

Postmodernism and Technology in Don Delillo's Novel *The White Noise*

Asst. Prof. Enas Subhi Amer¹

&

Instructor Hanan Abass Hussain²

University of Baghdad/

College of Education for Women/

Department of English^{1,2}

Abstract

This paper aims at investigating the effect of postmodernism and technology on the social life in Don Delillo's novel *The White Noise*. In this novel, Don Delillo portrays the chaotic life by using modern technology which has been presented by three ways. The first way is by television as being a source of information and entertainment. The second way is by the toxic event whereas the third is by Dylar's episode and its destructive consequences. He depicts that through the atmosphere of Jack's family plus its effects on the life and thoughts of the elders and society. He proves that technology is leading humanity not to safety, but to death. He further highlights that by showing the impact of technology on the life of the main characters in his novel *The White Noise*.

الملخص

يهدف البحث لدراسة تأثير مفهوم مابعد الحداثة والتكنولوجيا على الحياة الاجتماعية في رواية (الضوضاء البيضاء) حيث يبين فيها دونا ديوليو بشكل مستقيض الحياة الفوضوية باستخدام التكنولوجيا الحديثة والتي تم الإشارة لها وتمثيلها بثلاث طرق: الاول هو التليفزيون بأعباره مصدر المعلومات والمتعة اما الطريقة الثانية فهي قصة تعاطي المخدرات والطريقة الثالثة هي قصة ديالار ونتائجها المدمرة. وقد اختار الكاتب هذه الامور من خلال الجو العام لعائلة بطل الاحداث جاك واثرها على الحياة وكذلك من خلال كبار السن والمجتمع. وقد اثبت بما لايساوره الشك ان التكنولوجيا تسير بالانسانية للهلاك وليس الامان وذلك بتسليط الضوء على اثر التكنولوجيا على حياة الشخصيات الرئيسية في الرواية المختارة.

1. Introduction

Postmodernism is a movement that rejects the modernist and passionate eagerness for the new. This term was used by the German philosopher Rudolf Panwite to be applied to literature, art, philosophy and fiction¹. Postmodernism rejects the existence of any ultimate principles. It shows that reality is mirrored in human comprehension to clarify the personal reality. Fredric Jameson defines postmodernism as "an age that has forgotten to think historically"; or as stated in his famous statement "what you have when modernization process is completed and nature is gone"²

Literature is one of the most important parts of modernism during the 1917s and 1918s. Postmodernism tries to make fun of customs especially by rejecting the existence of any difference between a serious and popular art and writing. Postmodernism believes that literature is narrative, and the most effective books regarding this subject is that of Linda Hutcheon's a poetic of postmodernism and of Brian McHale's postmodernism fiction. Linda's book refers to the movement between the concepts of postmodernism where the latter involves a move from poetry to fiction.³

Postmodernism fiction becomes famous due to the efforts exerted to overtop the world. Both Woolf and Joyce used the earth working metaphors to describe their novels. For example, Woolf talked about "digging out" caves of memory and the past behind the present look of her characters in Mrs. Dalloway. Joyce, on the other hand, described the writing of Ulysses as bearing into opposite sides in the hope of meeting somewhere in between. Briefly, the postmodernist's work takes its energy from the world, and behaves as accomplice instead of an antagonist. Don DeLillo is considered the most suitable representative of contemporary postmodernist writers⁴

2. The impact of Technology on Society and Individual:

Technology has given various definitions, Kumar (1999) states, technology consists of two essential parts. The first one is the physical component that consists of materials like products, tools, and equipment. The second one is the information components that consists of expertise in managements, marketing, production, and functional areas⁵

Modern technology has changed the society and individual in many ways. It plays an important role in simplifying their lives in many aspects like that of education, medicine, and communication. People's excessive way of using technology has prevented them from having healthy relationships among family members and friends. In fact, people are found to be busy with various devices instead of sitting and talking together. Moreover, technology has developed different kinds of games which have negative effects on them. It has evidently weakened the impact of family relations. Actually, everyone in the family is either playing video games or writing messages over the internet. People are motivated by smart phones or laptops to get more sightless to the world around them⁶

Technology helps students by providing them with different ways to communicate with teachers through using the internet. Students use technology in solving their problems either by writing a complete sentence or by spelling words in text messages. The addiction to technology has made people less attentive to sitting together, walking, and playing with their children; hence, they have become lazy and careless. Technology has further a negative impact on the environment; using car, train, metro, and factories has polluted the air by releasing a huge amount of toxic gas which ultimately leads to environment problems⁷

Don Delillo, in his book, *Technophobia: Science Fiction Visions of Post Human Technology* states, "electric racks, helicopters, and telesscreens....provide instruments of torture, control, surveillance ideas, machines generateing the culture, manufacturing sentimental novels, songs, and pornography" ⁸

To sum up, technology has a negative aspect on various areas of human life, such as: education, environment, communication, and medicine, but not everyone is aware of its side effects.⁹

3. Don Delillo and the Impact of Technology

Don Delillo is an American author who is well-known for his novels which portrait the American life in the 20th century and early 21st century¹⁰. He was born on 20th November 1936 in an Italian American neighborhood at Bronx, New York, Currently; he lives outside New York City.¹¹

Delillo was not in the list of the major contemporary American authors until his novel *The White Noise* received the National Book Award in 1985.¹² Critics considered *The White Noise* Delillo's breakout that exposed him to a large number of audience.¹³ Delillo's definition of *The White Noise* can be summarized as "a dull and unlocatable roar, as .. some form of swarming life just outside the range of human apprehension"¹⁴

The story is narrated by the protagonist, Jack Gladney, the creator of Hitler studies department at the College-on-the-Hill. He has been the chairman since 1968. Babette is his current wife who teaches the adult education classes in correct poster at the local church ground floor, and reads tabloids to the blind.

Jack has been married five times to four different women and his marriage to Babette is his fifth. The Gladney family includes Wilder, Heinrich, Denise and Steffie. They are from different

marriages. Heinrich is a skeptical fourteen year old antisocial teenager whereas Denise is really good at using all types of information that modern media has to offer, and is concerned with the family's health. Murrey Jay Siskind is Jack's friend and is a scholar at the College-on-the-Hill and is an ex-sport writer. He admires Jack's effort and what he has done to the Hitler department. He wants to create a department that is similar to Jack's, but for the pop icon Elvis Presley. The novel focuses on how society shapes the individuals' identity in the postmodern world, as well as, Jack and Babette's fear of death plus their strategies to conquer that fear.¹⁵

Jack's life was going well until one day he and his family was forced to evacuate due to a chemical spill by an explosion of a rail car in the area. The explosion released an "Airborne toxic event". Jack was poisoned by his exposure to the Nyodene D. Then, Babette in order to get the Dylar, which is a high-tech unapproved drug that can supposedly remove the fear of death, she slept with Willie Mink, the inventor of the drug as an exchange with Dylar. When Jack discovered that, he tried to kill Mink, but they both ended up at an emergency room. Later, they were treated by German nuns. Such a room captures the strangeness of life where one c deny the fear of death.¹⁶

Don Delillo's novel *The White Noise* illustrates the impact of technology on life. Television, radio and the Dylar pill are three chosen symbols used in an attempt to replace the natural "the representation of what is real "over the technological. The characters in *The White Noise* have a kind of a common belief that the events which are mediated through television, computer screen are more real than the things they perceive in real life themselves. Such an impact was further shown through the argument in which the protagonist Jack and his son Heinrich were involved in the nature of truth in the media and human perceptions:

“It’s going to rain tonight”

“It’s raining now, “I said”.

“The radio said tonight.”

“Look at the windshield,” I said” Is that rain isn’t it?”

“Just because it’s on the radio doesn’t mean we have to suspend believe in the evidence of our senses”

“Our senses? Our senses are wrong a lot more often than they are right” (Delillo, 22-23)

Actually, Heinrich found more truth in what the radio told him that it was going to rain. Then, he recognized that it was really raining around him. To him, the objective mass of media seemed more effective and infallible. He believed that human perceptions were subjective and unreliable.

Jack’s dilemma of discriminating between what is objectively real and what is not symbolizes Man’s anxiety and bewilderment about the representation of technology in a postmodern world. For instance, when Jack and the new member of the pop culture department, Murray Siskin, visited “the most photographed barn in America”, they started watching the people photographing the barn, and realized that everyone was shown up with their camera. Murray comments to Jack *“Once you’ve seen the signs about the barn, it becomes impassible to see the barn”*(Delillo, 12). As people lined up to take photographs of the barn, it became completely unreal. The mediation of the barn through

photographic images became more real than the barn itself, thus, the real barn no longer existed.

Jack Gladney was a college professor and the creator of the department of “Hitler studies “; Much of jack’s life was not immediate, but was mediated through someone or something else like television. His study of Hitler was another way for him to mediate the revolving of his life around. Hitler himself was often mediated through television shows; in this respect, Jack commented “*We couldn’t have television without him*” (Delillo, 63).

A double character is shown in Jack’s when he maintained a different character on campus when he put on his black professor robe, dark glasses and even when he changed his name to J.A.K. Gladney adding a false initial in order to be “Taken seriously as a Hitler innovator”(Delillo, 16). Eventually, his on campus persona was grown over the years, as indicated in the line “I am the false character that follows the name around” (Delillo, 17). He admitted that the creation of his false name J.A.K. Galdney was arbitrary; he said he himself was a false character, in other words, his true identity followed his false name.

Technology takes the shape of an ATM machine. Jack found a glimpse of his identity one morning when he was walking to the bank to use the ATM machine. In this context, he said, “I inserted my card; entered my secret code, tapped out my request” (Delillo, 46). This interaction gave the chance to Jack to repossess his own idea about his identity indirectly; the act of receiving his balance assured his subjectivity, stating:

Waves of relief and gratitude flowed over me. The system had blessed my life. I felt it support and approval... what a pleasing interaction. I sensed

that something of deep approval value, but not money, not that at all, had been authenticated and confirmed (Delillo, 46).

The machine succeeded to accomplish what he needed most and helped him to recognize his lost self. Thus, he felt that his sense of self “existence” was wrapped up in a technological recognition.

Once Jack got off the campus and put off his professor persona, he would look “so harmless. A big harmless aging, indistinct sort of guy” (Delillo, 83). He realized straightly that “the encounter puts him in the mood to shop”(Delillo, 83). This ritual of shopping had the same conformation to his self he found at the ATM machine. Here, he states:

The more money I spent, the less important it seemed. I was bigger than these sums. These sums poured off my skin like so much rain. These sums in fact came back to me in the form of existential credits (Delillo, 84).

Now, it is part of him, he is a typical postmodern consumer; everything he buys becomes the foundation for his identity more than for his real self. Jack, the consumer, is the same as Jack the professor in a way that it has become a costume through which he understands his subjectivity. His image is mediated through his identification as a consumer in a postmodern industrial society.

Mostly, all Delillo’s characters shared the understanding of mediation through television screen. For example, Heinrich played chess by mail with a convicted murderer. When Jack asked about Tommy Roy’s crimes, he responded with a tone similar to that came straight from the aesthetic of television or movie. Here, Heinrich stated them with the penalty of what has really happened:

Did he care for his weapon obsessively? Did he has an arsenal stashed in his shabby little room off a six-story concrete car park?” “A telescopic sight. Did he fire from a highway overpass, a rented room? Did he walk into a bar, a washette, his former place of employment and start firing indiscriminately? People scattering, taking cover under tables. People out in the street thinking they heard firecrackers (Delillo, 44)

Part of Jack's endless trials to test the reliability of the fictional movies and TV shows is his eagerness to believe that the way the murderer thinks and works with is identical to the way he sees them in fictional movies and TV shows. Heinrich remarks that Tommy Roy, the convicted prisoner, regretted his crime because he was an ordinary murderer rather than an assassination; he has not captured the media's attention for his crime. As if he was saying that the only things worth doing were those that can get the individual on TV screen; otherwise, it is a wasted effort.

Another interaction with Technology was Jack's exposure to the chemical, Nyodene D, which results from the Airborne Toxic Event. His report to the technician of the SIMUVAC (an abbreviation for Simulate Evacuation) who can assess the effects of the chemical on a person indicates that the technological reality is more real than human perception). Entering Jack's "name, age, medical history and so on" (Delillo, 128) into a computer screen, immediately locates the damage of the toxic on his body. Jack kept on arguing about the way he was affected by the toxic when he only went outside for a few seconds. In this regard, the technician replies:

It is just you were out there so many seconds. It is your whole data profile. I tapped in to your history. I'm

getting bracketed numbers with pulsing stares (Delillo, 140).

The computer clearly shows Jack's level of danger. The technician admitted that by saying:

I didn't say it. The computer did.....It just means that you are the sum total of your data. No men escape that (Delillo, 141).

The technician could only tell him what the computer can process. As a result, Jack found his diagnosis was the disease itself. His exposure caused him a condition that was outside his own body, but held, instead, in the computer's data. The data consisted of immaterial codes, in other words, a virtual body. Jack apprehended that his own death was not a physical but a technological one. He expressed this when he said:

It's 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 wrestled from the gods. It makes you feel like a stranger in your own dying (Delillo, 142).

Jack's technological death was objective that is why; he could not understand it, it was not a natural one. He failed to see his morality in a subjective way. The person whom Jack trusted to interpret his death to him was his doctor, more precisely, his doctor's computer. He believed that if he could convince the doctor that he did not have the chemical in his system, perhaps the doctor's diagnosis could make it look like he did not have it.

Both Jack and Babette tried to get rid of their sense of fear from dying by a drug which is called Dylar. This drug was said to remove or counteract the fear of death. It was described by the neurochemistry, Winnie Richards, as “an interesting piece of technology “and “a wonderful little system” (Delillo, 187-188). Dylar and the television had the same effect on Jack. When reality became too real for him and his fear of death crashed with his anxiety, the only way for him to understand it all was by mediating it through television¹⁷. He perceived what undergoes around him as if he was watching it on TV, thus:

Hundreds of people walking with determination ...part of some ancient destiny, connected in the doom and in ruin to a whole history of people trekking a cross wasted landscapes (Delillo, 122).

Once more, technology enforces its powerful presence in this novel; namely through Dylar which is presented through the incident of the inventors of the drug tablets. This drug is not tested on human beings, yet it can endanger their life and affect the working of the brain. It is invented to remove the fear of death. That is why; Babette has an ardent desire to have them to the extent that she offers her body in exchange for thirty tablets that to be used every seventy two hours. As a result, the drug affected her brain and developed forgetfulness in her behavior. Furthermore, the pill affected its creator, Willie Mink, who lost his mind due to the side effects of this drug¹⁸. He lost his mind and became unable to differentiate between what is real and what is not. For example, if some mention a “falling plain”, he will immediately take the position as if the plain is actually falling:

He hit the floor, began crawling toward the bathroom...showing real terror...he tried to wriggle behind the bowel, both arms over his head, his legs tight together (Delillo, 311).

Here is the voice of wisdom noted by Murray who pointed out to Jack three mechanisms for coping with one's death: faith in technology, faith in the afterlife and murder. The first two involve placing the responsibility for death beyond oneself in something beyond control. The third involves taking life and death into one's own hands, weakening both fate and chance through the sheer force of human will. In all three cases, the hopelessness of human beings when faced with death overcomes, however artificially¹⁹.

Man and place are seemed to strive trying to cope with postmodernism. The Postmodern man is "a modernist which is displaced in a postmodern world". He is presented with a wall made of stone to climb over, yet he reaches infinity into a God-less sky and already too far gone in the clouds to find the ground where he came from²⁰. The cultural and the social landscape of *White Noise* are located in a postmodern world. The town of Blacksmith seems to occupy a place between modernism and postmodernism. Jack, much like Blacksmith, seems to exist between the cultural split between modernism and postmodernism. He is captivated by the object rather than by the subject.

When Wilder, Jack and Babette's youngest son, suddenly stopped crying after a seemingly long fit, Jack stated:

It was as though he'd just returned from a period of wandering in some remote and holy place where things are said, sights are seen of the most sublime and difficult dimensions (Delillo, 79).

Here, Jack is acknowledging the existence of the otherworldly interpersonal reality, an indicator of his modern tendencies. The given fact is that one essential feature of modernism is the power it gives for the individuals to recreate or reshape their environment. During the

Airborne Toxic Event, Jack describes the sight of it as a chemical cloud or as a “enormous dark mass that moved like some death ship in a Norse legend” (Delillo, 127). Later, when speaking of Babette, he said:

When she shoveled snow, she wore a furry headband it made me think of the fifth century A.D. men standing around campfires speaking in subdued tone in their Turkish Mongol Dialects (Delillo, 171).

Jack is a postmodernist in the sense that he is looking to the past to comprehend the present. He is further a modernistic in the sense of lending himself to the superficial sense of time and place that are related to postmodernism. As an example to his addiction to objects and goods is his encounter with Murray at the super market. There, he began listing the content of Murray’s shopping cart, pointing out that “generic food and drink”, “non-brand items”, “the white packaging” and “simple labeling” (Delillo, 18). His fixture on the objects Murray are buying is related to his own sense of identity; the ones that are covered with matrix codes of materials and goods. Here, one needs to note that Murray’s character is not within Murray himself, but from the objects that are related with Murray. Jack's award his shallow persona, saying “I’m the false character that follows the name around” (Delillo, 17). He is incapable of removing himself from the depth of consumerism. This obsession is due to Jack’s struggle and overwhelming desire to be a part of the postmodern world.

Another feature that highlights Jack’s modern sensibilities is that his notion of absolute knowingness is subjective. For example, when Babette read to the family the horoscopes a loud, Jack thought to himself, “I tried not to listen when got to mine” (Delillo, 18). This implies that he is not concerned with petty information that has become meaningful in the new age of post-modernity.

Jack's interaction with his son exhibits his symbolic struggle to become an active participant in the new postmodern world. Heinrich, in both of his youth and his vast array of knowledge, symbolizes the first generation of the postmodern world. He is not like the other children who have grown up in a seemingly closed environment; one that is comprised of technological and mass-media influences. He was old enough to understand the postmodern world by itself, so he rebelled against the notion of watch the sunset; the one that occurred before the Airborne Toxic Event, saying: "only Heinrich stayed away because he believed that there is something ominous in the modern sunset" (Delillo, 61)

Heinrich stands for the new postmodern world who exemplifies one of the largest barriers that stand between Jack and the postmodern world. Jack's various attempts to communicate with Heinrich in the novel servers as an example of his attempts to communicate in the new postmodernism world. They engaged themselves in a playful conversation concerning the weather. Jack took the subjective reality when he said "look at the windshield is that rain or is it?" whereas Heinrich took the objective reality though his speech, saying, "I'm only telling you what the radio said" (Delillo, 22). The previous conversation focuses on Heinrich of truth or reality, in which the text appears to convey the fact that the mass-media seems to drive its power in the postmodern world by adopting its way into the individual's immediate for knowledge and information.

Jack's anxiety being unable to fully participate in the postmodern world is shown in his sensitivity. He said:

To become a crowd is to keep out death. To break off from the crowd is to rick death as an individual, to face dying alone (Delillo, 73).

Truth, knowledge, and simulation are important social ideology which kept Jack wondering. This was noted by his interaction with SIMUVAC staff where he doubted the importance placed on simulation rather than on the subjective reality.

Vernon Dickey, Jack's father-in-law seems to complicate his attempts to be a passive member of the postmodern culture. In contrast to Jack, he is the embodiment of a modernist man. He has the idea that the individuals have the power to recreate, reshape and improve their environment in order to make something new; to him the old must be abandoned. In this context, Vernon said:

Shingling here, rustproofing there" and "trying to spot something that needed replacing or repair (Delillo, 245).

It is an indication that he is very much in control of his environment, reshaping and recreating it. Jack in comparison to Vernon describes himself as "fundamentally useless" saying that:

It put Vernon at an adventure to talk about gaskets and washers about grouting" and "things that built the world (Delillo, 245).

Vernon, by asking Jack "were people this stupid before television?" (Delillo, 245), he recognizes the differences between himself and the postmodern world. Jack's desire to participate in the postmodern world separates him from Vernon and modernism. Unlike Jack, Vernon was not afraid of death. Jack noticed that Vernon took on a "sardonic pleasure in his own hacking and spams" (Delillo, 245). Besides, the chronic coughs that was either from smoking or old age, or both suggests a progression toward death, toward something new which is called the afterlife.

Jack realized that it is unattainable to exist within a postmodern world as a passive modernist. Accordingly, he preferred to act in the world instead of simply be acted upon, refusing to be an object in the postmodern world, a person who simply surrenders. This realization motivated him towards his decision to be what Murrey calls a “killer” rather than a “dier”. Jack is no longer the fragment of a modernist man, and thus set his mind to surrender to the laws of the postmodern world. This leads to the climactic encounter with Willie Mink, Babette’s sexual liaison. Consequently, he decided to become a subject, “killer”, and headed to Iron city for one purpose which was to kill Mink.

Willie Mink represents the physical embodiment of postmodernism itself. Jack’s encounter with him is a symbol which represents his resolves to overcome the nature of postmodern world. Interacting with the rigid, idle Willie eventually weakened his resolves to defeat postmodernism because Willie proved to be stronger in his abjectness.

The first indication of Willie being the physical personification of postmodernism was when he drowned out TV phrases and incomprehensible riddles, saying:

Some of these sure-footed bighorns have been equipped with radio transmitters” and “the pet under stress may need a prescription diet (Delillo, 306-307).

Willie simply absorbed Jack’s attempts at communication, just like the way Murrey described the “diers”. The postmodern halo, technology and knowledge, proved to be two realms of postmodernism that existed in both Willie and the motel room. Such a fact is very overwhelming that it began to consume Jack. In this regard, Willie states:

Things began to glow, the air was rich with extrasensory material appeared to grow more vivid things in their actual state white noise everywhere. (Delillo, 309-310).

Jack's dreadfulness is shown clearly when he tried to put an action to his plan which was to kill Mink. In his last effort to obtain the "Subjectness" was his realization to overcome postmodernism. However, Willie and the distinctive atmosphere of post-modernity drove away Jack's attempts to failure. Jack amidst his feeling of frustration and disappointment realized the impossibility of bridging the gap between subject and objects, modernism and postmodernism and himself and the new world. Jack's confrontations with his fear urgently delivered him to see the world as it truly is:

The extra dimensions, the super perceptions were reduced to visual clutter, a whirling miscellany, meaningless (Delillo, 313).

Finally, Jack has recognized that the most essential aspect of existence is to be able to step back from the cultural controversy of modernism and postmodernism, of subject and object in order to understand the rationality. Such recognition gave rise to them in the first place. When one exists outside the realms of either movement, as Jack did at the end of white noise, the beauty of being reveals itself in the mysteries of not knowing what comes next, what came before, or what forced to drive out existence:

certainly there is awe, it is all awe, it transcends previous categories of awe, but we don't know whether we are watching in wonder or dread, we don't know what we are watching or what it means, we don't know whether it is permanent, a level of

experience to which we will gradually adjust, into which our uncertainty will eventually be absorbed, or just some atmospheric weirdness, soon to pass (Delillo, 324-325).²¹

4. Conclusion

In *The White Noise*, Don Delillo presents a society depending on technology much like today's new technological era. He describes how the public counts on the media for answers to their everyday problems. In the story, technology is very ubiquitous that Jack often thinks about it almost every day and even his kids, in *White Noise*, though there is no account of computer and internet. This is because the worldwide web began in 1990. In Gladney's home, television or radio presents a hint to the coming of technological innovations. Technology is considered a custom in *White Noise* that it often makes an effective and valid points that stand true to today's society in America.

Thus, in *The White Noise*, the presence of technology proves both threatening and comforting. On the one hand, it gathers the family together like when Babette, Jack's wife, makes it a tradition for the family to watch television on Friday. On the other hand, it pollutes the environment via the chemical that has resulted from the airborne toxic event, harming as a result people through the exposure to this toxic. Throughout this novel, technology emphasizes itself through the humming of machines and the steady flow of media sounds and images. Technology, through its pervasiveness, has become a part of the daily life of humans. In fact, the two seems tangled as Delillo's narrative which creates an interwoven relationship between humans and machines.

Technology is further like a sponge; it is very absorbent of people to the extent that everyone has the same recollections based on the media. Delillo has brilliantly painted a portrait of a society that is



brainwashed by modern technology to an extent that everyone questions everything unless it is broadcasted on TV or mediated through the news. It also questions the society's value.

Technology has affected the life of the society in which nature including human nature is transformed into an artificial performance and is now being staged as postmodern.

Notes

1. Christopher and MC Laughlin , *Defining postmodernism* :
 - a. [URL//HTTP:// WWW.Iath.virginia.edu/elab/hf1042.html. Retrieved 2L1L2017.
2. Fredric Jameson, *Postmodernism* , Durnham: Duke university press,1991,p.p(ix).
3. Ibid.
4. Steven Connor (editor), *The Cambrige Companions to literature*, Cambridge university press, 2004, pp.(62-72).
5. Sazali Abdw Wahab and Che Rose ans etc., *Defining the Concepts of Technology and Technology Transfer: A literature Analysis*, 2012, p. 62, vol5 No1.
6. Gunay Badalova, *The Effect of Technology in our lives*: [URL//HTTP://WWW.adawritingcenter.files.wordpress.com/2013/04/gunay-badalova-nar/.pdf. retrieved 25/3/2017.
7. Ibid.
8. Daniel Dinello, *Technophobia: Science fiction visions of posthuman Technology* (Austan: university of Texas press,2005, p.95.
9. Gunay Badalova, *The Effect of Technology in our lives*:
[URL//HTTP://WWW.adawritingcenter.files.wordpress.com/2013/04/gunay-badalova-nar/.pdf. retrieved 25/3/2017
10. Biography of Don DeLillo, Don DeLillo, 2017, Link(
[url//http://www.goodreads.com/author/show/233.Don_DeLillo](http://www.goodreads.com/author/show/233.Don_DeLillo)
)Retrieved 4/6/2017
11. Biography of Don DeLillo, Don DeLillo, 2012

Link (url//http://www.famousauthors.org/don-delillo)Retrieved 4/10/2017
12. Neelam Bhardwaj, *Don DeLillo's White Noise: A Postmodern Techno-Scientific Novel*, Aug. 2016, pp. (103), Volume IV. Issue VIII

13. Biography of Don DeLillo, Don DeLillo, 2017, Link (url//<http://deathguaranteed.weebly.com/Background.html>)Retrieved 4/22/2017
14. Don DeLillo, *White Noise*, the United States of America:Viking PenguinInc.1985, pp. (36)
15. Gry Jacobsen, *Living in Dangerous Times: Identity, Volition and Anxiety in Don DeLillo's White Noise and Falling Man*, May 2009, pp. (Jacobsen 14).
16. Richard Powers, *White Noise*, Don Delillo; introduction by Richard Powers.Link (url//<http://avidreader.com.au/products/white-noise-penguin-deluxe-classics-ed>) Retrieved 4/25/2017
17. Natalie Starn, "Cognitive Mapping in the Postmodern novel" : Philip k. Dick's *Ubik*, Kim Stanley Robinson's *the Gold Coast*, and Don DeLillo's *White Noise*, May, 2013, pp. (38-52)
18. Neelam Bhardwaj, pp. (106-107)
19. Lisa Crystal, *Technology and Faith in Don DeLillo's Wite Noise*, February 12, 2008, pp. (1)
20. Katelyn Hummer, *The Green in White Noise: Consumption, Technology, and the Environment*, 2013. pp. (3-4).
21. unknown author, "The Postmodernism Of The White Noise English Literature Essay", 23/3/2015 :Link (url//<http://www.ukessays.com/essays/English-literature/the-postmodernism-of-the-white-noise-english-literature-essay.php>) Retrieved 5/10/2017

References

- Badalova, Gunay. (2013) *The Effect of Technology in Our Lives*. Retrieved on 3/25/2017 from: (url//http://adawritingcenter.files.wordpress.com/2013/04/gunay-badalova-nar1-pdf.pdf)
- Bahradwaj, Neelam. (2016) “Don DeLillo’s White Noise: A Postmodern Techno-Scientific Novel”. IJELLH, Volume IV. Issue VIII, pp. (103)
- Crystal, Lisa. (2008) *Technology and Faith in Don DeLillo’s White Noise*. pp. (1)
- Connor, Steven. (2004) *The Cambridge Companions to Literature*. United Kingdom, UK: Cambridge University Press. pp. (62-72)
- DeLillo, Don. *White Noise*, the United States of America: Viking Penguin Inc. 1985. pp. (22-325).
- Hummer, Katelyn. (2013) *The Green in White Noise: Consumption, Technology, and the Environment*. pp. (3-4)
- Jameson, Fredric. *Postmodernism*. Durnham: Duke University Press, 1991. pp ix.
- Jacobsen, Gry. (2009) *Living in Dangerous Times: Identity, Volition and Anxiety in Don DeLillo’s White Noise and Falling Man*. pp. (Jacobsen 14).
- Keep, Christoper and McLaughlin. (1993-2000) “Defining Postmodernism”. Retrieved on 2/1/2017 Link: (url//http://www2.iath.virginia.edu/elb/hfl0242.html)
- Leitch, Vincent B. (2017) *Postmoder Theory of Technology: Agendas*: The Johns Hopkins University Press. Retrieved on 3/22/2017 Link (url//https://muse.jhu.edu/articale/178143).
- Mondal, Puja. (2016) “Postmodernism: Origin and Definition of Postmodernism”. YourArticleLibrary.com. Retrieved on 3/3/2017 from:

([url/http://www.yourarticlelibrary.com/essay/postmodernism-origin-and-definition-of-postmodernism/38463/](http://www.yourarticlelibrary.com/essay/postmodernism-origin-and-definition-of-postmodernism/38463/))

- Powers, Richard. "White Noise, Don DeLillo ; introduction by Richard Powers". Retrieved on 4/25/2017 from: ([url/http://avidreader.com.au/products/white-noise-penguin-deluxe-classics-ed](http://avidreader.com.au/products/white-noise-penguin-deluxe-classics-ed)).
- Starn, Natalie.(2013) *Cognitive Mapping in the postmodern novel: Philip k. Dick's Ubik, Kim Stanley Robinson's the Gold Coast, and Don DeLillo's White Noise* .pp. (38-52)
- "postmodernism: definition of Postmodernism in Oxford dictionary (American English) (US)". Oxford University Press. Retrieved on 2/1/2017 Link: ([url/http://en.oxforddictionaries.com/definition/us/post-modernism](http://en.oxforddictionaries.com/definition/us/post-modernism))
- Wyard, Adrian.(1995) *Postmodernism*. Macmillan Magazines Ltd. Retrieved on 3/15/2017 from ([url/http://www.pbs.org/faithandreason/gengloss/postm-body.html](http://www.pbs.org/faithandreason/gengloss/postm-body.html))
- Wahab, Sazali A. and Rose Che.(2012) *Defining the Concepts of Technology and Technology Transfer: A literature Analysis*. Vol.5, No 1, pp. (62)