

TRIBHUVAN UNIVERSITY

Delillo's *The Underworld*: Recovering History from the Trash

A Thesis Submitted to the Faculty of Humanities and Social Sciences

in Partial Fulfillment of the Requirements for the

Degree of Masters of Arts in English

BY

Yogendra Pokhrel

Central Department of English

Tribhuvan University

Kirtipur, Kathmandu

May, 2010

Central Department of English

Kirtipur, Kathmandu

A Letter of Recommendation

Mr. Yogendra Pokhrel has completed his thesis entitled “Delillo’s *The Underworld: Recovering History from the Trash*” under my supervision. He carried out his research work from August 11, 2009 to April 12, 2010. I hereby recommend his thesis be submitted for viva voce.

Jiva Nath Lamsal

Lecturer

Central Department of English

Date:

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English

A Letter of Approval

This is to certify that the thesis entitled “Delillo’s *The Underworld: Recovering History from the Trash*” submitted to the central Department of English, Tribhuvan University, by Yogendra Pokhrel has been approved by the undersigned members of the Research Committee.

Members of the Research Committee:

Internal Examiner

External Examiner

Head / Coordinator
Central Department of English

Date:

Acknowledgements

First of all, I would like to thank Mr. Jiva Nath Lamsal, Ass. Lecturer, Central Department of English, without whom, this thesis would not have been in this form.

I also like to take this opportunity to express my gratitude to Prof. Dr. Krishna Chandra Sharma, Head of Central Department of English, who was ever helpful and encouraging. Besides, my thanks also goes to Dr. Sanjeev Uprety, Dr. Arun Gupto, Dr. Beerendra Pandey, Dr. Shiva Rijal and Sadan Raj Adhikari.

I owe my sincerest level of gratitude to my Late grandparents, Durga Prasad Pokhrel and Balamaya Pokhrel and parents Indra Prasad Pokhrel and Goma pokhrel who always promoted me towards success of life and were present there in all ups and down of my life.

I also take this moment to remember my brothers Mr. Sudeep, Chandra Prakash , Safal, Sunil,Asim and sisters Hemlata, Nirmala, Anjana, Durga, Punyata, Deepa and Sakuntala and my friends Mr. Suman Siwakoti, Subash Pathak, Prabhat Nepal, Sanjaya Basnet, Nitesh Bhattarai, Suman Adhikari, Bikram Ghimire,Suraj Budhathoki, Bishwa Dhakal, Naryan Bdr Karki and Dependra Shrestha who constantly encourage and offered their help during the period of my research.

Yogendra Pokhrel

April 2010

Abstract

Don Delillo's *The Underworld*, is a fiction about a collection of the untold and forgotten stories of last fifty years. The history of the Cold War nearly disappears from American consciousness. Even in garbage and waste, there are historical evidences available in the form of trash. The heap of trash is also the source of history which carries the relegated historical truths and evidences. The novel is a counter-history, a fictional mode that allows the novelist to examine the small anonymous corners of human experience that has been hidden within history. Delillo, by mixing waste, aesthetic and history creates a space, which helps him to recover what has been relegated to the trash heap of history. Textbook or official history ignores the historical evidences, which were available as a trash bin and Historiographic Metafiction salvages the truth and reconstructs history from the recovered evidences. The novel mixes with fiction and history so that it fits to the Historiographic Metafiction

Contents

Acknowledgements

Abstracts

I. Introduction

Counter-history in Delillo's, *The Underworld* 1-11

II. Theoretical modality 12-29

III. Delillo's *The Underworld*: Recovering History from the Trash 30-48

IV. Conclusion 49-51

I. Counter-history in Delillo's *The Underworld*

This research entitled “Delillo’s *The Underworld: Recovering History from the Trash*” aims to analyze the underside of America’s history by scavenging trash heaps. Delillo in *Underworld* represents a space where waste, aesthetic and history mixes together. The *mélange* helps him to recover what has been relegated to the trash heap of history.

Garbage and waste occupy an increasingly central position in the novel. The proliferation of garbage, whether it is radioactive garbage or household garbage seems to pose a greater threat than violence, so that underworld waste management becomes the central concern and occupation of the main character Nick Shay. In the history documented in the novel, the proliferation of waste corresponds to another dramatic change in the society. Delillo’s novel as a work of art attempts to bring together the cultural refuse of the last half of twentieth century to illustrate the relocation of absence in the contemporary world. The novel accumulates this cultural waste and in the process transforms it into an aesthetic experience that captures the transcendence. In this sense, *The Underworld* resembles the art of Klara Sax, who turns discarded bombers in to works of art. The act of aestheticizing waste is the political act that Delillo accomplishes in writing and publishing a novel that has waste as its central feature. Aestheticizing waste forces us to pay attention to waste in a way that we do not do during our everyday experience: when Delillo presents waste to us as an aesthetic object (in the form of the novel *The Underworld* itself), we confront the absence that waste marks within the world of global capitalism.

The Underworld is a novel peopled with a large number of artists and artistic figures. Not only are there the literal and acknowledged artists, the painter Klara Sax and her friend Acey Greenwood, there are the underground artists whose work is often not granted the full status of art- the graffiti writer Ismael Munoz and the satirical comic Lenny Bruce. But even

this brief list only scratches the surface because there are a number of other characters that stand in for the artist. Through his secret files,) Edger Hoover himself, whose presentist interpretation of Peter Bruegel's painting, imagines nuclear apocalypse. All of these characters allow Delillo to think about the possibilities of aesthetic production. In short, through the repeated references to art and the large number of artist figures in the novel, Delillo indirectly asks the question whether there is an oppositional function left to the artist in a postmodernity dominated by electronic media and advertising.

In the novel, the prologue tells about the playoff game for the National League Championship between two New York teams, the Dodgers and the Giants. Set at the polo grounds on October 3, 1951, the prologue retells the events of the baseball's most memorialized moments. The prologue examines baseball as an aesthetic ideology that participates in masking the hidden costs of America's Cold War victory and in erasing race and difference. The prologue serves as a moment of origin, both of the history of the baseball and of the Cold War.

The novel's epilogue's "Das Capital" balances the prologue by bringing the reader full circle as one travels to an old nuclear test site in Kazakstan. A Russian entrepreneur has brought waste manager Nick to the exact spot of the October 3, 1951 atomic blast that had made the Soviet Union a superpower. Nick is there to witness a test for the potential commercial use of underground nuclear explosions, the elimination of hazardous waste (including nuclear waste) from first world countries. The losers of the Cold War will "clean up" by literally cleaning up for the winners. This visit to Post-Cold War Russia is chilling for two reasons. First, Delillo shows the way Russian culture is attempting to ape the worst of western consumerism. In Russian bar called the football Hooligan, where paid doubles of Lenin, Marx and Trotsky mix with the crowd, Nick sense the force of multinational capital:

Foreign investment, global markets, corporate acquisition, the follow information though transactional media, attenuating influence of money 's electronic and sex that's cyberspaced, untouched money and computer safe sex, the convergence of consumer desire- not that people want the same thing, necessarily, but that they want the same range of choices. (785)

The bar represents, postmodern, a space wherein previously articulated styles blur in dizzying confusion that erases the specificity of time and place. Relating the epilogue's opening to the novel's overall concern with waste, aesthetic and history, one can see that Delillo constitutes himself as a waste manager, since his project has been to scavenge and recover what to borrow Marx's metaphor has been relegated to the trash heap of history.

Donald Richard Delillo started life as the child of Italian immigrant parents. Born on November 20, 1936 in New York. Delillo experienced an ethnic childhood in a working class North Bronx neighborhood. In 1959 Delillo took a position as a copywriter for Ogilvy and Mather, an advertising agency, this paved the way for Delillo's creativity; so Delillo began to write fiction. His first published story "*The River Jordan*" appeared in *epoch* in 1960. By 1964 Delillo quit his job to become a fearless writer. Recalling this time, Delillo says "I did all sorts of assignments. One day I would be writing about pseudo-colonial furniture, the next day about computers"(Duvall 56). As a struggling young writer, Delillo lived a spartan existence, earning only around \$ 2000 a year. In 1971 he published his first novel, *Americana* which is dedicated to Barbara Benett, whom he would marry in 1975(The couple is still married). With the publication of this novel, Delillo leaves behind his freelancing to devote himself to his fiction.

Delillo's main fictional works are *Americana* (1971), *Endzone* (1972), *Greet Jones Street*(1973), *Rother's star*(1976) *Players*(1977), *Running Dog*(1978), *The Names* (1982), *White Noise*(1985), *Libra*(1988), *Mao II*(1991), *Underworld*(1997), and *The Body*

Artist (2001). *The Underworld*, Delillo's post-mortem on American Cold-War paranoia, serves as a culmination of many of the themes, concerns, and ideas of his earlier fiction written during the Cold War. Despite being Delillo's first novel, *Americana* in some respect may be the closest to *The Underworld* in terms of broad scope through which the author attempts to understand American identity in relation to media and consumer culture. In both novels, a male protagonist seeks authenticity: in *Americana* it is young man, David Bell, who runs away from his position as a television executive to find himself, while in *Underworld*, it is an older man, Nick Shay, who races off into the desert in search of a lost self.

Long before *The Underworld*, Delillo had taken up the threat of nuclear annihilation in his second novel, *End Zone* (1972), an allegorical novel in which college football players embody various philosophical positions and which meditates on the connections between the language of football and that of nuclear war. In *Great Jones Street* (1973), Delillo returns to the effect of the media. When rock star Bucky Wonderlick attempts to leave his band in mid-tour in order to recover some sense of a private self, his star status only grows, fueled by a media hungry for celebrity content, and he helplessly becomes a more public figure.

Delillo's next novel is the dense and difficult Menippean satire, *Ratner's Star* (1976), in which fourteen-year-old mathematical genius Billy Twilig joins a secret underground think tank. This collection of eccentric scientists, who see but dimly any connections between their research and its possible applications, seems to anticipate Delillo's portrayal of the Work of *Underworld*'s "bombheads", who are similarly sequestered in a wasteland underground and are charged with developing newer, better designs for nuclear weaponry; they don't necessarily love war but they do love the challenge of the science. Both novel's underground scientists thematize Delillo's suspicion of America's military-industrial complex.

Delillo's next two novels, focusing on conspiracy and paranoia, show his darkening view of contemporary America. *Players* (1977), looks the marriage of Lyle and Pammy

Wynatt as it becomes implicated in various undergrounds. Lyle has an affair with a terrorist who draws him in to her world, and Pammy interposes herself as the third in the life of a gay male couple with disastrous results. In *The Running Dog* (1978) Delillo speculates about America's interest in the life of Adolph Hitler as a way of suggesting the latent fascist impulse about Americans culture. The novel's plot centers on a race between reports and intelligence agents to find a purported pornographic film that Hitler made during the final days of the Fuhrer bunker. At the same time, evidence emerges of conspiracy within the CIA to do freelance work- agents who uses their surveillance equipment to kill for hire.

The ecological threat of chemical pollutants and the power of capitalism, through television and advertising, to normalize- indeed to render invisible- this threat is a theme that *Underworld* expands and develops. *White Noise* also continues Delillo's examination of proto-fascist impulse in American culture through its first-person narrator, Jack Gladney, the middle-aged chairman of the Department of Hitler Studies at a Midwestern liberal arts college.

Libra, then, takes up a moment that Delillo sees as crucial to the history of the twentieth century, the assassination of President John F Kennedy. The chapters alternate between a fairly straightforward biography of Kennedy's assassin, Lee Harvey Oswald, and the narration of a CIA analyst, Nicholas Branch.

The main concern in *Mao II* for what remains of the possibility of the novel as a medium to affect social consciousness. The main character is the reclusive novelist Bill Gray, an individual who wishes to keep details of his life a secret. Like Bucky wonderlick, though, Gray discovers that the more he seeks privacy the more he becomes the object of public and academic interest. It is tempting to see parallels between Bill Gray and Delillo, an author who until the publication of *Underworld* was well known for guarding his private live. Delillo

attempts to write a contemporary novel that would recover the potential for fiction to infiltrate and alter consciousness in an American society of endless consumption.

The body of *Underworld* covers a forty year period from 1951 and crucial moment in cold war history through the period following the break-up of the Soviet Union, through the Epilogue's concluding scenes of web surfing seem to bring us much nearer to the novel's publication date in 1997. Geographically the novel takes us from New York and Boston through the Midwest of Wisconsin and Minnesota to the desert southwest and the west coast (Los Angeles and San Francisco) and finally to the Kazakstan weapon test site in the former Soviet Union.

Underworld is divided into eleven parts, six narrative sections, a prologue, an epilogue and three sections narrated from the perspective of Manx Martin. Each section is marked by non chronological shifts among times and locales, beginning with the onset of the cold war and culmination in the post-cold war 1990's. The novel is narrated from the points of view of all of its major characters and it shifts intermittently between first and third person narration. Delillo links the Soviet Union's first detonation of an atomic device on 1951, with the famous Brooklyn Dodgers, New York baseball playoff game that occurred the same date. This connection between a sports game and a geopolitically dramatic weapons test-two "shots heard round the world" in the parlance of the times-become the central reference point for the actions, conflicts and intersections of characters in the novel.

Underworld begins at the famous Dodgers Giants playoff. Delillo's interconnection of both "shots heard' round the world" is clear from the outset, because one of the investigation (FBI) Director J. Edgar Hoover. However hears news from aide of the atomic test just before Bobby Thomson comes to bat. Moments later, as outfield fans scuffle for the game-winning home-run ball, Hoover considers the possibilities of the new age just inaugurated by the Soviet test. Hoover's historically documented disdain for governmental

authority dominates the narration as streamers fly, crowds pour into the streets, and the United States and Soviet Union accelerate the cold war.

Thomson's home-run ball is caught by Cotter Martin, who skipped school that day to attend the game. Cotter's father, Manx Martin, looking for a fast buck to pay surmounting debts, eventually steals the ball from his son and searches for a buyer. The location of the ball never can be fully verified after Manx's theft from there on, the novel's trajectory is as discontinuous as that of the ball. Each new section of the novel is framed by the Unpredictable, fragmented history of where the ball landed in the world of sports-souvenir hawkers. It is revealed early in the narration that Nick paid more than thirty thousand dollars for the ball to a New York collector, Marvin Moser, who spent his life researching the ball's whereabouts. As meticulous as Moser's research is, he admits he can not account for all of the links in chain of owners. Thus, even Nick's eventual ownership is in dispute.

The subjective unverifiable history of the ball becomes a microcosm for the fragmented histories and identities of the persons and nations in *Underworld*. The primary narrative voices of the novel reappear in the epilogue, collapsed into endlessly hyperlinked information on Internet Sites. The placement of these voices inside cyberspace but outside of the human cities that have defined them is not dystopian, despite the novel's move away from the human and toward the technological. Nevertheless, the ending is less than confronting this epilogue, entitled, "Das Capital" after Karl Marx's famous work, dramatizes the overwhelmingly consumerist emphasis of post cold war American life. The novel culminates in one final word that could articulate the end of the human struggle of the cold war and inaugurate something new for the post cold war era; this final word is "peace". Yet peace is unsettling, because the novel traces the rise of "Military-industrial complex" and its transformation into something of a consumer industrial complex. The peace achieved at the

end of the novel is uneasy, and it comes at the price of culture that has absorbed human individuality and choice into consumerist commodities.

Delillo's *Underworld* takes up investigation in an even more panoramic as well as intensified way. Published in 1997, it looks back upon the time between 1951 and 1997. This span includes the Cold War and in terms of history of mentalities-comprises what is called post-modernism and its beginning. Here the question of the meaning of history takes the shape of a search for internal evidences of its sociohistorical consistency on the basis of everyday activities. Delillo's narrative presents a multifaceted, uncontrollable, complex world in which he endeavors to discover sequential functional patterns. Not surprisingly, the term "history", appears again and again in the novel, starting with first page of prologue where the narrator reflects: 'longing on a large scale what makes history' . Summarizing statements of this kind, however, are fairly rare. Most of the time, the narrative consists of individualized and detailed observations, in accord with the postmodern notion of the disappearance of master narratives. On several occasions such collective longing is revealed as being composed of much interactive process.

Delillo's *The Underworld* has received lots of criticism from writers and critics of all walks. The book also criticized for the way that Delillo's fiction prior to *Underworld* tends to represent white male subjectivity exclusively. What role does the representation of the fragmented histories of women, African American's, Gays and Lesbians and other marginalized groups have in the novel.

In a *Bolson Globe* review, Gail Caldwell writes:

Delillo has dared something in this novel outside the reach of most contemporary fiction, which is to map the last half-century of America's forward march, flood that terrain with personal tragedies and cultural analysis

and the cruel coincidences of passion, then brings his story home again (John Duval 23).

Likewise another critic James Woods sees “*Underworld* proves, once and for all or so I must hope, the incompatibility of paranoiac history with great fiction”. “The representation of political paranoia for woods poetic is “bad for the novel” as a genre “because it is a mysticism facing a form that exists to repel it. By the end of Wood’s criticism it becomes clear that his target is less, *Underworld*, specifically than what he sees as the larger failure of American fiction. He writes:

Delillo struggle with the anaconda of postmodern America[---] is representative of much of American writing since 1960, when and hence more fictional than American fiction. Delillo is not isolate where *Underworld* fails, it fails collegiately. (John Duval32)

British literary critic Tony Tanner most informed about contemporary American fiction finds, *The Underworld* a disappointment. He complains that Delillo’s disrupting the narrative’s chronology is pointless.

Those received scores of criticism pave the way for richness of the novel itself. Thus viewing all these reviews we find that in one way or other the novel has been taken as contemporary novel. No critics have analyzed by scavenging history from the trash. Waste management has direct relation with the contemporary overflow of and the transformation of its status. This research seeks to account for the significance of depiction of waste in the novel. Historical evidences which were ignored and historical truth will reconstruct in this research.

Delillo through *Underworld* provides an alternative version to the American history. By doing so Delillo puts the official historical records in question and undermines claims of absolute truth in the official version of history. The history ultimately comprises the study of

Man's sense for the past where Delillo revises it again and can find it with the present situation that makes the history revisionist. The traditional notion of viewing official historical discourse as an absolute authentic and the final version of history has been undermined in this novel. Delillo attempts to encourage the readers to consider the interpretation of history. He undermines the claim that the official historical discourse is pure and valid for him, official history function as a kind of writing affected by the ideology of an era. History is the records of events in the combination of fact which provide grounds for belief than a historical event or events actually happened and historian than know fact and fills in the unknown elements with their own theories that's why versions of history can do arise.

In *The Underworld* Delillo expands and develops the ecological threat of chemical pollutants and the power of capitalism through television and advertising to normalize indeed to render invisible this threat is a there. Delillo casts the novel as a genre in the role of providing counter history to official history considered as a historiographic metafictionist. In *The Underworld*, Delillo has muted an element that has formed a significance part the overt satire of a American culture. The novel is critique of postmodern America. It does so in a form, that Linda Hutcheon has termed "historiographic metafiction". For Hutcheon, the postmodern novel blends the reflexivity of metafiction (fiction that calls attention to itself as fiction that thematizes its own fictional production) with an explicit questioning of what counts official history. Historiographic metafiction intentionally and self-consciously blurs the boundary between history and fiction, a move that makes explicit of what traditional historiography wishes to obscure that any attempt to write history involves interpretive moments that implicate the historian in gestures indistinguishable from those of novel writers. For Hutchon, the contemporary novel's blend of history and fiction creates a purchase

for postmodern parody and for an art with the potential to comment critically on the culture of which it is nevertheless inescapably a part.

However, the present study aims to analyze relegated historical evidences by using the technique of revisionist history and historiographic metafiction to show metafictional dimension both in factual history and fiction.

This present research has been divided in to four chapters. The first chapter presents major works by Don DeLillo. The second chapter discusses the theories which are applied in this research. It consists of revisionist history on Walter Benjamin and Fredrik Jameson and Linda Hutcheon's historiographic metafiction. The third chapter is the analysis of the text with the application of the theories which leads the research to the conclusion. The fourth chapter which proves DeLillo's *The Underworld*, which is full of historical references that exist in the form of trash.

II.Theoretical Modality: History and Historiography

History is no longer a set of fixed, objective facts. The facts do not exist unless they are interpreted. So history, like fiction needs to be interpreted and reinterpreted. History interprets the events of history, presents them coherently, and makes the history intelligible to us. Historians are those who give pattern to history using their imagination. Thus, the historians play a vital role in making of history, and in this sense, history is like fiction a subjective phenomenon.

German philosopher Karl Marx talks about history, who is also propounder of Marxism, which is a philosophy, a historicism, a political theory and economics as well as a literary Criticism. Marxism began with the ideas of Karl Marx, who criticized emerging capitalism after industrial revolutions in Europe. As a philosophical movements Marxism was influenced by philosophy of Hegel. Marx in the beginning was interested in Hegel's idealism but he soon departed from the idealistic perspective adopted by Hegel in is analysis of human history. For Hegel, the course of human history is shaped by idea. His model of change in history includes a dialectical relationship between thesis and antithesis continues until and unless they merge in to one proposition that Hegel called synthesis. Marx takes this model of change as impractical one that obscures the social reality and ground reality. In his dialectical materialism, Marx dismisses all beliefs in god, divine forces or non human agency as reasons behind changes in history. Dialectical materialism defines the changes in history from a materialistic perspective. Dialectical materialism in its analysis of human history focuses on material culture.

For the Marxist critic, history was the matter of the development not of absolute spirit but of the material conditions governing humanity's economic existence. In their view later known as historical materialism, the history of society is a history of class struggle in which

the ruling class uses religion and other traditions and institutions as well as its economic power, to reinforce its domination over the working classes. Marxist view of history is both pessimistic and powerfully optimistic. Its pessimism lies in his belief that history reflects the oppression of the many by a small Minority, who thereby secure economic and political power. It's optimistic on two counts. First, Marx believed that technical innovations bring about new ways of meeting human needs and make it increasingly possible for people to satisfy their deepest wants and to develop and perfect their individual capacities Second, Marx claimed to have proved that the long history of oppression would soon end and there remains classless utopian society. So Marxism is overall historicism.

Another writer to talk about history is Friedrich Nietzsche. According to Nietzsche, People use history for life, one should be tactful to use history for life which develops critical attitude towards history. According to him the historian as a judge should study history critically. So, he should pick out some relevant events of past, develop critical attitude to these events. He proposes the concept of suprahistorical being who is able to create history to solve the problem of history. It may fail to realize the extent to which men are the results of the past they seek to condemn.

Nietzsche asserts the potential flow of joy in critical history:

For when past is analyzed critically, then we grasp with a knife at its roots and go cruelty beyond all reverence. It is always a dangerous process for life itself. And people are ages serving life in this way, by judging and destroying a past, are always dangerous in danger. For since are now the products of their aberrations passions, Mistakes and even crimes (Qtd in Adams 31).

For Nietzsche, truth is relative or subjective it is something that never exists. It is history what determines truth. As he defines in *Encyclopedia of philosophy*, "Everything has become clear that there are no eternal facts just as there is no absolute truth (5)". Historical

facts are only perspective, determined by power. According to Nietzsche, history emphasizes on events – emergence, beginning and fall. So, all truths are interpretation, and there is no ultimate truth. Any form of writing, claims Nietzsche, cannot present truth. Writing according to Nietzsche, is presented through” a mobile army of metaphors, metonymies and anthropomorphism” (Qtd in Adams 636). He further says, truths are illusions of which one has forgotten that they are illusions (Qtd in Adams 636). History and literature, in this sense, are not two extremes as if one presenting the truth and other lies.

At the time of Nietzsche’s birth (1844) Hegel’s ideas had flourished all over Europe. Hegel’s idea was that human beings are moving towards a point of perfection which he calls that theological point. Hegel and other idealist philosophers of the time thought that every moment is a new experience. Nietzsche’s idea of historiography radically opposes such idea and conception about time and history. He charges Hegelian to be abstract and says there is no such superimposed idea that humanity in general is headed towards. He perceives the idealists’ negation of impulse not more than a fallacy and says that human creature is instinctively animalistic and lives basically on impulse. In fact, despite the suppression of the natural energies, the possible progress when all their potentials, the so called evils as these good are exploited. He celebrates the neglected aspects of things, which are supposed to be evil, immoral, and irrational and so on.

Nietzsche’s critique of historicism confronts with Hegelian idea. Against the idealists’ assumption what the historical process is a rational process which, in Hegel’s time has ended in as absolute moment in Zenith Nietzsche, asserts is that the historical process neither is nor can be finished since that completion of history is not merely impossible but undesirable because it would lead to degenerations of man and that history is not a rational process but is full of blindness and injustice.

Nietzsche provided Foucault, and others, with the impetus and ideas to transcend Hegelian and Marxist philosophies. Nietzsche taught Foucault that one could write a genealogical history of unconventional topics such as madness, sexuality and the subject matters which located their emergence within sites of domination. However, Michael Foucault views that "the discourses including texts are the embodiment of power" (qtd in Seldon 100). This is to say that the text can't be free from social and political sphere of an era. Foucault therefore, endeavors to make a link between the text and the external world or context. The researcher is going to explore how Foucault influences the new historicists' idea of textualization of history and historicizing text.

An often quoted phrase that describes the new historicist's reciprocal concern with "historicity of text and textuality of history" seems to have emerged from M.H. Abrams' clarification of Foucault's notion, which calls text "A discourse which although, it may seem to present, or reflect and external reality, in fact consists of what are called representations" (183). The Foucauldian notion that views a text as verbal formations in the form of ideological products or cultural constructs of a certain historical era assists the concept of historicization of the text. Text, to Foucault, never represents or reflects pre existing entities, and orders of a historical situation, rather it speaks of 'history' but not as it is described by traditional historicists and Marxists. It, within itself, buries the

'situatedness' of institutions social practices including their workings midst the power relations and the hierarchies. So a text becomes a history of otherwise' in that it presents a historical situation, not a background but as something with which it can have constant interaction for text is both product and the propagator of the power structure of society.

Hazard Adams in *Critical theory* since Plato says, "Foucault's influence in a literary theory has been strong among revisionist literary historians known as new historicist, who study the culmination of power through society and the literary texts that are part of it. "The position a

historian occupies in the society determines the history he writes. The way he goes inside the form of power structures and social practices determines his description of history. Now another question arises: Is history then different from fiction it is nothing other than fictionalized detailed of person's perspectives.

Foucault, departing from the traditional concept, reforms the role of historian. A historian for Foucault has a three fold task first, while confronting the 'one' reality, a historian should be in favour of the use of history as a 'parody'. Second, he should be against a singular human identity. And thirdly, the investigations' should be directed against objective truth Foucauldian radicalism of history manifests itself in three dimensions: it rejects absolute truth or origin and argues for fictionalized history and historicizing fiction, it confutes the linearity of history and exposes how a body is imprinted and inscribed by history.

Foucault develops a theory of discourse in relation to power structures operating in society. His main thesis is that discourse is involved in power. "It is in discourse that power and knowledge joint together" (Sexuality, 100). The discourse is inseparable from power because discourse is the ordering force that governs every institution. Every discourse is meant to obtain power. In other words every discourse is involved in power. He views the discourses are rooted in social institutions and that social and political power operates through discourse. Discourse is the ordering force that governs every institution. Hence, the discourses are inseparable from power. Discourse is means of achieving power. The social, moral and religious disciplines always control human behavior directed by means of discourses people at times cannot do whatever they feel like doing. The discursive formations have enabled institution to wield power and domination by defining and excluding 'the other'. Such discursive formations determine and constrain the forms of knowledge and types of normality of a particular period. These discursive practices have also the power. Truth is

being told, with facts' to back it up, but a teller constructs those very facts by giving a particular meaning to events. Facts do not speak for themselves in either form of narrative", the tellers speaks for them making these fragments of the past in to a discursive whole" (Qtd in Hutcheon 50). According to Foucault, truth is not outside power, or lacking in power. It is rather a thing of this world which is produced only by virtue of multiple forms of constraints in a society. So each society has its own regime of truth.

Furthermore, the power diffuses itself in the system of authority and the effects of truth are produced within discourses. But the discourses in themselves are neither true nor false. Foucault argues "Truth is linked in a circular relation with system of power which produces and sustains it. And to effects of power which it induces and which extend it" (Qtd in Adams 1145). Thus, Foucault sees truth a product of relations of power and it changes as system changes. Both literature and history are narratives and they are in the form of discourses. They are entangled in the power relations of their time literary works are not secondary reflections of any coherent world view but the active participants in the continual remaking of meanings. In short, all the texts, including history and literature, are simply the discourse which seeks the power of ruling class- the power to govern and control. Hence, the dividing between history and literature is effaced.

A. Revisionist History

Historiography literally means the art of writing history. It is the history of history, or the history of historical writings. Historiography tells us the story of the successive stages of the evolution or development of historical writings. It has come to include the evolution of the ideas and techniques associated with the writing to history, and the changing attitudes towards the nature of history itself. Ultimately it comprises the study of the development of man's sense for the past. So revisionist historiography refers to the study of the historical writing again.

Historiography claims to deal with the real, its methods of representation – legitimate a specific standard for the conceptualization of reality, past and present alike, Post modern historicism is herpetological. Post modern theory doesn't look upon historical sources having a wholly fixed and unalterable meaning. Post modernist historical theory maintains that no objective knowledge of the past is- possible because all knowledge is relative, all theories are equally valued and that a text is but an infinite play of significations.

Postmodernism has made a great impact on historiography. It has developed its own genre of historical writing with more denunciation of conventional history, it rejects the master narrative as hegemonic stories told by those in power. Moreover, faith in reason and progress, postmodernist historiography has directed much of its attention towards the irrational, the odd and the magical in human life. postmodern historiography has however, promoted good writing as a normal historical practice.

Since history is subjective phenomenon; there can be many versions of history. It has heterogeneous and multiple meaning like literature. By history we generally understand the official version of history because it is the only version of history available to us. However Walter Benjamin and Fredric Jameson interrogate the validity of the official history by providing alternative history known as revisionist history.

Walter Benjamin, an associate of Frankfurt school, particularly influential was his attention to the effects of changing material condition in the production of the arts, especially the recent development of the mass media that have promoted. He said “a revolutionary criticism of traditional concept of art”. In his essay “The Work of Art in Mechanical Reproduction,” Benjamin purposes that modern technical innovations such as photography, the photograph, the radio and Especially the cinema, have transformed the very concept and status of work of art formerly an artist or author produced a work which was a single object regarded as the special preserve of the bourgeois elite around which developed a quasi-

religious “aura” of uniqueness; autonomy and aesthetic value independent of any social function an aura which invited in the spectator a passive attitude of absorbed contemplation in the object itself.

The new media not only make possible the infinite and precise reproducibility of the objects of art but effect the production of works which like the motion pictures are specifically designed to be reproduced in multiple copies. Such mode of art, Benjamin argues, by destroying the Mystique of the unique work of art as a subject for pure contemplation; make possible a radical role for works of art by opening the way to “the formulation of revolutionary demands in the politics of art.” (qtd in MH Abram)

American new historicism would later use the illustrative anecdote to skew orthodox historical narrative. So Benjamin’s collector makes possible a new revisionist history. Accordingly, a responsibility for endless history reinterpretation is incumbent upon because of the disarray in to which collecting thing throws received historical wisdom about their original proportions and about originality generally. As Benjamin argued famously elsewhere, get rid of the original aura of the object and the fantasy of possessing the object is distressed in to a paternally infinite reproducibility the essence of democracy (qtd in Patricia Waugh 345).

The most prominent American theorist, Frederic Jameson, is also the most elected Marxist critic. In Marxist Criticism he contends “Subsumes” all the other “interpretive Modes” by retaining their positive findings within a “political interpretation” Jameson affirms that in any literary product of our capitalist era the “rifts and discontinuities” in the text and especially those elements which in the French phrase are its “non-dit” (it’s not said) are symptoms of the repression by a predominate ideology of the contradictions of ‘History’ into the depths of the political concussions and the content of this repressed history Jameson asserts in the revolutionary process of the collective struggle to wrest a realm of freedom

from a realm of necessity.” In the final stage of an interpretation Jameson holds the Marxist critic “rewrites” in the mode of “allegory” the literary text in such a way that the (text) may be seen as the[...] reconstruction of a prior historical or ideological subtext that is of the text’s unspoken, because repressed and unconscious awareness of the ways it is determined not only by current ideology but also by long term process of true “History”.

Viewing all those revisionist historians, the official historical discourses as one of the many versions of history. It is rather artificial which is affected by a vast web of economical, social, and political factors of the era.

B. Historiography Met fiction

Historiography Metafiction is a term Linda Hutcheon uses to define such type of novel that has flourished in post modern era. They use the plot structure and characterization technique of popular fiction. They analyze to challenge those existing techniques from the text by using parody and irony. This type of postmodern fiction is marked by a concern with “whose truth gets told” in history and fictional narrative (Hutcheon 123). Writers of this narrative text to narrate the events and character of story in such a way that it could make the reader conscious. They don’t try to hide provisional and fictional quality of every narration that leads reader to singular version of truth. In this postmodern period fiction is regarded as a verbal Magic (al) aim to deceive us. This deceptive quality weighted consciously. Rather than deceive their reader by pretending to tell them what is true, these writers hope to make their readers aware of the truth and above the deception that is fiction we call such writing in the form of fiction “Metafiction.” So the fictional quality is inevitable to every narration. History also uses the same narrative tools to bring the past event in the present. So all historical recorded by men becomes fictional. Thus Historiographic Metafiction enables reader to decipher the fiction entity in historical fact.

In recent time, Historiographic Metafiction spread in every human and keeps the literature away from these “formal auto representation and its historical context” (Hutcheon 106). Naturally enough the technique Historiographic Metafiction brings history in problematic condition. For history has to give up the vary possibility of historical knowledge that from the time being claims to be objective truth in history in relation to other type of discourse (especially fiction) was a matter of doubt from the beginning of western metaphysics.

In the middle age theology was the base to form other discipline likewise in seventeenth century it was replaced by physical sciences. But after the time of Descartes and Kant mankind has acquired a new habit of thinking historically. Because of excessive valorization of history, historical books have enormously increased. But most of the turn in to relatively unimportant in present context though historical relevance and its importance had been doubted from the time of Aristotle but this battle against historical domination and its objective truth get blur only after the tern “Historiographic Metafiction” intervene in every human artifact. Before this unique narrative technique been widely accepted as one of the effective postmodern literary tool, history seems to engage constantly and continuously creating its own grand narrative. But the history of historical relevance and its value of objective truth dismissed successively only with the help of some recent postmodern thinkers and writers. Those postmodernist works usually challenge “receive versions of history” (Alexander 16) and remind us history itself in an unreliable narrative construction.

Hutcheon plays a major role in this narrative technique after the publication of her book, *“Poetics of Postmodernism Theory, History, Fiction”* in 1988. Hutcheon in this book regards Historiographic Metafiction as a technique to exercise deliberately contrasted hierarchal notion of history with other genre specially fiction. This postmodern narrative technique Historiographic Metafiction disregards every centric totally and attempt to

degeneralized literature in contrast with history, intermixes fact with fiction or public with private. Hutcheon resists the received history and redeems the real history. She says it reveals the real nature of historical reference or the politics behind the received histories. Hutcheon in this book purpose to make reader aware of the particular nature of the historical representation.

Postmodernism has made a great impact on historiography. It focuses on its genre of historical writing with mere demarcation of conventional history. It rejects the master narrative as hegemonic stories told by those in power. Moreover rejecting faith in reason and progress postmodernist historiography has directed much of its attention toward the irrational the odd and the magical in human life. Postmodern historiography has however promoted good writing as a normal historical practice.

Linda Hutcheon as postmodernist theorist has contributed a lot for the notion of Historiographic Metafiction. Hutcheon in her book, *poetics of postmodernism* challenged the generic boundary between literary text and historical fact. She focuses on the two different mode of writing that is share by both historicists and literary writers and at the same times how they are different in that mode. Though, history like other genre identified as linguistic construction and depends on the same convention of writing, same narrative forms, claims that their construction is objective one and true in its recorded past events. Hutcheon in this regard implied the technique of *Historiographic Metafiction* that helps to reveal the true nature of every human artifact as nothing like objective and factual rather represented in multiple versions. This makes historical claim for its factual records became its stubborn and regarded as subjective orthodox and literature regarded as more objective than history. As literature acknowledge the *Historiographic Metafiction* inevitable quality of every genre and contributes for the true nature of every human artifact, it seems more objective than other discipline because it helps us to mark the inescapable flaws that every discourse carries

within it and can never be a objective true in its representation. It poetics of postmodernism Hutcheon further highlights the postmodern quality of Metafiction in both history and literature while she writes:

Historiographic Metafiction suggests that truth and falsity may indeed not be the right terms in which to discuss fiction...fiction and history are narrative distinguished by their frames which historiographic metafiction first establishes and then crosses, both the generic contrasts of fiction and of history. The postmodern paradoxes here are complex. The interaction of the historiography and the meta- fictional foregrounds the rejection of the claims of both “authentic representation and “inauthentic” copy alike, and the very meaning of artistic originality is as forcefully challenged as the transparency of historical referentiality (Hutcheon 110).

Hence Hutcheon is exception in “the emphasis and places on the role played by history is postmodernism” (208) while highlighting the role metafictional technique in term of the authenticity of every representation in postmodern scenario.

Historiographic Metafiction shares the characteristics associated with metafiction in general and takes history, or part of history as its topic and creates its fictional universe around historical figures and events. The genre represents not just a world of fiction, however self consciously presented as a constructed one, but also a world of public experiences. It questions the hierarchy of fiction and historiography, but does not in any way purport in possession of the final answer to the debate about the relationship between them. Its aims to foreground the discussion and to draw attention to the matter of whose truth is told as *Historiography Metafiction* presents the view that there are only truths in the plurals and never one truth with capital “T”.

Historiographic metatfiction, like much contemporary theory of history, does not fall into either 'presentism' or nostalgic in its relation to the past in presents. What it does is it does is it de naturalizes the temporal relationship. In both historiographic theory and postmodern fiction, there is an intense self reflexivity (both theoretical and textual) about the act of narrating the certain events of the past, about conjunction of present action and the past absent object of that agency. In both historical and literary postmodern representation, the doubleness remains there is not sense of either historian or novelist reducing the strange past to very similar present.

Postmodern Historiographic Metafiction simply does all of this overtly, asking us to question how we represent how we construct our view of reality and of ourselves. Hutcheon argues that Historiographic Metafiction is the pastime of the pastime. In her book; *A poetics of postmodernism* she talks about the postmodern novel that rejects projecting or present ideas on to the past suggesting a difference between events and facts which are shared by many historians or historical critics on the postmodern novel:

Historiographic Metafiction is one kind of postmodern novel which rejects projecting present beliefs and standards on to the past and asserts the specificity and particularity of the individual past event. it also suggests a distinction between 'Events' and 'facts' that is one shared by many historians. Since the documents became signs of events, which the historian transmutes into facts; as in historiographic metafiction, the lesson here is that the past once existed, but that our historical knowledge of it is semantically transmitted. Finally historiographic metafiction often points to the fact using the Para textual convention of historiography to both inscribe and undermine the authority and objective of historical source and explanation. (122-23)

Hutcheon's arguments in both the *Poetics of Postmodernism* and *Politics of Postmodernism* are often developed in direct response to Fredric Jameson, who Unlike Hutcheon favor Modernism over postmodernism, as a result her discussion at times sound like a polemic against Modernism. For Hutcheon, postmodernism remains historical and political precisely through its periodic historical reference; through such parodic reference "postmodernism forms want to work towards a public discourse that would eschew modernist aestheticism and political self Marginalization" (poetics 23). Her claims make her more postmodernist she takes about political issued in historical novel where we can find postmodern glimpse everywhere. She implies the paradoxical and historical forms in postmodern fiction. She further argues "that the term postmodernism in fiction be reserved to describe the more paradoxical and historically complex form which she calls "Historiographic Metafiction" (40). The terms "postmodernist fiction" and "Historiographic Metafiction therefore exist in a relationship of identity and describe the same set of objects: Historiographic Metafiction is postmodern fiction: a postmodern fiction, most of the postmodern fiction is Historiographic Metafiction. Her view capture a great deal of narrative she adds that Historiographic Metafiction blends the self relativity of metafiction with an ionized sense of history, this mix foregrounds the distinction "between brute events of the past and the historical facts we contract out of them" (poetics 57). In doing so such fiction draws historical representation.

Hutcheon asserts that Historiographic Metafiction foregrounds the discursively constructed nature of reality "by stressing the contexts in which the fiction is being produced by both writer and reader" (poetics 40). She thinks that the dialogue of past and present of old and new gives formal expression to a belief in change within continuity. For Hutcheon postmodern architecture and literature are very close to give the meaning of postmodernity:

But in double periodic double coding (that is, as parodic of both modernism and something else). Postmodernist architecture also allows for that which was rejected as uncontrollable and deceitfully by both modernism's *gesamtkinstler* and "life condition" that is ambiguity and irony. (30)

For Linda Hutcheon, postmodernism cannot be used by synonym for the contemporary and it doesn't really describe an international cultural phenomenon. For it is primarily European and American. She wants to call postmodernism as fundamentally contradictory, resolutely historical, and inescapably political. Its contradiction are those of late capitalist society but, whatever the cause, these contradiction are manifest in the important postmodern concept of "the presence of the past". For Hutcheon, all forms of contemporary art and thought are examples of postmodernist contradiction. She (like most writer on the subject) prefers the genre of novel and one form in particular a form that she wants to label "historiographic metafiction"

Hutcheon takes parody as perfect postmodern form and opines that most of postmodernist texts are also specifically parodic in their intertextual relation to the traditions and conventions of the genres involved. Hutcheon introduces and uses parody in her writing which is called ironic quotation, pastiche, appropriation and intertextuality that is usually considered central to postmodernism, both by its detractor and its defenders, parody also contest our humanist assumption about artistic originality and uniqueness and out capitalist notions of ownership and property. Post modern parody doesn't disregard the context of the past representations it cites, but uses irony to acknowledge the fact that we are inevitably separated from that past today by time and by the subsequent history of those representations.

Postmodern parody is a kind of contesting revision of rereading of the past that both confirms and subverts the power of the representation of history. This paradoxical conviction of the remoteness of the past and the need to deal with it in the present has been called the

allegorical impulse of postmodernism parody became a way of ironically revisiting the past of both art and history.

For Hutcheon the postmodern novel blends the reflexivity of metafiction (fiction that calls attention to itself as fiction or fiction that thematizes its own fictional production) with an exploit questioning of what counts as official history. Historiographic Metafiction intentionally and self consciously blurs the boundary between history and fiction, a move that makes explicit what traditional historiography wishes to obscure that any attempt to write history involves interpretive movement that implicate the historian in gestures indistinguishable from those of novel writers. For Hutcheon, the contemporary novel's blend of history and fiction crates a purchase for postmodern parody and for an art with the potential to comment critically on the culture of which it is nevertheless inescapably a part.

Delillo's the *Underworld*, has apparent feature of postmodern Historiographic Metafiction. Hutcheon's concept of Historiographic Metafiction is applicable to the novel that proves the novel as a good example of revisited history. *Underworld* is also the novel which can be interpreted as a counter history. Though, Historiographic Metafiction salvages the truth that what has been relegated from the trash heap of American history. The methodological frame work also comes from the theories of revisionist history in Walter Benjamin and Fredrik Jameson.

III. Delillo's *The Underworld*: Recovering History from the Trash

Delillo's *The Underworld*, provides a useful text through which we know about Cold War and post Cold War historiography. As a representation of cold war period in general, *The Underworld* foregrounds issues of historical representation. Indeed, *The Underworld* is full model of history and history making, a fractal proliferation, each fragment containing and recapitulating similar questions and concerns. Covering much of the Cold War period (roughly from 1951 to the present) *Underworld* is simultaneously sweeping and fragmented, a collection of local moments, many of which are connected through the book but that do not add up to any coherent whole.

Several characters make it all the way through the book Nick and Matt Shay brothers raised in the Bronx who grow up to work in waste and weapons respectively. Klara Sax, an artist who abandons her domestic 1950's role to pursue her art; Bronzini, her former husband, who remains in the Bronx; Manx Martin a down and out street hustler whose forward trajectory through time contrasts to the rest of the novel's retrospective. There are real historical figures such as Lenny Bruce and J Edgar Hoover. But many characters are fleeting: they appear, disappear, reappear all against a backdrop of a broadly sketched historical narrative, traced from the penant game and the simultaneous explosion of a Soviet nuclear device in 1951 to the Post-Cold War reconciliation of the United State and the Soviet Union and the rise of global capitalism and the worldwide web. Although, Delillo does reference the world of historical events. Much of the story in *Underworld* is, appropriately about the underside of history, the objected "wastes" of consumer society.

The novel opens in a baseball stadium on 3 October 1951 at New York's famed polo grounds. The day has its own significance as a historical day. The novel merges "two shots heard round the world"-Bobby Thomson's famous home run against the Brooklyn Dodgers

and the simultaneous announcement of the Soviet Union's second successful atomic test. From there the novel divides in to two chronological strands. The bulk of narrative erratically scrolls backward from 1992 to 1951 documenting the lives of several main characters. Sewing together in such a way, *Underworld's* account of the cold war era emphasizes, in DeLillo's typical fashion, the deeper, invisible system of exchanges that unify and fracture the social historical field. More specifically, the Thomson homer run ball might be seen in some fashion as one character suggests as the core (quite literally of the nuclear era). "The whole thing is interesting" Marvin Lundy explains in the novel because when they make an atom bomb, listern to this, they make the radioactive core the exact same size as a baseball [...] A regulation major league baseball no less than nine inches in circumference, going by the rulebook (172).

Throughout the novel's opening chapter, the Giants-Dodgers game underscores the disarray of historical moment in which it takes place; as Bobby Thomson circles the bases, the field is littered with garbage that is both celebratory and catastrophic. In one moment, we observe the waste:

Coming down from all points, laundry tickets, envelops swiped from the office there are crushed cigarette packs and sticky wrap from icecream sandwiches, pages from memo pads and pocket calenders, they are throwing faded dollar bills, snapshots torn to pieces, ruffled paper swaddles for cupcakes, they are tearing up letters they've been carrying around for years pressed in to their wallets, the residue of love affair and college friendship, its happy garbage now, the fan's intimate wish to be connected to the event[...].(45)

The protection for which Hodges hope is however, unavailable. As the game ends it falls "indelibly in to the past"(60). The "happy garbage" this cascading stream of populist

junk, is overshadowed by a single magazine page that winds up into the hands of J Edgar Hoover, who is attending the game with Jackie Gleason, Frank Sinatra and Toots Shor. The page bears a colour reprint of Bruegel's *Triumph of Death*, and Hoover is so entranced by it that he barely acknowledges the game's astonishing conclusion. The image of overdetermined to say the least, published by *Life Magazine*, the arch chronicler of the American century. Hoover catches some of them and finds himself confronted with the picture. Against the background of elevation over the victory of his team and the shock about the Russian atomic bomb, Hoover is instantly attracted by Bruegel's bizarre combination of death and sexuality:

The meatblood colors and massed bodies, this is census- taking of awful ways to die. He looks at the flaring sky in the deep distance out beyond the headlands on the left hand page. Death elsewhere, conflagration in many places, terror universal, the crows, the ravens in silent glide, the raven perched on the white nag's rump, black and white forever, and he thinks of a lonely tower standing on the Kazakh test site, the tower armed with a bomb, and he can almost hear the wind blowing across the central Asian steeps, out where the enemy lives in long coats and fur caps, speaking that old weighted language of theirs, liturgical and grave. What secret history are they writing?

(50)

Even after Thomson has scored and the fans pour onto the field, Hoover still contemplates "the meat-blood-colours and massed bodies," which become in his mind a figuration of nuclear apocalypse. Looking up from Bruegel's images, Hoover sees the confusion and moiling of celebrants on the field, and they become indistinguishable to him from the ravaged sinners he has been scrutinizing on the page.

Against the fame and aura of the celebrities the prologue portrays, there is the anonymity of Cotter Martin, a black member of the underclass, who along with a crowd of other black and white teenagers jumps the gates to get into the polo grounds for the big game. The novel in fact opens with Cotter: “He speaks in your voice, American, and there’s a shine in his eye that’s halfway hopeful” (11). By beginning his novel with a focus on this African-American youth, Delillo signals that American identity is in fact constituted by what it marks as the culturally abject; the racial other, in other words, is crucial to rather than separate from such identity. (the name “Cotter Martin”, in fact, seems a barely concealed anagram for Cotter Mather (1663-1728), the puritan theologian historian who envisioned a very exclusive American identity in *Magnalia Christi Americana*.) Cotter is marked by an American ideology of equality and justice, even if he has not experienced them directly; despite his blackness, he is “halfway hopeful”. Cotter, quite simply, believes in baseball and to believe in baseball is to believe in America.

Yet much about the way Cotter is delineated marks his racial and class status. After he has found a seat in the left-field stands, he is made conscious of his race by a flashy peanut vendor who deftly catches the coins people toss his way:

It’s a thrill-a-minute show but Cotter feels an obscure Clanger here. The guy is making him visible, shaming him in his prowler’s den. Isn’t it strange how their common color jumps the space between them? Nobody saw Cotter until the vendor appeared, black rays phasing from his hands. One popular Negro and crowd pleaser. One shifty kid trying not to be noticed. (20)

One person who notices Cotter is Bill Waterson, a middle-aged white architect. Bill recognizes Cotter as a gatecrasher from his nervousness yet engages the youth in conversation, and they start to recognize a shared experience; both have taken the day off (from school, from work) to watch the big game. Realizing they are both Giants fans, Bill

and Cotter develop a friendship over the course of the game, an ostensible bonding between two males who can appreciate individually talented players within baseball's larger tradition. Cotter's racial and class identity, though Bill's big-brotherly attention, seems to melt away as the game wears on.

When the baseball Thomson hits breaks the plane of the outfield wall giving the Giants victory, however, we leave the space of fictionalized history and enter historicized fiction. The illusion of a timeless aesthetic space in which racial differences don't matter dissolves as Cotter and Bill scramble to recover the ball Thomson hit. In the scuffle, Cotter wrests the ball from someone who the moments later realizes is Bill. This struggle over the white ball also takes on overtones of the white domination of the sport in 1951, a domination that soon to end.

Bill pursues Cotter for many blocks arguing, pleading, cajoling. Bill offers to buy the ball, but when Cotter won't sell the ball, baseball's position as the great Americanizer unravels. Bill, like Cotter, believes in baseball, but from the subject position of a middle-class white male, Bill's belief means something different than Cotter's. and what Bill believes neatly summarizes the American ideology of baseball:

I look at you scrunched up in your seat and I thought I'd found a pal. This is a baseball fan, I thought, not some delinquent in the streets. You seem dead set on disappointing me. Cotter? Buddies sit down together and work things out [...] Now tell me what it's going to take to separate you from that baseball, son. (56)

Baseball, Bill knows, is supposed to build better boys, and the understanding he hopes for of course, is that Cotter will recognize the white man's property interest in the ball. When Cotter asserts that "the ball's not yours, it's mine" (56), Bill's condescendingly avuncular tone ceases and the chase begins in earnest, as Bill with increasing rage pursues the youth until

they reach Harlem, when the middle-aged man now realizes the sticks out as much as Cotter had in the ballpark.

What Bill fails to realize is the contradictory nature of his belief that baseball can ensure the stability of the status quo of middle-class property interests at home and of America as a world superpower. If baseball is supposed to save kids from the mean streets of the city, what happens if the American lessons the game is supposed to teach (courage, independence, and risk-taking) are transferred from the playing field to the streets? Quite simply, a black youth can challenge a white man over property.

It is in the sale of the ball that Delillo reiterates the ideological function of baseball to mask race and class difference. After being rebuffed by several people for even Manx knows he sounds fraudulent since he has no way to document his claim that he has the Thomson ball, Manx discovers a father and son, Charles (Chuck) and Chukie Wainwright, in the ticket line. In the course of the deal, Manx and the other man, Chuck, emphasizes what is common between them, particularly their fatherhood. However everything in the encounter is racialized. For example, Chuck is persuaded by the logic that Manx, as an African-American, would not be believed by the Giants' management if he showed up at their offices to sell them the ball. And at a key moment in the deal, when Chuck passes his whiskey flask to Manx, Manx must wait to see whether Chuck will wipe the rim before drinking again.

Nick Shay, the current owner of the Thomson ball, paid \$34,500 for the memento, despite the missing link in the lineage of the ball, every owner of the ball is known back to October 4, 1951, but no connection to the original owner can be made. Manx sells the ball and surely his son's trust for \$32.45. Manx's betrayal of Cotter mirrors Nick's sense of loss in his relation to his father and points to an unconscious motive for, Nick's eventual purchase of the Thomson ball. For Nick, the uncertainty about the authenticity of the baseball he owns functions as a displaced representation of a more primal, unknowability, the true reason for

his father's disappearance. In sum, the ball for Nick (and in many ways for the novel itself) is a fetish object that compensates for losses, both public and private.

If the treatment of Hoover's and Cotter's perspectives create a critical purchase on the historical past, then Delillo's presentation of the radio announcer, Russ Hodges, serves to make the critique relevant to our equally historical present. Hodges is clearly an artist figure, who contemplates the constructive nature of his discourse. His presence shows that even in Delillo's evocation of a more innocent America, the country was already becoming postmodern in relation to the electronic media. We see through Hodges a world in which the model of reality will precede and generate the real. Prior to the game he recalls his father's taking him to the Dempsev-Willard fight in Toledo; what he takes as a "measure of the awesome" is clearly made so for him by its media representation: "when you see a thing like that (fight), a thing that becomes a newsreel, you begin to feel you are a carrier of some solemn scrap of history (16). In the age of electronic media, therefore, an event has not entered history unless it is represented by the technology.

Here is an announcer who is calling what has become marked over the years as one of baseball's most "authentic" games, a game that over time has acquired an aura, which Delillo's fiction unavoidably adds to even as it problematizes that aura. During the course of the game, Hodges recalls his years in his years in Charlotte doing simulated broadcasts of Washington Senators' baseball games, "announcing" games he did not attend as the events came over the wire. His thoughts reveal that:

Liked to take the action into the stands, inventing a kid chasing a foul ball, carrot-top boy with a cowlick (shameless, ain't I) who retrieves the ball and holds it aloft, this five-ounce sphere of cork, rubber, yarn, horsehide and spiral stitching, a souvenir baseball, a priceless thing somehow, a thing that seems to

recapitulate the whole history of the game every timer it is thrown or hit or touched. (26)

Hodge's remembering how he could create something out of the mere fact of a foul ball, figuring the winner of the scramble to recover the ball as the archetypal white boy points to the way Delillo challenges such mythologizing of baseball and America through his rendering of Cotter Martin's securing the ball Thomson hit.

Delillo's rendering of this early 1950s moment, then, is crucial to a scene that takes place after the Cold War. In chapter 5 of part 2, Brian Glassic, invites Nick to the mall to see a new store with a striking name and focus condomology. This boutique is devoted entirely to selling condoms as instances of "better things". To these two men who came of age in the 1950s, the entire ambiance of the store signals their memories of a time when there may have been a few brand names but all condoms were more or less the same. From their simple role in the 1950s as a form of birth control and protection against terrible venereal disease, the condoms of the 1990s are an index to postmodernity. In post sexual revolution American, an age of HIV and AIDS, the condom takes on a far different function that grants the paranoia of the Cold War an afterlife in the sexuality of the present.

The condom itself is a complete package, one that in large murals co-opts courtship images from the 1950s: "A boy and a girl in one of the murals sat in a booth with ice-cream sundaes and frosty glasses of water and long-handled spoons for the sundaes and the scene was not contrived to be charming but was close to documentary in tone and the whole place was a little museumlike...."(112). Overlapping the visual imagery, the almost subliminal tones of a 1950s crooner waft over the shopper. Clearly, condomology does not only sell condoms; it sells lifestyles. As a marketing tool, the boutique sells its costumers a a sense of their sophistication, a sophistication knowable precisely against the innocence of a mythologized representation of the 1950s. If what the consumer experiences in condomology is

a sense of freedom then it is an effect of capitalism's ability to conflate two fundamentally different notions of freedom: the Cold War, fought in the name of individual and political freedom, was in fact about free markets and consumer choice.

Thus, condomology is but a logical consequence of America's Cold War strategy. If America's cold war policy was the containment of communism, then what must be contained in the post-Cold War period is the enormous amount of waste, both consumer and nuclear, that only grows exponentially as capitalism attempts to turn more of the world into conspicuous consumers. The winner of Cold War was not America, but multinational capitalism, and 1950s America is just another image available to sell things. Yet capitalism faces a problem. If people become aware of the environmental threat of the waste of consumer society, there is a chance that a movement to consume less might emerge. Capital's solution is postmodern since it has less to do with the real than the modeling of the real: don't contain growth of waste (since more waste means that business is good); rather, contain the appearance of waste.

Delillo's using of the condom as a motif, is itself a form of condomology, a study of waste and its containment. Nick works in the quintessential growth sector of the multinational economy, waste management. Waste management, then, is closely related to aesthetics in the novel. The older woman of Nick's affair in 1952 Klara Sax, who leaves her husband and daughter in order to pursue art. She achieves fame in the 1960 through a pop art that constructs art out of the junk people have thrown away. In this way, Klara's and Nick's careers oddly reflect one another-both are waste managers. Nick's job in essence, is to convince people that industrial and consumer waste does not exist by improving the technologies for the discreet removal of the visible traces of that waste. Like Nick, Klara makes invisible the waste of American culture, but with a twist. Klara's largest project, which is still ongoing in the novel's present, is a continuation of the recycling of junk that originally

made her famous. Taking over an unused military base in the Arizona desert, Klara, along with a large group of volunteers under her direction, paints in rainbow colors the decommissioned B-52s that previously had carried the nuclear payload that could have annihilated humanity. With so vast a canvas, only an aerial view fully reveals the scope of this project, two hundred and thirty airplanes painted so far, the work counting. Nick and his wife view this installation from a hot air balloon and sense the sublime:

The piece had a great riverine wash, a broad arc of sage green or maybe mustard green with brushy gray disturbances, and it curved from the southeast corner up and across the north edge, touching nearly a third of the massed aircraft, several planes completely covered in the pigment-the work's circulating fluid, naming the pace, holding the surface together.(125)

Nick wonders "if the piece was visible from space like the land art of some lost Andean people"(126). Not merely hiding the detritus of America culture as Nick does (a thing surely dangerous to American's environmental awareness in and of itself), Klara in her waste management turns these B-52S into a site of aesthetic contemplation. Herself conscious attempt to create art out of waste is an incremental improvement over Hodge's mythologizing role that can turn trash (a used baseball) into a valuable commodity.

Waste and garbage populate *Underworld* at every turn. Not only does Nick Shay work for a waste management firm, but he also has a reverence for it. Claiming that "waste is a religious thing" (88). This is, according to Nick a new development: "waste has a solemn aura now, an aspect of untouchability. White containers of plutonium waste with yellow caution tags. Handle carefully. Even the lowest household trash is closely observed. People look at garbage differently now, seeing every bottle and crushed carton in a planetary context" (88). This fervent concern with the sacred nature of garbage is not confined to Nick's occupational ruminations. Nick and his wife Marian display their reverential attitude

with their own garbage. Nick recounts “at home we wanted clean, safe, healthy garbage. We rinsed out old bottles and put them in their proper bins. We faithfully removed the crinkly paper from our cereal boxes. It was like preparing a pharaoh and death and burial. We wanted to do the small things right” (119). Here, taking out the garbage becomes a religious ceremony.

In addition to seeing the garbage the act of taking out the garbage as a religious ceremony, Nick and Marian also allow concerns about garbage to remain always at the top of their priorities. What is the most important an object, for Nick and Marian, is what kind of garbage it will become. Nick describes the way in which garbage concerns come to completely control their thinking:

Marian and I saw products as garbage even when they sat gleaming on store shelves, yet unbought. We didn't say, what kind of casserole will that make? Safe ,clean, neat, easily disposed of? Can the package be recycled and come back as a tawny envelope that is difficult to lick closed? First we saw the garbage, then we saw the products as food or light bulbs or dandruff shampoo. How does it measure up as waste, we asked. We asked whether it was responsible to eat a certain item if the package the item comes in will live a million years. (121)

Nick and Marian cannot escape thinking about garbage precisely because of the status that garbage has acquired within global capitalism. The elimination of the sacred propels garbage in to the place of the sacred.

The transition from a world focuses on a lacking other to focused on garbage finds its objective correlative in the role that Russia plays in the novel. During the Cold War, Russia played the role of the other, presenting a lack through which Americans could articulate their fantasies. Delillo sees enormous significance in the coincidence of the soviet explosion of an

atomic bomb and the Thomson home run; both events sustain and even enhance a sense of something in the other more than the other. Both events have the power to unite people around through collective fear of it or collective identification with it.

The novel represents the fragments Delillo has shored against Nick's ruin, it is symbolically appropriate that J. Edgar Hoover's double, sister Edgar (Nick's childhood teacher) should be our angle of version of the billboard. If Hoover mediates in the prologue on Bruegel's *The Triumph of Death*, Sister Edgar provides in the epilogue a knowing perspective on the imagery represented by the advertisement:

A vast cascade of orange juice pouring diagonally from the top right into a goblet that is handed at lower left, the perfectly formed hand of a female Caucasian of the middle suburbs. Distant willows and vaguish lake view set the social locus. But it is the juice that commands the eye, thick and pulpy with a ruddled flush that matches the madder moon. And the first detailed drops splashing at the bottom of the goblet with a scatter of spindrift, each fleck embellished with the finicky rigor of some precisionist painting. What a lavishment of effort and technique, no refinement spared the equivalent, Edger thinks, of medieval church architecture. And the six-ounce cans of minute Maid arrayed across the buttom of the board, a hundred identical cans so familier in design and color and typeface that they have personality, the convivial cuteness of little orange-and-black people. (820)

Rather than the triumph of death, capitalism, in the form of advertising, celebrates the triumph of consumption, which is the denial of death. (thirty years earlier, the Madison Avenue executive Charles Wainright, third owner of the Thomson baseball, had envisioned an orange juice campaign strikingly similar to the one Edgar views.) That this billboard is

erected in an area of urban poverty underscores the ideological function of advertising that represents the middle class as the unquestioned norm.

Over and above the issue of technique and advertising's appropriation of the category of public art, the implications that reside in the gorgeous image of orange juice are highly freighted in the novel's symbolic logic and suggest waste in many forms. While serving in Vietnam, Nick's brother, Matt, notices the black drums at the edge of the camp and learns that planes were spraying the jungles with a herbicide stored in black drums that had identifying orange stripes . . . The drums resembled cans of frozen Minute Maid enlarged by a crazed strain of DNA. And the substance in the drums contained, so the rumor went, a cancer-causing agent(463).

Reflecting on his war experience in the summer of 1947, Matt reiterates the link between the image of orange juice and waste when he wonders "how can you tell the difference between orange juice and agent orange if the massive (distribution) system connects them at levels outside your comprehension?" (465). Returning to DeLillo's description of the Minute Maid billboard, it is possible to see the racial underside of the image. Against the white hand that is a metonymy for the white middle class in the crowd of "little orange-and-black people" that the cans suggest. These little people are simultaneously the Vietnamese victims of Agent Orange people of color in the United States who fall outside the parameters of middle-class consumption. More broadly, if Agent Orange was a weapon used in a local "hot" war during the Cold War, than orange juice, as a site of capitalism's appropriation of the aesthetic image to construct an American identity that transforms political freedom into freedom of consumer choice, was surely part of America's Cold War effort.

Underworld's televised simulacrum of the Texas Highway Killer is thematically juxtaposed with the untelevised Bobby Thomson home run that begins the novel. The game,

in the text is singular event of togetherness, an unrepeatable events distinguished from the spectacle of the Texas Highway Killer. In that, it serves to encourage a physical collectivity and more significantly, is unable to be co-opted or reproduced. The game Delillo suggests, is “another kind of history”, something that joins the observer together as participants “in a rare way, that binds them to memory with protective power”(59). The experience of togetherness surrounding the game, the text implies, is fundamentally different from the artificial experience of togetherness obtained by collectively viewing and reviewing spectacles of violence such as, the Texas highway killer tape or Zapruder film “which for the purpose of analogous to the Highway Killer tape”of the Kennedy assassination. As Brian Glassic, one of the novel’s protagonists asserts:

When JFK was shot, people went inside. We watched t v in dark rooms and talked on the phone with friends and relatives. We were all separate and alone. But when Thomson hit the homer, people rushed outside. People want to be together maybe it was the last time people spontaneously went out of their houses for something. Some wonder, some amazement like a foot note to end of the war. (94)

The experience of spectacularized, televisual horror or terror- the Kennedy assassination, The Texas Highway Killer video is here framed as an experience of isolation. To experience a singular event in plural, endlessly recurrent form is to be alone, to be “inside”, interacting as a physical and emotional distance, in the dark and “on the phone”. Given this, the nuanced, detailed baseball game becomes notable for its inability to be commodified or repeated. It’s framed as a singular event situated in history. Unlike the spectacle of the Texas Highway Killer or the Kennedy assassination, which by virtue of being recorded, played and replayed become random spectacle of violence, removed from history and circumstances. For Delillo, then, the game’s significance arises from its power to situate

itself and it observes in history. Delillo seems to use the novel's various artist figures to think about his own position as a novelist. Aware that his own fictional canvas (*Underworld*, after all, is 827 pages) may render his art as remote from contemporary cognizance as Klara's desert installation.

The epilogue's exploration of the possibility of authentic aesthetic aura makes the conclusion of the novel's prologue deeply ironic. Near the end of the prologue, the game is over, but many fans remain in the stands and on the field. Russ has finished his interviews in the locker rooms and is preparing to leave when his producer, A1, Remarks:

Mark the spot. Like where Lee surrendered to Grant or some such thing". Russ thinks this is another kind of history. He thinks they will carry something out of here that joins them all in a rare way, that binds them to a memory with protective power.... Isn't it possible that this mid-century moment enters the skin more lastingly than the vast shaping strategies of eminent leaders, generals steely in their sunglasses, the mapped visions that pierce our dreams? Russ wants to believe a thing like this keeps us safe in some undetermined way. (59-60)

What Hodges describes here is what Benjamin identifies as aura. The sense of a protective power Hodges experiences is for the false aura of sport masks not only the politics of Cold War America but also the most fundamental reality of life, personal morality. Hodges reflections continue:

This is the thing that will pulse in his brain come old age and double vision and dizzy spells, the surge sensation, the leap of people already standing, that bolt of noise and joy when the ball went in. this is the people's history and it has flesh and breath that quicken to the force of this old safe game of ours.

And fans at the polo grounds today will be able to tell their grandchildern, they'll be the gassy old men leaning into the next century and trying to convince anyone willing to listen, pressing in with medicine breath, that they were here when it happened.(60)

The veneration of origin and celebration of athletic genius serves to displace personal morality, recontextualizing it in the space of a timeless tradition. To the extent that the Dodgers-Giants game has an immortal life, the fans who witnessed the game participate in that immortality; if one is present at the constructive moment of aura or so this Quasi-religious logic runs then one is always the part of the aura.

Seen from a more fully historicized perspective, the final image of *Underworld's* prologue serves as an apt figuration of America reality after 1951. A drunk on the field, participating in the postgame celebration begins to run the bases; as he approaches second, Hodges and his friend “see that he is going to slide and they stop and watch him leave his feet” (60). For his watchers, “all the fragments of the afternoon collect around his airborne from. shouts, bat-cracks, full bladders, and stray yawns, the sand-grained manyness of things that can't be counted”(60). The fragments that can't be counted include Cold War politics and race-class difference. Postwar America, which its exaggerated sense of exceptionalism, is the suspended drunk of the postgame celebration, the text suggests. The drunk is frozen in the last moment of euphoria over American long-ball power, our exclusive possession of the big blast.

The concluding part of the novel's epilogue, balances the prologue by bringing Nick's visit to the exact spot of the October 3, 1951 atomic blast that had made .the Soviet Union superpower. Nick is there to witness a test for the potential commercial use of underground nuclear explosions, the elimination of hazardous wastes (including nuclear

waste) from first world countries. The second and more disturbing view of the former Soviet Union is Nick's visit to a local clinic for the acknowledged and in some instances disfigured victims of nuclear testing. The victimization is not limited to a single generation, since genetic mutations have increased the cancer rates of this population's children and grand children. Here is waste that cannot be managed, and we are reminded that these people are as much war casualties as were those killed in any of the local (hot) wars (Vietnam, Afghanistan) during the period of US-Soviet Union rivalry.

In this novel DeLillo urges Americans to acknowledge the cost, both in personal identity and world resources, of our Cold War "victory". He further suggests that, although the threat of nuclear holocaust may have receded, a secular apocalypse may be at hand if multinational corporations do succeed in turning the entire world into a homogenous consumer culture. In our accelerating rate of consumption, we are producing underworld of literal waste or garbage that will consume us. The epilogue of *Underworld* could be read as an enormous culmination; the end of Cold War, the end of history, and collapse of Soviet Union and the end of the novel.

DeLillo's, *The Underworld*, develops two major diagrammatic axes whose signifying regimes often intersect: an axis that represents the accumulating leftovers of the marketplace, and another one that represents the sedimented waste of military industrial complex. The occasional points of convergence, where the two axes meet and express the fusion of two streams of history weapon and waste in metafictional manner.

DeLillo's novel is regarded as a sort of metafictional where the author is highly conscious of himself about the process on every narration. The writing about the relegated history is like Historiographic Metafiction that foregrounds the problematic and intricate relationship between history and fiction. It is useful to see DeLillo in relation to

historiographic metafictionist, novelists who blur the boundary between history and fiction and, who see the novel as writing a kind of underground history. The novel details the genesis casts as a genre in the role of providing counter-history to official history. counter history is a fictional mode that allows the novelist to examine the small anonymous corners of human experience. The writer wants to see inside the human works, down to dreams and routine rambling thoughts, in order to locate the neutral stands that link him to men and women who shape history. The history, ultimately comprises the study of the development of man's sense for the past where Delillo revise it again and confounds it with the present situation, that makes the history revisionist. The novel is the novel of the history of history or the history of historical writing, so revisionist historiography is the study of the historical writing again.

The Underworld, is a novel useful to see as *Historiographic Metafiction* and Delillo as a Historiographic Metafictionist, who blurs the boundary between history and fiction and see the novel as writing a kind of underground history. The underworld is not of the world of criminal, but of the world of garbage and waste. Both household and nuclear waste carries the history of Cold War America. So, waste is the carrier of history, where historical evidences available in the form of trash.

IV. Conclusion

Don Delillo's *The Underworld* is a collection of the untold and forgotten stories of the last 50 years, the rags and waste, an attempt to make something new and artistic. Delillo inter-mixes history and fictional literature to rapture the factual claim of absolute history and motives behind its narrative construction. By presenting the narrative, however in reverse chronological order Delillo, in his experimental narrative technique blurs the boundaries of time and space and highlights the slippery relationship between cause and effect in the postmodern world.

The postmodernist believes history is the story of winner. As Peter Widowson regards "historiographic study to examine how previous and current [he]stories have been constructed both in term of method and their content"(78), Delillo also used historiographic metafiction to explore underside of history in the novel. Delillo opines the possibility of alternative version of history. *The Underworld*, attempts to assert individual on to the collective history. How nationalism, war, and peace ultimately trickle down into the private lives and conflicts of those people produce a collective history, which Delillo explores in his novel *The Underworld*.

The history of the Cold War nearly disappears from American consciousness. Delillo, draws our attention to this when FBI agent brings Hoover, the news of the Soviet Union's detonation of a second atomic device. We have, it seems, a tale of two blasts, Bobby Thomson's three-run blast and Russian atomic blast. Yet in American consciousness, Cold War history is overwhelmed by baseball legend.

The crucially framed prologue of the novel brilliantly constructs a crucial historical context. This context suggests how apparently unrelated events in the story (such as Nick and Klara's affair and Nick's shooting George)participate in an underground historical logic. The

prologue allows us to see how, when, the Soviet Union became America's Cold War other, all Americans became, figuratively speaking secret agents. Delillo's representation of the characters like Russ Hodges, J Edger Hoover, Frank Sinatra and Lenny Bruce are real historical figures. The prologue's baseball game and Hodge's mythologizing role that can turn trash (a used baseball) into a valuable history of the Cold War.

Delillo's novels have always concerned with the effects of various media. Delillo's presentation of the character like Radio Announcer Russ Hodges, serves to make the critique relevant to our equally historical present. Hodges is clearly artistic figure, who contemplates the constructive nature of his discourse. His presence shows that even in Delillo's evocation of a more innocent America, the country was already becoming postmodern in its relation to the electronic media. In the age of the electronic media, therefore an event has not entered history unless it is represented by that technology.

Historical evidences were embedded with the relegated things in the form of trash. Waste is also the carrier of the history. It is said that history flows, where the power flows, but in the novel history flows with the garbage and waste and also in the form of trash. The baseball, Bobby Thomson heat remains in the form of trash which carries the history of the Cold War America. By presenting the date of exact historical day of 3 October 1951, in which Soviet Union successfully tested their second atomic test and at the same date Bobby Thomson hitting homer against Dodgers give his team victory. From where the novel begins and ends in the epilogue as an enormous culmination, the end of Cold War, the end of history, and collapse of Soviet Union and the end of the novel.

As Linda Hutcheon claims the postmodern literature tries to rewrite or represent the past in history and in fiction so that it can open it to the present Delillo does the same thing in *The Underworld*. Every artifact has its own ideological centrality so history and literature both

tries to fulfill its own motives. So, the novel by inter-mixing fact with fiction blurs the boundary between history and fiction.

Works Cited

- Abrams, M.H. *A Glossary of Literary Terms*. 7th Ed. New York: Hartcourt, Inc, 2000.
- Adams, Hazard, ed. *Critical Theory Since Plato*. Rev. ed. New York: Hartcourt, 1992.
- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction."
Illuminations. New York: Hartcourt, 1995. 219-53.
- Delillo, Don. "The Power of History". *New York Times Magazine* 7th Sept. 1997: 60- 63
- . *The Underworld*. New York: Scribner, 1997.
- . *Americana*. 1971 New York: Penguin, 1989.
- Duvall, John. *A Reader's Guidebook*. New York: Continuum 2002.
- Hutcheon, Linda. *The Poetics of Postmodernism History, Theory, Fiction*. London:
 Routledge, 1998.
- . *The Politics of Postmodernism*. New York: Routledge, 1989.
- Jameson, Fredric. *Postmodernism, or, the Cultural Logic of Late Capitalism*. Durham: Duke
 UP, 1991.
- . "Revisionist history." *Literary theory and Criticism*. Ed. Patricia. New York
- Marchand, Philip. "When Grabage and Paranoia Rule." *Toronto Star*. 4th Oct. 1997:
 M17.
- Reubein, Robert. *Hicks, Tribes, and Dirty Realists: American Fiction after
 Postmodernism*. Lexington: University of Kentucky Press, 2001.
- Tanner, Tony. "Alterthoughts on Don Delillo's Underworld." *Ratrian*. 17 A (1998): 48-71.
- Waugh. New York: Oxford University Press, 2006. 324-40.
- Woods, James. "Black Noise". *The New Republic*., 16 Jan 2001.