

Mass Media and Social Dysfunction in Thomas Pynchon's *The Crying of Lot 49*: A Socio-Psychoanalytic Reading

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ABSTRACT

This paper studies Thomas Pynchon's *The Crying of Lot 49* (1966) through a socio-psychoanalytic lens to explore the manifestation of social dysfunction under the pervasive influence of mass media in postmodern American society. Drawing on Neo-Freudian psychology alongside sociological and media theory, the study argues that Pynchon represents mass media as a dominant ideological force that fragments identity, interrupts authentic communication, and raises psychological detachment. The analysis focuses on Oedipal Maas as an embodiment of the postmodern subject, whose increasing alienation, paranoia, and existential disorientation reflect the broader collapse of meaning in late capitalist culture. Surrounded by multiple modes of mediated communication—television, advertising, popular culture, and underground networks—Oedipal repeatedly fails to establish a genuine human connection, revealing the paradox of a society saturated with information yet devoid of understanding. Moving beyond satire, Pynchon's portrayal of media exposes its role as a substitute for community, spirituality, and selfhood. Ultimately, the paper contends that *The Crying of Lot 49* offers a prescient critique of media-driven hyperreality and its corrosive effects on both individual psychology and social cohesion.

KEY WORDS: Social Dysfunction, Mass Media, Postmodernism, Neo-Freudianism, Hyperreality Alienation

1. INTRODUCTION

Thomas Pynchon's *The Crying of Lot 49* (1966) is often considered a novella widely regarded as a seminal text of American postmodern literature. Published during a period marked by speedy technological expansion, mass media propagation, and cultural instability, the novel reflects the growing fragmentation of social life in mid-twentieth-century America. Critics have

frequently noted that Pynchon's work captures the disorientation, paranoia, and alienation characteristic of postmodern society, where traditional structures of meaning, authority, and communication are increasingly undermined.

Pynchon's narrative is presented as a literary kaleidoscope in which the lines between reality, language, and time are blurred. It sets against a backdrop of popular culture, consumerism, and

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mediated experience, *The Crying of Lot 49* presents a society overwhelmed by information yet devoid of genuine understanding. The novel's nonlinear structure, playful language, and conspiratorial motifs mirror the chaotic conditions of a culture saturated by media and technology. Pynchon employs parody, satire, and irony not merely for comic effect but as critical tools to expose the emptiness and absurdity underlying modern social systems. Through dense allusions to advertisements, television programs, popular music, and corporate culture, the narrative constructs a world in which reality is continuously displaced by representations and simulations.

At the focus of this fragmented landscape stands Oedipal Maas, whose quest to uncover the truth behind a mysterious postal system gradually becomes a psychological journey into alienation and epistemological uncertainty. In spite of being surrounded by multiple modes of communication such as television, radio, film, print, and underground networks, Oedipal repeatedly fails to establish meaningful connections with others. Her increasing reliance on mediated forms of experience reflects a broader cultural condition in which mass media promises connection while simultaneously fostering isolation, emotional detachment, and identity dissolution.

This paper studies *The Crying of Lot 49* through a socio-psychoanalytic framework, focusing on mass media as a central manifestation of social dysfunction in postmodern society. Drawing on Neo-Freudian psychology and media theory, particularly concepts of alienation, escapism, and hyperreality, the study argues that Pynchon portrays media as a destructive force that fragments the self, wears away authentic communication, and accelerates social disintegration. By analysing Oedipal Maas's psychological disorientation and failed relationships. Therefore, this paper proves how

The Crying of Lot 49 critiques the role of mass media in producing a culture of isolation, paranoia, and existential instability within late capitalist America.

2.LITERATURE REVIEW

The Crying of Lot 49 is interpreted by critics in many different ways, with some seeing it as a commentary on the political and social upheaval of the 1960s, while others have interpreted it as a satirical work taking on the American middle-class or an exploration of the limits of language and communication. Regardless of the interpretation, the novella is widely regarded as a masterpiece of modern literature and has influenced numerous writers and thinkers since its publication. The novella gained critics' and writers' attention from various perspectives. For example, Kari Meyers Skredsvig's (1992) relates the effect of Thomas Pynchon's *The Crying Lot 49* to its mythical content and historical background. The study sheds light on the readers' mixed reactions to the intensive style of the novel. The author has focused on the reflection of the American dream and its tremendous influence on American society. The study claims that "Pynchon employs historical references to enhance the background of the American national identity" (Skredsvig 40).

Paula Martín Salván's "Ideas of Community in *The Crying of Lot 49*" (2009) is an examination of various notions of "community". She uses a dual method combination of sociological and rhetorical analysis to depict communities and employs motifs to characterize the interactions between community members and the potential narrative functions they might have.

An MA thesis by Brittany Adams (2011), focuses on the theoretical perspective and proposes the novel to be regarded as a critique of the two most well-known schools of literary-cultural theory. She mentions how Pynchon's portrayal of an ongoing but creative grief poses a challenge to the postmodern theory of Jean-François Lyotard. Later on, she claims how the work covers the subjects of psychoanalytic thinking

and how Pynchon reworks the domain of psychoanalysis in a narrative form.

Moreover, there are some studies that examine the characteristics of postmodernism in *The Crying of Lot 49*. For example, Kong Li-Xia (2013) emphasizes symbolism in the book and states that it is a role model for postwar American literature and exhibits the traits of postmodern literature. She analyses the plot of Pynchon's novel as unclear and rather hazy because he uses a variety of codes, symbols, technical vocabulary, historical references, and numerous metaphors. Yet, interpreting symbolic meaning will not only aid readers in understanding the implicit meaning behind allusions, metaphors, scientific terms, and codes, but also help them comprehend the author's goal, contemporary American culture, their own introspection, and the modern corporate world.

Furthermore, Andreas Signell (2016) demonstrates how Pynchon challenges the reader's perspective or view of identity and the self through examining various versions of the self-found in the novel. It has been established that Pynchon, undermines, in many ways, the concept of a single or a unified self and instead offers a more postmodern self that is detached and difficult to grasp. Therefore, the main focus of his essay is on postmodern identity in the novel.

Likewise, Anna Cranfordová (2019) analyses *The Crying of Lot 49* as a representative of modern society by implying postmodernism's different aspects and important elements of postmodern literature. She employs various postmodern theories of the second half of the 20th century in the novel. She argues that the society portrayed in the novel closely reflects reality, including readers are participants. Simultaneously, society's boundaries between real and non-real fell because of advertisements, the craving for consumer goods that drive a systematic power structure, and the entangled orders of simulacra.

From what has been surveyed above, it is clear that there are many previous studies that dealt with the

selected text from different perspectives. The current research differs from the previous research; it combines both social and psychological approaches to explore the manifestation of social dysfunction in the text. The study aims to investigate the anti-social behaviour of members of postmodern society, which contributes to the construction of a dysfunctional society. The study would also demonstrate how the selected novels manifest these social and behavioural patterns through the characters' attitudes. Finally, the study delves into individuals' strife to meet the needs of such a disintegrated society and what impact is generated on such individuals. This claim arises from the novel's features, the creative interplay of events, and the similarities between the elements of psychoanalysis used to explore the underlying social issues and dysfunctions.

3.METHODOLOGY / THEORETICAL FRAMEWORK

This section introduces the methodology that will be used in this study and presents its main arguments. Since the study attempts to understand how social dysfunction is manifested in postmodern society due to impairment in individuals' social adaptation, a social-psychological approach is needed to facilitate this goal. The approach is useful to the current study as it considers the social and psychological factors that contribute to the emergence of social dysfunction as an abhorrent phenomenon. The term 'sociology' was first coined in 1780 by the French essayist Emmanuel-Joseph Sieyès in an unpublished manuscript (*Des Manuscrits de Sieyès*). Sociology was later defined independently by the French philosopher of science Auguste Comte (1798–1857) in 1838 as a new way of looking at society.

Socio-psychoanalysis deals with the social and psychological aspects of a person at the same time. It is a qualitative approach to dive deep into the interconnection between the individual's internal world and society's external world. Sociology

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examines the actuality of society, processes, and behaviours. Sociology could be either what Émile Durkheim claims is a general nomothetic science or, as Georg Simmel explains, a science of the social forms produced by interpersonal interaction (Sociology and Psychoanalysis/Sociopsychanalysis). Max Weber defines it as a field that aims to understand social activities or "the living aspect," which is defined as "the fleeting moment when society, or men, become sentimentally aware of themselves and of their relation to others" (Mauss 80).

Neo-Freudianism is a psychoanalytic approach that was mainly derived from the influence of Sigmund Freud (1856-1939) but extends his theories towards typically social or cultural aspects of psychoanalysis over the biological (APA Dictionary of Psychology, 2020). Neo-Freudianism is a school of psychological thought that emerged in the early 20th century as a reaction to the theories of Sigmund Freud. The timeframe of the Neo-Freudians is from the mid-20th century to the 1960s. Their theories grow from the Freudian Psychoanalytic Framework but with a broader involvement of social, cultural, and interpersonal perspectives. In other words, the Neo-Freudians emphasize the role of social and cultural influences on individuals' social behaviour and personality. This approach recognizes both the social and the individual's behaviour to determine whether society is dysfunctional or not.

Therefore, the study is interdisciplinary and applies insights from two fields (sociology and psychology) to *The Crying of Lot 49*. The approach is an eclectic blend of psychoanalytic theory, developmental psychology, and behaviourism. Neo-Freudians often emphasize the role of the ego, the conscious mind, and the environment in forming personality. They also focus more on the positive aspects of personality and behaviour rather than the unconscious mental processes that Freud argued were the foundation of psychological issues. This Neo-Freudian model differs from Freud's psychoanalytic theory in many ways. As a starter,

Sigmund Freud established the psychological approach known as "Freudian theory," which highlights the importance of the unconscious mind and the influence of early experiences on adult behaviour. Freud's main theories are the stages of psychosexual development, the defensive mechanism, and the interpretation of dreams (Marsh 2017).

4.Results / Analysis

Media and Escapism

The importance given to technology and media by the individuals leaves us with the question of who is more important, technology or human beings, and why? If society gives more importance to media and technology, humanity will be threatened to lose its authenticity and identity, affecting the entire nation and society. The force of media and technology creates an insane society. *The Crying of Lot 49* emphasizes the protagonist's struggle with isolation and alienation because of the effect of the media. The protagonist cannot form any real relationship throughout the story, or make sense of things around her, or understand what she is investigating, because she is lost in the media world, a hyperreality far from her realness.

Exploring through the lens of the socio-psychoanalysis perspective in Thomas Pynchon's novella, we see that media is a misleading drive toward social dysfunction. The ubiquitous role of communication, media, and spreading information influences people's views, emotions, behaviors, actions, and social structure. Media is a powerful tool that many people use for different purposes, such as being aware of the world around them or avoiding reality. It can shape and brainwash an individual's consciousness and form cultural norms. In addition, it is capable of bolstering prevailing beliefs and ideology. Throughout the novel, Pynchon takes readers through the familiar American popular culture. There are numerous references to media and popular culture as the novel's first paragraph

introduces the Tupperware parties from which Oedipa came back. Then, the fondue, coupons, ads, Yellow Pages, Impala Chevrolets, TV, Muzak, and Beatles are coming into the story one after another. Individuals even start shaping their identity according to the messages they hear from those different media channels. The protagonist, Oedipa Maas, is tangled in a conspiracy web, corporate interests, and ambiguity of unknown messages through various media. The effect of media on individuals and society will be explored through a journey of examples from the novel.

The novel starts with the protagonist struggling with her loneliness and boring life, and struggles even more to communicate with any real being; that is why she turns to the TV and alcohol to avoid her existence. She tries various technological ways of communication, and she always fails, which triggers her curiosity to find the hidden messages behind the media. In addition, the continuous multiple forms of media use throughout the novel represent the mental state and ideology of the individuals in American society at that time. The forms of media are television, painting, radio, postal stamps, mail, and so on. Although Oedipa's world was filled with many modes of communication, none succeeded. Oedipa feels lonely, bored, unvalued, and completely isolated from others: "For this, oh God, was the void. There was nobody who could help her. Nobody in the world. They were all on something, mad, possible enemies, dead" (151). The face-to-face communication fails for her after several attempts. She is neither understood nor appropriately loved by her ex-boyfriend nor her husband. Her life lacks communication with her surroundings, a neglectful husband, and a mundane lifestyle that does not represent her. Her independence is controlled by her being a housewife. Oedipa's relationship with her husband is shaky; the unhealthy relationship drives both of them away to different paths. They are like two different worlds. They are so alienated from one another. The husband is always drunk and obsessed with his radio job. Meanwhile, the wife is

dissatisfied with her life and indulges in media and television. She is trapped in a lifestyle where her wilderness and brightness are taken away by a mundane lifestyle as a housewife. Her husband's neglect, emotional disconnect, and boredom make her feel unappreciated, unacknowledged, and unique, all essential for women (Assimos 2013).

She finds two accessible sources to forget her existence: one is media, and the other is alcohol. Television is the first medium of communication in Oedipa's world. At the first spot, the power of media and its influence in modern society is quite persuasive; according to the novel, "Oedipa stood in the living room, stared at by the greenish dead eye of the TV tube, spoke the name of God, tried to feel as drunk as possible. But this did not work" (1). The words "green dead eye" symbolize the TV's effect on her. She is standing there, hoping to run from her reality and find a reality that is beyond, and for that, she turns to her television for entertainment in the hope that it will bring some satisfaction to her life. Television becomes a source of comfort and escape from reality. She is not happy since the word "dead" indicates a sense of emptiness, and technology dehumanizes them more by disconnecting her from the authentic experience of reality, behavior, and expression reflect her anxieties about her existence.

Most of the individuals are exposed to television in the novel. TV is often watched by the individuals in the book when Oedipa claims, "She knew it was the rough draft of *The Profession v. Perry Mason*, *A Not-so-hypothetical Indictment*, and had been in progress for as long as the TV show had been on the air" (10). Television is the most representative form of media that individuals are obsessed with. Furthermore, those messages from different forms of media are aimed and targeted at specific people for different purposes. Media works as a manipulated force on individuals' perceptions and thinking. The intersection between the TV show about law, media, and reality becomes Oedipa's concern since she shows how much she knows about a TV program as if she is almost from the world she observes and

watches. She is watching and staring at the information that the media feeds her. People watch television as if it were a space for meditation. As Grant explains, Tanner argues that media has effectively replaced religion in modern society, claiming that “that blank television is a substitute for true religion” (179). If they see media as their new religion, it will cause a depletion in religion and cause even more chaos in society and among individuals. Religion has always provided a sense of comfort, purpose in life, spiritual guidance, strength, and moral framework. However, media, specifically TV, provide easy access to escape from an unbearable reality. Now, media offers what religion once provided in a more entertaining, satisfying, and convenient way. TV has become a place of solace and comfort, causing individuals to lose their reality. Yet, the deep spiritual connection with God has been depleted and exchanged for a connection with technology. Therefore, individuals and society have turned to media as an easier means of access that demands no rules, participation, or moral restrictions.

The more the media world entices Oedipa, the more she forgets about her reality. She begins to lose her identity first, and gradually, her relationship with others ends there since she cannot communicate or express any feelings. She seeks to escape her uncomfortable and disorientated reality, as Fromm says, “a feeling of intense boredom, and that suicide and alcoholism are pathological ways of escape from this boredom?” (68). Her first encounter with the television shows the protagonist fighting with the sensation of isolation. Once the individual’s psyche is in trouble, it causes the failure of the society’s structure. Furthermore, numbing herself from unsatisfied reality to uncertain fantasy, she “tried to feel as drunk as possible.” She uses them as her temporary treatment for her void as an escapist behavior to deal with her psychological discomfort. She quenches a deeper understanding and seeks escape to find some link in her chaotic world. None of what she aims to replace or cure her empty

sensation works because she needs a real connection with a real human being. All in all, her psychological state is imbalanced, and she gets into a coping mechanism. Therefore, media is also just like alcohol; it takes her to a different world, and so does alcohol, which isolates the individual from escaping reality. As Fromm states, “as to alcoholism, there is no doubt that it, too, is a symptom of mental and emotional instability” (64).

5. Hyperreality and Identity Loss

The French philosopher Jean Baudrillard popularized the term “Hyperreality” in his book *Simulacra and Simulation* (1981), which explores the role of the media in society. The “Hyperreality” describes how media representations become more accurate than the real and obfuscate the distinction between world and simulation. The more the characters are involved in an unreal world, the more they lose touch with reality. It creates tension between them and others since they are not communicating correctly and cannot have any relationship, and so on, which drives the individual into a world of isolation. Her desire for change in life misguides and even drowns her in a much more complex situation than hers. She gets addicted to television and then to adultery, and she cannot understand why she is doing it. The addiction to media causes failed communication and failed connection. The protagonist meets several characters and is unable to interact with any. She grows out of no real relationship. Media is one of the reasons behind her distraction from having a real relationship; she is poisoned by the ideas and the information she is learning from. Individuals build a sense of solitude and avoidance of others, as Karen Horney named it, as the neurotic need of ‘moving away from people’. She highlights detachment as follows:

A desire for meaningful solitude is by no means neurotic; on the contrary most neurotics shrink from their own inner depths, and an

incapacity for constructive solitude is itself a sign of neurosis. Only if the intolerable strain in associating with people and solitude becomes primarily a means of avoiding it is the wish to be alone an indication of neurotic detachment. (27)

Oedipal invests more time in the media than her husband or anyone else. A mystical and unknown world of media drives individuals even further from one another; it leads them into a self-destructive situation. Therefore, honest communication between individuals is absent due to numbing and addicting individuals to the unreal world, which is enticing, easily accessible, and created for people. Hyperreality is the dead-end of communication because words never get through to one another. Besides, since a neurotic's need to 'move away from people' stops the individual from all types of relationships and communication, then no one can help them. Horney (1945) explains such neurotic needs as, Their inner need to put emotional distance between themselves and others. More accurately, it is their conscious and unconscious determination not to get emotionally involved with others in any way, whether in love, fight, co-operation, or competition. They draw around themselves a kind of magic circle which no one may penetrate. (27)

For Oedipal, that magic circle would be the world she sees on television, and she feels like she belongs to that world of television and even acts like it. For example, Metzger meets her and attempts to build a genuine relationship, but she rejects him although she has no other plans, as stated in this example, "Oedipal had planned on nothing more involved that evening than watching Bonanza on the tube. She'd shifted into stretch denim slacks and a shaggy black sweater, and had her hair all the way down" (18). She feels happy and indulges in a fictional family, but not in reality. The fact that she runs away from reality through watching fiction represents the challenge and unbearable boredom she experiences. Moreover, she prefers television episodes over real events in her life, and she has withdrawn interest in men and

relationships unless they are a character from a movie. She is already living in the hyperreality realm, which represents her as a delusional individual.

Therefore, social dysfunctionality manifests once media is used as a substitute and an escape from reality. The novel emphasizes the isolation of individuals who no longer maintain real relationships, which undermines authentic social bonds. Also, Oedipus's addiction to television reflects the consumer culture that shapes an individual's identity. Individuals' authentic selves no longer exist since they identify themselves with the characters from the movies. Oedipal questions the plots and the endings of those movies run by the channel. She connects those movies to real-life experiences, which means she compares them. Although she is smart, she still mixes and blurs between the real world and the world of those films and cannot accept their endings, and her understanding is shaped accordingly. She states that, "She had no way to tell how long the movie had to run. She looked at her watch, but it had stopped. "This is absurd," she said, "of course they'll get out." "How do you know?" "All those movies had happy endings." "All" "Most." (24). Her way of thinking and feeling of attachment to the content of the movies isolates her from the real world, and she cannot understand the fabricated one either.

Oedipal is confused and unable to tell which one is more real to her, the world of media or the world she lives in. This indicates the protagonist's psychological instability, detachment, and disconnection from her reality. As this fabricated reality rises, more conflict arises over her identity. The sense of identity and self is lost. She cannot make sense of her existence and does not see the value of her perception since everything is decided for her already, as it mentioned, "the changeless salt hatchings for her identity" (25). She feels completely isolated from herself and her surroundings. There is no clear self and purpose since the media decides her identity and purpose for her, like any other

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individual, because an individual's sense of self, in reality, thoughts, perceptions, emotions, and behaviour are subconsciously controlled and programmed by media for them.

Individuals' personal lives and choices are all built upon media. The following passage represents a complete disconnection from reality, system breakdown, triggering the feeling of paranoia, and the manipulation of media on individuals. Outside a fugue of guitars had begun, and she counted each electronic voice as it came in, till she reached six or so and recalled only three of the Paranooids played guitars; so others must be plugging in. Which indeed they were. Her climax and Metzger's, when it came, coincided with every light in the place, including the TV tube, suddenly going out, dead, black. It was a curious experience. The Paranooids had blown a fuse. When the lights came on again, and she and Metzger lay twined amid a wall-to-wall scatter of clothing and spilled bourbon, the TV tube revealed the father, dog and Baby Igor trapped inside the darkening "Justine," as the water level inexorably rose. (31- 32)

The spectators of the media, such as Music, TV, and Film people, are massive and interfere even with personal choices and decisions. Reality no longer has any value, but being an actor in a film is the only way to impress her and have a physical connection because the media world has already hypnotized her from reality. Maurice Couturier claims, "Reality has been so transformed by the cinema and television, by the many techniques of simulation, that Oedipal can't trust her eyes" (8). However, we learn from the film they are watching that "Baby Igor was electrocuted, thrashing back and forth and screaming horribly" (31), the death of the child, but not any death; he is electrocuted. According to M. W. Rohland, this scene displays "the televised abreaction of Oedipal material" (115). It could also represent the technology's effect on killing that inner child, the enthusiasm, and creativity of a child with us electrified by media like the baby Igor. Social dysfunctionality is manifested through the deterioration of human empathy, which is a

cornerstone for a healthy society. The more people are desensitized, the more they fail to respond to real-world problems. Yet, to fit in, they suppress creativity and critical thinking. Social progress without innovation diminishes since individuals are moulded by media.

6. Media, Failed Communication, and Isolation

A lack of genuine and authentic communication caused failed communication and failed relationships. Failed language and inability to speak from their heart, somewhat correct words fail to be expressed, and the ideas along with those words die in the hearts of the individuals. Instead, they speak through symbols and signs that no one can truly understand the meaning behind them. The act of speaking the truth is what everyone avoids, and they have lost their faith in communication, language, and themselves. Being a human being is rather tricky and tedious for individuals. Through the novel, the author depicts the individual's scepticism toward relationships with others due to their doubt about articulateness in affection. The cruelty of this fact is covered or masked through humble touches of humour to avoid the void of failed communication and relationship, because it emphasizes the vulnerability of every ego. Media blocks communication between individuals in society because they are unheard. On the other hand, we can see the desperate need for individuals to find a form of connection, even if it is a secretive medium. Metaphorically, it represents media and its relation to people's real-life connections. This process of muting everyone creates an army of isolated individuals from their society and groups. Media is seen as a medium of communication, but at the same time, it jeopardizes honest communication and creates unspoken individuals who cannot share their thoughts, beliefs, and ideas.

Another form of media in the novel is the WASTE system, which transfers information from one person

to another. However, this system is a hidden medium that is only accessible to those familiar with using it. The system depicts the counterculture of how people seek a closed system instead of traditional channels or face-to-face contact. There is a desperate need for communication and understanding of one another. Oedipal attempts to understand secret underground networking just to be able to find a form of communication. In the following passage, we can learn that the protagonist is trying to reach out and communicate through a system called WASTE, a technology and a secret underground network. The system itself is not known or anonymous, and it is supposed to be done secretly by emphasizing the word “underground,” meaning it should be kept hidden from the eyes. Why not write to him through your WASTE system? Say ‘Founder, IA.’” “But I don’t know how to use it,” she said. “Think of it,” he went on, also drunk. “A whole underworld of suicides who failed. All keeping in touch through that secret delivery system. What do they tell each other?” He shook his head, smiling, stumbled off his stool and headed off to take a leak, disappearing into the dense crowd. He didn’t come back. (102)

To communicate secretly is already creating a sense of censorship and uncertainty, as the protagonist admits by saying, “I don’t know how to use it”. The lack of understanding of the hidden communication system represents individuals’ inability to communicate. The system is controlled, and the information is limited to those who know how to use it. However, even if the individuals can use it, they will still be detached from the world because they are underground. Furthermore, the characters are drunk, which also represents the absence of mental and physical stability. The speaker is undoubtedly choosing this system of communication is dangerous and will keep individuals “underworld of suicides who failed.” The ones who attempted to communicate through the system knew it was risky and suicidal, but still did it continuously and failed; therefore, communication fails, and words are

unheard through finding their way out to people. Symbolically, it represents the breakdown of communication and highlights how media isolates people from one another.

The meaning of the word “WASTE” also represents the discarded, ignored, wasted, and misunderstood conversations because of media. Failure to engage and interact with one another shows the disconnection from the world. The speaker understood media manipulation toward emotional connection and questions, “What do they tell each other?” along with shaking his head and smiling, “He shook his head, smiling” as if he already knew the potential failure of understanding or building genuine communication or connection. Then, he “disappears into the dense crowd. He didn’t come back” to walk away from their conversation and interaction. His disappearance and abandonment of the situation represent the impossibility of genuine dialogue. At the end of her journey, Oedipal grows suspicious about the people she encounters and the events. She is an intelligent lady who feels it earlier than anyone and admits that everything she sees and hears is fabricated and not actual. She realizes the propaganda is fabricated for bigger organizations and is a conspiracy. She questions the plot and everything when she says: Either he made up the whole thing, Oedipal thought suddenly, or he bribed the engineer over at the local station to run this, it’s all part of a plot, an elaborate, seduction, plot. O Metzger. “You didn’t sing along,” he observed. “I didn’t know,” Oedipal smiled. On came a loud commercial for Fingos Lagoons, a new housing development west of here. (20)

She realizes the world they live in is far from what they feed people through media consumption, including Metzgar, who is involved in this artificial world. The commercial for Fingos Lagoons promises a world beyond imagination. However, that world is artificial without a soul or a living being. Therefore, the fine line between reality and illusion is blurred for ordinary people. Mass media change their perception of the world they live. This

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experience creates conflicts for them to distinguish between reality and the sense of that perfect unreal world created by media. All in all, the more Oedipal runs after understanding this underground system called WASTE, the more she gets lost and unclear about everything. She enters a totally fragmented and unclear world that drives her away from reality. In the end, there are no messages to share because Oedipal is only the taker of information and is unable to share her thoughts with an inhuman machine or tool, which drives her further into her isolation. She ends up more isolated and misunderstood than ever.

7. Conclusion

Thomas Pynchon's *The Crying of Lot 49* offers a compelling critique of postmodern society by exposing the corrosive effects of mass media on individual identity and social cohesion. Through the fragmented experiences of Oedipal Maas, the novel reveals how media saturation replaces authentic human connection with simulation, distraction, and illusion. As this study has demonstrated, media in Pynchon's narrative do not function as a neutral tool of communication; rather, they operate as a powerful ideological force that shapes consciousness, distorts reality, and accelerates social dysfunction.

By engaging socio-psychoanalytic perspectives, particularly the theories of Fromm, Horney, and Baudrillard, this paper has shown that Oedipus's alienation is not merely personal but symptomatic of a broader cultural condition. Her dependence on television, films, and mediated symbols reflects the postmodern subject's retreat into hyperreality, where meaning is endlessly deferred, and genuine interaction becomes impossible. The failure of language, the breakdown of communication systems such as WASTE, and the pervasive sense of paranoia all underscore the collapse of trust in both social institutions and interpersonal relationships.

Ultimately, Pynchon portrays mass media as a modern substitute for religion, community, and identity—one that promises connection but delivers isolation. The novel suggests that when media becomes the primary mediator of experience,

individuals lose their capacity for empathy, critical thinking, and authentic selfhood. In this sense, *The Crying of Lot 49* remains profoundly relevant, anticipating contemporary concerns about media dependency, psychological fragmentation, and the erosion of meaningful social bonds in late capitalist culture. Through satire and ambiguity, Pynchon invites readers to confront the unsettling possibility that in a world governed by media simulations, the search for truth and connection may itself be the ultimate act of resistance.

8. References

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المستخلص

تتناول هذه الدراسة رواية توماس بينشون "صيحة القطعة رقم 49" (1966) من منظور التحليل النفسي الاجتماعي، لاستكشاف مظاهر الخلل الاجتماعي في ظل التأثير الواسع لوسائل الإعلام الجماهيرية في مجتمع ما بعد الحداثة الأمريكي. وبالاستناد إلى مبادئ تيار الفرويدية الجديدة، إلى جانب النظريات الاجتماعية والإعلامية، تتبنى الدراسة فكرة أن بينشون يصوّر وسائل الإعلام الجماهيرية كقوة أيديولوجية مهيمنة تفتت الهوية، وتُعيق التواصل الحقيقي، وتؤدي إلى الانفصال النفسي. ويركز التحليل على شخصية أوديبا ماس باعتبارها تجسيدًا لإنسان ما بعد الحداثة، التي يعكس اغترابها المتزايد، وجنون العظمة لديها، وتشتتها الوجودي، الانهيار الأوسع للمعنى في ثقافة الرأسمالية المتأخرة. ففي ظل وجودها وسط أنماط متعددة من وسائل التواصل -كال تلفزيون، والإعلانات، والثقافة الشعبية، والشبكات السرية - تفشل أوديبا مرارًا وتكرارًا في إقامة تواصل إنساني حقيقي، كاشفةً عن مفارقة مجتمع مُتَشَبَّع بالمعلومات ولكنه يفتقر إلى الفهم. إن تصوير بينشون للإعلام يتجاوز حدود السخرية، إذ يكشف دوره كبديل عن المجتمع والروحانية والهوية الفردية. وتخلص الدراسة إلى أن رواية " صيحة القطعة رقم 49" تقدم نقدًا استشرافيًا للواقع المفرط الذي يحركه الإعلام، وأثاره المدمرة على كل من النفس الفردية والتماسك الاجتماعي.

كلمات رئيسية: الخلل الاجتماعي، وسائل الإعلام الجماهيرية، ما بعد الحداثة، الفرويدية الجديدة، الواقع الفائق، الاغتراب

پوخته

نهم توئیزینهومیه لیکدانهوه بو رۆمانی (بانگهوازکردنی برهگی ژماره 49) ی توماس بینچون دهکات له روانگهی کۆمه‌لایهتی و دهره‌وون شیکارییهوه، ههتا نهو تیکچوونه کۆمه‌لایهتییهانه بخاته روه که له ژیر کاریگه‌ری به‌رده‌وامی میدیای فراواندا له کۆمه‌لگهی نه‌مریکای پۆستمۆدێرن دا دهره‌که‌ون. به پشت به‌ستن به دهره‌وون شیکاریی نیو-فروید له‌گه‌ل تیورییه کۆمه‌لایهتی و میدیاییه‌کان دا . توئیزینه‌وه‌که نهو بۆچوونه پێشکەش دهکات که میدیای فراوان هه‌یزیکێ ئایدیۆلۆژی سه‌پێنراوه که ناسنامه‌ی تاک پارچه‌پارچه دهکات (نه‌شیونیی) ، گفتووگوکردنی پرمانا به لاریدا نه‌بات، هه‌روه‌ها به‌ر زبوونه‌وه‌ی ناستی گۆشه‌گیریی دهره‌وونی زیاد دهکات. شیکردنه‌وه‌که سه‌رنج ده‌خاته سه‌ر ئۆدیپا ماس وه‌ک نمونه‌ی ناکی پۆستمۆدێرن، که تییدا ته‌نها‌یی، گومان کردن و ئالۆزی بوونی خۆی زیاد دهکات و نه‌مانه‌ش ره‌نگدانه‌وه‌ی دارمانی گشتیه‌یه که له‌لتووری دوواین سه‌رمایه‌داریی . له‌ ناو ژماره‌یه‌کی زۆر شێوازی په‌یوه‌ندی میدیایی — وه‌ک ته‌له‌فزیۆن، ریکلام، که‌لتووری گشتی، و تۆره ژێرزه‌میه‌یه‌کان — دا، ئۆدیپا دووباره و دووباره شکستی هه‌یناوه له‌ بونیادنانی په‌یوه‌ندییه‌کی مڕۆیی راسته‌قینه، که نهو پارادۆکسه‌ ئاشکرا دهکات چۆن کۆمه‌لگه‌یه‌ک بۆمباران کراوه به زانیاری، به‌لام خالییه له‌ تێگه‌شتن. بینچون له‌ وینه‌کشانی میدیا دا رۆلی نه‌وه ئاشکرا دهکات که میدیا جیگرمه‌وه‌ی کۆمه‌لگه، رۆحانییه‌ت و

خوددېشه. له كوتاييدا تويزينه ومكه ږمخه يه كي پتشيپنر اوانه پتشكش
 دهكات بو هايپهر رپاليتي ميديا و كاريگرييه تيكه اكلشه د وروني
 و كومه لايه تيه كان به يه كگر تووي.
 وشه سهر مكيه كان : تيكچووني كومه لايه تي، ميدياي جهماوري،
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