

Echoes of Oppression: A Study of Totalitarian and Dystopian Elements in Paul Lynch's 'Prophet Song'

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Abstract

This paper is an attempt to explore every facet of totalitarianism and dystopian literature elements found within *Prophet Song* by Paul Lynch. We will look closely at theories from areas of studies like totalitarianism studies, and dystopian literature, by incorporating Hannah Arendt's theories of totalitarianism using her prominent works, *The Origins of Totalitarianism* and *Eichmann in Jerusalem*. This research uses a theoretical background to analyse a dystopian novel's portrayal of a totalitarian society. It identifies various elements that create an oppressive environment, including dehumanization, reality distortion, and dystopian landscapes by incorporating the lives and sufferings main characters - Eilish, Larry, and Mr. Burke, who are victims of the regime. It also intends to show that *Prophet Song* is about totalitarianism but also reflects larger socio-political issues through an interdisciplinary approach. In this regard, one can find new insights into the relationships between power and authority in Lynch's novel by relating them to dystopia since its main objective is to provide an insightful assessment of totalitarianism studies. Furthermore, it also emphasizes the novel's significance to the present-day discussion on authoritarianism and human rights. Issues like these are very relevant to current problems in society and politics, and such issues will be highlighted to lead the deeper aspects of the literary and theoretical study, not only the political implications of totalitarian control but also its profound effects on human relationships, identity, and community areas that Arendt touched upon but did not explore in great depth.

Keywords: Prophet Song, Dystopian literature, Totalitarianism, Socio-political issues, Hannah Arendt

Introduction

As the shadows of tyranny loom large, Paul Lynch's *Prophet Song* serves as a haunting chorus, echoing the relentless grip of oppression and the stark realities of dystopian existence. Lynch crafts his *Prophet Song* as a chilling narrative that catches readers and brings it to the world where individual freedoms are suppressed, and human endures authoritarian rule amidst the suffocating weight of the characters. Through rich and evocative prose, Lynch explores themes of control, power and resistance, inviting his readers to confront the dark realities of totalitarian regimes and dystopian society. This research is particularly pertinent given the current global shifts towards more authoritarian governance structures that leverage advanced technologies for surveillance and control, mirroring the dystopian features presented in Lynch's narrative. We will look into how *Prophet Song* aligns with or diverges from other modern dystopian narratives, particularly in its portrayal of power dynamics, resistance, and the human capacity to endure and resist oppressive regimes. Significant thematic similarities and differences exist between other works in the genre and its contribution to the ongoing discourse on dystopian fiction.

The objective of the study is an in-depth study of *Prophet Song*, its portrayal of totalitarianism and totalitarian dictatorship, and how it curbs individual liberties. Examining the presence of dystopian themes in *Prophet Song*, analyzing the significant presence of Hannah Arendt's concept of totalitarianism as depicted in her book *The*

Origins of Totalitarianism and *Eichmann in Jerusalem*. *Prophet Song* has acquired ample attention for its themes and the realistic picture it presents. However, research on this book is quite limited, especially focusing on Hannah Arendt's works, which are particularly relevant to contemporary discussions on governance, civil rights, and ethical responsibility in the face of global crises. Integrating theories from Hannah Arendt, especially her ideas on the *Banality of evil* and the *Origins of totalitarianism*, *Prophet Song* elevates the typical dystopian plot to a sophisticated critique of authoritarianism. Moreover, there is a limited comparative analysis of *Prophet Song* with other contemporary dystopian literature. This research contributes to the ongoing dialogue surrounding dystopian literature, highlighting its enduring significance as a lens through which we can explore and critique the human condition, it is especially relevant since we are living today under global shifts towards more authoritarian governance structures that leverage advanced technologies in surveillance and control, mirroring the dystopian features displayed in Lynch's narrative.

This paper argues that Paul Lynch's *Prophet Song* intertwines traditional dystopian themes with a complex and detailed examination of totalitarianism and suggests that the novel uses such themes critically to grapple with current questions of government, control, and resistance in the context of its important contribution to the debate on political authority and human rights. This research will discuss the applicability of this novel to contemporary political and cultural challenges by outlining how it reflects, analyzes, and extends the dynamics of totalitarian regimes. The research attempts to fill that gap by taking a thoughtful approach that reflects on sociological perspectives, political theory, and literary analysis to span a divide.

Methodology

To examine Paul Lynch's *Prophet Song*, the research incorporates a qualitative textual analysis approach that combines narrative critique and thematic evaluation. For the analysis, an in-depth study of the text was necessary to detect the themes, and how the characters suffered under the regime. The qualitative aspect of the text will be focused on how certain words, phrases, and passages contribute to the development of themes such as surveillance, oppression and resistance. The approach analyzes *Prophet Song's* dystopian and totalitarian features, focusing on oppression, resistance, and surveillance. It uses Hannah Arendt's theory of totalitarianism to strengthen the philosophical and political underpinnings, ensuring a broad theoretical framework for better interpretation of the political commentary within the text.

Dystopian and Totalitarian: Varied Review

Dystopian literature, starting from early 20th-century writing, evolved from little satirical writings to serious attempts at political and social constructions. Works as Yevgeny Zamyatin's *We* (1924) and Huxley's *Brave New World* (1932) told of futuristic societies where governments were oppressive and populations were manipulated, presenting a clear glimpse into how dystopian societies are governed by oppressive regimes, and most of the dystopian aspects are contained. In his *Brave New World*, Huxley predicted a revolution in five or six hundred years. However, he later acknowledged that this estimate was 'excessive' and that Orwell's writing which was "made from a vantage point considerably further down the descending spiral of modern history than mine" was more accurate in predicting when the revolution would occur (Huxley, "Variations on Philosopher" 109).

The mid-20th century witnessed George Orwell's *1984* (1949), which became a seminal text for its portrayal of perpetual surveillance and ideological control, a dystopian society ruled by the totalitarian regime of Big Brother, where individual freedom is non-existent, and citizens are subjected to constant surveillance and manipulation. It explores themes of government oppression, propaganda, and the erosion of truth.

This study explores how these foundational texts use dystopian elements to critique societal norms, with a focus on how they address themes of autonomy, freedom, and state power is crucial to understanding *Prophet Song*. This review extends into the studies of totalitarianism by bringing in the ideas of Hannah Arendt on the origins and operations of totalitarian regimes. The ideas of 'the banality of evil' and the shape of totalitarianism offer a theoretical framework that adds depth to the analysis of dystopian narratives, which provides a theoretical underpinning for this dissertation on *Prophet Song*. The dissertation studies recent scholarship on representations of totalitarianism in literature and discusses the shift from overtly oppressive imagery to quieter ways of

manipulation and control in modern works. In more recent years, dystopian literature has responded to new global anxieties such as digital surveillance, the erosion of privacy, and the blurring of reality and artificiality. Novels like Margaret Atwood's *The Handmaid's Tale* (1985), are set in a totalitarian society called Gilead, where women are subjugated and reduced to reproductive roles. It deals with subjection of the gender, religious frenzy, and the definition of absolute power. On the other hand, Suzanne Collins's *The Hunger Games*, which was set in the future dystopia where children are compelled to participate in a televised, to-the-death combat, used themes of absolute totalitarianism, inequality, and the result of political tyranny. Thus, it speaks of modern fears of gender oppression and violence's show. In that regard, this section looks at how *Prophet Song* relates to or contradicts these modern dystopian novels, particularly in how it tells of power, rebellion, and the capability of human beings to survive and defy oppressive regimes. George Orwell's *Animal Farm* is an allegorical novella that retells a group of farm animals who could overthrow their human oppressors only to fall into another regime even more tyrannical than the first. *Animal Farm* is the story of how totalitarianism, corruption, and power abuse are promoted.

A Clockwork Orange (1962) by Anthony Burgess, is a dystopian society described where juvenile delinquents run the streets, the novel explores themes of violence, free will, and ethics of social control through conditioning behaviour. *The Giver* (1993) by Lois Lowry is about a boy living in a utopian society in which all pain and suffering have been done away with. The boy, however, comes to realize the facade masking a community of oppressive nature in the name of conformity and control. *Metro 2033* by Dmitry Glukhovsky, which explores a world that was once Moscow's *Metro* after a nuclear apocalypse, comes to depict the survivability, society, and consequences of human folly.

These literary dystopian works explored the social, political, and cultural effects of restricted regimes on individual autonomy and the well-being of society. It also delves into the critical debates surrounding this field, such as whether dystopian literature is an effective tool in social and political critique. The study explores the debate of scholars on the probability of dystopian fiction as an agent of change or complacency to its readers. It situates this research within such debates and in doing so, critically assesses its impact and applicability concerning recent literary and political situations.

Different methodological approaches scholars have taken to analyze dystopian texts, from feminist and psychoanalytic lenses to postcolonial and techno-scientific frameworks. The review shows the methodologies the research will employ to dissect *Prophet Song* and ensure a multifaceted analysis of the complexity of the novel and its themes.

Hannah Arendt's seminal works *The Origins of Totalitarianism* and her astute insight in *Eichmann in Jerusalem* explore the traits and internal workings of totalitarian governments. By examining Arendt's analysis of the systemic and intellectual underpinnings of totalitarianism, we can gain a deeper understanding of dystopian literary universes. These fictional worlds often serve as a mirror of our potential descent into similar forms of tyranny. Therefore, it is crucial to comprehend the implications of such similarities. A careful study of Arendt's work can help us navigate through the complexities of totalitarianism and its manifestation in different contexts.

Arendt's concept of the "Banality of Evil" in her analysis of Adolf Eichmann at some point in his trial, is genuine in her work *Eichmann in Jerusalem*. She argued that Eichmann, accountable for organizing mass delivery at some point during the Holocaust, has become neither a giant nor an enthusiast, however rather terrifyingly regular. Eichmann's moves, in line with Arendt, stemmed from a failure to expect seriously approximately his movements, a profound form of moral thoughtlessness. This perception demands conventional views of the character of evil and the sorts of folks who commit atrocities, suggesting that normal people can commit horrific acts after they comply with positive ideologies without question. While Paul Lynch no longer mentions the Holocaust by way of name, his description of totalitarian management and human conformity to such an arbitral nation is evocative of Arendt's concept.

Studying *Prophet Song* through the lens of Hannah Arendt's work reaffirms the relevance of dystopian literature in our contemporary political discourse. It highlights the want for an essential exam of the narratives we consume and the ideologies they represent, urging us to reflect on our roles inside societal systems and the picks we make in the face of authority and oppression.

Analysis and Discussions

The research reveals several themes present in the *Prophet Song*, which reflect the oppressive nature of the totalitarian regime portrayed in Hannah Arendt's theory of totalitarianism, and a huge element of dystopian society. The theme of a dystopian world that emerges in the novel is environmental degradation. "Common elements of dystopias may vary from environmental to political and social issues to politics, religion, psychology, spirituality, or technology that may become present in the future". (1)

Dystopian literature creates dark future worlds that reflect our fears and anxieties. "She looks once more onto the street returned to an evening's quiet, the heat from the hall as she steps inside and shut the front door, the feeling now that something has to come into the house...something formless yet felt." (3). In the beginning, Eilish senses something bad will happen, and feels uneasy. The novel has a tense atmosphere due to an impending threat. The natural environment has been severely damaged, creating a bleak backdrop for the societal structures. *Prophet Song* is set in a world where human influence has dramatically altered the natural environment, leading to a desolate landscape. Lynch has employed the protagonist Eilish to describe the bleak and oppressive atmosphere, polluted landscapes and the decay of the environment as Eilish states,

"There is nothing to see outside but a lone gull pearled in blue light on a chimney top, a gauze of fine rain... what sounds like in the sky like some all-consuming fire chewing wood in its mouth." (182)

Lynch vividly describes rundown cities and polluted air to highlight the environment's degradation and its impact on people's lives. The setting is an active participant in the narrative. Throughout the novel, he depicts barren landscapes with scorched earth and polluted skies as he writes, "The garden was wet and dark, everything hung in damp suspension, the trees blowing to the cold" (27). This image shows environmental destruction in *Prophet Song* caused by unchecked industry and degradation. The sky is now shrouded in smog. Through Eilish's perspectives, we can see the dystopian elements present in *Prophet Song*. "The natural world is banished and distrusted" (2). Eilish notes the fragility of nature, while Lynch highlights the contamination of water sources due to environmental degradation. Polluted rivers and streams are encountered by characters. "...a fragment of corroded piping coming loose into the mains, the water growing fouled by rust and lead contaminant" (67). In Chapter 3, rusty water comes out of a tap, which is poisonous to drink. Eilish sees the river polluted with oil and dead fish floating on the surface, reminding us of the environmental damage caused by human neglect.

The other significant theme is the loss of individual autonomy, which Lynch successfully uses to illustrate how totalitarian regimes strip away the autonomy of their citizens. In her *Origin of Totalitarianism*, Arendt discusses the concept of "atomic masses" in totalitarian societies, where individuals lose their sense of agency and become a part of a faceless, conformist collective. Similarly, in *Prophet Song*, the characters are succumbing to the will of a totalitarian regime, losing their autonomy and individuality, and faced with limited choices. "... the NAP is trying to change what you and I called reality" (20).

Literary works are crucial for reflecting on societal realities and oppressive regimes. In Larry and Eilish's conversation, it becomes evident that they are under totalitarian surveillance as Eilish discovers her phone is tapped.

"She looks at the phone and reaches back into the call, following her voice into Larry's phone, the signal has to be relayed to reach Larry's mobile, it is picked up and relayed through a network transmitter. Of a sudden, she hears her own voice as though she were listening to herself in another room" (14).

This passage portrays the oppressive nature of the regime's ubiquitous surveillance apparatus, which infringes on individuals' privacy rights and freedom. In recent times, concerns have been raised about the government's role in safeguarding citizens' privacy. The government uses a variety of surveillance technologies to monitor its citizens constantly, from cameras on every street corner to mandatory tracking devices embedded in citizen IDs.

"A soldier standing at the corner bends to his knee and readies his weapons... gloved her hand asking her to stop. This street is closed for now, he says, no pedestrians are allowed. ... Look, she says, I live at number 47, I have a child to take home for his lunch... The officer does not follow her pointing finger but asks for her ID (186-187).

Eilish encounters a military, who is asking her to stop, this scene serves as a pivotal moment in the narrative, depicting the oppressive nature in which she lives. In this moment, she realizes the extent to which the government's reach extends into every aspect of her life, from her movements to her very identity. It's a stark reminder of the lack of freedom and autonomy under totalitarian rule, where even the simplest of tasks can become fraught with danger. The pervasiveness of fear and terror in the totalitarian society is present in *Prophet Song* as depicted by Hannah Arendt in her *Origin of Totalitarianism*, she said the fundamental features of totalitarian control is the "combination of its essence of terror and its principle of logicity" (1) to maintain political power.

"Propaganda is used to control the citizens of society. Information, independent thought, and freedom are restricted/ censored. A figurehead or concept is worshipped by the citizens of the society. Citizens are perceived to be under constant surveillance" (*LibGuides: Dystopias and Utopias: Dystopias 2*). As we journey through the pages of *Prophet Song*, we encounter a world where fear is pervasive, dissent is silenced, and conformity is enforced at all costs.

Another profound theme of totalitarianism is the manipulation of language. *Prophet Song* manipulates reality, a tactic of totalitarianism analyzed by Arendt, which seeks to eliminate "the distinction between fact and fiction" (472)

"Totalitarianism destroys the past civilization through the transformation of language, which is an extreme and barbaric way. It splits the relationship between people and the past civilization and maintains its own rule. Besides the power of expression, language can construct facts... the contribution of language to the ruling class is even more unimaginable. Totalitarians use all means of language to maintain their rule." (Yan and Xi-Rui 81)

Prophet Song depicts language as a tool of oppression and resistance in a totalitarian regime. The government manipulates language to control and influence the masses, as seen in Larry's conversation with his wife Eilish. This showcases the regime's totalitarian elements, as pointed out by Hannah Arendt,

"Mass propaganda discovered that its audience was ready at all times to believe the worst, no matter how absurd, and did not particularly object to being deceived because it held every statement to be a lie anyhow. The totalitarian mass leaders based their propaganda on the correct psychological assumption that, under such conditions, one could make people believe the most fantastic statements one day, and trust if the next day they were given irrefutable proof of their falsehood, they would take refuge in cynicism; instead of deserting the leaders who had lied to them, they would protest that they had known all along the statement was a lie and would admire the leaders for their superior tactical cleverness." (80)

The totalitarian regime alters information and sows confusion within the people. "They are trying to disrupt us, Eilish, they are spreading lies within the union" (23). This is the totalitarian element, where language is misused, exploiting divisions and mistrust. Also, the way they are trying to fabricate the truth by manipulating the minds of the people to make them accept it as Larry has rightly pointed out to Eilish,

"The NAP is trying to change what you and I call reality, they want to muddy it like water, if you say one thing is another thing and you say it enough times, then it must be so, and if you keep saying it over and over people accept it as true- this is an old idea of course, it is really nothing new, but you're watching it happen in your own time and not in a book." (20-21). A government official delivers a speech at a propaganda event to garner support for the regime and denigrate the opposition. The official labels opponents as enemies and traitors and incites fear and division, portraying dissent as a threat to society. They refer to acts of violence or repression as "protective measures" or "necessary precautions," They are concealing the harshness of their behaviour under a façade of authenticity.

Eilish, the protagonist, struggles to navigate a world ruled by a totalitarian regime where fear and oppression are rampant. She desires freedom, but her understanding of it is so distorted that she no longer knows what it means as she says, "I can see now that what I thought of as freedom was just struggle and there was no freedom all along" (Lynch 135).

Totalitarian regimes maintain absolute control with a highly organized structure. The novel's regime has a central leadership with extensive power, supported by officials who implement policies from the top down. False allegations are tools for repression and manipulation causing great suffering. Larry Stack falls victim to false allegations as he was identified as a dissident of the rebels. "An allegation had been received... it is an allegation that concerns you directly... your behaviour looks like the conduct of someone inciting hatred against the state, someone showing discord and unrest." (Lynch 10-11). As a result of the false allegations, Larry Stack is subjected to arbitrary arrest, interrogation and persecution by the regime. Larry's ordeal depicts the injustice and brutality inherent in totalitarian regimes, while also highlighting the resilience and courage of those who refuse to be silenced in the face of the totalitarian regime.

The novel portrays a centralized and pervasive totalitarian government in *Prophet Song* that aims to control not just actions but also people's thoughts and beliefs. It eliminates checks and balances and enforces laws and policies brutally and swiftly. The government has a massive bureaucratic system with multiple agencies that keep a close eye on people and ensure they adhere to the rules. Lynch portrays how the regime controls the radio, news channels, and any means of flow of information, they do not show the reality ground of what has happened. To maintain control and power. In the scene where gunshots and bombing took place, Eilish hurriedly tried to listen to the news but found none. "She turns on the radio and waits for the world news, there is no news about what is going on" (Lynch 222). Moreover, Lynch explores how the regime employs misinformation tactics to sow confusion and uncertainty.

"I want to hear the news, the real news on the foreign service, not the lies we are told here" (Lynch 177). Eilish learns not to listen to whatever news is produced under the regime, she is seeking alternative sources of information to stay informed about the true state of affairs, also by maintaining her intellectual autonomy, she can resist the influence of propaganda and misinformation.

Paul Lynch's *Prophet Song* provides a rich narrative landscape to explore themes of totalitarian control, making it fertile ground for drawing comparisons with historical totalitarian regimes. The regime in *Prophet Song* exhibits several core characteristics that are perfectly representing totalitarianism, many of which mirror aspects of 20th-century regimes like Nazi Germany and the Stalinist Soviet Union. For instance, the novel's government wields absolute control over the public and private lives of its citizens, a hallmark of both Hitler's and Stalin's rule.

There is no such law anymore, as said by Mark, Eilish's son "There is no such law in this land anymore... I have no freedom anymore" (Lynch 134-135). In *Prophet Song*, citizens must follow all government rules and policies including surveillance, propaganda, and strict control of daily life. The government relies on terror tactics to maintain control, similar to the Gestapo and NKVD, causing fear of arrest, imprisonment, and violence among citizens. In *Prophet Song*, the regime manipulates information and rewrites history to control the people, similar to tactics used by totalitarian leaders. The novel introduces modern technological developments that give the state the ability to control more effectively. This updates the concept of totalitarianism for a contemporary audience, reflecting modern anxieties about technology and surveillance. Hannah Arendt's analytical framework provides a valuable lens through which to examine the dynamics depicted in *Prophet Song* and compare them with those observed in real-world totalitarian regimes. Her concepts of the *banality of evil* and the *Origins of totalitarianism* offer a theoretical basis for understanding the novel's portrayal of totalitarian governance. Arendt's discussion of the "banality of evil" can be particularly insightful when analyzing the characters in *Prophet Song* who participate in oppressive acts, not out of deep ideological conviction but as part of a bureaucratic apparatus.

The banality of evil is the concept that people can carry out extraordinary deeds not because they are evil, but because they belong to an organization or bureaucracy. In *Prophet Song*, characters perform unjust actions as part of their job or because they're coerced, not because they believe in the regime's ideology. The enforcers may not hate the victims or believe in the cause but are following orders or going with the flow. Officer Burke represents one of the best examples of the banality of evil in *Prophet Song*. Ravaged by his qualms about the regime's policies, Burke becomes trapped in a moral dilemma in trying to fulfil his duty as a low-ranking enforcer of the regime's laws. In the beginning, Burke is set up as a "mere participant in the regime's oppressive policies" and he battles the ethical implications of what he is doing while trying to maintain what is left of his integrity and

humanity. Officer Burke's conversation with Larry Stack has made it clear that his (Burke) hands were also tied as he states,

"I'm merely just doing my job as a trade unionist... you cannot threaten a senior trade unionist out of doing his job" (Lynch 11-12).

Burke faces a dilemma between the law and his conscience. He complies with the regime's orders and harms people, supporting the banality of evil theory. Burke's character development serves as a tragic lesson on authoritarianism. Lynch's narrative highlights the complex interplay between individual agency and institutional coercion in oppressive regimes. This raises ethical issues about the need to resist complicity. Drawing parallels between fictional and real totalitarian regimes can help understand authoritarian rule's impact on individuals and society. Finally, Arendt's analysis can be used to frame the regime in *Prophet Song*. In her book, she said, "The ideal subject of totalitarian rule is not the convinced Nazi or the convinced Communist, but people for whom the distinction between true and false (i.e., the standards of thought) no longer exist." (Arendt 474)

Arendt's exploration of totalitarianism, especially her concepts of the "banality of evil" and "total domination," find echoes throughout *Prophet Song*. The novel's depiction of an omnipresent government that intrudes into the minutiae of daily life mirrors Arendt's discussions about the nature of totalitarian power, which seeks to dominate every aspect of life public and private.

Conclusion

Prophet Song is a unique dystopian novel that explores totalitarianism and warns us about the dangers of too much power. It teaches us to safeguard all aspects of life from the destruction and persecution of dictatorship. The book mixes complex politics with deep character stories and delves into politics. Most dystopian stories show a fight between a harsh government and rebels. *Prophet Song* goes into the middle ground of power and rebellion. It looks at how totalitarian groups mess with minds and how people resist in quiet ways. This adds a realness to the story, making readers think about power and fighting it like the protagonist Eilish, who fights till the end, not succumbs to the regime.

With the rise of surveillance technology, encroaching authoritarianism, and infringement upon civil rights in democratic setups, it is safe to say that *Prophet Song* is more relevant now than ever before. *Prophet Song* provides a contemporary reflection on social and political issues, making it a valuable tool for understanding today's challenges. In *Prophet Song*, People are being watched all the time due to mass surveillance enabled by technology, this warns us of the dangers of unethical use and lack of transparency and raises concerns about sacrificing safety for privacy in the digital age where personal information can be used to control individuals.

Integrating theories from Hannah Arendt, especially her ideas on the *banality of evil* and the *Origins of totalitarianism*, *Prophet Song* elevates the typical dystopian plot to a sophisticated critique of authoritarianism. For example, Officer Burke who represents Arendt's *Banality of Evil*, is trapped in a moral dilemma in trying to fulfil his duty as a low-ranking enforcer of the regime's laws, how ordinary individuals may be complicit in the operations of oppressive regimes when they enter the system through bureaucratic functions. Arendt's insights into the operations of totalitarian regimes marked by all-encompassing propaganda, the use of terror, and the illusion of a monolithic enemy are vividly mirrored in *Prophet Song*. It shows a government that changes truth and uses fear to keep total control, proving Arendt's points about how dictators build power. The layers of total control and sad future ideas in Paul Lynch's book *Prophet Song* read through Hannah Arendt's ideas, her meaning of the total rule, her thoughts on evil being ordinary, and how these ideas show up in the book's story and characters, points out the different ways of control in the novel like watching people, spreading information, and stopping opposing views, which match Arendt's ideas of total control actions.

The research reveals how characters in the *Prophet Song* carry themselves against all odds and recover from adversity. Nevertheless, they do so differently. Some people make noise over what they are going through while others manage to express their feelings without attracting too much attention. Even a person who silently opposes an oppressive government in minor ways still shows much about his or her humanity as well as entitlement to equitable treatment. Lynch uses these instances to demonstrate that individuals can resist unfairness so that

fundamental principles like liberty and justice may prevail. Arendt's ideas greatly influence how the novel portrays totalitarianism showing it not as a concept but, as a real and present danger that arises from human actions and choices.

This study analyzes the textual content of *Prophet Song* but does not include primary empirical research, or a broader critique of the dystopian genre. While comparing with other dystopian works is essential, the focus remains solely on how Lynch's novel contributes uniquely to the themes under study, representing the limitations of this study. Despite these drawbacks, the research offers a critical examination of *Prophet Song* and its applicability to current political and cultural issues, thereby adding to the body of knowledge on dystopian literature and totalitarianism. Future research could take an interdisciplinary approach to improve our understanding of dystopian narratives and their social implications. In overall terms, studying *Prophet Song* through the lens of Arendt's totalitarianism enhances our understanding of dystopian literature's implications on society and reflects people's fears of government expenditures, loss of privacy, and destruction of democracies and modern cultures in the name of security and development.

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