-linear narration for the sake of irony is called temporal distortion. Paranoia is the belief that there is an ordering system behind the Chaos of the world. The character

wanders in search of order but becomes tragic and remains tragic. Thus the postmodern literature tries to show the meaningless and fruitless quest for order. Postmodern novels can be explained from the narrative strategies. Most of the modern novels follow the linear traditional narration. These novels don't leave the important ideas and basically refers to the single idea.

Postmodern novels on the other hands are experimental in their form. They break the tradition and don't limit in the linearity and single idea or event. In these avant-garde novel new ways are applied to handle the characters, plot description, dialogue setting etc. The postmodern novels use the mininarratives and opposes the grand narrative, the awareness that grand narrative serve to mask the contradiction and instabilities that are inherent in any social organization or practice. In other words every attempt to create order always demands the creation of equal amount of disorder but a grand narratives:

[M]asks the constructed ness of these categories by explaining that 'disorder' really is chaotic and bad and that 'order' really is rational and good. Postmodernism, in rejecting grand narratives, favours mini narratives stories that explain small practices, local events rather than large scale of universal or global concepts. Postmodern "mini-narrative" is always situational, provisional, contingent and temporary, making no claim to universal truth reason or stability. In postmodern societies many "mini-narratives" are stuck together. This crowd of narrative replaces the monolithic presence of one Meta-narrative.

(Powell 30)

Mini-narratives thus doesn't claim the universal and absolute truth which is claimed by grand narratives. It is flexible, situational and temporary.

Thus postmodernist literature focuses on the pop images and simulacra of history, questions social code system, foregrounds euphoric sublime, hysterical and paranoid states associated with the unreality of contemporary life. It imitates (even celebrates) the cacophony and Chaos of modern society without necessarily trying to correct it. It includes the themes like the self as illusion, absurdity, travesty, grates, queried etc. Modernist literature on the other hand attempts to develop meaning. It is narrative about history, tries to develop new codes and social order criticizing the fragmentation, impersonality and disorder of modern society. It tends towards high art often alludes to artistic tradition: alienates from popular culture. It regards reality exists and things as a means to lead to the reality etc.

Parody and Postmodernism

Usually parody refers to the imitation of the words technique, ideas and tone attitude of an author or composer in such a way to make them humorous/ ridiculous. Thus parody is mimicry of satire. It is defined as the repetition of critical distance which allows ironic signaling of difference at the very heart of similarity. Its purpose is corrective as well as derisive. Parody tries to distort reality in a ridiculous ways. Writers in the literary art only can be successful to do the parody if they are creative and genius. The origin of parody seems very ancient. Aristotle in his *poetics* attributes to Hegemon of Thasos in its invention. Hegemon of Thasos used an epic style to represent men as being inferior to what they are in real life. So the credit goes to Hegemon to introduce parody in theater in 5th century as well as 6th century poet Hipponax.

There are several different phenomena included under the name parody Genett's *Palimpsest* masterfully clarifies proposing four categories; "strict parody" "travesty", "satiric pastiche" and "pure pastiche". This pure pastiche is not satirical

and so it is not parodic still useful to analyze since it depends on textual imitation as original by substituting as little as possible, for instance replacing a loftier word with a trivial or common place, one, while keeping the rest of text verbatim. A strict parodic text "cites a known text in order to give a meaning playing on words as necessary to the extent that that's possible" (24).

Burlesque Travesty is another category of Genetts. It modifies the style of well known story without modifying the subject and renders it in a demeaning style quite at odds with that to the original. It is too bad that the term travesty is so little utilized today in English studies and so often confused with parody they are not only different from each other but in an important sense, opposite terms.

Pastiche the third category refers to the stylistic imitation whether satirical or non satirical. It is taken from the French pastiche which was borrowed from the Italian pastiche. In Genett's word pastiche is " The simple act-whatever its function-of stylistic imitation" (24). Non satirical imitation is called exercises. Genet asserts that such literary exercise tends to have a playful, not a satiric, change.

Satiric pastiche is the form which is understood as stylistic parody: the parodying text makes fun of the original text by imitating its style and using it as a vehicle for baser, more vulgar, or otherwise inappropriate content. According to Genett, this form works "by means of imitating the style of another noble text and applying it to a vulgar subject." Analyzing these categories we can conclude that parody is the imitation for the satiric effect, whether the satiric target is appropriate content or style.

Parody is the component of postmodernism as it dismantles the previous text . Linda Hutcheon's argument in both *The Poetics of Postmodernism* and *The Poetics of Postmodernism* are often developed in direct response to Fredric Jameson who

favours modernism over postmodernism. Fredric Jameson in his essay "The Cultural Logic of Late Capitalism" analyses the postmodern technology and style.

Commenting upon the postmodernism he argues that "our family representation of some communicational and computer network are themselves but a distorted figuration of something even deeper, namely, the whole world system of a present-day multinational capitalism" (566). Thus he presents the postmodernism as the distorted form of modernism. By showing the distorted form of modernism in postmodernism, he tries to mock the modernist aesthetic convention of order and continuity etc.

Linda Hutcheon defines postmodernisms as the process of making the product. It is absence with presence, it is dispersal that needs centering in order to be impersonal. In other word, for Hutcheon, the postmodern partakes of a logic of "both/and" not one of "either/or". Hutcheon equates poststructuralism with postmodernism. She says,

The poststructuralist version is not modernism of the closed and finished work of art. Rather, it is a modernism of the playful transgression, of an unlimited weaving of textuality, a modernism all confident in its rejection of representation and reality, in its denial of the subject, and of the history . (Poetics, 50)

Thus postmodernism remains historical and political precisely. Through its parodic historical references," postmodernist form wants to work towards a public discourse that would eschew modernist aestheticism and hermeticism and its attendant political self marginalization" (23). As a result of this claim, Huntcheon's postmodernism is more limited than Jameson's in the range of cultural productions that she deems postmodernism. She argues that "the term postmodernism in fiction be reversed to

describe the more paradoxical and historically complex form "She calls such fiction "Historiographic Metafiction" (40). The term postmodern fiction and Historiographic metafiction therefore exists in a relationship of identity and describe the same set of objects: only historiographic metafiction blends the self reflexivity of metafiction with an ironized sense of history. His mix foregrounds the distinction "between brute events of the past and the historical facts we construct out of them" (57). As a vehicle for cultural critique historiographic metafiction plays a paradoxical role because it "depends upon and draws its power from that which it contests" (120)

Although Hutcheon asserts that historiographic metafiction foregrounds the discursively constructed nature of reality "by stressing the context in which the fiction is being produced by both writer and reader" (40). Her focus is primarily on the artist as producer. Criticizing the enemies of postmodernism for claiming that its relation to history is reactionary. Hutcheon claims, this position "ignores the actual historical from to which artistic return" (39).

Parody works to foreground the politics of representation through the process of reproduction. In terms of historiographic metafiction "postmodern parody is a kind contesting revision or reading of the past that both confirms and subverts the power of representation of history" (95). Postmodern parody is both deconstructively critical and constructively creative. It makes us aware of both the limit and the power of representation paradoxically. Hutcheon more or less equates parody and irony with postmodernism. She says,

Irony makes intertextuality references into something more than simply academic play or same infinite regress into textuality; what is called to our attention is the entire representational process-and wide range of forms and modes of production and the impossibility of

finding any totalizing model to resolve the resulting postmodern contradiction. (95)

Thus parody is a form of ironic representation. It is doubly coded political terms; it both legitimizes and subverts that which it parodies.

Parody can be thought of as imitation, intended ridicule or to criticize.

Definition of parody can be confusing: one authority defines parody as a form to burlesque where as others consider burlesque a form of parody. It may be helpful, therefore, to evaluate parody in terms of ironic features.

Like the Socratic teacher, the author of a parody knows his/her subject well; however, the parodist doesn't need to affect a pretension of ignorance in fact the parodist makes his/her familiarity with the original work obvious. To be effective, the parody must "ring true" to the original. Rather than expose ignorance, parody criticizes or flatters.

As in the works that employ dramatic irony, successful parodies require the audience to construct multiple mental representations. A work of parody may mean nothing to uninitiated reader because there is no "Chorus" written it parody to make the knowledge manifest. Irony is not a literary genre but rather a device that can be used in variety of genres. "Satire and parody are two genres that share several salient features with irony" (106), parody which creates the gap between originality and it's copy seems similar to that of dramatic irony. It is because successful parodist is well known about the original text or idea. Like the same way an excellent ironist also becomes master or know every thing about the situation which is to be happened and creates the dramatic irony where the audience already know about the situation but the character doesn't know about his fate and becomes the victim. Thus the dramatic character's utterances differ from the real situation. The character becomes tragic and

remorses at last. Thus the parody becomes a way of revisiting the part of both art and history ironically.

Post modernism as a new awareness has been applied in all field such as sociological, anthropological, and philosophical phenomena of the present context. Lyotard celebrates the multiple, incompatible, heterogeneous, fragmental contradictory and ambivalent nature of postmodernism. Thus for him postmodernism rejects the depth of subject, accepts chaos and delights in surface. Postmodernism does not seek to rise above chaos. In his essay ' Answering the Question: what is postmodernism?' reminds us that "we can hear the muttering of the desire for a return of terror" and suggests us to "wage a war on totality: let us be witness to the unrepresentable" (314). Thus for him Postmodernism is the celebration of disorder chaos etc. Besides this he says that "Postmodernism is not modernism at it's end but in the nascent state and this state is constant" (312).

Thus parody, as a whole, tries to mock the original and single truth of history. In this context parody throws arrow upon the order and truth of the history. It tries to convert history on the fiction and deals about this fiction in postmodern context. So the parody concern's with Historiography metafiction. Postmodern parody satires to the center seeking tendency and quest of order in the chaos by the modernist characters.

Entropy

Entropy generally refers to the measure of disorderedness, randomness or lack of order in an isolated closed system. It is the loss of meaning in information theory. Entropy measures the change from one state to another. It is used mostly in the thermodynamic system. Thermodynamics is the branch of physics dealing with the transformation of heat to and from other forms of energy, and with the laws governing

such conversion of energy. Entropy compares the state of molecules from one state to another and tries to find out their random position of molecules. This way it measures the randomness of the molecules in the field of science. But in information theory which is applied in literature, entropy observes how the meaning is lost and searcher gets lost. Thus it measures the randomness of meaning instead of molecules in the field of literature. It observes the varied interpretation of meaning and focuses on how the meaning becomes disordered and can't fix in the single point. *Webster's New World College Dictionary* defines entropy as, "a measure of the information content of a message evaluated as to its uncertainty". It further describes, "a process of degeneration marked variously by increasing degree of uncertainty, disorder, fragmentation, chaos etc; specially, such a social system or structure". Thus entropy measures the randomness, uncertainty, infinality of meaning in the transformation of message or communication system.

The history of entropy begins with the mathematician Lazare Carnot. It has been originated from the law of thermodynamics in the field of science. Lazare Carnot who in his 1803 work fundamental principle of equilibrium and moment postulated that in any machine the acceleration and shocks of the machine moving parts all represent losses of moment of activity. In other words, in any natural process there exists an inherent tendency towards the dissipation of the useful energy. Building on this work, in 1824 lazare 's son Sadi Carnot published refection on the motive power of fire in which he set forths the view that in all heat engine whatever caloric or what is now known as heat falls through a temperature difference, that work or motive power can be produced from the action of the "fall of caloric" between a hot and cold body. This was the very insight into the second law of thermodynamics.

Entropy has passed its long history in the field of science and now a day it has strived its step in the field of literature. It has been compared in the literature with the poststructuralist theory. Thus it has not been limited in a single field and released from the narrow conception. The term has been described from different perspective in the different field and system. In science the term has been interpreted in three distinct but semi-related way (i.e. from macroscopic viewpoint, microscopic viewpoint and information viewpoint). Entropy in informational theory is fundamentally different from thermodynamic entropy. However at a philosophical level some argue that thermodynamic entropy can be interpreted as an application of information concept to a very particular set of physical question.

Observing from the microscopic viewpoint a thermodynamic system has a universe consisting of surrounding and system and made up of quantities of matter and its presence deity and temperature all tend to equalize over time-simply because equilibrium state has higher possibility than any other (entropy).

From a microscopic viewpoint, in classical thermodynamics the entropy is intended as a state function of thermodynamic system: that is, a property depending only on the current state of system, independent of how that state came to be achieved. The state function has the important property that, when multiplied by a reference temperature, it can be understood as a measure of the amount of energy in a physical system that can't be used to do thermodynamic work, i.e. work mediated by thermal energy.

Statistical mechanics explains entropy as the amount of uncertainty which remains about a system, after its observable macroscopic properties have been taken into accounts. The entropy measures the degree to which the possibility of the system is spread out over different possible quantum states. The more states available to the

system with, higher probabilities the greater entropy. In essence, the most general interpretation of entropy is a measure of our ignorance about a system. The equilibrium state of a system maximizes the entropy because we have lost all information about the initial condition except for the conserved quantities, maximizing the entropy, maximizes our ignorance about the details of the system.

In information theory, entropy is the measure of the amount of information that "is missing before reception" (38) and sometimes referred to as Shannon entropy. Shannon entropy is a very general concept which finds application in information theory as well as thermodynamics. It is originally devised by Claude Shannon in 1948 to study the amount of information in a transmitted message. The definition of the information entropy is, however, very general, and expressed in terms of discrete set of probabilities. In the case of transmitted messages, these probabilities are the probabilities that a particular message is actually transmitted and the entropy of the message system is a measure of how much information is in the message. For the case of equal probabilities, the Shannon entropy is just the number of yes/no question needed to determine the concept of the message.

Developing from the field of science, entropy has been applied in literature in the postmodern era. Many fictions have used the scientific element to describe the postmodern complexity. In literature/art entropy appears to suggest disorder, complex, collage, pastiche etc. It has made human mind more puzzled and difficult to perceive the things and ideas coherently. It has created the confusion and chaos in the comprehension. In the literature/art entropy deals with reception of communication or about the amount of information. John P. Leland views,

If the message sent is ambiguous, overtly redundant or if "noise" occurs within from within outside of the system, the level of

information exchange drops. At the level of cognition, such state is entropic despite the fact that the communicating itself might be packed with data, little is communicated. (52)

Thus entropy measures the randomness and chaos in the closed system and mind of the character/researcher.

The concept of entropy was developed in 1850s by German physicists Rudolf Clausius who described it as the information content. Entropy change has been defined as a change to a more disordered state at molecular level. In recent years entropy has been interpreted in terms of dispersal of energy, ideas or meaning. Richard Kostelanetz, in an article on Inferential Arts quotes, Robert Smithson's *Entropy and New Monuments* as saying of recent towering sulfured of basis shapes that they "are not built for the ages but rather against the ages" and "have provided a visible analogue for the second law of thermodynamics" (22). Surely the popular use of the notion of entropy has changed, if during the last century is saved to diagnose, explain and deplore the degradation of culture it now provides a positive rationale for "minimal art and the pleasure of chaos" (6).

Entropy historically has often been associated with the amount of order, disorder or chaos in a thermodynamic system. The traditional definition of entropy is that it refers to change from one state to another. One of the simpler entropy order disorder formula is that derived in 1984 by thermodynamic physicist Peter Landberg, which is based on a combination of thermodynamic and information theory arguments. Although the concept of entropy is a thermodynamic construct, it has been adopted in the field of information theory, psychodynamics, thermodynamics and evolution.

Order is necessary condition for women mind to understand the things. When the ideas, piece of music, Painting etc are in orderly position, observer or listener can grasp their overall structure and the ramification of the structure in some detail. Order is apprehended by senses in many instances. The observer perceives an organized structure in the shapes and colour or sound facing him. But it is, perhaps, impossible, to find examples in which the order of a given object or event is limited to what is directly apparent in perception. Rather the perceivable order tends to be manifested and as a reflection of an underlying order whether physical social or cognitive. Outer order so often represents inner or functional order. Blaise Pascal observes in his *Pensees* "those who make antithesis by forcing the words are like those who make false window for symmetry's sake rule is not to speak right but to make right figure" (27). A lack of correspondence between outer and inner order produces a clash of order or it introduces an element of order. Literature/Arts which consists the complexity of ideas or references, allusions, different colour and abstract ideas contradict with the coherence of meaning and creates the chaos and disorder.

Order is necessary condition for making a structure function. Order is prerequisite of survival, therefore the impulses to produce orderly arrangement is inbred by evolution. A pervasive striving for order is seem to be inherent in the human mind which tries to seek order out of disorder. Human mind, in painting or arts involves in the desire to understand and the mostly orderly structure facilitates understanding. Therefore a proper version of order is a prerequisite of good functioning and is applied to this reason by organized nature and by man.

The vision of harmonious striving for order throughout nature is disturbingly contracted by one of the most influential statements on the behaviour of physical forces namely, the second law of thermodynamics according to the law of physics.

The more general account physicists are willing to give of changes in time is often formulated to mean that the material world moves from orderly states to ever-increasing disorder and that the final situation of universe will be one of maximum disorder. Max Planck who says in his lecture that "it is not the atomic distribution but rather the hypothesis of elementary disorder which form the real kernel of the principle of increase entropy and, therefore, the preliminary condition for the existence of entropy" (50). Planck gives the emphasis to define the entropy to the elementary disorder. This can be applied in arts/literature as the disorder of ideas/colour/meaning instead of molecule or the element. Thus entropy is the disorder, confusion, isolation, and dilemma in the literature. The more disorder is, the more entropy increases. It is the principle of entropy according to the science. Thus the entropy is defined as the quantities measure of the degree of disorder in a system. Modern science maintains that nature, both organic and inorganic strives towards a state of order and that man's actions are governed by the same tendency. It maintains on the other hand that physical system move towards a state of maximum disorder.

The absurd consequences of neglecting structure but using the concept of order just the same are evident, if one examines the present terminology of information theory. Order is described as the carrier of information, because information is defined as the opposite of entropy and entropy is a measure of disorder. To transmit information means to induce order to lead to the absurdity because there is not actual conveying of meaning. Since entropy grows with the probability of a state of affair, information does the opposite. It increases with its improbability. The less likely as event is to happen the more information does it occurrence represent. What sorts of sequence of events will be least predictable and therefore carry a maximum of information? Obviously a totally disordered one, since when we are

confronted with chaos we can never predict what will happen next. Thus the total disorder provides a maximum of order is conveyed by a maximum of disorder.

Entropy theory is not concerned with the probability of succession in a series of item but with the over all distribution of kinds of item in a given arrangements. The more remote the arrangement is from a random distribution, the lower will be its entropy and higher its level or order. This implies the following difference between the two approaches: a highly randomized sequence will be said to carry much information because information is concerned with probability of this particular sequence, a similarly randomized distribution will be called highly probable and therefore of low order by the entropy theorist because innumerable distribution of this kind can occur.

The entropy theory which has given rise to the notion of disorder can be the cause of fragmentation of ideas in the mind of the quester. His/Her desire to know more an more information may lead him to the chaos and absurdity. This can be linked to the psychoanalysis theory also. It is because the focus of psychoanalysis is unconscious part of mind. Themes and motives, central to psychoanalysis are desire and loss and reflection of doubling, lack and so on. In his book *crits* Lacan opines:

Psychoanalysis is the science of mirages that appear within this field. A unique experience, a rather object one after all but one that can't be recommended too highly to these who wish to be introduced to the principle of man's follies, for, by revealing insect as akin to a whole gamut of disorders, it throws light upon them. (119)

Thus the psychoanalysis observes the causes of disorders in the unconscious mind. If someone become paranoiac about something, she entangles in the chain of disorder and can't come out to the final truth which he/she regards the truth/final.

Contemporary society is experiencing in an intense way the gradual degradation of information (meaning) resulting in the boredom (ennui) of so many of its members. This boredom can result from an under load or restriction of information and meaning. Orrinklap argues that,

There exist two sources for the loss of meaning (entropy) due to overload: redundancy and noise. The former degrades by creating a milieu of sterile uniformity and banal repetition while the later degrades by promoting meaningless variety. Genuine meaning is to be found between these two extremes. (171)

Redundancy (repetition) leads to a creeping banality and sameness. Everything seems to be reduced due to trite clichés. Rich variety is lacking. This trend can be seen in our loss of environmental variety in the harmonization of popular culture, in the concentration and centralization of power and in our blandness of taste so as not to offend. Indeed redundancy leads to a dogmatic rigidity that can only lead to stagnation. On the other hand, too much variety (noise) can also be boring. It distracts us from what is essential. Every message is so ambiguous that nothing is understood, instead, everything is uncertain much of what we hear is pseudo information, while the sheer volume of information we are inundated which makes the important message unable to be heard at all. Indeed we become the slaves of each passing fad, so hungry are we for novelty. Thus the entropy, which measures the randomness and leads the perceiver to the void, focuses on the chaotic nature of information.

Overall, my study of postmodernism, parody and entropy help to analyze my research novel *The Crying of Lot 49*. Of course there may not be one to one correspondence and include all the aforementioned terms or idea, my research tries to expose these features. In this postmodern era, the novel tries to expose how

uncertainty happens and how the desire of knowledge has lead to the tragic end.

Besides this, it has tried to analyze how modernist's tendency of seeking order has led to the disorder and chaos. So it parodies the central/ seeking tendency of modernists.

It will also analyze how the history becomes fictionalize. On the other word it has tried to mention the Historiographic Metafiction. These issues are dealt in the next chapter.

III. Textual Analysis

Thomas Pynchon's novel *The Crying of Lot 49* employs the elements of postmodernism. It parodies the modernists aesthetic convention of order, continuity, linearity. It ridicules the modernist who felt regretted for the loss and tried to seek the truth, center and meaning through their literary creation. Presenting the protagonist Oedipa Maas, he has parodied that there is no actual meaning and no one can be able to say exactly about the truth. Besides this, the novel has tried to expose the entropic nature of information in the postmodern era. Thus, through the description, interpretation, activities of the character, the novel has revealed the parody and entropic nature of communication.

Thomas Pynchon's novel *The Crying of Lot 49* focuses on the postmodern complexities. It doesn't follow the sequential order of the events. We can find the maze like concept postmodernism in the novel. It focuses on the very fragmented symbolic landscape, narrative design, sexual dynamics etc. The multicursal labyrinth increases confusion, ambiguity fluctuation in the novel. The labyrinth can be seen as a mediating form between matriarchal and patriarchal systems of power. This notion of mediation or integration will become importance in lot 49.

Literal and symbolic labyrinth lace the novel as Oedipa Maas follows the twisting paths opened for her by Pierce Inverarity's will. Oedipa first encounters San Narciso as an intricately printed circuit: "The ordered swirl of houses and streets, from this high angle sprang at her now with the same unexpected, astonishing clarity as the circuit card had" (14). She views the city from above and sees it-for the moment synchronically. She feels as if she has been entangled in the Pierce's will by seeing the housing in San Narciso. There had seemed no limit to what the printed circuit could

have told her. Oedipa senses potential "revelation" and feels herself "at the center of an odd, religious instant" (14).

In *The Crying of Lot 49*, Oedipa's pursuit of seeking central space takes her through a number of labyrinths, in San Narciso and in Northern California, as she tries to trace the "languid, sinister blooming of the Tristero" (36). But even before stumbling onto "W.A.S.T.E." and the post horn, she responds to patterned stimuli. The map of Fangoso Lagoons that flashes on the TV. at Echo courts, immediately recalls for Oedipa San Narciso's printed circuit. This new development, "laced by canals" promises equally mysterious explanation." printed circuit, gently curving streets, private access to the water, Book of the dead ..." (20). This last reference connects the lagoons, with their sunken dead men's bones, to Mr. Thoth, the close-to-death senior citizen Oedipa meets in Vesperhaven house.

Thomas Pynchon depicts Oedipa Maas as the representing figures of modernist quester and tries to ridicule the truth seeking tendency. She is made puppet in the very complex world. Oedipa searches the margins, searches WASTE, searches language itself in order to understand the labyrinthine "legacy [of] America" left by Pierce Inverarity (125).

Oedipa's penetration of the alternate system "Tristero" takes her through many more complexities. To get back stage at the Tank after watching *The Courier's Tragedy*, she wanders in an "annular corridor", circling twice before setting on a shadowy door, finally walking in on "soft elegant chaos" (52). After attending the Yoyodyne stockholders meeting, she gets lost on a tour of the plant and experiences the acute anxiety of solitary maze journey-although she is not entirely alone:

Somehow Oedipa got lost. One minute she was gazing at a mockup of a space capsule, safely surrounded by old, somnolent men; the next,

alone in a great, fluorescent murmur of office activity ... she began to wander aisles among light blue desks, turning a corner now and then. Heads came up at the sound of her heels, engineers stared until she'd passed, but nobody spoke to her. Five or ten minutes went by this way, panic growing inside her head: there seemed no way out of the area.

(58)

She finally reaches a potential center—Stanley Koteks doodling the muted post horn on the envelope. But he turns out to be an unwelcome sort of minotaur. His description of the Nefastis machine makes oedipa suddenly afraid that, "with a thousand other people to choose from," she had walked "uncoerced" into the presence of madness" (60). Koteks is not a center-indeed, revelation in the novel is persistently deferred-but another clue, another piece of information.

Oedipa eventually heads north, following clues, entering and enacting more labyrinths. In her Berkeley hotels she is guided by a clerk "through corridors gently curving as the streets of San Narciso" (69). She spends the next night wandering through San Narciso, finding the image of post horn over and over; the following morning she encounters the tattooed sailor. After embracing him, physically touching one of the alienated, the withdrawn, the unloved, she takes him upstairs and enters a "warren of rooms and corridors", finally reaching his room, and his mattress-which she reads as yet another printed circuit, containing coded information about "all [the] men who had slept on it" (80). While staring at the mattress and thinking of the sailor's DTS, Oedipa figures metaphor itself in distinctly labyrinthine terms: "The act of metaphor then was a thrust at truth and a lie, depending where you were: inside safe, or outside, lost. Oedipa didn't know where she was" (89). It is not her first time

that she has lost herself not her first encounter with a metaphorical labyrinth because she has already convoluted earlier in the maze of searching.

The novel frequently duplicates at the level of narrative the indeterminacy, the confusion, the ambiguity that Oedipa experiences in her search. While compact detective-fiction patter drives much of the prose, Pynchon backtracks, interrupts using parenthesis or dashes or layers his descriptions. Colons, semi-colons and commas gently rhythmically tug the reader through convoluted paragraphs. To this way of presenting keep the reader a audience in the trap:

Through the rest of the afternoon, through her trip to the market in down-town Kinneret-Among-The-Pines to buy ricotta and listen to the Muzak (to-day she came through the bead-curtained entrance around bar 4 of the Fort Wayne Settecento Ensemble's variorum recording of the Vivaldi Kazoo Coincerto, Boyd Beaver, soloist); then through the sunned gathering of her marjoram and sweet basil from the herb garden, reading of book reviews in the latest *Scientific American*, into the layering of a lasagna, garlicking of a bread, tearing up of romaine leaves, eventually, oven on, into the mixing of the twilight's whiskey sours against the arrival of her husband, Wendell ("Mucho") Maas from work, she wondered, wondered, shuffling back through a fat deckful of days which seemed (wouldn't she be the first to admit it? more or less identical, or all pointing the same way subtly like a conjurer's deck, any odd one readily clear to a trained eye. (5)

This sentence meanders towards its main verb and then momentarily pools there, pausing before the final, not-quite-illuminating comparison. Only the next sentences

reveals the goal of Oedipa's mental wandering: her collection of Inverarity's late-night phone call a year earlier. A few pages later, Pynchon amasses details until they blur:

May be to excess: how could he not, seeing people poorer than him come in, Negro, Mexican, cracker, a parade seven days a week, bringing the most godawful of trade-ins: motorized, metal extensions of themselves, of their families and what their ... uniformly, like a salad of despair, in a gray dressing of ash, condensed exhaust, dust, body wastes-it made him sick to look, but he had to look. (8)

Possibly this is the longest sentence in Lot 49 which curls away from its initial observation into coils of connected, yet sometimes confusing prose (the midpoint parenthesis needs at least one rereading to align the "he supposed" and the "that" properly).

Pynchon's mazy prose is not confined to the beginning of the book. The plot of *The Courier's Tragedy* is also endlessly convoluted-the narrated version no less confusing than the unlooping description provided Oedipa by the paranoids and their girlfriends, "as strange to map as their rising coils and clouds of pot smoke" (43).

Mazy is not always hazy: he also frequently constellates related, yet distinct to suggest a network of interlacing observation. He uses not a single line. It means he makes a sentence of many line. It suggests the feature of postmodern writing. To understand the sentence or idea, one needs to do the mental exercise. Labyrinthine writing branches; it expands. As Oedipa crisscrosses the San Narcisco night, she tries to group her own observation into clusters that signify. In the following sentence, semi-colons connect one individual to the next, while each succeeding description-until the last, when Oedipa sees an image of herself-unfolds a little further into the narrative space:

Among her other encounters were a facially-deformed welder who cherished his ugliness; a child roaming the night who missed the death before birth as certain outcasts do the dear lulling blankness of the community; a Negro woman with an intricately-marbled scar along the baby-fat of one cheek who kept going through rituals of miscarriage each for a different reason, deliberately as others might the ritual of birth, dedicated not to continuity but to some kind of interregnum; an aging night-watchman, nibbling at a bar of Ivory Soap, who had trained his virtuoso stomach to accept also Lotions, air-fresheners, fabrics, tobaccos and waxes in a hopeless attempt to assimilate it all, all the promise, productivity, betrayal, ulcers, before it was too late; and even another voyeur, who hung outside one of the city's still-lighted windows, searching for who know what specific image. (85)

And yet can we, with confidence, call these Oedipa's own observations? So intimate a knowledge of the Negro woman's "ritual of miscarriage", or the night-waterman's "virtuoso stomach" seems beyond even a searching, hypothesizing Oedipa. Although the narrative has never been truly first person, these insights must belong to the narrator, speaking over, a more precisely, through Oedipa. As a result of this narrative ventriloquy, Oedipa's own sensitivity is sharpened; she retains an awareness, and indeterminacy of the last encounter-with "another voyeur ... searching for who know what specific image" – he returns us more firmly to Oedipa's point of view.

Such type of fragmentation, distinction blurs in the novel elsewhere. In the used car lot section, point of view shifts among Oedipa, Mucho and narrator. "You are too sensitive," Oedipa tells Mucho a paragraph earlier. And then, in her mind: yeah, there was so much else she ought to be saying also, but this was what came out. It was

true, anyway" (7). The remainder of this paragraph can also be read as Oedipa's, even up to "yet at least he had believed in the cars" at the beginning of the next. But soon in this paragraph the detail becomes too fine, the layering too thick, to be Oedipa's-we must be heaving "hyperaware" Mucho (7).

The narrative in *The Crying of Lot 49* is maze like to understand. We co-experience Oedipa's anxieties, her confusion, the ambiguities forced upon her by the narrative. We follow Oedipa as she reads clues, gets lost, explores the mazy underpinning of the Tristero. At the level of narrative, we work our way through Pynchon's convoluted prose. But we also attempt to interpret the labyrinthine design in the text itself. Then it is better to try to read the text both diachronically and synchronically by the end of the novel Oedipa tries to read this way too:

Meaning what? That Bortz, along with Metzger, Cohen, Driblette, Koteks, the tattooed sailor in San Francisco, the W.A.S.T.E. carriers she'd seen-that all of them were Pierce Inverarity's men? Bought? Our loyal, for free, for fun, to some grandiose practical joke he'd cooked up, all for her embarrassment, or moral improvement? (117)

When Oedipa finally controls her alternatives that the Tristero is real or a complicated joke. She sinks almost irretrievably into solitary despair: "For this, Oh God was the void. There was nobody who could help her. Nobody in the world" (118). Unable to resolve ambiguity, she attempts suicide.

After her frustrating phone call to the Inamorato Anonymous at the Greek way, feeling entirely alone is a "desolate, unfamiliar, unlit district of San Narciso" (122). Oedipa paradoxically reconnects with the surrounding landscape by becoming lost within it:

She stood between the public [phone] booth and the rented car, in the night, her isolation complete, and tried to face toward the sea. But she's lost her bearings. She turned, pivoting on one stacked heel, could find no mountains either. As if there could be no barriers between herself and the rest of the land. (122)

Pynchon lets "desolate" "isolation" and "lost" resonate together here, emphasizing the dissolution of boundaries taking place for Oedipa. For Oedipa, San Narciso's boundaries dissolve simultaneously with her own; redeeming, even magical: "San Narciso at the moment lost gave up its residue of uniqueness for her; became a name again, was assumed back into the American continuity of crust and mantle" (123). This accomplished, Oedipa can look beyond San Narciso to what the narrator calls "the higher, more continental solemnities-storm-system of group suffering and need, prevailing winds of affluence" (124). No longer buffered she recognizes "the true continuity" (124).

The Novel *Crying of Lot 49* contains much of contradictory meaning. So it is highly densed with pun and can't fix in the single meaning therefore oscillates to and fro. Pun, "probe ancient fetid shafts and tunnels of truth" (95). Puns are not a marginal form of wit but an exemplary product of language or mind. The pun is the foundation of letters, in that the exploration of formal resemblance to establish connection of meaning seems the basic activity of literature. Oedipa's quest to make connections, to see what she might findout, propels the novel, and certainly her own synecdochic nickname-Oed, suggesting the OED-highlights the book's reliance on words and word play. Thus the novels is allegorical novel generated by word play. It is because the narrative unfolds from an initial pun on will. The word will does not give the exact

meaning and we can't determine whose will is it; whether of Inverarity's, Oedipa's or even God's. Thus the pun grounds the book's structure in polysemy.

In the novel he offers a series of either/or possibilities and rummages us in the disorder and the quest of order for meaning shatters. On its surface, *Lot 49* offers a series of either/or possibilities: either *cashiered* will end happily or not, either Oedipa is a sensitive and can work the Nefastis machine or not; either the Tristero exists or not. But this matrix of twined "zeroes and ones twinned above, hanging like balanced mobiles right and left" (125) scarcely conceals the novel's essential ambiguity. The irresolvability of the novel's polar opposition enforces uncertainty; multiple possibility displaces binary order. Pynchon, here, parodies the truth seeking tendency. In other word he ridicules the absolute truth and hangs the meaning of the text in the confusing state. He presents the pluralistic fictional world and it is not governed by a rigid, absolute and universal idea of order. Besides this, in the narrative level, there is use of conditional mode which causes the text to oscillate like a standing wave between the nodes of meaning. The pun is the product of a context deliberately constructed to enforce and ambiguity, to render impossible the choice between meaning, to leave the reader or hearer endlessly oscillating in semantic space.

The novel *Crying of Lot 49* ends in suspension. It suggests that whatever order exists in the Tristero remains to be comprehended for Oedipa. At the end Oedipa seems more willing to accept a theory like "convergence that affects meaning" regarding her discoveries. For within her own either/or dialectic rests both/and possibility; even if there is no Tristero, she can live on as though there were, and she were a part of it: "for there either was just America and if there was just America then it seemed the only way she could continue, and manage to be at all relevant to it, was an alien, unfurrowed, assumed full circle into some paranoia" (126).

Oedipa fights madness throughout Lot 49. Besides Tristero-induced paranoia, beneath Oedipa's "frustrating life", Particularly the incapacity of the men around her for "real human love", lurks an underlying hysteria. Indeed an exploration of the novel's sexual dynamics may bring together certain elements of the disorder, chaos and language play. Oedipa is a woman among men in the novel. Only two other women are specially named, and oedipa's own identity blurs at times. She is alternately "margo", "Oed", "Rapunzel", "a heroin (e)", "nymph" etc. She finds her fragmented identity comparing with these figures in the different places. She can't find her in a rigid personality. Men provides her identity during her investigation of an alternate mail (male?) system, and the first man's name in the book (pierce) points toward potential male sexual domination. Yet several othermen-fallopian, Koteks, Emory Bortz-bear names that link them to distinctly female system.

Oedipa uncovers a Tristero darkely mysterious, itself described as the magical "other", representing a system of the marginalized, the repressed. The Tristero is first figured as a malign and pitiless striptease dancer, and in Driblette's staging of *The Courier's Tragedy*, the dark assassin appear in "lithe and terrible silence, with dancers grace, ... long-limbed effeminate" (36, 49). These figure thus connect the Tristero to the earliest and most explicitly feminine labyrinths. Driblett's own face is a furrowed labyrinth: Oedipa "couldn't stop waching his eyes. They were bright black, surrounded by an incredible networks of lines, like a laboratory maze" (52). He chastises Oedipa for her logocentric concerns. He ignores the absolute meaning of the words saying "the word, who cares?" (54) and inspires her to consider being a world projector, a refiguration of herself as maiden trapped in the tower, weaving the tapestry of the world recognizing herself as heroine, outside the tower. Oedipa later tries to reconnect with Driblette, only to discover that he has walked into the Pacific

and drowned. Sitting on his grave the night of his funeral, Oedipa reaches out to whatever "transient, winged shape" of his spirit might remain trying "some last scramble" through the imprisoning maze of the earth (111). She feels "briefly penetrated as if the bright winged thing had actually made it to the sanctuary of her heart "but the winged brightness" never escapes the earth's labyrinthine space (111).

The novel makes the question on the center problematic. The six-chapter structures talks fragmentally and are not in coherence. Oedipa's encounter with Mr. Thoth at Vesperhaven, which occurs practically at the novel's center is a leading candidate. Several narrative images converge: the play of bright day and dark night, the post horn symbol in the signet ring the yarn, needles and pattern in the knitting bag the invocation of God. Oedipa herself feels "as if she had been trapped at the center of some intricate crystal" (64). And yet she quickly admits how tenuous "like a long white hair, over a century long" the correlation may be (65). All that Mr. Thothes recollections provide her or for that matter her brief meeting with Driblets her talk with Koteks, her attempt at rousing Maxwell's Demon, her voyeuristic san Francisco night, her embrace of the Tattooed sailor—all potential central episodes are clues. Oedipa at the literal center of the Bentam paper back even suspects that revelation will always be deferred:

Oedipa wondered whether, at the end of this (if it were supposed to end), she too might not be left with only compiled memories of clues, announcements, intimations, but never the central truth itself, which must somehow each time to too bright for her memory to hold; which must always blaze out, ... leaving an overexposed blank when the ordinary world came back. (66)

Thus, the novel deals with the multiple subjects and shows the fragmentation of ideas. He, presenting the labyrinths, proves mazes prose, feminist discourse, has tried to prove the novel as a postmodern writing. Besides this, it presents the very ruptured narration of the various characters.

Oedipa Maas in *The Crying Of Lot 49* tries to find the meaning out of chaos with out falsifying the world but his can't be possible. She can't fix the meaning in a single point and the meaning fluctuates both paradoxical and recursive ways. This is the satire to the belief that there is truth, order and cohesive view. Oedipa Maas, inspite of her quests, finds herself increasing in such dilemmas. It means that her expectation of finding the meaning absolutely is shattered. As Oedipa comes to believe, Pierce Inverarity's "legacy is America", then the close system she has been perusing the W.A.S.T.E system Tristero is of such geographic, symbolic and historical dimension that she will never be able to search beyond it. She is lost in the nightmare of a wonderland. Oedipa Maas in Mexico city standing before" the central painting in a triptych" (3) by Remedios varo, tries to seek the meaning. The more she tries to understand the meaning the more she tangles in the painting and finds herself lost into the painting comparing her with the figures. The figure in the painting seems as if they are trying to find the meaning in the void and Chaos. They are shown in the process of

Embroidering a kind of tapestry which spilled out of the slit windows and into a void, seeking hopelessly to fill the void: for all the other buildings and creatures, all the waves, ships and forests of the earth were contained in this tapestry, and the tapestry was the world (13)

She thinks herself as weaver in the void and realizes that she is in the center of maze seeking the order like the girls in the painting. It seems that she is perusing the

meaning in the maze, which turns to be an absurd. This becomes her first revelation in the tangled world. She realizes that her world has been oven together ... in her own tower "that" pierce had taken her a way form nothing he'd been on escape" (13)

What we see in the varo is a metaphor for the nature of art and the nature of system. From whatever self, san Narcisco, a circular tower, we seek to fill the emptiness around us with meaning and order, reinvesting the disparate, random world of matter with harmony, spinning the dead, orbiting spheres into beautiful song. Whatever world inhabits is of our own fashioning, in part, woven form the materials we find at hand. We try to create our environment, embroidering whatever mantled pattern or wistful arrangement of shapes we wish to see . Embroidery is a useful hobby" (14) forming one of the ploys by which the "formless magic" (13) which surrounds us may be shaped . But Oedipa's attempt at reaching the ultimate "word" (81) seems hopeless: the void being infinite can never be filled by system of human construction because these systems are necessarily partial finite and flawed. She tries to stitch meaning into any sampler. She wants to hang it in any form, but it can never cease to be provisional nor can it as a close system cease existing of separately from its surrounding space.

The circular tower is the first closed space in the *The Crying Of Lot 49* a recursive space, a world of infinite regress. It contains with itself the clear implication of other towers form which other weavers spin other system out into the void. The painting becomes emblematic of Oedipa's perplexity in her role as sorter. That's why she tries to pick through an increasingly dense and bewildering maze of systems. Oedipa is enlightened by the varo" because of painting' (13) that she gains insight into the truth of her own situation, she realizes both opposition and participations in weaving it. The varo supplies the stimulus. It occasions Oedipa changing her life. She

does so by marrying a disk jockey tells that the painting is not enough; it can't deliver Oedipa or fashion any world other than its own. But its own is tripartite: hinged a hanging on either side are "alternate universes" (71), other arrangements and possibilities. This way at the end of chapter one we are presented with a work of art which as a system offers a solution to the problem of system and a means by which the binary configuration haunts the computer landscape of the novel can be overcome. The triptych occurs simultaneously as the gathering and diversification of structure. As a metaphor, it tells that whatever unity of order we achieve is really a fortuitous or balanced management of the objects and events that the most efficacious of systems is the one which allows for the greatest diversity. The painting's void is being filled by the plurality of embroiders. This way it suggests that the single structure can't lead to the unity or coherence rather it leads to the confusion and diversity. The *varo* supplies us with the analogy to the condition and imagery of Oedipa's own encounter with the void. As such it anticipates her later exchange of the circular tower for the "dark machine in the center of the planetarium" which she here attributes to someone else (56).

The crying of lot 49 shows that the real world is bad with unreality: the sign for "Echo courts" features "a representation in painted sheet metal of nymph "whose" gauze chiton " is kept in constant agitation "by an artificial windstorm "; Fangoso lagoons" (19) is real although man made and therefore false, with us " artificial later at the bottom of which lay restored galleons... Atlantes fragments of columns and friezes...real human skeletons from Italy (19) Metzger is both a real lawyer and Baby Igor " that's me , that's me" (18). An invented Hollywood persona Oedipa is housewife, executrix , Rapunzel 'Nymph' (23) when the paranoics serenade Metzger and Oedipa from poolside, both their song's seascape and the artifice of their backdrop

parallel baby Igor's song in the movie, with its "phony-Dodecanese process footage of seashore at sunset" (19). Reality within the artwork is every bit as complicated a matter as the obverse.

The movie also function as a kind of bizarre objective correlative to Oedipa's plight. Her world, san Narciso which has just hovered so evanescently on the verge of " a revelation" (15) has yielded up not the symmetry of hieroglyphics but a picture of its underlying chaos, confusion , the rampant disorder inherent in it's parts . What is being communicated to Oedipa is the nature of reality as flux and permutation not as something certain or fixed. This is precisely the information that can deliver Oedipa, if only she can make use of it.

The film *cashiered* is full of dillema and very difficult to understand. Like the movie, Oediap's world- the California of Pierce Inverarity, the peter pinguid society, maxell's Demon, Dr. Hilarious, LSD and Tupperware- has no more coherence or sanity then does the movie. *Cashiered* throws the equally artificial detective story plot of Oedipa's progress into both relief and question. There is also the troubling correlation that Oedipa's situation has been scripted, she has no more control over her world than does the actor over the part written for him. *The cashiered* has a child star who serves to underscore further the essential helplessness of its protagonist's position. Like the child Oedipa is also helpless and no one helps her till the last time and she has to sort out the 'will' alone and she is doomed to do that.

Oedipa's journey in *The Crying Of Lot 49* reveals the invested variation of the ancient quest romance ironically. Oedipa's searches being an abortive journey of initiation: as an investigation of the future of the American dream hidden behind a hilarious satire on the aberrations of a California wasteland by boredom, affluence and lack of shared values, and as an exploration of the eminent demise of the world

by means of an ingenious metaphorical employment of the second law of thermodynamics. On the level of quest-romance, Oedipa is everyman roaming the high-ways and byways of the California wasteland in search of her grail, the mysterious Tristero. Tristero is the mythical dragon that needs to be slain, and from the Oedipa's opening reaction to her unexpected task to the closing gesture of the auctioneer; the story can be understood as a sequence of veiled interaction between the sacred and the profane.

The quest-romance and the political satire are related to the central motif of entropy. Pynchon uses entropy to conjure up a vision of the ends as a day not of wrath but of final indifference and Thematises Tristero itself and is the peculiar Nefastis machine. Nefastis machine is the invention of a mad engineer built on James Clerk Maxwell's famous thought experiment about a Demon who sorts out hot and cold molecules and thus creates perpetual motion and refutes the second law. When the sorting-out process is explained to Oedipa as resulting in "getting something for nothing" (59) she intuitively recognizes the faulty reasoning and indignantly says : sorting isn't a work? Tell them down to the post office [...] " (59), thus unknowingly repeating the insights of Szilard, Brillouin and Wiener. She knows that sorting thing is hard work because as executrix she was given the "job of sorting it all out" (1). Therefore , the demon becomes a metaphor of Oedipa's experiment. The image that in classical physics provides the standard illustration of the introduction of the randomness into an ordered structure. Consequently, Oedipa's intention to give order to Inverarity estate is doomed from the start because we can not get anything for nothing into even as observation.

When Nefastis describes his machine as connecting thermodynamics and cybernetics, he refers to the parallels between Boltzmann's definition of

thermodynamic, and Shannon's definition of informational, entropy and to the fact that in thermodynamics randomized states are considered probable and taken to represent disorder, whereas in cybernetics randomized sequences are considered improbable and taken to carry information measured as order. Although Nefastis's mad conceit that a "sensitive" (77) person can combine the two levels is utterly untenable, his statement that "communication is the key" (77) provides the central clue. It means that any gain in order that Oedipa might achieve through her frantic sorting is paid for by the increases disorder that her endeavors inadvertently bring about in her environment. The Nefastis machine, then, alerts us to two situations: the high degree of thermodynamic entropy in the closed system of a wasteland characterized by an ever-growing amount of junk and the high degree of informational entropy caused by a failure to communicate. The latter situation results not from a lack of means of communication but, ironically, from a surfeit of communication possibilities as it created a state in which there is nothing left worth communicating. The machine also alerts us that the more entropic a system is, the more information is needed to describe it because entropy defines the number of possible answers to a question.

The Tristero in this context, turns out to be the potential provider of anti-entropic information that might redeem a world that is revealed as a closed system consisting of closed subsystems on both the group and the individual levels. Oedipa's world has numerous secret societies ranging from the Inamorati Anonymous and the Peter Pinguid Society to the Alameda County Death Club and the Yoyodyne Corporation: They all produce mere "noise" that inexorably increases their entropy. In San Narciso, numerous narcissistic individuals have withdrawn into themselves: like Metzger,. They deny time and maturity: like Oedipa's husband, they escape into drug-

induced euphoria: like Dr. Hilarious, they are lost in the depth of madness; or like Randolph Driblette, they fall prey to the solipsism of intellectual pride. All of them contribute to their dying society's irreversible movement toward chaos and inertia. This is why Oedipa's search for meaning is also a linguist quest beset with redundancy and ambiguity, probability constraint, and transmission distortion, and why her sought-for revelation becomes the "secular miracle of communication" (124)

Oedipa Maas, the protagonist is compared with the Sophocles Oedipus. Her name ironically suggests Oedipus who becomes victim of fate. Like Oedipus, Oedipa Maas starts her journey in the unknown territory and tries to execute her lover's 'will'. Thus Pynchon, in course of his narrative, parodies Jacobean and Sophoclean tragedies, detective and Freudian case histories. Oedipa's name echos Freud and Sophocles.

Oedipa's complexity results not from familial pressure, but from pressure of her time and place the parallels runs deep between her case and that of Sophocles' Theban detective, yet here, too Pynchon introduces a contemporary reversal. Oedipus, like Oedipa tries to solve a mystery about a dead founding father, starting as an almost detached observer, only to discover how deeply implicated he is in what he finds. In the last third of the novel Oedipa comes to see herself among those who are "outside lost" (89): both she and Oedipus discover that they are more closely related than they had thought to those around them, but this discovery paradoxically places them outside the secure enclosure of their societies. Oedipus's successful and ruinous pursuit of his truth yokes extremes of knowledge and suffering. Oedipa recognizes her kinship with others, a kinship not of blood but of non-assimilation and relative paranoia.

But Oedipa withdraws from the role of detective who uncovers what has been hidden. Unlike Oedipus, who sees that riddle of his own identity hidden under his answer to the Sphinx's riddle, Oedipa remains unenlightened. She only knows that she does not know that answer to the riddles posed by Pierce's will, Tristero, or America. As she waits "for a symmetry of choices to break down, to go skew " (125), she instead sees them congeal into binary opposites; either Tristero exists, or she is "paranoid" (119). The only alternative to American "exitlessness" (120) is the relative paranoia of non-assimilation as self-pronounced exile. Reversing well-established conventions of tragedy and the detective novel through the strategic hesitancy of his heroine, Pynchon situates his novel between tragedy and satire, parody and allegory.

Given her time and place, the computer is the most fitting final version of the Sphinx for Oedipa to face. Her last ambiguous revelation places her "among matrices of a great digital computer, the zeroes and ones twinned above... ahead, thick, maybe endless" (125) caught between the possibility of conspiracy and the inconclusiveness of the evidence, Oedipa refuses to give credence either to Tristero or to the alternative, that she must be paranoid. She can follow the lie to Tristero to the repressed truth of dispossession. But she declines the either-or choice that her tie presses upon her." She had heard all about excluded middles; they were bad shit, to be avoided" (125). Oedipa's stance at the end of the novel resembles that of postmodern science, as Jean-Francois Lyotard characterizes it: in search of instabilities, asymmetries, and indeterminacies, constructing narratives of explanation more metaphorical than quantifiable. The Aristotelian law of excluded middles, which posits the impossibility of both A and not -A, as the computer circuit demands a choice between one and zero, finds identity on the exclusion of simultaneous opposites. Its necessary complement is the Freudian law of the identity of opposite, exemplified by the antithetical meanings of primal words, dream words, myths, and puns.

IV. Conclusion

The Crying of Lot 49 bears the features of postmodernism, especially parody and entropy. It entangles the reader and makes them to do the mental exercise to understand the meaning. It is because it doesn't directly express the ideas. They are twisting and hard to understand. Oedipa Maas, the main character of the novel, tries to seek the meaning of "Tristero" and wanders here and there to find the source of meaning and its context but she can't be fixed and becomes puppet in search of meaning.

The novel uses the postmodernism ideas of narration. It doesn't express the ideas in a linear order. The quest of order leads to the disorder and concrete idea no longer be grasped. The sentences are interrupted by parenthesis, dashes, commas, semi colons etc. Thus the readers themselves are trapped while reading the text. A sentence contains of many lines. Besides this the novel includes the puns and can't fix the single meaning. There are series of either-or possibilities that rummage us in the disorder and the quest of order for meaning shatters. Thus, the text exposes the many meaning and attacks upon the center seeking tendency. Here remains ambiguity and the reader fails to ground the meaning. The text involves the various character and presents the very ruptured and fragmented narration. The ideas expressed in the novel cannot be easily linked because they are not in sequential/chronological order.

Thomas Pynchon, by presenting the protagonist Oedipa Mass parodies the modernist convention of writing because the modernist tried to seek the order coherence and central meaning like Oedipa's quest. But Pynchon shows, revealing the Oedipa's attempt, that there is no fixity, exactness and absolute truth. Here he shows the futility of quest for order. Oedipa Mass, while executing the will of Pierce Inverarity is trapped /caught by the word Tristero. Then she wanders to find the actual

meaning of the Tristero. She watches the *Courier's Tragedy*, meets Randolph Driblette, the director of the film. He ignores her search and suggests her not to search minutely. She becomes frustrated and goes to publisher, Stanley Kotekes, senior citizens, philatelist Genghis Cohen etc. But her quest of learning about the meaning of Tristero cannot be fulfilled. The interpretation given by them goes on deferring or it can't be fixed and she remains in the confusion.

Oedipa Maas tries to find the meaning out of chaos without falsifying the world but this can't be possible. The meaning of her search fluctuates both paradoxical and recursive way. She is lost in chaos. The activities done by her seem absurd. She observes the painting in a triptych by Remedios Varo and tries to seek the meaning. She is interested to find the order in the painting. She sees the girls in the painting who are trying to fill the void. At that instance, she compares herself with these girls. She thinks herself as a weaver and realizes her identity in the patriarchal system. Her lover, Pierce Inverarity, makes her weaver. She is stripping away one by one by the male characters. Though she tries to break the role of male hero, it turns out to be absurd. Thomas Pynchon by presenting the role of Oedipa Maas tries to establish the new tradition of hero and break the male hero oriented tradition in the postmodern era.

Pynchon showing the whole universe as a closed system tries to highlight the concept of entropy in information. He presents how the communication fails in course of transformation or interpretation and loses its truth/fact. How the history becomes distracted and fictionalized. To focus the unauthenticity of history, he presents the different character and different interpretation of them. On the other hand, he shows the man's Psyche to learn more and more knowledge in the postmodern era.

Oedipa Maas is compared with the hero of Sophoclean Tragedy. It relates the tradition of Greek tragedy and postmodern problem. Human beings in the postmodern era are victimized like Oedipus. But it seems a little difference between Greek tragedy and postmodern novel. In the Greek tragedy, the literary writers depict the victim suffered by the fate but in the postmodern text characters are trapped by the postmodern complexities in their quest. Oedipus seeks the riddle of his own identity under his answer to the sphinx' riddle. He invites his own tragedy by his loyalty to people. His tragedy is determined by the fate. But Oedipa who tries to execute the will of Pierce Inverarity seems suffered designed by her lover. Thus the novel, by showing the relationship with Greek tragedy, has employed the dramatic irony.

Oedipa Maas starts the journey from the ignorance and tries to be enlightened. Her search for knowledge gives some sense of satisfaction but not completely. The more she seeks the more she falls in labyrinths. She knows her identity, she gains some information about Tristero system but she can't be satisfied. Her quest of knowing goes on lingering and she reaches in the state of indeterminacy, instability uncertainty and remains crying. Her duty of executing the will becomes a never ending process. Thus it tries to satirize to the order seekers. Pynchon aims to prove that there is no possibility of finding the absolute truth or finality in the postmodern era. It is because the context is changing and nothing is concrete and fix. All the ideas or the truth are constructed and illusionary. They are result of interpretation. Thus by showing the indetermination, confusion, instability of the message in the protagonist's mind the dissertation has proved the novel as a postmodern text. Besides this it has parodized the convention of modernist writer and reader.

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