

Delusion and Identity in Ursula K. Le Guin's *The Lathe of Heaven***Keywords: illusion, identity, *The Lathe of Heaven*****Shatha Abbas Hamad****Satha232@gmail.com****Professor Luma Ibrahim Shakir (Ph.D)****Diyala University/College of Education for Human Sciences****lumahh50@gmail.com****Abstract**

Literature exists solely to reflect life and its varied happenings. From this perspective, the current research examines one of the most important subjects addressed by numerous authors, namely delusion and lost identity.

People no longer have a sense of belonging as a result of the massive changes that have affected society and individuals. The eighteenth century ushered in a slew of literary trends, many of which were concerned with identity, particularly how it was lost. The strong correlation between delusion and identity loss seems to be self-evident. because both phrases are the result of a variety of psychological issues. The novel that is presented in this research is primarily concerned with both terminology.

Introduction

In one way or another, Man has always questioned about his true identity. The degree of awareness and emphasis used while posing these questions varies over time. Times of rapid change and social dislocation bring to the fore whatever personal objectives and societal harmony earlier period may have cultivated. Such moments of transition appear primarily as periods of dissolution or of fresh life, depending on the specific perspective of individual values and historical sequences from which they are viewed. The shift from Hesiod's time to fifth century Greece, the time of Plotinus, and other periods in Western history were cited by writers during the Middle Ages as times when there were a greater consciousness of personal identity (Leary & Tangney, 2012, 68).

One's identity is influenced by traits and qualities, social connections, roles, and participation in social groups. The focus of identities can be on the past—what was true of a person then; the present—what is true of a person right now; or the future—the person one hopes to become, the person they feel they must try to become, or the person they fear becoming. Identity is orienting; it provides

a lens for meaning- making and draws attention to some aspects of the present while neglecting others (2012: 69).

In his work "Delusion and Awareness of Reality," German-Swiss psychiatrist and philosopher Carl Jasper asserts that a delusion is a thought that is held by the everyone and which is possibly wrong and shallow. A delusion frequently occurs. One's general awareness of reality changes when they encounter and accept something as real. By establishing a psychological distinction between two sorts of delusional ideas, Jaspers is credited with pioneering the field of delusion research. Others cannot be further psychologically analyzed since they are phenomenological irreducible and can only be understood in the context of connected feelings, additional experiences, and hallucinations (1997 :17).

CHAPTER ONE: DELUSION AND IDENTITY

1.1 DELUSION

Delusions have a long and illustrious history. Delusions according to current definitions, are anomalous beliefs held with exceptional convictions that are immune to experiential evidence or counter-arguments and are frequently odd. The last statement has been slightly adjusted to distinguish schizophrenia from delusional disorder by using odd material. A diagnosis of delusional illness, according to the Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition, suggests that delusions are non-bizarre and involve events that can happen in real life, such as being followed, being fooled by a spouse, or having a diseases (Bortolotti, 2010, 22).

The boundary between delusions and conventional ideas or strongly held beliefs is not always clear. Modernist epistemology's imaginative grasp has immeasurable effects on how we view and experience the world. Madness and delusion have framed philosophical thought since Descartes, offering a foil for investigations of knowledge, belief, rationality, and good reasoning, as well as

serving to define philosophical skepticism. However, the influence has been mutual and iterative. This position in knowledge theory has influenced ideas about lunacy and disorder, establishing the categories by which we understand them. The centrality of delusion in serious mental illness reflects a history, maybe linked to Greek intellectual concepts and certainly central to modernist thought, that our ability to reason is the very core of humanity (Radden, 2011, 20).

Much of the ambiguity surrounding the classification of delusions has been addressed by placing them on a continuum. Empirical data suggests that delusions are best understood in multidimensional ways, with traits that differ on numerous dimensions from normal beliefs and behavior. Several rating measures have been developed to reflect this viewpoint. Conviction, delusional constructs (organization and bizarreness), preoccupation, subjective suffering, and behavior have all been identified as factors in these studies. Heredity, neurological anomalies, brain injuries, medicines such as steroids, narcotics (both street drugs and prescribed), and alterations in brain chemistry are all potential causes of delusional disorder (Garety & Hemsley, 1994, 15).

The defensive or dynamic function of the hallucination, attempting to escape stress and anxiety through denial and projection, has been attributed to such delusional persistence. A delusion is a false belief that suggests a problem with the substance of the affected person's thoughts. It's both the act and the state of being deceived. Delusions can be a sign of a medical, neurological, pharmaceutical, or psychiatric problem. Delusions can be found in a wide range of mental illnesses, and they can be either reality based or produced by others for malicious motives (Tune, 2014, 13).

Delusions, hallucinations, disorganized thought, highly disorganized or aberrant motor action, and negative symptoms are all aspects of the schizophrenia spectrum and other psychotic diseases. Delusional disorder is at the "benign" end of the psychopathology spectrum as a condition limited to one

type of psychosis, namely delusions. As a result, delusional disorder is defined as having delusions for at least one month without any other psychotic symptoms. Hallucinations, on the other hand, may occur, but they are minor and, in any event, are limited to the delusional topic (American Psychiatric Association, 2013, 30).

The oddness of delusions is one of its most remarkable characteristics, and while it is frequently mentioned in descriptions of delusions, it is at best indicative of them. In reality, bizarreness is unlikely to be helpful in diagnosis. On bizarreness judgments, researchers have consistently failed to discover acceptable high levels of inter-rater reliability. Even if delusions are more odd than prototypical beliefs for some sense of bizarreness, they inherit this trait from something more basic, and the non-doxastic should endeavor to explain this. It's not that delusions are non-belief candidates because they contain stuff that most people would find strange. It's because one wouldn't anticipate the generally trustworthy systems that generate and maintain ideas to produce anything that contradicts other evidence (American Psychiatric Association, 2013, 30).

The apparent inertness of delusions in impacting cognition and behavior is referred to as circumscription. Delusions cause their victims to make unusual assertions, yet there are only a few side effects besides verbal conduct. Delusional subjects say but don't do, according to an ambiguous motto (American Psychiatric Association, 2013, 27).

There are three types of circumscription: theoretical, emotive, and behavioral. Delusions are logically limited in the sense that subjects rarely attempt to reconcile their non-delusional ideas with their delusions; they do not appear to incorporate the effects of their delusions into their overall worldview. They are affectively constrained in the sense that the individual will frequently fail to exhibit the expected or appropriate emotional responses to their irrationality (American Psychiatric Association, 2013, 28).

1.2 IDENTITY

Identity gains a lot of attention in psychology. Psychologists are expanding their research to cover identity and its effect on the different aspects of society. It states as a basic right for individuals with the dawn of the modern age, especially with the complexity and foggy atmosphere they live in. The numerous interpretations of the word appear to be difficult to come by, especially through its long history of use. It comes from the Latin word "idem", that means "the same." Identity has a wide range of meanings and defined differently according to many writers and critics. It is the "sameness of essential character or personality, or the fact of being the same person or object as claimed" (The Merriam Webster Dictionary, 2004, 355).

According to the Canadian literary critic and theorist, Herman Northrop Frye, the concept of identity is one of the most important themes in literature due to its urgent application that may extend to embrace some of the most important approaches in literature, like feminist critique and its function in ethnic minorities (Guinn, 2006, 204).

Many critics, scholars, psychologists, writers, and researchers have tackled the importance of the concept of identity among which, Steph Lawler, Ricoeur, and Steedman. According to the American writer Steph Lawler, identity is associated with identification, the process through which we identify others and ourselves. She also defines the exact meaning of the word as "a set of traits by which people are classified or grouped into a group that has the same set of characteristics as humans, women, men, and so on (Ricoeur, 1991, 197).

The French philosopher, Jean Paul Gustave Ricoeur, on the other hand, had a different perspective in 1991, claiming that identity is not only necessary and vital, but also formed by people via various actions in an attempt to comprehend their lives. In terms of social identity, Ricoeur contends that it is primarily

determined by the self, and that, as a result of this constant change, identity is also in a state of flux. Ricoeur asserts: The self does not know itself immediately, but only indirectly through the detour of the cultural signs of all kinds which are articulated of the symbolic mediations which always already articulated actions and among them the narratives of everyday life, Narrative mediations underline these remarkable characteristics of self-knowledge, that it is self- interpretation (Ricoeur, 1991, 198).

The writer Carolyn Steedman discovers that identities are intricate processes that are pushed into other people's lives. People are willing to combine their own stories with others in order to build their own identities and tell their own experiences. (Lawler, 2008, 10).

In addition, the word identity can be used to classify rareness and uniqueness, not just similarity. For example, she is identified as a woman, but her qualities and features are distinct from those of other women; her uniqueness can be distinguished because of her identity. However, this contributes to what is known as an identity crisis, in which people begin to search for their own identities in order to discover their true selves and their responsibilities in life. Many sociological difficulties emerge as a result of the development of all life's social and cultural features. The most undercutting traditional growth is the loss of contact between individuals and the incoherence between people and their old habits, clothing, and extremely traditional way of living. The worst part is losing their identities, they are unable to recognize themselves or recognize others. The global metamorphosis widen the chasm between individual's extensionality and intentionality(Cote, 2002, 119).

What modernity leaves behind in society is a slew of social issues, crisis, and shattered communication pattern, all of which are mostly psychological in nature. The loss of belonging and the dominance of that sense produce a foggy sky resulting in a hazy picture for those who live within modern age. Modernity dynamic element in human affairs help to shape the link between self-identity

and modern institution, many argue that having a solid psychological life, state a strong unifying sense between individuals and their souls first and then community. There is a necessity to understand the fact that modern man no longer feels a part of this union and perceives himself as an outcast in his own home. Ursula K. Le Guin, an American novelist, concentrates her energies to generate a specific sort of writing that support science fiction. Her writings provide a clear contrast between differences and similarities within science fiction and fantasy. She tends to reflect a set of intriguing themes based on the life she experiences and seeks to portray as a controversial writer with the release of numerous scientific works. She is regarded as one of the genre's most illustrious figures, her strong belief in freedom let her to be convinced that SF is an excellent medium for expressing her views and ideas to everyone (Le Guin, 1979, 28).

CHAPTER TWO: DELUSIONAL IDEALS AND WASTED SELF IN *THE LATHE OF HEAVEN*

2.1 URSULA K. LE GUIN: BACKGROUND

Le Guin was born on October 21, 1929, in Berkeley, California, to a physiologist mother and gifted writer father. Her character was positively influenced by her parents. The beneficial impact she earned from growing up in the midst of an educated family allowed her to absorb her parents' culture. During her early years, she attended different universities, including Radcliffe and Columbia. She studied on a full scholarship in Paris before receiving an MA in French literature, where she married to the historian Charles Le Guin. She returned to the United States after many years of teaching and completed her journey there (Le Guin, 2011, 2).

Being a female and writes science fiction improve Le Guin's role in community. Feminist science fiction is highly valued by her, as Veronica Hollinger characterized her in her definition, a fiction produced in the interest of women that aids in the advancement of women's rights. The feminist approach

can be used as a great and rich source for fiction, as Le Guin explores when she states that feminist science fiction writers take fantastic advantage of science fiction elements such as time travel, alternate worlds, or space travel and employ these elements to serve their feminist needs(Calvin, 2016, 11).

When it comes to science fiction and women's issues, Liza Yazek has a different perspective. She claims that scientific writing by women almost always explores romance, marriage, and parenting tropes. When Le Guin wrote her novels, she focused on these themes, and her emphasis on parenthood and family relationships with romance can be seen in her works generally (Jones, 2011, 11-16).

The term "otherness" associated with Le Guin because it was classified differently according to her. It emphasizes the importance of connections and how to bridge the gap between them, no matter how disparate they are, whether between humans and animals, adults and children, or women and men. By applauding the other's cross distance, Le Guin tries so hard to close the distance between each opposite side. Despite her strong belief in self-separation from others, she insists on proving the opposite through her characters. Her characters are as close as possible to one another, and the difference between them is barely noticeable. What she wishes to improve in the community and among individuals might be applied to her characters as well. Le Guin declares her opinion about otherness. She states if someone despises or deifies another person or kind of personality with the denial of any affinity, that means a denial of the spiritual equality and human actuality. According to Le Guin, the fundamental distance is crucial because it is important in securing the relationship and establishing its place in community. Le Guin's desire to make a visible difference in society drives her to write and publish her book *Buffalo Goals* (1987), in which she constructs a community of animals similar to George Orwell's *Animal Farm*. She emphasizes the contrasts and variety of relationships between self and others in her collection. However, writing about animals is

another story. Le Guin's novel *The Word for World is Forest* (1976) is primarily about characters examining their dissatisfaction with their current conditions, each other's personalities, and hatred, but it also touches on humanity, identity, and other issues, with no clear conclusion. As a multi-genre writer, Le Guin has a solid foundation in children's literature, and she believes that it is her obligation as an author to write for children and to never relinquish this commitment. As a result, she has been dubbed a cross-over author who believes in and encourages children's audiences. She has a lot in common with Mollie Hunter and Katherine (Le Guin, 2008, 85).

Her rhetorical knowledge of her audience, which includes youngsters on occasion, as she declares a willed unconsciousness, a rejection of authorial accountability, is elitist, but it does enrich much of our work in every genre, including realism (Le Guin, 2008, 86).

2.2 LOST IDENTITY AND DELUSION IN *THE LATHE OF HEAVEN*

The novel is set in Portland, Oregon, in the early twenty-first century. George Orr is suffering from a serious illness. The meek protagonist consumes prescription medicines in a futile effort to avoid falling asleep. Orr refuses to sleep because he believes his dreams come true—that they really modify reality (Deetlefs, 1994, 41).

The lathe of heaven makes use of stock characters to some extent. There's the crazy scientist, the hero (who initially struggles to control the situation), and his love (who needs to be rescued occasionally). They've all been updated in some way. To a large extent, this was partly as a result of the novel's sardonic tone, which was provided by the narrator, as well as some of the events. William Haber, a psychiatrist, is a mad scientist. An activist and utopian attempting to "better" the world—a mindset that normally boosts characters to the status of "hero". George Orr, the "hero," is an "anti-hero" who tries frantically to stop improving the world (with his involuntary "effective dreams"), preferring instead to leave it to its own devices or natural destiny—which would typically

qualify him, if not for his involuntary "effective dreams." As a villain, at the very least, he is guilty of excessive disregard. Heather Lelache is a powerful and multifaceted woman who is capable of rescuing herself. A worldview similar to George's is validated at the novel's conclusion. Each character has a particular style of existing in the universe that is linked to his or her success or failure. This method of existing in the world is the result of that person's unique mentality. Those in Lathe, like the principal characters in the latter, signify positions. Even if Haber approaches this from the perspective of kinds or worldviews, they are much more than that. (Deetlefs,1994, 44).

During his "crazier" periods George has no choice but to decline the therapy sessions throughout the novel, and with no meaningful action to back up his refusal, his tremendous weakness manifests itself in a series of hesitant movements. The great power of dreaming is uncontrollable, and this is exactly what Orr hates, in chapter two he states:

Because I don't want to change things, Who am I to meddle with the way things go? And it's my unconscious mind that changes things, without any intelligent control. I tried autohypnosis but it didn't do any good. Dreams are incoherent, selfish, irrational—immoral. (Le Guin, 1971, 12)

Orr's ordinariness is viewed as a source of dignity and integrity, but the series of drastic and insufficient reality rearrangements that his "effective dreaming" produces cannot be attributed only to his antagonist, the horrendously egoistical Dr. Haber. Each of the different realities that Haber makes Orr conceive of is fundamentally flawed. The very radical changes his dreams bring support his rejection towards any of them. It can be interpreted differently, not only to alter reality, for instance. When Dr. Haber proposes that George dreams of peace on earth, George imagines that the entire planet has banded together to combat extraterrestrial foes. When Dr. Haber advises that George imagine a scenario where overcrowding is less of a problem, George imagines a plague that wipes off the bulk of the planet's inhabitants (Canavan& Robinson, 2014, 160).

In chapter two, Ursula K. Le Guin describes Orr's obedience as childish or his refusal with a feminist adjective, she states:

Orr shook his head. He looked apprehensive, but he offered no objection. There was an acceptant, passive quality about him, that seemed feminine, or even childish. (Le Guin, 1971, 16).

Since identity means stability in decisions and actions, George no longer feels that stability in both. With the therapy sessions, hypnotizing, and the trauma of his dreams, he starts to lose himself and his identity, because identity means the mental condition in which a person understands their own personal qualities, leading to the discovery of who they are and what they do, as opposed to someone else's:

The mountain. He told me to put back the mountain in my dream. So I had the horse put back the mountain. But if he told me to put back the mountain then he knew it had been there before the horse. He knew. He did see the first dream change reality. He saw the change. He believes me. I am not insane (Le Guin, 1971, 37).

Delusion, on the other hand, is present throughout the narrative, as seen by Le Guin's emphasis on certain events in *The Lathe of Heaven*. It occurs in a variety of settings, but before you can understand what delusion is, you must first become acquainted with the phrase, When Le Guin shows in chapter two that delusion and psychology are inextricably linked, she establishes a clear link between the two, as she mentioned when Orr explained his condition to Haber: Haber nodded judiciously and stroked his beard. What had seemed a mild drug-habitation case now appeared to be a severe aberration, but he had never had a delusion system presented to him quite so straightforwardly. Orr might be an intelligent schizophrenic, feeding him a line, putting him on, with schizoid inventiveness and deviousness; but he lacked the faint inward arrogance of such people, to which Haber was extremely sensitive (Le Guin, 1971, 2).

Many psychologists consider it to be a sign of a number of mental diseases, including paranoia, schizophrenia, and a variety of others. According to Karl Theodor Jaspers, a German-Swiss philosopher and psychiatrist, delusion is an individual's false thought that cannot be changed, it is a fundamental phenomenological perceiving and believing that something must be real. This implies a modification of one's whole consciousness of reality. Jasper continues to explain the three subgenres of delusion, stating that delusional perception involves an abrupt shift in meaning of a particular view, yet the perception itself stays unchanged. When a new feature and significance of a recalled real-world experience emerges abruptly, delusional beliefs develop. The delusional awareness, is a type of delusion, it is characterized by an understanding of vast and eternal events without coherent cognition or subjective experience(Garety& Hemsely,1997, 2-3).

When Orr speaks loudly: Haber knows, now, that the mural has changed twice. Why didn't he say anything? He must know I was afraid of being insane. He says he's helping me. It would have helped a lot if he'd told me that he can see what I see, told me that it's not just delusion (Le Guin, 1971, 35).

Orr remains in that posture until the very last chapters of the story. His mental power has decreased, and he now stands in the midst of reality and delusion, unsure whether he is still a person with a complete mentality or whether his mind is absent due to his powers. His worries about the existence of his intellect are heightened by the misleading impression he forms of Dr. Haber and his capacity to trust in his assertions. His behavior can easily be interpreted according to Tim Bayne and Jordi Fernández, they state in their *Delusion and Self- Deception* book. Most delusions are thought to have a motivational origin. That is, delusions were thought to be driven, and their emergence and persistence were attributed to the psychological benefits they gave to deluded people. This indicates that the deluded person is driven to acquire a delusion to alleviate the uncomfortable pressure that can often exist. A delusion is a

psychologically dexterous "sleight of mind," a behavioral trick used to preserve inner coherence and relieve tension, according to the cognitive approach (Bayne & Fernández, 2009, 166).

Haber used to appraise people based on his psychological studies as a psychologist. As a result, when Orr describes his situation, the erroneous messages he receives from Orr contribute to the creation of a negative environment. Because delusion is a sort of belief, it can be one of the methods used to diagnose mental diseases. This contributes significantly to Haber's understanding of Orr, and he quickly assumes the case is about an excessive drug addiction (Reznek, 2010, 1).

CONCLUSION

To sum up, the research presents a very clear image about numerous researches that have been carried out to look into a variety of personality traits, inter personal behaviors, family antecedents, and developmental movement patterns. Similar characteristics have been observed in both men and women in numerous Western contexts in recent decades. The study of identity status change and stability has been extended into the middle years of life, and developmental patterns have previously been studied at several points in time. Early identity status research, which lasted through the 1970s, mostly concentrated on the basic personal traits of each identity social position in the United States and Canada. The researcher concludes that delusion is a flawed belief that the patient firmly holds and that cannot be addressed. It happens frequently to have a delusion. The research proves that one's general awareness of reality changes when they encounter something and come to believe it to be true.

Socially, the research demonstrates how society and its various groups have an impact on people's personalities. The principal characters of *The Lathe of Heaven* are considered to be divine influences by the community.

الوهم والهوية في أورسولا ك. لوجين ، مخرطة السماء

الكلمات المفتاحية: الوهم، الهوية، مخرطة السماء

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الملخص

الأدب موجود فقط ليعكس الحياة وأحداثها المتنوعة. من هذا المنظور ، يبحث البحث الحالي في أحد أهم الموضوعات التي تناولها العديد من المؤلفين ، ألا وهي الوهم وفقدان الهوية. لم يعد لدى الناس شعور بالانتماء نتيجة التغيرات الهائلة التي أثرت على المجتمع والأفراد. كان القرن الثامن عشر إيذاناً بظهور عدد كبير من الاتجاهات الأدبية ، كان الكثير منها مهتماً بالهوية ، ولا سيما كيف ضاعت. يبدو أن الارتباط القوي بين الوهم وفقدان الهوية بديهي. لأن كلتا الجملتين ناتجة عن مجموعة متنوعة من القضايا النفسية. الرواية المقدمة في هذا البحث معنية في المقام الأول بكل المصطلحين.

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