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Postmodern Subjectivity and Consumer Culture in Don DeLillo's *White Noise* and *The Names*

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Abstract: Prominent among these early subjects are the truth and trustworthiness of mindfulness; the connection between mind and body; the similitude between brain and computer; the properties of the benefit and left sides of the equator of the brain, and the observing and characteristic techniques for felt that they are said to direct. DeLillo's resulting the novels are logically diverted by regular models of discernment that allow mind a fundamentally more conspicuous ontological status than that agreed to it in postmodern culture. These range from the recommendation, in *The Names* and *White Noise*, that mind may be more extraordinary than language, or of course the likelihood of death. DeLillo explore the probability of an output for 'root identity', or awareness in that limit, which, but obviously controlled by a yearning to escape culture, remains characteristically postmodern in its replicating of contemporary science's aching to speak to the mystifying connection between psyche and body.

Key words: Language, Psyche, Consumerism, Computer, and Brain.

Introduction

Don DeLillo was born in the Bronx, New York on November 20, 1936. He received a bachelor's degree in communication arts from Fordham University in 1958. After graduation, he was a copywriter for an advertising company and wrote short stories on the side. Don DeLillo is an American novelist, playwrights, and essayist. He has won several awards for his fictions including the National Book Award and the PEN/ Saul Bellow Award. He has described his fiction as being connects with "living in dangerous times". *White Noise* and *The Names* highlights several themes emerged during the mid-to- late twentieth century rampant consumerism, Postmodernism, novelty academic intellectualism, the disintegration and reintegration of the family, man-made disasters. DeLillo's *The Names* finds the fundamental subject is connection between brain and language it connects with various kinds of undertone, including the languages of Greece, the Middle East, and India, where the novels turn makes put.

The twentieth century denoted a change in our manner to awareness. Moreover, regardless of the way those savants give what DeLillo has called 'a wide investigation of the social issues'. In his work routinely concentrating on creative structures or consumer culture and their desensitizing effect on the postmodern subject, they have left unexamined the hugeness of DeLillo's work to contemporary

common contentions about mindfulness. Extraordinary among these early themes are reality and resolute nature of mindfulness; the relationship between mind and body; the relationship between brain and computer; the properties of the benefit and left sides of the equator of the brain, and the adjusted and instinctual strategies for trusted that they are said to direct. *The Names* and *White Noise* explore the probability of using the qualities of postmodern culture, particularly its stress with the prospect of plenitude, to convey a model of cognizance that qualities mind above either dialect or passing, which are consistently held to be in a general sense more exceptional. DeLillo recommends such characters must suit such developing powers or demise, occasionally truly. On occasion, DeLillo collaborates modernism subjectivity with distrustfulness, which he introduces as an isolating standpoint that contradicts the uniting forces of postmodernism and expels on-whites as insignificant waste.

In *The Names* (1982) and *White Noise* (1984), DeLillo continues with his examination of noetic techniques for thought, particularly objectivist authenticity and phonetic formalism, and the inconvenience of assembling an attractive subjectivity that is interminably their correlative in DeLillo's work. Various DeLillo savants, including Wilcox, have recommended that the passing of modernist thoughts of subjectivity make this wander impracticable. Notwithstanding, in both of these novels DeLillo delineates protagonists who come to reject the modernist thought of the self as relentless and self-vague and to feel the prerequisite for a subjectivity that offers of what Diane Elam has called postmodernism's 'concern with the persistence of excess'. For DeLillo's characters, these riches demonstrates fundamentally as an extended respect for the ontological status of their mind and subjectivity, a conviction that these classes exist in wealth of the staggering polyphony of suggestion, in *The Names*, and, in *White Noise*, the moving toward danger of mortality.

DeLillo unveiled to Adam Begley that, begin with *The Names*, he 'tried to find a deeper level of seriousness' in his work, a scan for more noteworthy profundity that, in these two novels, appears in a closer examination of themes long comprehended in his work. In *White Noise*, this shows up as an extended treatment of the end apprehension that overwhelms his work, in which DeLillo portrays a college professor Jack Gladney, his better wife Babette, and their different adolescents. The novels present an essentially more nifty gritty and extend examination of this fear focusing especially on the diverse means by which Jack and Babettes looks for overcome their dread. DeLillo recommends that they in the long run accomplish a qualified rapprochement with mortality, at first, by embracing Buddhist thought of the self as proportionate to the nothingness of death and after that by finding in a psychological merger of self and passing a model of mind and subjectivity in wealth of its inherent mortality.

In *The Names*, there are less spotlights on death and DeLillo's more extended treatment of discontinuous subjects is obvious in his most organized examination so far of the exigencies of making a sentiment of self. As in *White Noise*, this strategy depends on attributing ontological worth to mind and subjectivity. In any case, in light of the fact that the novel's fundamental subject is the connection between brain and

language it connects with various kinds of undertone, including the languages of Greece, the Middle East, and India, where the novel's turn makes put. It rejects the prospect that tongue constrains the psyche, taking John Dewey's position that 'language is not thought', and grasping appear like that of Walter Benjamin that mind exists in excess of the language that passes on its 'psychological substance'.

Faultfinders of *The Names* have again underscored DeLillo's stress with mind and self, as often as possible getting a kick out of the chance to treat his stress with language in isolation. Dennis A. Develop, for instance, fights that DeLillo presents language as paradigmatic of 'civilized systems 'that deliver 'terror, ecstasy, and death', while Paula Bryant delineates the novel as a 'labyrinthine trek through language itself'. Others have battled that the subject of language backings and examination of political issues. Matthew J. Morris proposes language 'serves' the subject of 'political and sexual abuse'. Stamp Osteen makes the related point that the hero James Axton perceives language as 'the fundamental ligature of dutiful and mutual securities' and contends that it is an essential piece of his voyage 'towards commitment and community'. Osteen views James' essential trouble as his uneasy, close xenophobic, response to Greek culture.

In *The Names* the supposed transparency of naturalism is appropriate to the Americans' over simplified assumptions of predominance, exemplified by their arrogant importation of what James calls 'our own model of democratic calm' (96). It joins with what DeLillo calls 'idealized cafe dialogue' (285) to help pass on the claustrophobia and good enervation that distresses the Western people group, which result in various infidelities what's more, deceptions and the decadent ennui of characters like Del Nearing, admirer of film executive Frank Volterra, who invests energy 'curious out datedness' of DeLillo strengthens these relations with innovation by giving clear parallels the treatment of frontier people groups in the mid twentieth-century novel. DeLillo's comments that the Greek officers are 'the same as the Arabs and Turks. They're sloppy looking aren't they?' (145) reviews numerous crude racist statements in modernist fiction, for example, Ronny Heaslop's in E.M. Forster's *A Passage To India* that Indians are 'Fantastic, aren't they, even the best of them, they 'all overlook their back neckline studs at some point or another'.

Similarly, the English Peter Maitland's ludicrously pompous apart that the Middle East is 'second-rate' (163) and the 'curious out datedness of Peter's face suggests DeLillo is mocking the English pilgrim novel, specifically, and America's inability to exceed its partialities (165). The jovial yet, dull atmosphere apparent of these exchanges is undermined by the characters' intolerant suspicion of the atavism of Greek and Middle Eastern culture, expressed in a vile yet tempting tone reminiscent of Conrad. James ponders, for instance, whether a Greek kinship he observes is determined by 'A blood recollection, a shared past' (64) and comments ominously on his 'fear of things that come from the sea' in Greece and the equivalent fear of the 'silent inland presence' (73).

For long stretches, James is upheld in his avoidance of selfhood by his companion Owen Brademas, the leader of his significant other's

archaeological dig, who, in James' words, escapes subjectivity because he has known the excruciating 'consequences of self discovery' (36).

James expresses a wish to 'conceal' himself 'in Owen's unprotected pain' (205), an apotropaic utilization of an all the more effective identity that portends Jack Gladney's utilization of Hitler in *White Noise* to enhance his passing nervousness. Owen and James accomplish their end objective through the fetishisation of judiciousness. James regarded his past work as an independent essayist as an absolutely formal exercise. He emphasised his absence of imagination and autonomy by calling himself a professional writer and concedes that he reviews a novel he delivered on military methodology just as 'grammar and syntax' (242). Presently, in Greece, he has inevitable whatever little level of fertility his past work advertised. He acquires cash by investigating the dangers of Middle Eastern psychological oppression for The Northeast Group; a vocation that 'doesn't involve writing anything but reports and memos' (197).

The errand discourages him and, as per Kathryn, makes him 'afraid' of the prospering innovative ability of his child Tap, who is composing a novel about Owen's initial life (127). Suitably, the 'coded jargon' that Kathryn and Tap use to reject James is known as 'Ob', a prefix connoting limitation or hindrance and suggesting a wry reference to the enthusiastic impediments understood in James' scholarly gravity (10). Owen takes after a correspondingly structuralism direction, step by step losing enthusiasm for 'earlier cultures' and investigating signifiers in disengagement from their referents. By fetishistically seeing a mysterious importance in the letters as such, the squares of characters', Owen diminishes his calling to fun loving perception of lexical fortuitous event (35).

The Names utilizes a portion of the traditions of the 'spy thriller' and connects intelligence work with self-abnegation and the loss of what Michael Denning calls 'human agency'. Late in the novel, DeLillo uncovers that James' threat investigations for The Northeast Group has been passed to the CIA without his learning or assent (315). One is left to reason that the unique formalism of the American radical undertaking leaves its members with minimal more independence than its victims. James' dismissal of this constrained mentality is catalysed by a progression of killings conferred by a secretive clique. At first, the casualties seem, by all accounts, to be chosen for their mental or physical weakness, but Owen and James begin to suspect that they contain 'Pattern, order, some sort of unifying light'. As Owen puts it, 'The letters matched' (169). The association coordinates the casualty's initials with those of the place in which they are killed and writes them on the sledge or blade used to slaughter them.

For instance, 'Michael is Kalliambetsos' is assaulted in 'MikroKamini', and so on (168). Paula Bryant has seen this fatal lexical amusement as an endeavour to tie 'symbol and object into one-to-one correspondence (19). Yet, no meaningful relation is, established between 'symbol' and 'object' and the killings seem irrelevant to such a reason. It in this manner appears to be more probable that the killings are computed to illustrate the unnecessary violence inherent in such literalism. Specifically, they

spoof the correspondence of signifier and meant inherent in the 'balanced' naturalism of their Western bosses and their 'textual' way to deal with the Orient. The purge yet perpetually interpretable semiotic of the homicides duplicates and subverts the vacuous structures of colonialism and is, in GayatriSpivak terms, an endeavour at 'reversing, displacing and seizing the apparatus of value-coding'.As Owen asserts dispiritedly at the peak of the novel, 'These killings mock us. They mock our need to structure and classify, to build a system against the terror in our souls' (308).

In the last phases of the novel, James makes additionally walks towards joining his expanding subjectivity, which he calls 'private forms, outlines for a human figure', with a view of languages a subservient to his mind and self (320). Tap's fiction composing assumes a critical part in this change: while perusing a draft of his novel 'The Prairie', James takes unexpected pleasure in Tap's 'spirited misspellings', savouring the beneficiary restoration of human organization to language. Of these mistaken signifiers, James comments that 'He'd made them new again, made me see how they worked'. 'They were ancient things, secret, reshapable' (313). Soon after reading these passages James is inspired to leave his activity and contemplates a more creative use of language in a 'return to the freelance life' (318). This broad signal prefigures the significant feeling of ownership he begins to demonstrate with regard to the Word, which is exemplified while, amid his eventual visit to the Parthenon he asserts boldly that 'Our offering is language' (330). DeLillo confirms the significance of Tap's written work by finishing up *The Names* with a couple of pages of his work in advance. These take after James' climactic and cathartic visit to the Parthenon, which would have constituted a more ordinary modernist consumerism of the novel. Thusly, DeLillo gives an unmistakably postmodernist conclusion, which, in its seemingly excessive extension of the content, offers a formal parallel to the overabundance natural in James' model of awareness.

Conclusion

Like *The Names*, DeLillo's subsequent novel *White Noise* handles challenges understood in his past work, being concerned primarily with the emergency that goes to the subjectivity of its male protagonist, the scholarly Jack Gladney, and, to a smaller degree, that of his significant other Babette, an instructor of stance and development. Jack, similar to the Western radicals in *The Names*, stays appended to modernism thoughts of the subject as self-indistinguishable and at first opposes postmodern thoughts of subjectivity that emphasise the thought of excess. However, as DeLillo remarks, this novel contain 'less language and more human dread' (286). As opposed to the relationship between language and subjectivity that preoccupies its predecessor uniquely in DeLillo's work; *White Noise* undertakes a sustained and unequivocal examination of the passing nervousness that frequents the entire of his fiction. As opposed to language or importance, along these lines, the content takes mortality as the classification against which subjectivity is to be measured confronting Jack and Babette with the challenge of accepting what Heidegger calls 'Being-towards-death'.

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