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Treatment of Media Technology in DeLillo's *White Noise*: A Critique

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Literature in Humanities and Social Sciences

By

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Letter of Recommendation

Indra Bahadur Tamata has completed his thesis entitled "Treatment of Media Technology in DeLillo's *White Noise*: A Critique*",* under my supervision. He carried out his research from 12 February to 15 September. I hereby recommend his thesis to be submitted for viva voce.

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Letter of Approval

This thesis entitled "Treatment of Media Technology in DeLollo's *White Noise:* A Critique", submitted to the Central Department of English, Tribhuvan University, by Indra Bahadur Tamata has been approved by the under designed members of the research committee.

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Abstract

This thesis has analyzed the treatment of media in novel *White Noise* by Don DeLillo. The key concepts in the study of media have been presented and explained in regard to how they are represented in the DeLillo's novel plot, characters and nature of language itself shows extreme assertion of media, television, visual data and radio sounds which enforces every character to fall in the ditch of death anxiety, consumerism and alienation. This thesis has also tried to show the relation between media and human being's everyday interdependency in terms of building perceptions and ideas by looking at ads appear on television, billboards and other visual medium. Media broadcasts or virtual world creates bizarre speculation of the choices of life and death. Moreover, the character's inability to discern the reality from artifice where malice technology unveils dark aspects of skeptical symptoms aroused in Jack's family. In the novel presence of media proves both intimidating and distressful simulations, and media saturation of real events in real life of Jack and Murray. Even television reports show Neodyne Airborne Toxic event in a threatening way that all the residents of the Blacksmith Town area think about the future effect of airborne toxic borne disease in respiratory system and skin. The novel *White Noise* highlights the collision of language and media. In this collision, as the analysis of the novel shows, language turns out to be inadequate. When this happens, the media becomes all the more powerful.

Contents

I. Media Technology and the World

Media as a medium mediates the information reality to ideological bias. It happens so many times when people have the notion of being succumbed to the use and control of media. It changes family relationship and public imagination as a message which McLuhan calls media as message. The media in a whole plays an important role in society. It sets the stage for political news, manages their agenda, sources, and controls the information. It functions as a window to the outside world, and possesses the ability to shape public knowledge, attitudes, and influences everyday behavior. It is no surprise then that the media is one of the most criticized institutions around the globe. Yet television remains the dominant source of news with a huge mass of the public getting information through most of their national and international Television news. This dominant and powerful role as public informants that the news media plays justifies a lot of the hype associated with the media bias debate and its role on the way to influence people.

This section of the study basically focuses over the general explanation of the relation between media technology and world, i.e. in general the people who have access on Television including other electronic media as well. It also aims to provide a general overview of the media-technology and related concerning effects of the media on people. It focuses primarily on television and some other electronic media evolution and history briefly, although there is some discussion of research on older media, particularly television. When it comes to media effects, research has explored many different types of effects in different areas and groups of people. For example, while some of these relate to specific areas of media content, others related to media use in general. Some are short-term and direct, others are long-term and indirect. And while some relate to behaviour others relate to attitudes or to emotional responses. It

is vital to make distinctions between these different types of effects, although they are frequently confused in the public debate.

First and foremost, when we look at the history of media, it is complex and more difficult to approach the media and its historical evolution. Some religious-intellectual provide references of biblical records where the use of media is profoundly established in Christianity and other ancient religions. We say the subject matter of media history is complex because now the world takes media for granted. It is obvious that we cannot imagine the world without print media, without writing and without language. Thus, communication was important in every previous human civilization as it is present. Many scholars of Media Theory still take language as the first mediation for communication. Going into the depth, media theory has not any initial clue to start because it has very vast subject area therefore it is very difficult to find a cutoff point in relation to media and its relationship with the world. It is difficult to find a starting point when everything that transports information from a sender to a receiver is a medium. In order to avoid confusion, this researcher would like to start with this brief history of electronic media communication, placing the various media in their historical context in order to get a grasp on the complex development that led to today's mass media regime. Basically the study takes the opportunity to introduce the brief history of television and few other media related medium of communication. Since language development is still a myth and according to many scholars forbidden territory researcher shall begin briefly providing the history with the development of the first cathode ray tube in the way to the invention of Television. In the course of writing the history of media researcher summarizes briefly Inglis, Mulder, Marris and Thompson who have drawn introductions on the media.

Television as a medium of communication invented in the similar fashion that the radio was invented in the world. It was thought and envisioned long before its actual invention. It is believed that the research must have happened parallel to the inventions of photography and film. The Braun cathode ray tube (1897) and Nipkow's scanning disc (1884) were two previous inventions which furnished the actual basis for the invention of TV. A German university student named Paul Julius Gottlieb Nipkow presented a scanning disc which have spinning disc with a spiral pattern of holes. In 1911, Boris Rosing and his student created "Braun Tube" which use to transmit very crude images. At that time moving images were not possible because the scanner lacked enough sensitivity and the selenium cells. In such way, around 1907, two separate inventors, A.A. Campbell-Swinton from England and Russian scientist Boris Rosing used the cathode ray tube in addition to the mechanical scanner system, to create a new television system from then the experiments of Nipkow and Rosing, two types of television systems came into existence: mechanical television and electronic television.

The image was scanned with an electron beam and thereby converted into current. The current in turn was then sent to the cathode ray tube, which recreated the image by scanning it onto a fluorescent surface in 625 horizontal lines that consist of single dots. About 350,000 such elements make up an average television picture (Inglis 26-27). What followed was a patent war among researchers across the globe and among competing broadcasting corporations, while the technology was being further developed. At the 1939 New York World's Fair the Radio Corporation of America announced the launch of commercial television. The same corporation was leading in the development of color television. RCA's researchers built the first electronic, monochrome compatible color television system from 1946 until 1950 and

the corporation began broadcasting in 1953. One of the main problems was that so many viewers already owned monochrome black-and-white sets, which is why broadcasting in color had to be compatible. A landmark in the development of color television was Walt Disney's *Wonderful World of Color*, broadcasted in 1961, for it persuaded many consumers to go out and buy a color television set. Although the medium television is a very powerful representation it is a representation nonetheless. As Stuart Hall points out: The television sign is a complex one […] since the visual discourse translates a three dimensional world into two-dimensional planes it cannot be the referent or concept it signifies (Hall 44). The television screen in contrast as McLuhan stresses is that it throws low visual in data. Television offers some three million dots per second to the receiver. From these he accepts only a few dozen each instant from which to make an image (McLuhan 341). Selecting dots and completion of the image stimulates the viewer's imagination and requires in-depth involvement.

Television has direct physical effects on the viewer. According to Mulder television viewing cripples the ability of critical thought. Neurological research has found that areas of the brain associated with critical thinking show scarcely any activity during television viewing, but they are immediately reactivated as soon as the set is switched off (McLuhan 46). Marshall McLuhan and others after him call this the alpha-state of the brain. During television viewing the right side of the brain almost immediately switches to a passive state numbed by the dots of light and color that are shot towards us. According to McLuhan the left side of the brain is usually associated with emotions. That is stimulated by the emotional and symbolic content and message of television. The right side of the brain, considered to be the rational guardian of the left side. Its passive state does not protect the left side which makes us extremely vulnerable to television's hidden and open messages (McLuhan 121).

Fred Inglis points out another emotional feature that is inherent in the format of the television screen. He writes that the transmission of only primary colors on rows of dots means that color itself is made very high and crude that it tends to dazzle. This dazzling effect of the screen serves to glorify even the most profane objects and makes television a perfect medium to arouse desires, making the viewer long for things s/he does not possess, which is also why television advertising works so well (Inglis 162).

Inglis goes on to explain how television alienates us from reality, as we watch the spectacles of society and envy the participants: "the best explanation of people's use of electronic television is that they feel powerless in private" (Inglis 188). Television promises to bring the whole world to our living room yet this promise turns out to be illusory. Instead, the passive state we are in while watching the screen turns everything on screen into mere spectacle and thus detaches and alienates us from real events.

Another key feature of television is that it does not maintain a distinction between fact and fiction. Movies on television are interrupted by advertising and trailers for future programs. Yet these are not intended as interruptions. They are what Raymond Williams calls 'programming as flow'. Program planers seek to catch a viewer's attention for a whole evening of television flow. The viewing experience is not that of several individual programs but that of pre-programmed flow of different materials blending together. By now this goes as far as inserting a line of text or symbols on the screen during a particular exciting movie scene. Williams calls this phenomenon of advertising, news, movies, appetizers and trailers blending together "a single irresponsible flow of images and feelings" (Williams 86). Still most viewers

have adapted rather well to the concept of television as a continuous flow of programming. They plan a whole evening of watching not a single program or show.

Before television the oral and literate societies were prevalent in the world where the communication is use to take place face to face by oratory. The memory was a key feature of knowledge in non-literate societies. This memory is usually passed on by means of oral poetry, with devices like rhyme and rhythm to strengthen individual memory. This way poems serve to establish and maintain identity of tribal consciousness, though always and necessarily in a small community or tribe remained the oratory communication. But slowly and gradually later on the oratory changed into the written communication and then printing press invented.

The first major move in printing press is Gutenberg Printing Press. The Gutenberg Printing Press was a major event in the whole world for media, writing and literary work. Initially printing press invented with movable types (sometime after 1460) and Johan Gutenberg was the founder of printing press. Before the invention of printing press, books were either hand-written or in block-print. In block-print a whole page was carved in wood and then pressed on paper, a very time-consuming and unpractical technology with poor quality. Two separate work steps such as typesetting and printing improved later. This way the printing press became an emblem of modern achievement, the ability to advance the medium of communication and area of knowledge. In 1620, the English philosopher Francis Bacon indeed wrote that printing press "changed the whole face and state of the world" (Bacon 79).

The big advantage over the block-print technology was that Gutenberg used single, movable letters and spaces instead of carving out a whole page in wood. Never before has a medium had an audience as large as that of the book. In fact, as Thompson stresses that the event of printing is the first of many which lead today's

global media. He further states that "the rise of new media industries as new bases of symbolic power is a process that can be traced back to the second half of the fifteenth century"(Thomson 52). Another development of print that had a huge influence on culture and history of human civilization are newspapers.

The Newspapers were basically invented to earn money by selling news on the paper. Only the first newspaper appeared in the market when about one and half century after the commercialization of the printing press started. The initial newspapers were not published regularly and the format was simple. It took a while for news agencies to develop a regular and reliable service of information. As Thompson notes, the origins of modern newspapers are usually traced back to the first two decades of the seventeenth century when regular journals of news began to appear on a weekly basis with some degree of reliability (Thompson 65).

The development of newspaper in terms of commercialization speeded from 1830 to 1880. They offered large mass audiences different varieties of news. The commercialization of newspaper both by their production and distribution became possible only because of the number of the technological inventions and improvements.   As readerships expanded, advertising presumed to be an increasingly important and gave newspapers commercial character that they still have today. Then slowly and gradually newspaper started to collect populations in the basis ideology and opinions even faster than books had done before. At the same time they provided a forum for public opinion, what Jürgen Habermas calls the 'Public Sphere', and enable a much better informed public in both monarchic and democratic cultures.

It is obvious that this thesis being a study of media technology audience may have questions about how much theory is actually necessary while investigating on media and its influences on the people who used to be accustomed of it. There are

various school of thoughts in media theory, however Fred Inglis is of the opinion that media studies cannot be as theoretical and abstract as natural science because "nature is lawfully sophisticated, culture is traditionally disordered" (Inglis 173). In sort, according to him media theory should neither be too abstract nor too technical. In the awake of study of media, multiple schools of thoughts started to see it as interrelated and connected in multi-layered ways. It is extremely complicated to include them in a rational and causal theory. In such background media is a means which include a wide range of apparently related events and phenomena within the terms of a single set of descriptions, so does the media theory. Media theory has produced some varieties of different schools of thoughts such as the ideas of the Frankfurt School, school of British Leavisism and ideas of Marshall McLuhan. After McLuhan, Cultural Studies of Media by Raymond Williams and Stuart Hall described media through cultural perspective. Similarly media theory in the ideas of Jürgen Habermas and Jean Baudrillard became important after theorist explored media in the form of real to imaginary. Here I would discuss a very short account of their work and ideas which laid new ways of looking at the media studies in the domain of media theory.

The Frankfurt school of thought was founded in 1920s, and renowned for its image of independent Marxist inquiries. The institute's main researchers were Theodor Adorno, Max Horkheimer, Leo Löwenthal, Herbert Marcuse and Walter Benjamin. When Hitler came to power, this group of Jewish scientists who conducted research on Marx was forced to emigrate and continued researching in U. S. exile. However the reception of their work on the mass media received public recognition in the English speaking world very late. Since most of their writings were only translated in the seventies. The group studied "the ideological superstructure" of cultural life which is built on top of the economic life and result of working masses. They have

written extensively on culture industry and consequences of chronic capitalism in human beings. The profit motive capitalist exploit audiences through cultural industry. Adorno is concerned about the industry's reductiveness and its pretense to actually deal with real life conflicts, while the only thing it does is simulate an illusion. He writes that conflicts portrayed in the media are only solved in appearance, in a way that they can hardly be solved in real life. Adorno further states that it may also be supposed that the consciousness of the consumers themselves is split between the prescribed fun, which is supplied to them by the culture industry and not particularly well-hidden doubt about its blessings. […] People are not, as they saying goes falling for the deception. If it guarantees them even the most fleeting gratification they desire a deception which is nonetheless transparent to them (Adorno 27). His view of the culture industry is solely negative, a capitalistic enterprise that successfully sedates masses and stimulates consumption while the consumers themselves are happy to keep it quiet. The most academically acclaimed work of the works of the Frankfurt Institute is Walter Benjamin's famous essay *The Work of Art in the Age of Mechanical Reproduction*. Benjamin writes that the sacred quality of art its aura when the work of art is mechanically reproduced aura is lost. Contrary to Adorno's elitist position of condemning new art forms, especially film, Benjamin sees much greater democratic possibilities in reproduced art than in traditional, aureatic art (Benjamin 97). Of course there is an original manuscript or film role but this does not make up the work simply because it was handled by the author. To reproducible art Benjamin attributed an exhibition value and to aureatic art what he calls "cult value", the aura of authenticity and uniqueness.

The next important school of thought in media theory is British Leavisism and has its origin in literary and cultural studies. British Leavisism is originated from the

cultural studies approached by Queenie Leavis in early 1920s. At that time British society that had a rich but morally charged culture where novels and films have characters form the capitalistic media. Her husband, F. R. Leavis, built his wife's project into a whole politics of culture and published a pamphlet called *Mass Communication and Minority Culture* in 1930. He laments how modern life reduces humanity and deprives man of creativity and moral values. Leavis and his followers, often termed liberals, are mainly concerned about the freedom of individuals, while Marxist focus on social classes. The difference in method is again obvious in the respective schools' findings. The liberals blame industrialism and the Marxists blame capitalism. Out of the tradition of Leavisism evolved later in the 1960s the cultural studies approach to media theory by theorists like Hall and Williams. But before providing brief introduction of them I will turn to the much celebrated and much criticized media theorist, Marshall McLuhan.

Social theorist and critic, Marshall McLuhan published his first book about media, *The Mechanical Bride* (1951), and subsequently two books named The Gutenberg Galaxy (1962) and *Understanding Media* (1964), widely created a new thought process in the field of media. McLuhan views media as extensions of our bodily and psychic faculties where print or the book is an extension of the eye. The wheel is an extension of the foot. Similarly, electric circuitry is an extension of the central nervous system. The photograph is both an extension of the eye and of memory. And radio is an extension of the ear. Television is an extension of our sense of touch because its mosaic form addresses the whole person. According to McLuhan television is so popular precisely because the viewer enjoys being involved with his entire person. An extension appears to be an amplification of an organ. Senses or function of Television that inspires the central nervous system of human to a self-

protective gesture of numbing the extended area. At least so far as direct inspection and awareness are concerned.

Therefore, using a medium, we are numbed by the narcotic effect of new technology that lulls our attention while the new form slams the gates of perception. Perception is changed dramatically. Through media we extend the reach of our perception in time and space. The medium works us over completely and changes us. This is why the medium is not only the message but also the massage. We are able to perceive in ways we were never able to perceive before but perception is always mediated. It is this artificial element in extended perception that McLuhan describes in his famous claim that the medium is the message.

Marshall McLuhan in the midst of the 20th century and the rise of television as a mass medium foresaw how profoundly media would shape human lives. His work appeared on magazine and television talk shows. *Wired* magazine listed him on its masthead as "patron saint." In *Understanding Media*, his thoughts over influence of median in human life. Looking back over time, he found that people and societies were shaped by the dominant media of their time. For example, he argued that people and societies of the printing press era were shaped by that medium. Furthermore, he says that people and societies were being shaped in new ways after presence of electronic media. McLuhan well understood how media shape culture. However, one weakness especially in his early work is that he did not fully account for how culture shapes media. Culture can be a vague and empty term. Sometimes culture is defined in a very narrow sense as an art or some sort of fashionable refinement. In broader sense, culture is a particular way of life and how that life is acted out each day in works, practices and activities

In the early decades of the 20th century the first major non-print forms of mass media such as film and radio ascend in height of popularity. Radios were less expensive than telephones and widely available by the 1920s. Especially radios had the unprecedented ability of allowing huge numbers of people to listen to the same event at the same time. The reach of radio also further helped forge an American culture. The medium was able to downplay regional differences and encourage a unified sense of the American lifestyle—a lifestyle that was increasingly driven and defined by consumer purchases. Americans in the 1920s were the first to wear ready-made and exact-size clothing to play electric phonographs, to use electric vacuum cleaners, to listen to commercial radio broadcasts, and to drink fresh orange juice year round. This boom in consumerism put its stamp on the 1920s, and ironically helped contribute to the Great Depression of the 1930s.

The post-World War II era in the United States was marked by prosperity, and by the introduction of television as a new form of mass communication. There were typical U.S. family owned a car and a house in the suburbs in 1946, all of which contributed to the nation's thriving consumer based economy. Broadcast television was the dominant form of mass media. On some period some social critics argued that television was fostering a homogenous, conformist culture by reinforcing ideas about what normal American life looked like. But television also contributed to the counterculture of the 1960s. The Vietnam War was the nation's first televised military conflict, and nightly images of war footage and war protestors helped intensify the nation's internal conflicts. Broadcast technology including radio and television had such a hold of the American imagination that newspapers and other print media found themselves having to adapt new media landscape. Print media was more durable and

easily archived, and allowed users more flexibility in terms of time. Once a person had purchased a magazine, he could read it whenever and wherever he'd like.

The media world faced drastic changes once again in the 1980s and 1990s with the spread of cable television. Viewers had a limited number of channels during the early decades of television. Cable providers allowed viewers a wide menu of choices, including channels specifically tailored to people who wanted to watch only golf, weather, classic films, and sermons.

Not long after the telegraph, wireless communication emerged as an extension of telegraph technology. Many inventors had tried their hands in early wireless experiments to create wireless phone in 19-century. It was Italian born Guglielmo Marconi who is recognized as the developer of the first practical wireless radio system. This mysterious invention where sounds seemed to magically travel through the air captured the world. Early radio was used for military communication but soon the technology entered in many homes.

Television provides vastly more visual information than radio, and is more dynamic than a static printed page. It can also be used to broadcast live events to a nationwide audience However, it is also a one-way medium which allows for very little direct person-to-person communication. On the other hand, internet encourages public discussion of issues and allows nearly everyone who wants a voice to have one. However, the Internet is also largely unmoderated and uncurated. Users may have to stride through thousands of absurd comments or misinformed amateur opinions in order to find quality information. If we live in a world of media, it is still important to remember that we do not live in a media world. The media bring the world to us and help to shape that world, but there is still a reality outside of the media.

It is becoming harder all the time to tell about media world to the real world from the perspective of media world, but it is essential to know the difference between diverse people and nations who are living together in peace. In its remarkable rise to prominence as a central part of American domestic life, television industry both accommodated already existing family practices and tried to mold these practices (Spigel 1992). In this era, middle-class women were perceived as having a great deal of free time during the day for leisure or relaxation while also attending to housework. Therefore, producers directed most early television programming at women viewers, whom they considered to be the largest and most accessible audience. As a purely aural medium, radio could provide entertainment while women worked as listening did not interfere with other activities. However, as a visual medium was more difficult to market television as something women could enjoy at the same time as they were doing housework (Spigel 1992). Leaders of the television industry feared that the new medium might not fit into women's lives and therefore might be underused or ignored altogether. One effort to overcome this hurdle was the 1952 development of a TV-Stove. In the end, commercial television became the centerpiece of U.S. consumer culture. Influencing and disrupting American traditions, practices, and buying habits. Still, television is a predetermined entity. Cultural practices shaped its early development and uses, just as the medium in turn influenced these practices.

In study how media technology influences and holds its upper hand on the audience and prompts people to behave like a subservient human being in the society is significant research question in social science. Because people are becoming more unrealistic and over succumbed by television, radio and newspapers have been seen by observing people's every day talk. They talk about news, serials and imaginative stories came on the screen when they gather. The development of cable news and the

internet has led to a proliferation of news choices and a 24-hour news supply for consumers. A technological advance has provided new information where consumers can access news from newspapers, radio, Television, websites from all over the world. With respect to this notion of self-selection where partisans can select into their preferred news choices seems like a positive development. After all, individuals have the ability to consume news products suited to their political preferences and tastes.

The second half of 20th century and the beginning of 21st century people saw a huge growth of media forms including radio, cinema, television, Internet, and cell phone. Understanding the evolution of media technology can help us understanding not only the media of today but also the media of tomorrow. How did these forms of media differ from the ones we have today? How did they help shape the way see people interacted with and understood the world they lived in?

Human beings have always lived in a world of communication, but we live in a world of media communication where we can travel great distances and across centuries, all in the comfort of our own living rooms. We can see what is happening across the globe or out in space or even in unfamiliar neighborhoods of our own cities. We can vicariously experience enormous suffering and great joy. And we can hear the sounds of other cultures and sense how different people experience the world. We may discover that others in the world live very differently than us. We can learn that not everyone lives in the world of media communication and that not everyone who does live in the same way. The media have become an inseparable part of people's lives, of their sense of who they are and of their sense of history. Media provides an ever larger part of the imagery and soundtrack of people's memories. Some of our most powerful, most intensely emotional, and most important moments are intricately bound up with the media.

The shift towards the use of electronic media in scholarly communication appears to be an inescapable imperative. However, these shifts are uneven, both with respect to field and with respect to the form of communication. Different scientific fields have developed and use distinctly different communicative forums, both in the paper and electronic arenas, and these forums play different communicative roles within the field. One common claim is that we are in the early stages of an electronic revolution that it is only a matter of time before other fields catch up with the early adopters that all fields converge on a stable set of electronic forums.

The use of electronic media to support scientific communication is one of the major shifts in the practice of science in this era. There are other shifts in the science system such as the rise of global science. The increasing importance of the biomedical science and the plateauing of support for mega-science projects after the end of the cold war. There are interdependencies in these shifts, because Electronic communication media can often expedite special kinds of communications between scientists who work across continents and 10–15 time zones while reducing the marginal costs of communication.

Today, the internet is the primary medium of this communication. In North America, public access to the internet has become the occasion for both discourse about and changes in ways of doing business, forms of entertainment, communication within families, and soon. As a consequence the shift towards using electronic media is a major medium of mass entertainer. Recent developments in media technology and in the nature of family life which made harder to prevent children being exposed to potential risks from media. And there is a crucial role for media itself to deal with risk. The negative effects of media may be impossible to separate from their positive effects. Potential positive effects relate to learning and education, as well as processes

such as social interaction, identity formation and cultural experience. Apparently appropriate content may also provide valuable opportunities for learning. In seeking to prevent negative effects, it is important to ensure that we do not also undermine or preclude the potential for positive effects.

Communication medium seems to be inescapably strong. The concept of an inescapable imperative has not become popular as a finding of scientific research, rather it is popular because it fits simple cultural models of computerization, and because it is advance din many important forums. It is easy to give enough examples of diverse practices such as the communication money, resources, and effort are being committed to the development, maintenance, and promotion of various forms of communications technologies for use in global science.

Indeed, the contributors situate their discussions of identity negotiations and cultural representations amidst a confluence of political, social, and material conditions, including not just economics but also evolutions in media technologies themselves. Marketing maneuver is reflected, and has contributed to both the politics and economics of world population in the commodification of human life. Running parallel in time to each of those, the first Gulf War and The War on Terror-to demonstrate the ways in which television does not just report on or reflect politics and cultures but actively shapes and intervenes. The global TV media have become participants in such local conflicts, rendering them global and influencing the strategies and tactics of their primary decision makers. Analyses such as these move beyond the sort of isolated textual analysis that would indeed lead to naive assertions of equitable subaltern resistance in media artifacts. Instead, these analyses begin to engage in what Kellner terms a "multi perspectival approach," one that in the current era necessarily involves simultaneously examining media works through textual

analysis. The production and political economy of culture, the study of audience reception and the uses of media in political sphere have shaped its new culture. How does television affect political behavior? Television images had any impact on audience reactions. It come to know that television images have significant effects—they affect overall debate evaluations, prime people to rely more on personality perceptions in their evaluations, and enhance what people learn. Television images matter in politics, and may have indeed played an important role in many election debate. Television has an ideological and hegemonical function. The news media plays an important role in society. It sets the stage for political news, manages their agenda, sources, and controls the information. It functions as a window to the outside world, and possesses the ability to shape public knowledge, attitudes, and voting behavior. If we live in a world of media, it is still important to remember that we do not live in a media world. The media bring the world to us and help to shape that world, but there is still a reality outside of the media. It is becoming harder all the time to tell the real world from the media world, but it is essential to know the difference if diverse peoples and nations are to live together in peace.

Over the last 500 years, TV technology of mass media has grown exponentially with the advance of technology. First there were books, then newspapers, magazines, photography, sound recordings, films, radio, television the so-called new media of the Internet, and now social media. Today, just about everyone depends on information and communication to keep their lives moving through daily activities like work, education, health care, leisure activities, entertainment, traveling, personal relationships, and the other stuff with which we are involved. It's not unusual to wake up, check the cellphone for messages and notifications, look at the TV or newspaper for news, commute to work, read emails,

take meetings and makes phone calls, eat meals with friends and family, and make decisions based on the information that we gather from those mass media and interpersonal media sources.

We need to be aware that the values we hold, the beliefs we harbor and the decisions we make are based on our assumptions, our experiences, our education and what we know for a fact. We rely on mass media for the current news and facts about what is important and what we should be aware of. We trust the media as an authority for news, information, education and entertainment. Considering that powerful influence, then, we should know how it really works.

The degree of influence depends on the availability and pervasiveness of media. All of the traditional mass media still have great influence over our lives. Books once were supremely influential because they came first before newspapers, magazines, radio or television.

Newspapers and magazines became great influencers after they were developed. Sound recordings and film were and still are influential. Radio and then television were very influential. As the 20th century closed, TV exposed us to untold numbers of images of advertising and marketing, suffering and relief, sexuality and violence, celebrity, and much more. These media conglomerates own the major television and radio broadcast stations and networks and programing, video news, sports entertainment, entertainment theme parks, movie studios, integrated telecommunications, wireless mobile entertainment and information distribution systems, video games software, electronic and print media, the music industry, and a whole lot more. Back in the day, there was more diversity in companies, but they have merged over the decades so now they are few in number. Today's huge merged companies have the power to shape our opinions and beliefs and influence our

decisions. This is why it's important to be aware of what we are exposed to every day, so we can look at things from different perspectives and not just from the perspective of a medium. Advertising can have a negative influence on teenagers through the depiction of celebrity movie stars using tobacco products, exposure to thousands of junk food ads, the constant excessive exposure of sexual and violent images, and endless beer ads. We all want to be accepted by our peers. We want to be loved. Everyone wants to be successful.

Teenage obesity and anorexia have been identified as problems in recent years across the globe. Even while millions of adolescents presumably are fighting obesity, they are exposed to countless advertisements for fattening junk food juxtaposed against countless idealized images of successful people appearing thin. Many girls and women of average proportions have been influenced to want to look like the images of super-thin models and celebrities they see in media, so they allow themselves to acquire eating disorders which lead to health issues and even death.

Many things important to the medium television are still left out and simply do not fit in this chapter in terms of space and information collection. However, I will now turn to look at the treatment of media in Don DeLillo's novel.

II. Treatment of Media Technology in *White Noise*

The story of *White Noise* is about a family who lives in Blacksmith, a small American town, in the 1980s. The protagonist Jack Gladney and his wife Babette have children from previous marriages. Jack is a university professor, and he is the founder of *Hitler Studies*. Their life seems ordinary, but there is one thing that they never speak of in a direct way about their fear of death. Both are looking for ways to diminish this fear. Jack tries to achieve this through his Hitler studies. Among other things, Babette takes pills that are supposed to take away the fear of death. These pills are full of risk taking for healthy life. When Babette tells Jack that she slept with Willy Mink, then Jack tries to murder Mink, but unfortunately fails to take revenge by murdering Mink. Their life changes when Jack is exposed to a dangerous toxic, "Nyodine D," in his body. At first, he does not know that he has been contaminated but eventually he realizes his worst fears have come true. The novel deals with big issues of fear of death, use of media to divert psyche and alienation created by media technology, that are mixed with aspects of contemporary everyday life. On the surface, this novel may be classified as disaster fiction concentrated on media.

White Noise has a typical satirical façade of modern day media technology, which emerges as a glittering light of the novel to create DeLillo's humorous and serious comments about the characters and account of everyday American life. However, DeLillo mocks American realist fiction (Orr 20). Every day family schedule for gathering around the television set on weekends. Going for shopping in supermarkets to buy necessary appliances and goods for the home. Similarly, visit the shopping malls for cloths and so on indicate television as a driving instrument for buying goods. The novel has been critiqued on the failure of media technology. This emphasizes on the phenomenal use and overuse of media; such as television, radio,

newspapers to convey messages to the people. People have been using media as if the means of entertainment and educational extravaganzas, but at the end of the day they find only waste of time in worthless business. Simply the characters are driven by the culture of media or mass media. Thus the cutting point of media from the broadcasting to visualization and from the visualization to the perception of the viewer is mere a string puppet of media culture. The attachment with the television set is seen as Gladney claims: "For most people there are two places in the world. Where they live and their TV set. If a thing happens on television, we have every right to find it fascinating; whatever it is (DeLillo 66).

Initially, from the early career of DeLillo's novel writing, he has focused upon the American desires for a New World of influential media technology. As the front runner in the media technology the author or the book emphasizes on television and its use in daily life. Sitting in front of the Television is like a perpetual passage of the desire to achieve desired for the invention of America constantly. Which reenacted in people's change from first person consciousness to third person to portray American fascination towards modern life with full of technical gadgets. Advertising in television may have discovered and over used the monetary value of a person we all want to be. But mere dreaming on screen in front of the television invented the person in completely in unknown to the self. This notion points out the division between real and fictional imagination. The story told in a first person narrator has greater influence of mystical history of the invention of television bearing with exactly what the mass world population wanted as a part of social-political entity called to be a victim of the phenomenon of the American desire to express all the humanity on media. By considering this idea Frank Lentriccia who puts forth a claim by providing provocative comments on the novel as:

White Noise there is a brief scene that extends this surprising history of television. "THE MOST PHOTOGRAPHED BARN IN AMERICA" is the ostensible subject of the scene; the real subject is the electronic medium of the image as the active context of contemporary existence in America. TV, a productive medium of the image, is only one (albeit dominant) technological expression of an entire environment of the image. But unlike TV, which is an element in the contemporary landscape, the environment of the image is the landscape-it is what for every character the landscape has become, and it cannot be switched off with the flick of a wrist. For this environment-as-electronic medium radically constitute contemporary community. It guarantees that we are a people of, by, and for the image. Measured against TV advertising's manipulation of the image of the third person. (Lentriccia 75)

Simulating life in a hyperreal world reminder of past, present and future is a dramatic experience in life. And yet the sense of impending danger can only intensify through virtual world. *White Noise* is characterized by existential uncertainty and terrifying catastrophic stories. At one point, the unease that most of the dwellers of Blacksmith and Iron City feel throughout the novel is transfigured into feelings of anxiety and fear bordering insanity. The general atmosphere was intense dramatic turnout due to the airborne toxic event as the booster of the anxiety informed by the wretched television and contemporary media. Where the novel matured by depicting media mirrors the world of waves and radiation. Similarly, Murry's enthusiasm for television mentions that TV can portray feel with full of anger or scare half to death (DeLillo 168).

Indeed, the media seem to create and spread anxiety in a variety of ways, which is best depicted in the scene describing the airborne toxic event. Here, the power of language to catalyze existential dread and fear seems to be exercised remaining silent in the following ways: "Is it possible nobody gives substantial coverage to such a thing? Half a minute? Twenty seconds?" (162). By using euphemisms, phrases like "feathery plume" (111), elegantly coined to denote the cloud of lethal Nyodene D. By using menacing words and phrases such as "black billowing cloud" (113) or "convulsions, coma, miscarriage" (121); as well as by means of repetition.

Being television as a major source of media influence, this work of study also looks at the dimensions of television in broader level, examining the conversation, dialogues, setting and spoken stories of the characters in the Novel. In the novel by and large, television comes so far as the most prominent means of communication and stimulation. The television connects joys, sorrows, fears and horrors of the worldly phenomenon. If anything happens in one city that comes live on TV and it spreads like a viral in visual media and creates new inquisitive space in people's mind. Television has enticing features to attract big population sheer and utter. To add more on this, the same footage can also distract from the very anger of its allures. After viewing the same footage for many times in never ending process of simulacrum of the same grainy image, the massages become desensitized to its graphic violence. By focusing on television as a vital component of American culture of TV generation which makes an impact on the people's life, in the meantime novel also centers a major focus on it.

According to Walter Benjamin, in his anti-empiricist and anti-enlightenment view shared with Jean Baudrillard, creates a theory on images and photographs, by

claiming art has lost its authenticity since it has no longer in the original aura (Benjamin 62). In addition, John N. Duvall in his essay "The (Super) Market place Images…" further boosts the claim of loss of authenticity in the mass media by writing:

> For Benjamin aestheticizing the political is a defining feature of fascism. Speaking particularly of German fascism, he notes in the epilogue to "The Work of Art in the Age of Mechanical Reproduction" that "the violation of the masses, whom fascism, with its *fubrer* cult, forces to their knees, has its counterpart in the violation of an apparatus, in other word the media, which is pressed in to the production of ritual values. (Duvall 171)

Walter Benjamin is of the opinion that the authenticity is out of the sphere of technical reproduction, for him a technical reproduction is a forgery (Benjamin 250). The reason behind forgery is incapable of attaining originality through manual reproduction and technical reproduction. When the process of reproduction fails to bring originality then that enables meet the beholders halfway (Benjamin 250). To address this issue Kellner tresses on mass media that mass media and modern technologies have detached their audience from the represented reality so that a copy of an image is no longer any less authentic than the original piece. Postmodern concerns with the loss of truth and authenticity of real life. However, he has been accused of a nostalgia for the pre-modern (Kellner 24).

To look into the novel *White Noise,* DeLillo has specifically focused on television programs, news, and advertisement. Behind these there is nothing special in the program that carries no artistic creativity, public awareness, mass motivator. Instead of it, the television reproduces natural things in a form of digital videos and

audios then the power of authority and authenticity decreases in the perception of the viewers. Through this public stays under the false shadow of the television broadcastings and in the real sense magnanimity of the content loses its aura. Jack Gladney proves it by saying "Signs, seen the people snapping the pictures we cannot get outside the aura. We are part of aura we are here we are now" (DeLillo 6).

Baudrillard has developed his theories of simulation and hyper-reality as a tool to emphasize the way in which the media, particularly TV has rendered information in a meaningless manner. For Baudrillard, simulation is no longer that of a territory which have a feature of referential being or a substance. It is the generation by models of a real without origin or reality a hyper-real (Baudrillard 12). According to him signs do not point at any reality. But they are only the indicators of other's signs and significations. This means that signs have lost the representational character with the consequence that ideological analysis is meaningless, since there is no reality to be found behind any signification. He further explains the rise of this hyper-real information world with the "death of god" has caused a "desert of the real" (Baudrillard 40). The pre-modern way of life in which God gave ultimate meaning to all representations has been murdered. We are now experiencing representations through substituting signs of the real for the real itself (Baudrillard 4). Real meaning, therefore, is ever increasingly imploding in itself to the extent that it is no longer appropriate to theorize about one media culture or one audience. Baudrillard's simulacrum also affects wider social issues like social change or politics, for instance, since any social activity has been rendered impossible through the implosion of meaning into individualistic simulations.

In addition, Baudrillard takes up Roland Barthes work on semiology and argues that we are in a process of logical simulation which has nothing to do with

logic of facts and an order of reasons (Baudrillard 31). The media just simulate more spectacles and there are no truth and authenticity to be found in anything. He goes even further than Lyotard by arguing that not only the social world has diminished. But also the individual and the self since the modern meaning of self has imploded like any other meaning in this world.

In the novel, there is a strong presence of a character named Murray Jay Siskind, who is the professor interested in car crashes and Elvis; seen most often in the shopping store is a type of subversive. His act of humor critically dependent on the values of post-modern lifestyle of American culture depicts how far he can be an inferior character in the novel. When Gladney tells him that there is something perplexing about someone they know. Murray solves the puzzle in his own fashion by saying "He's flesh-colored." The typical Jack Gladney is the same sort of humorist who enjoys tripping on the American consumer culture. He asks a worker for a state agency called SIMUVAC (short for simulated evacuation), "Are you people sure you're ready for a simulation? You may want to wait for one more massive spill. Get your timing down" (DeLillo 71). The sardonic treatment is for the people who speak in a reality. But typically witty Murray and Gladney are seen strangely absent in the scene of most photographed barns.

The simulacrum is never that which conceals the truth — it is the truth which conceals that there is none. The simulacrum is true (Ecclesiastes 166). For Baudrillard, the media plays role in a way whose twist is no longer that of the real, nor of truth. Then the age of simulation begins with a liquidation of all referential and artificial sings and systems of the newly emerged media (Baudrillard 167). The most important theories that Baudrillard introduced are the concepts of simulacrum and hyperreality. Simulacrum can be compared with the copy of the original that does not

exist anymore in the world that can exist only in the world of virtual reality. Therefore the copy becomes original. Hyperreality is a condition when the real and true is replaced with the simulacrum. For Baudrillard, simulation is within the system. And it is impossible to distance oneself from the world of simulacra because it is ingrained in society. Eventually, he says that simulation is an inside phenomenon (Butler 25-26, and 34-35), and he claims that human existence in modern society is that of a simulation of reality which automatically becomes an isolating individualistic experience. People are drastically in need of modern technologies to the extreme that they become dependent on them. For instance, a day spent without a mobile phone or internet access can be an alienating experience for postmodern individuals. However, it is important to note that technologies are the reason we alienate from each other and society in general.

The notion of the simulacrum is central to Baudrillard's thinking. Often, simulacra and simulation or the hyperreal are not well understood. As an example, Richard Smith uses the film *The Matrix* of the first and the second part in order to understand the distinction between the popular version of simulacra and the hyperreal. In both parts, the reality is hidden. And the world on the surface is an illusion. However, what Baudrillard's theory does, is to create a non–representation or an anti-representation, and a non–distinction between image and reality (Smith 148). So there is no distinction between image and real as in "The Matrix", because there is no preexisting real. Thus, the simulacrum is not an illusion, moreover, it is a disguised form of unreal substance. An idealism that denies reality and a replacement of the world by its image located in the situation. This is a force that has taken-over reality as an image of mere unreal information on the screen of the TV. Simulation is not an imitation or distortion of reality. What is it, then? Smith gives an answer: "the

simulacrum is the loss of the possibility of reality through the exorcism of illusion"
(Smith 23-26). Simulacrum is all there simply is nothing to be revealed in
Baudrillard's concepts of the simulacra and the hyper-real.

A good example of simulation of reality and a paradigm of hyper-reality is a
social networking site Facebook or online website where people communicate in the
virtual space. For instance, the present craze of Facebook users and every day visit to
the site reveals how people are taken away from the real world to the world of virtual
reality. Users of the site invite their friends to participate in discussions and create
groups. They are not necessarily real and good friends, but represent a mix of reality
with fantasy. Moreover, the relationships they have with other Facebook users are
highly important. To this point, the extreme connections where the relationship
outside the social site is not considered official, unless it is stated that the particularly
in the site. Users also participate in different activities like farming, making wine or
opening a shop which are not real (Whittaker 2011).

French philosopher Jean Baudrillard is considered to have been the pioneer of
the notion of hyper-reality and its integration in media-saturated society where the
individuals are unable to differentiate between reality and fantasy. Forms of theatrical
representation did not escape the fate of postmodern civilization, where the media
encroaches on all spheres of life. As Philip Auslander claims, live incorporates
mediatization in order to survive and as a result hyper-reality dominates the stage
together with actors and the set (Auslander 32). In technologically advanced society
erasure of distinctions of gender, race and class takes place. "Closer" by Patrick
Marber is a vivid example of the hyper-real interrogating: Closer is a play about sex
and the only sex scene takes place in cyber-space where gender becomes a tool for
disguise (Whittaker 2011). Technological development caused the growth of

simulation in theatre and the use of pre-recorded video, montage and projection made the stage "hyper-mediumized" (Beardon 34).

Simulacrum was by no means a new word coined by Jean Baudrillard in the 1960s. The Oxford English dictionary dates the word to the late sixteenth century in meaning an unsatisfactory imitation or substitute. What Baudrillard does in his essay, *Simulacra and Simulations*, is using the term to discuss the context of the twentieth Century, in particular the United States of America.

In understanding Baudrillard's concepts of Simulacrum and Hyper-reality it is important to extract and define his terminology. The term "real" for Baudrillard has philosophical grounding as something that exists as it is and does not exist as a symbol for potential existence. However, for the purposes of this paper I have applied the term real in opposition to that which is hyper-real. In other words, something which is generally regarded as fact in the public eye could have elements of simulative features. Baudrillard makes many references towards the term phantasm and phantasmagoria. This term is defined as being something which exists in the imagination. For Baudrillard the realm of hyper-reality is a system of signs relating to that which is within imagination as opposed to the real. Thus, phantasm is the presence of the imaginary manifest or imprinted mindset within reality.

The concept of the simulacrum to Jean Baudrillard is that simulation leads inevitably to the extinction of the original. The basis for this lies in his four successive phases of the simulation of an image. The first stage is the reflection of a basic reality. Which suggests that at first the simulation acts as a sign referring to a deeper meaning, although already subverting and reflecting the original. However, in the second stage the simulation masks and perverts basic reality meaning that the symbol has become in itself a symbol of transformation of the original (Baudrillard 423). The

third phase, masks the absence of a basic reality, and denotes that the symbol's presence as a symbol that has taken on its own transformation. Thus outgrowing or moving away from the original concept we can no longer grasp the reality it belongs or belonged to. Therefore, this stage is the simulation's own act of disguising itself as the real. The fourth stage is that it bears no relation to any reality whatever it is, its own pure simulacrum (Baudrillard 423). In this fourth and apparently final stage of simulation the simulated image has become too distant from its origin that it is no longer able to exist within its own world. Therefore, at this stage the simulacrum grows into its own reality which bears no resemblance to its original, becoming in itself a new reality. It is this realm the simulacrum occupies to which Baudrillard names hyper-reality.

In discussing Baudrillard's concepts in terms of analysis I need to first extract a method of analysis. I will examine this concept by evidencing relevant section of the text and extracts. Moreover, relevant evidences for the stages of simulacrum and simulations have been picked out from the book and its theme. Similarly, narrated dialogues on television taking into account of the evidences in the use of language on television, and signs. First of all the study intends to look at the *White Noise* through the perspective of the theme. Thematically, the primary theme of the novel is that the fear of death underlies all the aspects of popular culture and media technology. The technological glitz, packaging, and showiness of popular culture are an attempt to hide death beneath the surface. Eventually allowing the people to forget or become dulled to death. In addition, underlying secondary theme is one which cannot focus on death only because one must live a life and not die slowly. Both the SIMUVAC computer person and Winnie present trust to Jack Gladney. That is in short techno-culture cannot see the reality. The overall theme of the novel itself conjoins with the

very idea of the simulacrum by showing the failure of over spread of Nydone D. Similarly, not being able to broadcast actual or original information from television to the audience is another misinterpretation or deception from the reality of the people. The evacuation process of jack and his family is operated by an organization named SIMUVAC, which stands for simulated evacuation. A new stage program was lacking funds for running program of rescue and they were fighting with the shortage of money for the necessary assistance. By knowing this all, when Gladney asks to one of the SIMUVAC company's employees that this is not a simulated but a real evacuation. He replies "We thought we could use it as a model: it gives them a chance to use the real vent in order to rehearse the simulation" (219).

Second, the use of television and its language in the novel is another focal point for the analysis under the concept of the simulacrum. In the novel, DeLillo uses media technology and more specifically television as a symbol of the American simulacra and links with the simulacra into his characters for escapism from the cruel realities of everyday life. To define television one must accept the definition of television is a copy, it is a broadcast of something that has been filmed. It is viewed by the millions of spectators and homes worldwide each television use to flick the same image in many sub-conscious eyes. It seemed a little disappointment by this representation of media in the novel, for how bleak is a society. If an individual is only important as judged by their perceived value or commodity relationship with television is to be blamed solely to the imaginary act of television. When a person does not agree with the information whatever produced and fed to the audience, she or he is thrown out of the media cultural group by mocking his or her intelligence to make a critique of the aspects of deception injected by the television. If we strongly put ourselves aside, then we are spinning ourselves out of the group and it makes less

recognizable as a group, less targetable by advertizers and mass producers. The important statement is a speech made by Murray. He tells his students that:

> They are already too old to figure importantly in the making of society. Minute by minute they're beginning to diverge from each other. "Even if I sit here", I tell them. "You are spinning out from the core, becoming less recognizable as a group, less targetable by advertisers and mass producers of cultures. Kinds are a true universal But you' re well beyond that, already beginning to drift, to feel estranged from the products you consume. What are they designed for? What is your place in the marketing scheme? Once you're out of school, it is only a matter of time before you experience the vast loneliness and dissatisfaction of consumers who have lost their group identity. (DeLillo 64)

Frow explains that:

> Television comes into this because of its crucial role in marketing-and this is to say that its importance lies not in the sheer quantity of representation that it generates, nor even in their content as a message, but in the fact that they are always directly linked to modality production and generation of profits, and that in order to serve these ends they work as an integral part of a system for the shaping and reshaping of human identity. Murray's students are thus "beginning to feel they ought to turn against the medium, exactly as an earlier generation turned against their parents and their country. (Frow 423)

Students of Murray also have very dissatisfactory take on the reliability on television and Murray has a statement that:

Television is just another name of junk mail. But I tell them I can't

accept that I tell them I have been sitting in this room for more than

two months, watching TV into the early hours listening carefully,

taking notes. A great and humbling experience let me tell you. Close

mystical. (DeLillo 22)

In modern society there is one unfortunate trait that is futile to attempt to use

technology to minimize ourselves from the fear of future problems. The failure of

technology in this regard is the general subject of Don DeLillo's book *White Noise*.

Throughout this novel technology is depicted as the prominent messenger of our

common fate, an increasing sense of dread over loss of control of our lives and the

approach is inevitable problem in spite of the empty admiration of the media

technology. White nose literally can be taken as the electronic waves when a

television station broadcasts its program through the air. Meanwhile, this white ray

can also refer to the flow of information aired through the wave and exposed to on a

daily basis in our modern society that which ultimately destroys the immediacy of real

life. If we see the devastating life of the modern civilized people it is due to the

technological surroundings and the wave of the internet, which failed to provide

neutrality in human beings.

Focusing on the relationship between television and human beings could be

exposed. However, in nothing that DeLillo is not interested primarily in the negative

aspects of the television simulacrum, instead of its importance to the American

lifestyle. By saying that when one becomes devaluated to television, they become

alone and fall into the loneliness followed by dissatisfaction. No one is satisfied and

complete if one is connected to the experience of television. It seems like the

household anywhere the television is located becomes a very cool and warm place to

share every moment of happiness and information televised by the television. But the reality is different; the report produced in the TV contains a sense of beauty with many heinous miseries. After all the artificiality is not true people were witnessing. It is only a copy of their copy of how the misery should be. It is only televised simulation of the expected responses of people distressed out of their reality. For example, the level of fear increases when toxic event telecasted from the many televisions station and it is stated that "The toxic event is not an event in and of itself but only becomes an event when it is made one through the official filters of media. Jack and Bebbete discuss this perplexity during the onset of the event what if the symptoms are real? How could they be real? Why could they be real? They get them only when they are broadcast" (DeLillo 133).

The media simulacra is so powerful that it convinces even a lesser sources such as radio, television, and newspaper which can control the symptoms of its all participants. More specifically, when the children of the Gladney family asked their position on the toxic event, then the code the event terror of the media can see about the people, more specifically television. The safety from the event is found by the characters coding the real disaster as a television epic. To be more concern about the safety measures of the disaster in association with the real horrors with simulated horror on television is coded by DeLillo as scene or panoramic. To realize it and include in the text is worthy if I note it down what exactly talked about the media is "In its tremendous size, its dark and bulky menace, its escorting aircraft, the cloud resembled a national promotion for death, a multimillion dollar campaign backed by radio spots, heavy print and billboard, TV saturation (DeLillo 72). It is evident that in the mind of the people there remained a black cloud metaphor form the earlier period of television broadcast, whereas the current situation is conditioned by the thing

which they have experienced seen before such example is Bhopal Gas Leak etc. the role play of simulacra came into the existence by hours long toxic event they have seen on the television set.

One importance evident incident in the novel happens when in the novel two airplanes come near to collide each other. The time when the two planes expected to crash there are no television crew to record it and therefore the event is trivialized. Bee laments to her father about this: "where is the media? ...they went all that for nothing?" (DeLillo 92). The plane crews seem so worried because there was no news in the news hours and interpretation of their personal experiences in the celluloid cube. The lamentation for possible plane crash reflects the obsession of simulation in the general people because even the interpretation in the television if they do about the crash would not have that much real what they express event in words. Without that blurb in the news, the experiences of the crash survivors during their terrifying flight are not affirmed. Thus, their emotions, their fears, their panics, are all worthless to the crew members.

Among many examples another example of television simulacra is Gladney's shooting of his wife's lover. Because the concept of murder has erupted in him from the television program and immediately imitated the style of murder form TV to kill his wife's lover. The all scenes are painted with the artificial atmosphere of the television, as is related by many murderers when describing their crime. All the pictures in Gladney's mind appear vividly and those pictures in Gladney's mind are pictures of the television. In this way the setting of the mindset of him is set in connection with the simulative power influence TV programs.

Many of us desire to employ the audio-visual or readable media in the psychology which use to be perceived audio-visually by our nerve systems. The

typical reasoning behind this desire is moved frequently expressed then practiced is however not well than practiced. It is indeed the case that a picture is worth thousand words. The television on the novel and produced programs on it are full of harsh reality and presented throughout the novel as an ultimate character. To code the novel, *White Noise*, as if it was a television show, the author has provided very strong comments on the state of affairs in our modern media culture. The co-dependency on the media is demonstrated linking with perceptions about the media in normal people and transformed all the perceptions in the characters of the novel. By showing the generosity of the television to look the world is not as bad as it is reflected in words rather it is a pond of entertainment and fatal machinery device.

As Leonard Wilocox points out DeLillo's vision corresponds in many ways to what Jean Baudrillard has called the simulacrum of the third order (Wilocox 47). In which an ever proliferating flow of images, data and codes no longer function as representation of reality. But have separated themselves from their referents (Wilocox 346-65).

The impact of media simulacra on Gladney family becomes strikingly clear in the scene when Babette, whose teaching is broadcasted by the local television station, unexpectedly appears on the screen. The clash between Babette's reality as a concrete person and her representation in the media causes a moment of confusion among the family members: "The face in black and white, animated but also flat, distanced, sealed off, timeless. It was but wasn't her" (DeLillo 104). This blurring of the usual borderlines between reality and illusion leads to a temporary feeling of loss of reality. For one intense moment Gladney becomes aware of a death like unreality. He describes this experience in the following way:

The face on the screen was Babette's. Out of our mouths came a silence as wary and deep as an animal grown. Confusion, fear, astonishment spilled from our faces. What did it mean? What was she doing there, in black and white, framed in formal borders? Was she dead, missing, disembodied? Was this her spirit, her secret self, some two dimensional facsimile released by the power of technology, set free to glide through wave bands, through energy levels, pausing to say goodbye to us from the fluorescent screen? A strangeness gripped me, a sense of psychic disorientation…. Her appearance on the screen made me think of her as some distant figure from the past, some ex-wife and desolate mother, a walker in the midst of the dead. If she was not dead, was I? (DeLillo 104)

Even when Gladney is contaminated shortly afterwards with Nyodene-D, the lethal poisonous fall out of the cloud, he remains strangely remote and refuse to take the abstract figures on the test monitor seriously. Even death seems to have become part of the simulacrum:

You are said to be dying and yet are separate from the dying, can ponder it at your leisure, literally see on the X-ray photograph, or computer screen the horrible alien logic of it all. It is when death is rendered graphically, is televised so to speak, that you sense an eerie separation between your condition and yourself. A network of symbols has been introduced, an entire awesome technology wrested from the gods. It makes you feel like a stranger in your own dying. (DeLillo 142).

Gladney and Minks fight ignited by some helpful advice of Murray Siskind and then Gladney attempts to kill Mink. While attempting murder Mink gets seriously wounded but he also shoots back to Gladney and injures him inflicting concrete pain on him. The crime movie induced pseudo-epiphany crumbles into nothingness: "The world collapsed inward, all those vivid textures and connections buried in mounds of ordinary stuff.… The extra dimensions, the super perceptions, were reduced to visual clutter, a whirling miscellany meaningless" (DeLillo 313).

Subsequently, the event was not as much as more important than the presence of television in the house and its broadcasting of the event. The presence of television adds high value of consumer culture in America. The reality of distance between television broadcasting and the real disaster bridges gap of the ugliness of everyday life where the ugliness of the event can be shown in a delicate manner and simple disaster could be uncovered as an ugly disaster with different levels of simulations. However, DeLillo preserves this assertion and ties it with Deleuze's theory by showing that the disaster unfolding outside the windows of the Gladney's station wagon is itself unreal. Theory of simulacrum expanded by Giles Deleuze is associated with the Platonic concept of simulacra. Deleuze and Krauss points out on Plato that specifically simulacrum is non-dominative because of its huge dimensions, depths and distances between observer and real events. It is an unproductive way to capture a copy of the original version to which observer views resemblances of subversion of the original event. For Plato the difference between a copy of the copy and simulacrum is clear:

> If we say of the simulacrum that it is a copy of a copy and endlessly degraded icon, an infinitely slackened resemblance, we miss the essential point: the difference in nature between simulacrum and copy,

the aspect through which they form the two halves of a division. The copy is an image endowed with resemblance. The catechism, so fully inspired by Platonism, has familiarized us with this notion. God made man in His own image and to resemble Him, but through sin, man has lost the resemblance while retaining the image. Having lost a moral existence in order to enter into an aesthetic one, we have become simulacra. (Deleuze 48)

In addition, John Frow admittedly reiterates the idea of simulacrum extended by Deleuze on the foundation of Plato is: "the account that Deleuze gives of the simulacra Difference et repetition, while retaining the formal structure of the Platonic model, cuts it off from its ties to a lost original, and cuts of it off, too, from all its Baudrillardian melancholy. The world we inhabit is one in which identity is simulated in the play of difference and repetition, but this simulation carries no sense of loss. Instead, set free ourselves of the Platonic ontology which means denying the priority of an original over the copy and of a model over the image. It means glorifying the reign of simulacra, and affirming that any original is itself already a copy, divided in its very origin. According to Deleuze, "the simulacrum is that system in which the difference is related to the different through difference itself" (Frow 419-120). When Giles Deleuze proposed a theory of simulacrum in which time is the dominant mode of audiovisual communication, he uses modern techniques of screening films and display of television. For example to prove his theories a cinema where virtual and actual, real and imaginary, subjective and objective are indistinguishable. A postmodern cinema or visual arts, one that translates the images of the human mind into a pure cinema, and creates a simulacrum based on a variety of images. These simulacra images deceive the people who come nearby them.

Deleuze once said in an interview that, "the brain is the screen". It would seem, though, that the brain is also the projector. Much as a projector is fed information that it then displays onto a screen through a lens like an eye. So the brain is fed a variety of images and sounds that are then projected onto a screen, either inside, or in the case of a virtual reality, outside. As the technical object is replaced by an organic one, so the distinction between the real and the virtual becomes blurred. Much of postmodern cinema examines the difference between the real and the virtual image, ideas created by the human mind. For Fredric Jameson, "the postmodern looks … for shifts and irrevocable changes in the representation of things and the way they change" (Jameson 83). This comes about in the time-image, a shift in representation and the interpretation of that representation through a cinema that is self-aware as cinema drawing attention to itself by virtue of an imitation of the cinematic experience. If cinema separates itself from other art forms by virtue of its similarity to dream, then to understand Deleuze's theory of what cinema means to explore its relation to the dreams and memories of the human mind. The time-image is the postmodern in its hyperreality: where the real and the imaginary, the virtual and the actual, co-mingle and interact so as to become indistinguishable. "Abre los ojos" and "Solaris" are examples of the execution of this third cinema, this cinema of the time-image.

Entering into the postmodern mass consumption culture, without any information nobody likes to buy the goods from the market. Every stock of goods has influence of media advertisement. Without media intervention in the marketing strategy the produced goods have to stay inside the store hall. However, the advertisements in television create a wave of consciousness in the mind of consumers and they look it in their personal interests which later on turn as a photocopy or

unreality of the things that is produced for the sell in the market. To apply in the novel, there is an event where Gladney buys things watching advertisement on a billboard of the shopping mall. Though, one cannot escape from the world of advertisement even when we watch documentaries, serials, news programs. The text on the bottom line of TV brand names illustrates the pervasiveness of marketing, and their presentation in the novel is presented uniquely. In the world of materialism and commercialism new products have their own meaning and idea stated more explicitly when Gladney checks his balance at an ATM and says:

> "the system had blessed my life…. What a pleasing interaction. I sensed that something if deep person value, but not money, not which at all, had been authenticated and confirmed…. [W] e were in accord, at least for now. The networks, the circuits, the streams, the harmonious" (DeLillo 46).

The Holy Trinity of Christianity is debunked in favor of the "existential credit to be gained from MasterCard, Visa, American Express" (DeLillo 100). And the devaluation of religion is epitomized in the nun who reveals that she simulates her belief. Just as television brings other worlds into the Gladney's home, so too it seems to suck part of their domestic reality into itself, into some other realm, for a fleeting moment; but this is no Willie Mink-like collapse of the real or loss of distinctions. Gladney experiences a moment in which Babette and he himself are both here and there. A moment of utter duality, and even when the family finally understood what was going on - that Babette was simply being televised by the local cable station while teaching her yoga class - the image retains its power to heighten awareness of different spaces, even life and death. "I tried to tell myself it was only television - whatever that was, however it worked - and not some journey out of life or death, not

some mysterious separation" (DeLillo 105). Far from flattening out the everyday into one stupefying plane of hyperreality, in *White Noise* technology highlights mysterious and not-so-mysterious separations and crossings. Negotiating these representations becomes the critical work of moving through the temporalities and spaces of everyday life.

Coming to the *White Noise,* there is a unique kind of revelation done by Gladney which claims that the human being has changed into a mere mirror image in their lives "I filled myself out, found new aspects of myself, located a person I'd forgotten existed. Brightness settled around me. We crossed from furniture to men's wear, walking through cosmetics. Our images appeared in mirrored columns, in glassware and chrome, on TV monitors in security rooms (DeLillo 38). In the novel identity is supposed to represent deliberately in an imitative or feigned manner. The purity of the substance is lost when a person's brain works out to represent it in different ways to attract people through cinema or media, which is in perfect deviation of reality. In this context, there will be no way possible to differentiate between general embodiments of life and a generality embedded in a representation of life. To put this fact in minutely the reality in the novel has been distorted through the powerful use of media technology and depicted it as a meaningless component of daily life through the amalgamation of television programs and real life experience in the imagination of hyperreality. Frow in his article cites Peter Wollen and writes that:

> an age marked by an ever-increasing and ever accelerating
>
> proliferation of signs, of all types, the immediate environment becomes
>
> itself increasingly dominated by signs rather than natural objects or
>
> events. (Frow 426).

The realm of signs becomes not simply a second nature, but a primary reality the quotes around reality mark the effacement of the traditional distinction between reality and representation in a world dominated by representations. Literally the art of representing to the reality is always an irony. The real moments that are displayed in connection with television moments in any case fails to penetrate original representation even of the copy or imaginative structure of the fictional story, which Deleuze posits as a game plan of the brain.

Indeed, it seems that only in the realm of imagination the simulation prevails with relative distinction of separate primary actions from imitations of actions, what the television or media technology does. During the period of evacuation jack Gladney notices groups of refugees:

> Out in the open, keeping their children near, carrying what they could, they seemed to be part of some ancient destiny, connected in doom and pain to a whole history of people trekking, across wasted landscape. There was an epic quality about them that made me wonder for the first time at the scope of our predicament. (DeLillo 231)

Radio and newspapers are also included in the novel to portray media technology. In the novel role of radio and newspaper do not cover a heavy chunk of chapters and plots, though these two mediums of communication played impactful role of sidekick with TV, bringing news information and means of mediation between listeners, viewers, readers and service provider. In its representation of the media technology in relation to everyday life, the manipulation through a series of news and media bash is largely narrated through the characters. In the narrative, even characters often interact with media technology and other technological objects like washing machine, computers, automatic teller machine, diagnostic machines, and many more.

This way having been in interaction with the other media technology such as newspapers and radio ironically suggest the sense that daily interactions with any particular machines that produce a cumulative effect of media on everyday life. Such type of cumulative power surges apparatus of power and a system of signification of that partially discerns or can affect in hyper-charged gesture that move from mundane to the darkly grandiose and turn reversely towards these things again.

In the developing sense of media technology, radio and newspaper also has a high demand in the late twentieth century American culture. In such case Martin Susan explains that

> in scenes where jack and his family go shopping, or listen to the radio, or watch television, or speak with medical authorities who consult computers, the novel further suggests that subjectivity depends on system of identification and disciplinary forms of discourse-and that in a high-tech world, machines and data they circulate play a crucial role in the articulation of the subject. (Susan 93).

This statement hints to the idea of the deviation of an individual conscious in relation with the self rigidly determined technologized mass culture and its brainwashing the public into homogeneity. In one morning, having notorious experience with newspaper Gladney pours out his angst with newspaper by saying: "Our newspaper is delivered by a middle-aged Iranian driving a Nissan Santra. Something about the car makes me uneasy-the car is waiting with its headlights on, as the man places newspaper on the front steps" (DeLillo 88). Despite of dependency on newspapers and radio, Gladney scolds the invention of radio and says "Why did the radio come on?" (DeLillo 87). Similarly, Gladaney always feels the anxiety of not

being able to recognize all new instruments of communication and gives preference to the meaning of those devices in his family life. Once he says:

> Forget headaches and fatigue, he said as he chewed, what about nerve disorders, strange and violent behavior in the home? These are scientific findings. Where do you think all the deformed babies are coming from Radio and TV, that's where. (DeLillo 78)

It is easily understandable factor that like television these two means radio and newspapers too are simulated and provide simulacrum. In the novel there are many Radio and TV talk shows where people use to share their views and opinions on the events that had occurred in the various areas. Radio and newspapers are means to get information for the general people. In modern period radio and newspaper play a role of mass media, and these are the main vehicles to deliver consumer culture in the public. Similarly, by reading and seeing advertisement papers tempt to buy goods from shopping mall, it's the culture follows the Gladney family. In modern period papers and FM radio are becoming more reliable source of entertainment, communication and awareness creating in the mass population. However, Gladney sees these things more often from the perspective of mass deceiver. This proves that radio and newspaper are prone to create a simulation by creating imaginative stories of the real event, and that misleads the perception of the normal people by watching, listening, and reading. Whereas the identity of Jack Gladney in *White Noise* becomes dispersed by his attraction to the postmodern world of simulation, media and consumerism, it can be argued that Quinn's dispersal of self is caused by simulating the identity of others. In the world of *White Noise* simulation has become the ground of the real, likewise Quinn's simulated personifications becomes more authentic than

his own real self. Both Gladney and Quinn attest to a disintegration of self that is a consequence of the postmodern tendency to simulate.

Furthermore, the novel depicts and shapes the idea of alienation because of the superficial media technological presence in major character's life and family. Gladney mocks to the modern way of life which depends upon unreal surroundings of the goods and family life amidst various information technologies. Media is a means through which we consider that we get real information. However, that exist in dreadful state of simulacra, under such circumstances the characters cling to signifiers which are no longer in connection with the signified, they repeat abundance catch phrases, brand names, and slogans of quality, seemingly believing that immersion in this abundance will bring harmony and desired awareness, instead this profusion of media technology allied with apocalyptic reports of the impending catastrophe creates fertile ground for insane speculations, finally encompassing schizophrenia to alienation.

At one point, the most of the dwellers of DeLillo's blacksmith and Iron City feel uneasy. Throughout the novel character's language and feeling are transfigured into feelings of estrangement and fear bordering in insanity. When we look at the novel the loneliness is looming in everyone's mind. The novel is full of anxiety and loneliness in the manner of language to character play, the media mirrors, the world of waves and radiation as well. It explores its ability to intensify sustain and diminish the loneliness and fear permeating the novel but everyone fail to achieve it. Kavadlo notices that at the very beginning of *White Noise* one is heavily sacked in the myriad of images describing station wagons, simultaneously providing the setting for the novel, in which people see everything as their secondary possession.

The roof of the station wagons were loaded down with carefully

secured suitcases full of lights and heavy clothing: with boxes of

blankets, boots and shoes, stationary and books, sheets, pillow quilt,

…the stereo sets, radios, personal computer; small refrigerators and

table ranges, …the junk food still in shopping bags-onion and garlic

chips, nacho thins, peanut cream patties, Waffelos and Kabooms, fruit

chews and toffee popcorn; the Dum-Dum pops the mystic mints.

(DeLillo 3)

In *White Noise,* DeLillo delineates a world that is completely controlled by the media and its endless flow of information, a world that leaves the novel's protagonist, Jack Gladney, in a state of both curious excitement and profound alienation. Critics have claimed that the world shown in the novel has a focus on the way which characters moved by the influence of media in their daily life. It confers a revelation of the postmodern universe to which Wilox argues by assertion of information and media in Baudrillard's theoretical writing (Wilox 346). Both the world *White Noise* and Baudrilard's a limitless flow of signifiers emanating from the media. In this world of media saturation to Baudrillard and DeLillo, images and codes eventually turn reality upside down and the meaning of self comes under the threat of alienation.

However, the concept of alienation been taken as analyzing theory in social sciences. Since the beginning of the Marxian alienation theory with relating capitalism and the production process is getting a noticeable amount in academic spheres. Under Marxian alienation *White Noise* preferred to see how actually alienation takes place in the novel. Initially, Karl Marx in his book, *Economic and Philosophical Manuscripts of 1844* has propounded the theory of alienation incorporating with the moral notion based on a concept of universal human nature.

Though, the very idea is interpreted by Marx under the light of Hegel and Feuerbach provides the idea of alienation who tries to identify both a social and spiritual sort of alienation, which is being defined with spurious precision as either a lack of sense of meaning, or a sense of a lack of meaning" (Elster 74). While marking alienation boundary, it's not only covers labor inputs and outputs, it also covers production of human relations in a community. In addition, Melvin Seeman looks alienation from the perspective of powerlessness, meaninglessness, normlessness, isolation, and self-estrangement (Seeman 873). In one way or the other these categories of social perspectives have an upper hand on stimulation of the social relationship with an individual.

The concept of alienation and media obsession attempts to address the theoretical conception of obsession within the context of psychoanalytic theory and recent Posthuman discourses. The obsessive dilemma of "to be or not to be" folds and unfolds in the dynamic encounter between the flesh and machines, between disabled bodies and prosthetic tools. How does the body and media technology alter and fuse with each other in such a dynamic contact? Taking the obsessive mechanism into consideration, obsessive's inhibited and thus disabled body enhanced by technological prosthesis to overcome physical limits and counter mortality. The alienation and obsessive thought with its affect detached, displaced, and is embodied, finds embodiment in technology and media and materializes the compulsive repetition of the death drive. How does the question of obsession help investigate the interplay of embodiment and disembodiment, internal and external limits of the psyche, the ambivalence between the finitude of the human body and the enhancement of the prosthesis? To answer these questions, Don DeLillo's *White Noise* provides a good

point of departure that problematizes the obsession within the context of the body and the media technology.

As French psychoanalyst Jacques Lacan observes, every neurosis revolves around the fundamental question of being. For the hysteric, the primary question is am I a man or a woman? For the obsessive, it is am I dead or alive? The obsessional neurotic angst of his existence is moreover accompanied by the sense of guilt, self-punishment, compulsory repetition, and inhibition of thought and action. While traditional psychoanalysis believe that the obsessive stages this matter of life and death in the psychical antagonism between the ego and the superego, in contemporary Posthuman discourses this internal conflict is further problematized and externalized into the ambivalent relationship between the body and the technology. The compulsive rituals that an obsessional neurotic performs is in fact the defense mechanism against the anxiety, an Imaginary-Symbolic elaboration of the traumatic real. With the set of repetitive acts, the obsessive is able to form a personal system of signifiers that displace the unbearable jouissance (Lacan 63). In an era of advanced technology, the obsessive may turn to rely on technical prostheses to process the jouissance. The technical prostheses in a sense take the burden from the obsessive and suffer in the world of anxiety. Here Gladney's vision has been described as "paranoid" in the sense that it connects everything about his society.

The question of real and hyperreal, Don DeLillo's *White Noise* provides a good example of obsession within the context of the body and the technology. The obsessive fear of death and the pervasive influence of technology are the two striking themes in *White Noise*. It is admittedly one of Don DeLillo's most widely read novels. The narrator Jack Gladney, a middle-aged professor as well as the founder of Hitler Studies, lives in Blacksmith, a small American town with his wife Babette, and four

children that all come from earlier different marriages: Heinrich, Steffie, Denise, and Wilder. Despite his academic fame and peaceful domestic life, Jack has always been obsessed with the elusive fear of death in his daily life.

White Noise portrays a civilization enhanced yet also disrupted by modern technology. The Oedipal structure of the traditional family is altered, if not crumbled, as the name of the father gives way to the simulacra images on TV, anonymous voices from the telephone, and noises from the radio. The meanings of everyday language become unstable and factual knowledge become mingled with misinformation and primitive myths. The external alteration further incurs the internal inhibitions and disabilities. To seek a balance and process the rising anxiety, the defaulted subject becomes obsessive to find a new pathway via medical or technical prosthesis. Yet the extreme reliance on external prostheses may backfire leading to the emptying out of the subject. The theme of obsession about death mediated by the technology is prevalent in the novel. For example, Murray Jay Siskend, Jack's colleague and a professor in cultural studies points out the function of technology in modern life in such a way which is stated as:

> It got you here, it can get you out. This is the whole point of
> technology. It creates an appetite for immortality on the one hand. It
> threatens universal extinction on the other. Technology is lust removed
> from nature. . . . It prolongs life, it provides new organs for those that
> wear out. New devices, new techniques every day. (DeLillo 285)

The luring power of technology may even blur the boundary between life and death. Jack describes an uncanny moment when the image of Babette's face abruptly appears on the TV screen:

Out of our mouths came a silence as wary and deep as an animal

growl. Confusion, fear and astonishment spilled from our faces. What

did it mean? What was she doing there, in black and white, framed in

formal borders? Was she dead, missing, disembodied? Was this her

spirit, her secret self, some two-dimensional facsimile released by the

power of technology, set free to glide through wave bands, through

energy levels, pausing to say good-bye to us from the fluorescent

screen? (DeLillo 104)

When the body is mediated and represented by the technology, it also goes

through a disembodiment that both startles and fascinates the viewer. It is startling

because the familiar body becomes unfamiliar, uncanny not at home and alienated.

Strangeness gripped to Jack, a sense of psychic disorientation as her image becomes

some distant figure from the past, some ex-wife and absentee mother, a walker in the

mists of the dead (DeLillo 104). Sense of psychic disorientation Jack feels, however,

echoes with what is a disorientation of real image in mind. On the other hand, it is

fascinating, because the disembodied image seems to detach itself from mortality, and

becomes a pure signifier without signified, and acquire a mysterious aura that contests

any fixed meaning.

Besides the theory of alienation the prime character Gladney carries nuisances

of postmodern mentality in the character to show the theme of alienation and

detachment with the machinery goods, who always invite problematic situation in life

rather than improvement in life. Laist Randy critically provides his synopsis of the

book in a gentle manner claiming that the book is more than any other major

American author, has examined the manner in which contemporary American

consciousness has been shaped by the historically unique incursion into daily life of

information, military, and consumer technologies. In *White Noise* technological apparatuses are not merely set-pieces in the characters' environments, nor merely tools to move the plot along, they are sites of mystery and magic, whirlpools of space-time, and convex mirrors of identity. Television sets, filmic images, automobiles, airplanes, telephones, computers, and nuclear bombs are not simply objects in the world for DeLillo's characters; they are psychological phenomena that shape the possibilities for action, influence the nature of perception, and incorporate themselves into the fabric of memory and -postmodern identity. The book written by Randy, *Technology and Postmodern Subjectivity in Don DeLillo's Novels,* examines the variety of modes which illustrates the technologically mediated confluence of his human subjects and the field of cultural objects in which they discover themselves. The model of inter-actionism between human beings and technological instruments that is implicit in the writing suggests significant applications both to the study of other contemporary technology obsessed people and the impact of technology in their life in alienating people in their life (Randy 52).

The novel is concerned with the emergence of a new understanding of self as the postmodern era replaces the modernist order. As Stephen N. DoCarmo notes that *White Noise* is a novel filled with characters who are caught between two alluring impulses; they search for autonomy and individuality, feeling alienated by and skeptical about postmodern society, and yet they are attracted to absorption and dispersal of the self into larger power systems such as media, shopping malls, and cultural traditions (DoCarmo 3). Most obviously caught between these two seductive urges is Jack Gladney. DeLillo's protagonist and the chairman of Hitler Studies at the College-on-the-Hill, who exhibits a modernist impulse toward authentic selfhood and yet is unconsciously attracted to the postmodern order in which any notion of an

essential self is practically erased. He attempts to carry on bravely as an autonomous individual by preserving earlier notions of an authentic and coherent identity, but his modernist urges seem oddly out of place in postmodern society. Hearing his daughter, Steffie, talking in her sleep, Gladney expects that her authentic self or in Freudian terms, her unconsciousness harboring her dreams and repressed desires will be revealed but instead the words uttered ,Toyota Celica, symbolizes nothing but white noise, that is, the endless background noise from commercials and fragments of television shows that continually interrupts the narrative (DeLillo 154-55).

Detachment and alienation due to the schizophrenia, and manipulation of media in real life of characters p divide reality and the illusion of life using mechanical objects. This book provides a brilliant diagnosis of alienation in a consumerist world of abandoned meanings, where fear of death looms heavily but even the death has changed.

The immediate, daily-life surroundings are the most important spaces in White Noise. When Gladney teaches, he normally wears a traditional gown and a pair of dark glasses (DeLillo 17-32). By doing so, he feels like an important person in the academic field. However, in the supermarket he bumps into a colleague of his, and he is 'exposed': Gladney wears casual clothes. The colleague comments on Jack's clothes in a rather negative way: "You look so harmless, Jack. A big, harmless, aging, indistinct sort of guy" (DeLillo 83). When Jack hears this, he feels very low. This scene is important, because it underlines the transition of spaces: from the academic space into the casual home and supermarket space. Attempting to recover from the insult, Jack goes shopping with his family. The supermarket creates a bond: "My family gloried in the event. I was one of them, shopping…" (DeLillo 83). However, the supermarket and the act of shopping create only a temporary good feeling,

because after shopping the family members want to be alone (DeLillo 84). In fact, the space of the supermarket is dangerous, as is illustrated by an elderly couple, brother and sister, who were lost in the supermarket and had to spend nights there. They were confused and frightened (DeLillo 59), and eventually the woman died of fear (DeLillo 99). So, the space of the supermarket has several functions, including the magical and dreadful.

American culture in the 1980s was fully shaded under the cover of the business world; the novel does not in fact do so by reproducing the consumerism as feminization argument that marks so much American anti-consumerist discourse. DeLillo's novels published after the novel increasingly draw attention to what he calls the underside of consumer culture, including the proliferation of waste, the plight of the American homeless and the global dispossessed, and the depredations of late twentieth-century finance capitalism. This underside is most fully represented by the airborne toxic event that hovers over the town and the novel, evidence of an ever-accelerating rush to imagine new forms of technology without regard for the byproducts or the consequences of those technologies. It does encourage people to contextualize its representations of shoppers and shopping as part of a larger whole that includes environmental disasters and the commodification of Hitler Studies, but it does not offer anything like a nostalgic yearning for a pre-consumerist moment. Angela McRobbie offers a valuable retrospective account of debates about postmodernism, Marxism, and cultural studies in her *Postmodernism and Popular Culture*. In addition to feminist accounts of the potential positivities of postmodern culture, discourse aiming to read shopping and consumerism as empowering has also developed. Scholars have also shown the ways that American women have been

instrumental in consumer rights movements—a form of anti-consumerism, to be sure, but with very different aims than those fueling the jeremiads (McRobbie 25-28).

Gladney stresses that the realization of the modernist role model functions as a hindrance because the individual is compelled to search for a condition that is unattainable in the postmodern world. DeLillo seems to be stressing the importance of retaining a fraction of the modernist ideal implying that the desire for authentic self and ultimate meaning may function as a kind of road sign that shows the direction for survival in a seemingly meaningless world. It could be argued that either his criticism of modernist impulses emphasis on the importance of a modernist awareness puts postmodern identity in the right perspective, but such a conclusion overlooks the essential value of *White Noise*. The novels attest to one of the crucial problems of postmodern fiction: the tension between the idea of the authentic self and the lack of its realization with due interference of media technology. This dialectic of the idea and realization remains without the possibility of synthesis. DeLillo's depiction of postmodern identity is unstable. Postmodern fiction should not be read through a firm adherence to the belief that there exists only one possible solution. We should, instead, be ready to go either way. Admitting to the dialectic inherent in postmodern identity, that is, not continuously struggling to deconstruct it, may well prove the best way of understanding the complex nature of the postmodern self.

Gladney is not just buying clothes; he is buying stock in himself. When speaking of his daughters, Jack realizes they are not just picking things out for him. They are guides to endless well-being (DeLillo 83). Jack also gets a fullness of being that simply cannot be had elsewhere except at the beloved shopping centers (LeClair 394). In the shopping mall, Jack can directly encounter the beloved products he sees on television. Buying into the brand names allows Jack to purchase a little bit of that

unquestioned authority that he lacks in his own life. All those television commercials and media slogans that run constantly in the background of Jack's home begin to take effect. Frank Lentricchia's article the Don DeLillo's Primal Scenes even suggests that these TV advertising messages tap into and manipulate the American dream (Lentricchia 414). Even if the commercials do manipulate Gladney, he buys in wholeheartedly. Jack feels insecure because a colleague verbally challenged his professional identity.

The culture in the novel emerges from the use of computer networks for communication, entertainment, and business. It is also the study of various social phenomena associated with the Internet and other new forms of the internet network communication, such as online communities, online multi-player gaming, social gaming, social media, mobile apps, augmented reality, and texting, and includes issues related to identity, privacy, and network formation that tempts to the critics of media.

In *White Noise*, the pervasive presence of technology proves both menacing and comforting. Throughout the novel, in counterpoint to the human babble of Jack's friends, family, neighbors, and modern technology assert themselves through the humming of machines and the constant stream of media sounds and images. Media technology has become as much a part of the texture of daily of life as humans are themselves. In fact, the two seem inextricable, as DeLillo's narrative weaves seamlessly between human and mechanical voices.

III. Conclusion

The main purpose of the media is to provide information to the public then the news media is effective when an individual's perception of reality or the reflected imaginary influence their way of thinking regarding news content. Here again results point out that depending on various news outlets attributed to the news content respondent differed level of information they believed to be talked about in the in the *White Noise.*

Different directions of ideological bias were found depending on which news network participants received. Thus, irrespective if the media are actually biased, perceptions of ideological bias will still be found when individuals look for it. Secondly, my research shows that perceptions of bias are being caused by the news outlet's ideological reputation. And where it comes into conflict with the media's influence debate is the fact that perceptions about the media in general people shape as in the news outlet are transferred to individuals' perceptions of ideological bias in the news content. With respect to one of the major arguments of the debate is that the media presents simulated data as real causes the media to tell its audience what to think. It is the intent of the news outlet to persuade a reader's attitude with information then it faces a serious obstacle if that reader believes is the news ideologically biased. Because when individuals hold perceptions of bias in the news media, and self-select into news outlets based on their partisanship, the relationship then almost becomes reversed narrowly decorated to give an extra bit of media flavor of the event covered in television.

White Noise plays with words such as the repetition of "Who dies first?" (15-30, 100-102) becomes meaningless, until Jack learns that he has been exposed to Nyodene Derivative, a toxic product. The result is that Jack is scheduled to die (130-

142). Lyotard's postmodern condition is embedded in *White Noise*, because knowledge has become a commodity: television and tabloids are the only sources of information, but this information is empty. The unconsciousness of Lacan's theory appears in DeLillo's White Noise. Language is connected to the sublime. The sublime occurs without the mysterious language of wonder and dread in one scene. White Noise is a perfect example to test Baudrillard's ideas. Jack is a professor who meets Murray, a new colleague. When Murray and Jack go to the most photographed barn in America, which is quite famous, they cannot *see* the real thing because they have seen signs of the barn on their way to it (12-13). The 'real' of the barn becomes inaccessible, because they only see its image. When the disaster of the airborne toxic event is seen as a real event, it is turned upside down, and the 'real' event becomes a simulated event. When Jack, who has been exposed to the toxic gas, hears what SIMUVAC means, he is surprised and says, "But this evacuation isn't simulated. It's real", and the response is "We know that. But we thought we could use it as a model" (139). From then on, characters are invited to do simulation drills (204-207). When a simulation drill is done, three days later a 'real' event takes place: consequences of an ecological minor disaster are floating in the river. However, there is no sign of action by the government. "They'd taken part in the SIMUVAC exercise but were reluctant to flee now" (270-271). When the toxic airborne event occurs, it is necessary that television or other media cover it. However, that does not happen. There's nothing on the network.

To summarize, I add understandings of media use and it's over used effects on the relationship of media in family relations and people's imagination and reality about Media. First, the people of America's dependency of the actual news content, news outlets and the ideological reputations carry influence baggage of perceptional

differences. Specifically, Don DeLillo in his novel *White Noise* (1984) explores the collision of language and media. Throughout the story media asserts itself as an authoritative, but where does such sense of power come from? The novel bears inadequacies of language. The very failure of worlds to communicate feeling and express the characters' intimate emotions give way to the media as the newfound authority. Media in the form of TV commercials, radio announcements and advertising slogans, present themselves as the unwavering voice of authority which all characters of the novel seek. Media in the form of television commercials, radio announcements, news bulletins, talk shows and advertising slogans present their constant power to motivate all the characters in the novel such as Jack and others. The modern stream of consciousness is directed by the virtual reality, which is in short a kind of simulation of the reality.

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