

Postmodern Worldview: The depiction of our time in

Don DeLillo, Will Self and Salman Rushdie

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April 6, 2017



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A Thesis

Submitted to the

Department of English & Humanities

Of

BRAC University

By

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ID: 15163007

In partial fulfillment of the requirements

for the Degree of

Master of Arts in English

April 6, 2017

ABSTRACT

Postmodernism is one of the most discussed topics in contemporary world. It embraces various kinds of approaches to art making. It is a mixture of different artistic and popular styles and media. The term “postmodernism” has influenced authors so that they choose it as their subject of writing. This paper deals with Postmodern Worldview of our time. It aims to discuss postmodern aspects and varieties in the light of three novels; chronologically they are – *White Noise* by Don DeLillo, *The Sweet Smell of Psychosis* by Will Self and Haroun and *the Sea of Stories* by Salman Rushdie. As I want to work on Postmodern Worldview, I have chosen three different novels, written by writers from three different continents. They are respectively – American, European and Indian variety of novels. North-American variety deals with suburbanism, consumerism, techno-culture and centerlessness. European variety specially focuses on drug culture and psychological complexity. On the other hand, Indians follow the storytelling tradition. This paper will also discuss postmodernism history, features, postmodern theory and postmodern effect on human life in contemporary life. In my paper, I will try to define postmodern aspects and varieties in the light of these three novels.

ACKNOWLEDGEMENT

First of all, I am grateful to Almighty Allah for giving me good health, patience and confidence to accomplish this academic endeavor (thesis) amidst all obstacles within the scheduled time.

I would like to express my profound gratitude to my Supervisor, Professor Dr. Syed Manzoorul Islam. The writing of this dissertation would not have been possible without his indispensable guidance, constant advice to nurture it, untiring effort and cordial encouragement. This acknowledgement would not be completed without a special thanks to him for his theoretical and thought provoking lectures on postmodernism, which greatly shape my ideas and to develop my dissertation. I also thank to the honorable chairperson of the department Professor Dr. Firdous Azim for her guidance throughout the time.

Thanks to my beloved parents, Mr. Alauddin Ahmad and Mrs. Marjina Ahmad. The countless times they supported me during my study.

Finally, my completion of this project could not have been accomplished without the support of my dearest classmates, friends and my well-wisher, Israt Alam, Shawlin Aroni, Shammee Akter and Kamrul Hasan Komol. Thanks to all of them.

Zerin Ahmad Nishi

April 6, 2017

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INTRODUCTION

Postmodernism

Postmodernism is a broad cultural movement that developed in the mid to late 20th century. It started in the architecture, arts, philosophy and criticism. It is a departure from modernism. Postmodernism includes skeptical interpretations of culture, literature, architecture, fiction and literary criticism. It is associated with deconstruction and post-structuralism. Because its usage as a term has gained significant popularity at the same time as twentieth century post-structural thought.

Postmodernism is an artistic style. It is difficult to define. Because, it does not have any definite specifications and boundaries. Postmodernism does not believe in absolute truth. Postmodernists never attempt to impose their thoughts on others about right and wrong, truth and falsity, good and evil. They believe that no one has the authority to define truth or impose upon others their idea of moral right and wrong.

History of Postmodernism

The term 'Postmodern' was first used around 1880s by John Watkins Chapman. Chapman used the word in the context of postmodern style of painting as a departure from French Impressionism (Hassan, Ihab, *The Postmodern Turn: Essays in Postmodern Theory and Culture*, Ohio University Press, 1987.12ff). In 1921 and 1925, Postmodernism had been used to describe new forms of art and music. However, as a general theory for a historical movement, 'Postmodernism' was first used in 1939 by Arnold J. Toynbee: "Our own Post-Modern Age has been inaugurated by the general war of 1914-1918" (Arnold J. Toynbee, *Study of History*, Volume 5, Oxford University Press, 1961 [1939] 43). In 1949, the term was used to describe dissatisfaction with modern architecture and led to the postmodern

architecture movement. (*Encyclopedia Britannica*, 2004). Peter F. Drucker suggests the transformation into a postmodern world happened between 1937 and 1957. He has described Postmodern as 'nameless era' which he has characterized as a shift to conceptual world based on pattern purpose and process rather than mechanical cause, outlined by four new realities. The emergence of educated society, the importance of International development, the decline of the nation state and the collapse of the viability of non-Western cultures.

In 1970s the term 'postmodernism' first gained widespread acceptance in the world of architecture. Postmodern architecture emerged in the 1960s as a reaction against the perceived shortcomings of modern architecture, particularly its rigid doctrines, its uniformity, its lack of ornaments and its habit of ignoring the history and culture of the cities where it appeared. Postmodernism believes in progress and innovation. It describes not only a period but also a set of ideas.

The word 'Postmodernism' derives from the term modernism, which was the earlier movement that contexted way the modernist thought and practice. But postmodernism doesn't come after modernism rather it runs paralleled with modernism while defining Postmodernism. Post modernism has been a reaction against modernism. Modernism was generally based on a utopian vision of human life and society and belief in progress. It assumed that certain ultimate universal principles or truths such as those formulated by religion or science could be used to understand or explain reality. On the other hand, Postmodernism broke established rules about style. It has introduced a new era of freedom and it reflects a self-awareness of style. Sometimes it may borrow consciously from a range of styles from the past if needed; for example: retro style. It can be controversial and challenging the boundaries of taste. While modernist championed clarity and simplicity; postmodernism embraces complex and often contradictory layers of meaning. So, postmodernism is something, which critiques, questions and investigates modernism.

Postmodernism is often viewed as a cultural of quotation. In the last few decades there has been widespread questioning of the conception and ideas of art which underline the modernist project in the first half of 20th century. This challenge has led to a search for new cultural forms which transcend the boundaries between high art and mass culture (low art) and to a critical examination of the role of the arts and the artist in modern society. But like modernism, postmodernism does not designate any one particular style of art or culture. It is often associated with pluralism and an abandonment of conventional ideas of originality and composition in favor of a pastiche of 'dead' styles. So, it is a new cultural form.

Postmodernism doesn't believe in value judgment and constant truth. It has no depth, no root. It is like Rhizome. Visual culture is the dominator of postmodern society. Hyper-reality, image saturation and simulacra seen more powerful than the 'real'. What Television shows, that is more original than real life to us. This will be more clear when I will discuss Don DeLillo's *White Noise*. Not only visual culture, but also consumerism, cyber culture, pop culture dominates over everyday life. In postmodern time, shopping malls have become true heterotopias or non-place, where people, particularly young spend a lot of time. They also Facebook, go to food shops, even the streets side one and indulging others everyday rituals to respond to some physical as well as cultural needs. The line between high culture and low culture has been blurred. Pop culture, hybrid culture, living a double standard life, mixing pop music with classical music make music fusion. All these become trends in contemporary world as well as in postmodern literature.

Now a days postmodernism is one of the most buzz topics around the world. In the late 20th century or after the World War II, literature faces a memorable change. Postmodern elements started to find a place in literature. Postmodern ideas are not restricted in literature rather than it enrolls in our everyday life. A lot of our everyday actions might be considered as postmodern. For example – visual culture, going to McDonalds or KFC, consumerism,

tweeting, facebooking, blogging, uploading pictures, going for movie and so on. At present time, we can have all kinds of facilities like- shopping, having food, watching movie in the theatre, under the one roof in a shopping mall. So shopping mall idea is getting popular in postmodern times. The idea of consumerism is getting even bigger with the idea of shopping mall. From one store people are buying things that they need. By the influence of advertisements, sometimes they buy things what they actually don't even need. In Television, Newspaper, Magazine, Billboards, advertisements are published and people get influenced by that. Media presents products in such a way that people need it. People don't even know why they are buying this. Media dominates our society. TV programs, music, films, daily soap operas have become popular culture. People are addicted to these programs now. Television (TV) is showing hyperreal images. Umberto Eco (1987), an Italian philosopher and a literary figure, defines hyperreal as that which is more real than 'real'. Audience lives their real lives through simulations of reality given by the media. TV soap operas and serials such as – Quantico, Baywatch, Star Trek, X-Files and other TV programs are watched all over the world. The sportsmen, pop singers has become not only celebrities but also they are promoting commercial products like - cloths, perfumes, hair nourishment products, beauty products, which leads to a worshipping of the cult of the brand names highly commercially advertised and thus evoking the illusion of their value. Players, singers, dancers become the models of the products and people are biased of these products. Technology and cyber world are new way of living our life. In contemporary time we cannot live without our cellphone or laptop or internet. Technology is everywhere in our life. Social media has become our new everydayness. Facebooking, tweeting, commenting on blogs, sending emails, uploading pictures, sharing information have become trend in our life. Postmodern authors feature science and technology in literature. Digital technology and electronic world influence contemporary novels.

Features of Postmodernism:

Postmodernism has a number of features. Among them, use of language, pastiche, intertextuality, meta-fiction, anarchy, temporal distortion, paranoia, magic realism, Irony, rhizome, indeterminacy, maximalism and minimalism; these are the major features which will be discussed in the below.

Among all the aspects, use of language is the most recognizable aspect of postmodernism. It becomes the central feature of postmodern text. A postmodern writer often treats a serious subject in a playful and humorous manner.

Pastiche is one of the most significant features used in postmodern text. Pastiche means combining different ideas together and 'pastes' them to make new style. The ideas are generally taken from past literary work; then combine them as a new form of literacy.

Intertextuality means one text referencing other text. It is a creative transformation which represents the idea of another text based on different language and different social context as well. This term is coined by a Bulgarian-French theorist Julia Kristeva.

Postmodern authors feature meta-fiction in their writing. Meta-fiction means writing about writing, where author makes understand his readers why he is writing or the purpose of writing of this text. Here, author shows self-reflexivity.

Postmodernism believes in anarchy. It rejects hierarchy. According to Postmodernists, "high and low culture is of equal worth". There is no distinction between high culture and low culture. In postmodern text author presents, opera and pop music, rich people living in a cheap hotel – these ideas in same line.

In literature, indeterminacy can be simply defined as when components of a text require the reader to make their own decisions about the text's meaning. So, indeterminacy occurs when

the text's ending does not provide full closure and there are still questions to be answered. So, in postmodern literature, we find open endingness and indeterminacy.

Postmodern literature often follows temporal distortion technique. Non-linear narratives, timelines and using of fragmentation are called temporal distortion. Through this technique author controls the plot in his text.

In postmodern text there are chaos and no order system exist. It is an absurd idea. In postmodern text author shows paranoia in different ways, such as – searching for identities, fragmentation in social system and people's life, etc.

Magic realism is one of the most important features in postmodernism. Magic realism means introducing something unrealistic or impossible idea into a narrative as it seems like very normal. Through skillful time shifts, miscellaneous use of dreams, myths and fairy stories, another uses this feature.

Maximalism means writing in a disorganized way which gives much detail in a lengthy text. Many critics say this type of texts are filled with language play and empty in emotion.

Minimalism is just opposite to maximalism. Generally postmodern short stories are written using this technique. Authors do not provide much details or create meaningless point, instead of providing every single details they just reveals the context of the story and non-exceptional character. Thus author allows the reader's imagination to shape the story.

Postmodernism does not support grand narratives. In postmodern literature, we clearly notice anti-narrative or mini narrative technique. It is one of the major techniques used in postmodern literature. In postmodern literature, we also found that no strict form is found because the term itself is an anti-foundationalism. Postmodern authors choose any subject

matter, structure and any form of writing. Even they can create new form, new perspective and new ideas and so on for their writing.

In the light of our understanding of Postmodernism, we may read all creative works of our time. This thesis will examine the three novels – *White Noise*, *The Sweet Smell of Psychosis* and *Haroun and The Sea of Stories* by respectively Don DeLillo, Will Self and Salman Rushdie. Also, the important theorists of postmodernism such as Charles Jencks, Ihab Hassan, J.F. Lyotard, J. Baudrillard will be discussed in the next chapter for laying the intellectual ground of understanding Postmodernism and its use by the three novelists.

CHAPTER – I

Understanding of Postmodernism

Postmodernism is a cultural turn. It is also a historical movement. It is an emergence, which is very particular in our time. It is something which critiques, questions and investigates modernism. Though there are lot of theorists has contributed to understanding of postmodernism, it starts with architecture; so there are lots of critics on postmodern architecture.

Charles Jencks

Charles Jencks is one of the prominent and leading theorists of postmodern architecture. Now, I will discuss how Charles Jencks shows postmodernism in his works. To define postmodernism in architecture, Jencks argues that postmodern architecture “contrasts with older notion of classical rules in being understood as relative rather than absolute, responses to world of fragmentation, pluralism and inflation rather than formula to be applied indiscriminately” (Jencks, Charles/Keswick, Maggie, *Post-modernism: The new classicism in art and architecture*, London: Academy Edition, 1987, 330). According to Jencks, the most obvious new convention concerns beauty and composition. Jencks emphasizes on aesthetics of a building while modernism focuses on more of the functional value completely ignoring the aesthetics. According to him, postmodern architecture is full of complexity and chaos, because complexity and chaos theories are considered more basic in explaining nature than linear dynamics. He also shows in his book, *What is Postmodernism* that elements from the past or the historical elements are used in postmodern architecture. Stylistic variety and pluralism are prominently present in postmodern architecture. Postmodern architects use irony, double-coding, ambiguity and contradiction in their architecture and art work. So, when several codes are used, they produce a multivalent building which may have multiple

usage and resonance. Charles Jencks also discusses that postmodernists try to elaborate new ornamental figures. So, Jencks defines postmodernism as a culture that has a sense of departure, but no clear sense of direction, which shows the centerlessness of postmodernism. It also rejects the grand narrativeness.

Ihab Hassan

Ihab Hassan is another major Arab-American theorist of postmodernism. Hassan defines Postmodernism as fluid; it shifts and slides continually with time, particularly in an age where ideological conflict and media hype exist (Hassan, 2000). The origin of the term 'postmodernism' remains vague. Ihab Hassan illustrates the origin of postmodernism in this way: "postmodernism was born in strife and nursed in contention; it still remains moot. Lock ten of its foremost proponents in a room and watch the book trickle under the door. Hype and hyperbole, parody and kitsch, media glitz and ideological spite, the sheer, insatiable irrationalism of consumer societies all helped to turn postmodernism into a conceptual ectoplasm" ("Beyond Postmodernism"199). Postmodernism is a collective knowledge of a particular historical era. According to Ihab Hassan, it is an "autobiography, an interpretation of our lives in developed societies, linked to an epochal crisis of identity, the other pivotal point" ("Beyond Postmodernism"202). He emphasizes the complexity of describing postmodernism: "what was postmodernism, and what is still? I believe it is a revenant, the return of the irrepressible; every time we are rid of it, its ghost rises back. Like a ghost, it eludes definition" ("From Postmodern to Postmodernity"1). Postmodernism avoids definition because of its enclosing and asymmetrical nature as it is intricately linked with culture, life and attitude making it a contested category. The 'post' in postmodernism, is a temporal signifier that infers modernism. Hassan says: "The term postmodernism is not only awkward; it is also Oedipal, and like a rebellious impotent adolescent, it cannot separate itself completely from

its parent modernism... Oedipal or parasitical if you wish... it remains a conflicting dialogue with the older movement” (“From Postmodernism to Postmodernity” 9). In “Towards concept of Postmodernism” (Hassan, 1978), he tries to classify the term inclusive of its fluidity and in this light, he tries to attempt at understanding Postmodernism before defining it. Hassan builds a group of words, such as “Fragments, hybridity, relativism, play, parody... an ethos bordering on Kitsch and camp” which are connected to postmodernism to define it. He also makes a list of Modernism versus Postmodernism to explain and portray the complicated relationship between both movements and for understanding the postmodern technique. Hassan refers postmodernism as the “cultural sphere especially literature, philosophy and the various arts, including architecture, while postmodernity refers to the geopolitical scheme, less under than disorder, which has emerged in the last decades” (“Form Postmodernism to Postmodernity” 3).

The most prominent intellectual contributions towards postmodernism have however been by French. In literature, postmodernism have been used in many ways by various authors. For example – Salman Rushdie is Indian, Don DeLillo is an American and Will Self is a British. None of them are French. But the theory of Postmodernism has been created by French. Among them, J.F. Lyotard and J. Baudrillard are two major theorists. Now I will discuss how they have shown postmodernism, in the below.

J.F. Lyotard

J.F. Lyotard is one of the key figures of Postmodernism. He defined postmodernism as doubtfulness towards meta-narratives; as a rejection of the existence of metanarrative. Lyotard agreed that all grand narratives should be viewed with doubt as human experience is so desperate and varied that it is impossible to provide theories which will account for things in a way that is relevant to all people. To a large extent, the way people interpret the world is

dependent on their different culture backgrounds and individual personalities. Lyotard takes a completely different place on Postmodernism in his analysis, "The Postmodern Condition" (Lyotard, 1979). His ideological examination of knowledge in the postmodern era portrays how it has changed from knowledge to information. A century ago knowledge was something that was acquired through hard work and constant learning. But at present, knowledge appears only as information. It can be found at the click of a button. There is no hardship in earning it. Instead of learning things we are simply finding it whenever we want. Lyotard believes that cybernetics is dominating our culture and for that reason, the status of knowledge has changed. According to him, postmodern knowledge is against meta-narratives and avoids grand process of legalization. He entitles the postmodern as a questioning attitude to these Meta-Narrative of western thought. He believes that the postmodern condition is essentially unstable and that signifies not the end of modernism but a new thinking in relation to it. According to him, knowledge is produced by questioning existing paradigms and inventing new one, not by agreeing to the grand narratives or universal truth.

Lyotard highlights the increasing skepticism of the postmodern condition toward the totalizing nature of metanarratives and their reliance on some form of "transcendent and universal truth" (Lyotard, Jean-Francois. *Introduction: The Postmodern Condition*: "A report on knowledge", 1979: XXIV – XXV). He views this as a broadly positive development for a number of reasons. He proposes that metanarratives should give way to petite recites, or more modest and "localized" narratives that can "throw off" the grand narrative by bringing into focus the singular event (Nouvet, XVI). Lyotard stated in his "The Postmodern Condition" (1979) that Postmodernism was a reaction to the failings of modernism. It emerges from crisis.

Jean Baudrillard:

French theorist J. Baudrillard is one of the chief intellectual figures of postmodernism. He is a sharp critique of contemporary society, culture and thought. He is a major guru of French postmodern theory. He has developed his own style and forms of writing (Stanford Encyclopedia of Philosophy: "Jean Baudrillard"; First published Fri Apr 22, 2005; substantive revision Wed Mar 7, 2007). From the early 1980s to the present, Baudrillard has developed an own unique philosophical and cultural analysis. Through his writing he has systematically criticized major modes of modern thought while developing his own philosophical perspectives. His narration relates to the end of the era of modernity which is dominated by production, industrial capitalism and political economy. Baudrillard claims that in postmodern culture, our society has become so reliant on models and reputations that we have lost all connection with the real world. That preceded the representation. Reality itself has begun to initiate the model, which now leads and determined the real world. In his book *Simulacra and Simulation*, he tries to examine the relationships among reality, symbols and society. Baudrillard says that "... The simulacrum is never that which conceals the truth – it is the truth which conceals that there is none. The simulacrum is true" (Poster, Marks; Baudrillard, Jean: 1988. Selected writings. Cambridge, UK: Polity). According to him, our current society has replaced all reality and meaning with symbols and signs, and that human experience is of simulations of reality. So, postmodern simulacra and simulation can be found not only in art, but also in literature, media and consumerist goods. Baudrillard thinks the question of simulacra is not about imitation, nor duplication, nor even parody. It is a question of substitution of the real for the real (Baudrillard, 1994). He tries to say that our society has lost the ability to make the distinction between reality of representation and representation itself. So, simulacra are the copy of a copy of a copy ..., where the original spirit is lost.

Baudrillard represents three orders of Simulacra. The first, it is associated with the pre-modern period, which is a clear simulated copy of the original. It is recognized as an illusion, which also means recognizing the real. In the second, it is associated with the industrial revolution. The distinctions between the 'real' copy and the representation break down due to mass production. These mass produced copies or simulacrum, misrepresent the reality under them. In this way, simulacra threaten to replace the original by imitating it so well. The third, it is associated with the postmodern age, which leans on the complete lack of distinction between reality and its representation, as the representation leads and determines the real. Baudrillard claims that urbanization is hugely important to the postmodern problem as it creates distances between society and the reality of nature. Through losing the touch with nature, we are losing the touch of ourselves too. Thus we are forgetting where we have come from. This hyper-reality blurs the distinctions between the real and unreal ruthlessly in our society. For example, the lifestyle that the Television is portraying through TV shows and advertisements; that perfect portrayal of home or beauty products becomes an element of the real. The society cannot perceive the difference between what they are showed and what is 'real'. Here the boundary between hyper-reality and everyday life is erased as mass production and constant advertising influence our every aspect of life.

According to theorists, postmodernism describes a hectic era of simulations, recycling, capitalism, mass production and consumerism. Charles Jencks defines Postmodernism as a culture which is full of centerlessness fragmentation, complexity, double-coding, irony and chaos theories. According to him, postmodernism emphasizes on aesthetics and anti-narrativeness of a building.

Ihab Hassan attempts to define the term by building a group of words that can be used to contextualize the label. He also compares it to Modernism as it connects to Postmodernism. The idea of 'Petite History' or anti-narratives is examined by J.F. Lyotard as he suggests

postmodernity is focused on the small histories of society. He also explains how status of knowledge has changed from knowledge to information in this period. Another aspect of postmodern society is the constant and continuous simulations of reality or hyper realities that dominate our culture. He argues that society has become too reliant on TV shows and models that we can no longer distinguish portrayals from reality. This TV shows and advertisement s are simulacrums that represent only the advances in technology, not the value of the beauty products. There are various issues surrounding Postmodernism. It describes an era of chaotic advertising and production, an array of techniques in architecture, art and literature.

CHAPTER – II

Understanding of Postmodern American Society

In this chapter, I will analyze Don DeLillo's dystopian novel *White Noise*, which is a remarkable American novel. Analyzing the aesthetic focus of postmodernism and cultural influence of postmodernity, I will describe consumer culture, techno culture, and visual culture of postmodern American society, in the light of *White Noise*.

White Noise's obsession with technology is obvious and overwhelming. From the first page, with the description of station wagons arriving full of things, to the last, with one last description of the supermarket, the novel is full of the everyday bombardment we face from consumer goods and TV, radio and other technological advances. We have seen Jack repeating lists to himself, like "Tegrin, Denorex and Selsum Blue" (289) or "Toyota Corolla, Toyota Celica, Toyota Cressida" (155). His daughter even says Toyota Celica in her sleep. Then there is the ever present detached voice of the television spouting out nonsequiters at every turn. And it is the television that causes the violent reaction in Wilder, when he seen his mother on the screen and touches it to feel her but can't, a television in which they can't even hear her voice. Technology is everywhere in *White Noise*, as inescapable and omnipresent as it is in life.

'Postmodernism' is a product of post World War II (WWII) capitalism and a part of this production is the function of the media to relegate experience into the past as quickly as possible, as well as an open-ended questioning about the place and value of post-modern art. In postmodern time, rise of Television (TV) and TV ads became popular. For consumerism, TV is one of the best helping hands to propagate their products. Postmodern period is a time of immense cultural changes. As Jameson says: "The replacement of old tension between city and country, center and province, by the suburb and by the universal standardization; the

growth of the great networks of superhighways and the arrival of automobile culture - these are some of the features which would seem to mark a radical break with that older prewar society in which high-modernism was still an underground force” (Jameson, 11).

In this chapter, I will focus on the suburban area and its relation with the rise of consumer culture, visual culture & techno culture in the light of the novel *White Noise* by Don DeLillo. At the same time, I will also discuss the topic of shopping mania in this novel. There is a relationship between suburbia and consumer culture. The rise of consumer culture has an effect on extended urban area named as ‘suburbia’. Suburbanization over the United States was impacted by both “social and mechanical advancements” (*The Economist*).

Here, *White Noise* reprimands rural way of life and shopping centers and shopping manner pointlessly. We notice a strange type of psychological behavior about shopping and shopping mall. The setting of *White Noise* is rural range. Provincial zone is a private range arranged on the edges of a city. Truly it the increased part of a city where the climb of store, rising of raised structure and making enlightening system is seen.

Here, Babette is a country housewife. Babette is portrayed as the quintessential adoring mother and life partner. Somewhat overweight, with a head brimming with muddled fair hair, Babette heats treats for the youngsters, advises her significant other everything, and, in her leisure time, peruses tabloids to the visually impaired and educates a course on stance to the elderly. Jack takes incredible solace from Babette and the openness that portrays their marriage. In any case, at one point we see that they were in an unlawful relationship with different folks which brought up fickle side of their character. So in an expanded urban culture we see conventional and desolate housewives who just invest energy keep up family and kids. And they were seen with very common characteristics like blonde hair or chubby faces etc. In any case, with the progression of time this situation has also been changed. So

generalization of female representation is another imperative quality of a customer situated society where female are esteemed by body and they also think about as a result of consumerism. One of the significant issues that DeLillo portrays in *White Noise* is the development of consumer society in the postindustrial society. The book opens like this “The station wagons arrive at noon, a long shining line that coursed through the west campus” (DeLillo, 1). This ‘station wagon’ is fundamental piece of rural life. Perhaps ahead of his time, in *White Noise* Don DeLillo depicts a rural thruway as a consistent stream that “washes past, a remote and steady murmur...babbling at the edge of a dream”(DeLillo, 4). This super imposition of rural social scene over a once wild nature shows up all through *White Noise*, for case, in this section: “Babette and I and our children by previous marriages leave at the end of a quiet street in what was once a wooded area with deep ravines” (DeLillo, 4). This picture and others in the novel point to the uncontrolled suburbanization that has changed nature, a “lush region with profound gorges,” into society, a working class neighborhood at “the end of a peaceful road.” Yet this change affects more than the scene; hero Jack Gladney, the novel recommends, has also been trained by the transformation of a once wild nature into suburbia. On the other hand, the housewives of the suburbs are focus of medication producers. They need to try their items on forlorn housewives who are disappointed and discouraged.

Utilization, in the new culture, has picked up another distinctive significance. People no more purchase merchandise for their utilization esteem, or on the grounds that they are in need; despite what might be expected, as we find in the novel, people shop since they feel a bliss brought about by the exhibition of the products.

Shopping centers overwhelm American culture. The shopping malls are treated as the “Mecca for customers” (Ghashmari, 21). No more stores are worked to purchase necessities, yet are presently worked to engross customers. Are shopping centers now places of entertainment, as well as really intended to make the overall population shop more? Margaret

Crawford, in her written work, *The World in a Shopping Mall*, clarifies in subtle element how shopping centers are intended to tempt all the more spending. The primary concern seems, by all accounts, to be that shopping centers need to stimulate their buyers, be places of refuge, and departures from the general repetitiveness of ordinary life. As Crawford clarifies all the more finely tuned, that “shoppers can not only realize what they are but also imagine what they might become” (Crawford, 13). This idea is also seen in the novel *White Noise*. Here Jack Gladney is a ‘patron’ of supermarkets and shopping centers. Jack alone, however all the more as often as possible with the organization of one or all the more relatives, makes treks to the general store. The general store has come to be a noteworthy purpose of crossing point in today's way of life. Among the occupied and clamoring swarms of people, Jack regularly keeps running into associates, most generally a partner from The College on The Hill, Murray Jay Siskind: “The two girls and Babette, Wilder and I went to the supermarket. Minutes after we entered, we ran into Murray. “This was the fourth or fifth time I’d seen him in the supermarket, which was roughly the number of times I’d seen him on campus” (DeLillo, 35). Even Jack’s girl, Denise, keeps running into a gathering of companions amid one shopping trip. Jack also has numerous critical discussions with Murray while coolly walking around and down the passageways of the general store. On one such event, Murray advises Jack that he is so glad to be “in Blacksmith, in the supermarket, in the rooming house, on the Hill” (DeLillo, 36). He keeps on saying “I feel I am learning important things every day. Death, disease, afterlife, outer space... It’s all much clearer here. I can think and see” (DeLillo, 36). With Murray communicating his sentiments to Jack, it is nearly as though these experiences at the general store are supplanting standard social time. Besides being a meeting ground, the store is loaded with numerous consumer merchandise items. Jack depicts this in one of his numerous excursions to the general store: “There were six kinds of apples, there were exotic melons in several pastels. Everything seemed to be in season, sprayed, burnished, and bright”

(DeLillo, 36). This sort of wealth of merchandise is seen in pretty much all over. Goss says that the mall planners “strive to present an alternative rationale for the shopping center’s existence, manipulate shoppers’ behavior through the configuration of space, and consciously design a symbolic landscape that provokes associative moods and dispositions in the shopper” (*The Magic of the Mall*). Goss says that the mall planners “strive to present an alternative rationale for the shopping center’s existence, manipulate shoppers’ behavior through the configuration of space, and consciously design a symbolic landscape that provokes associative moods and dispositions in the shopper” (*The Magic of the Mall*). So, shopping mall mania is an important postmodern aspect in *White Noise*.

In the opening pages of the novel, Denise and Steffie contend about Babette’s propensity for purchasing things however she doesn’t require or even eat. Denise says that she thinks if “She keeps buying it; she’ll have to eat it just to get rid of it. It’s like she is trying to trick herself” (DeLillo, 7). In consumer society, it begins to shop ‘for shopping’s purpose,’ and this is precisely what we get notification from Jack when he shops with his family at the shopping center, when he felt so ‘costly’ in light of the fact that he shops. He says, “I looked for its purpose, looking and touching; reviewing merchandize I had no intension of purchasing, then purchasing it” (DeLillo, 84).

Consumerism is the main residual component that appears to be ready to loan intending to Jack’s presence. At the point when Jack is gotten without his scholastic robe and dim glasses amid an excursion to the tool shop, his associate calls him “a big, harmless aging, indistinct sort of guy” (DeLillo, 83). Shaken by this experience, Jack orders Murray’s proclamation that “Here we don’t die, we shop” (DeLillo, 38), and a bash of utilization takes after. To be sure, Jack sees himself from a different perspective after his spree at the Mid-Village Mall, commenting that “I filled myself out, found new aspects of myself, located a person I’d forgotten existed”(DeLillo, 84); and the influence of expending essentially for utilization,

declaring fitness in the commercial center by having accessible the cash to spend there. They are keeping shopping to reduce their mental stress about death. So here in one point shopping mall also works as a mental healer to the postmodern disease of death. But all are related to money and business. Then again, Mr. Treadwell, the visually impaired man to whom Babette used to peruse tabloids become mixed up in the shopping center with his sister and stay there for a few days, until they are discovered befuddled and terrified. Being lost in the endless strip mall can be translated as the fast development of consumer culture of American culture. Rise of super market and communication system make the world is too close to each other.

White Noise shows up a wellspring of family joy and a medium of speaking to consumer items through its visual force. In contemporary America, TV culture and consumer culture are imperative. Television ads, as appeared in *White Noise*, greatly affect customer practices. The unfaltering pattern in promoting is to show the item as a basic piece of huge social purposes and procedures, the character can't escape item jingles, brilliant bundling, mystical representation even inside their own brains and unlimited redundancies, similar to serene ads, similar to mantras.; "Coke is it, coke is it" (DeLillo, 51). We see the primary indications of this when Jack sees her sitting before the TV set, looking mindfully and moving her lips, endeavoring to coordinate the words as they were talked. Later on, all these brand names in her rest. Jack watches her in wonder, "she was just rehashing some TV voice. Toyota Corolla, Toyota Celica, Toyota Cressida. Part of each kid's cerebrum commotion" (DeLillo, 167).

Television is appeared as the most persuasive and modern technological gadget in the novel. It plays an important role in the life of the characters, to the degree that it has changed the criteria of reality and truth. Television has turned into the new reality. TV is as vital and powerful as the hero of the novel, Jack Gladney. It fills the universe of the novel with its hums and sections and it appears occasionally to interfere with the activities of the novel.

Television appears to control all individuals; they think only TV. Murray Siskind, Jack's companion and colleague at College-on-the Hill, a speaker on living symbols, is one of the characters who holds TV as the new wellspring of information and a generator of contemporary life, he portrays his experience:

“You have to learn how to look. You have to open yourself to the data. TV offers incredible amounts of psychic data. It opens ancient memories of world birth. It welcomes us into the grid, the network of little buzzing dots that make up the picture pattern. There is light, there is sound...look at the wealth of data concealed in the grid, in the bright packaging, the jingles...the medium practically overflows with sacred formulas if we can remember how to respond innocently” (DeLillo, 51).

Murray's portrayal of this experience demonstrates how the hyperreality of Television, created by the system of small humming dots, however stunning, is considered something more genuine than the genuine, and how the viewers need to surrender every one of their faculties to this wellspring of data. He also takes TV as a fetishistic object. He tells Jack how his life changes when this gadget enters; “I've been sitting in this room for more than two months, watching TV into the early hours, listening, taking notes” (DeLillo, 50-51). Murray doesn't deny that TV is a hyperreal reproduction, and that it doesn't go past the photo example of its screen. Despite the fact that he depicts the experience as “Close to mystical,” he knows, deep inside, that it is, “sealed-off, timeless, Self-contained, (and) self-referring” (DeLillo, 51).

The quick development of society and fatigue of life conveys TV to the attracting room 1960s American culture. With the progression of time TV set turns into the member of a family. My discussed novel shows this essential and very common side of life. In *White Noise*, DeLillo shows that the family is a big family yet every one of the individuals is

captivated by the TV set. They continue sitting in front of the TV while eating, talking, and tattling and notwithstanding engaging in sexual relations. TV set turns into an ordinary presentation of DeLillo's works. The principal appearance of a TV discovers Babette, the spouse of the storyteller Jack Gladney, endeavoring to order mindful gathering by founding a "filmic" viewership regimen:

"That night, a Friday, we ordered Chinese food and watched television together, the six of us. Babette had made it a rule. She seemed to think that if kids watched television one night a week with parents or stepparents, the effect would be to de-glamorize the medium in their eyes, make it a wholesome domestic sport. Its narcotic undertow and eerie diseased brain sucking power would be gradually reduced" (DeLillo, 16). The portrayal of TV in the novel is purposely light; it in any case echoes a long standing social nervousness with respect to the medium. In this novel, Babette had an unwilling sexual relationship with her drug supplier Willie Mink. She was uncomfortable with the relationship and during the intercourse she gazed at the television screen and it seemed that only television is real in this world. On the other hand, Mink is strangely addicted by the television. A television always keeps running behind him in his chamber. Even when Jack went to kill him, he found him watching "flickering light" on the television. After the rise of Television as a crucial part of each house, families life Gladney's, has been broken down.

In this way, it can be said that TV assumed as a critical part of our day by day life. It has a mystery holding the viewers. The Gladney family goes about just as the world inside the TV is totally impervious and exists in an alternate measurement when they first see Babette on the TV screen. Jack expresses that "confusion, fear, astonishment spilled from their faces" (DeLillo, 102) and that they could not understand what Babette was doing inside the TV or how she went there. Jack mentions being overcome by "a sense of psychic disorientation" (DeLillo, 103) after seeing his significant other on TV. The family totally goes into disrepair

when their “true” slams into the “television world.” If the Gladney's would betray TV and open their eyes and ears to reality, they would understand that Babette showing up on TV does not mean she is no more in this earth. Television appears like such a departure for the family that they totally disregard the way that TV is a piece of their reality, not a different world all together.

So, here I have analyzed some features of postmodernism which DeLillo represent in the light of his novel *White Noise*. Through this novel, he portrays Postmodern American Society.

CHAPTER – III

Understanding of Postmodern European Society

In this chapter, I will examine ascent of LSD drug and its effect on family and individual life in postmodernism through the book of *The Sweet Smell Psychosis*. This book highlights the media culture in contemporary British society and its complex bleak impacts including the ascent of drug utilization. In this section I will also talk about the relationship between drug and sex in postmodernism.

The Sweet Smell of Psychosis is a 1995s British novella, which demonstrates us a negative effect of drug on both societal and family life. The legitimate utilization of what we now term “illegal” drugs was across the board in nineteenth-century Britain. Sedatives in different structures were utilized by all levels of society, both for self-prescription and for what we now call recreational use. Literature reflects the society and its problems. All through the English artistic field, the broad utilization of drugs and alcohols were scrutinized. Eighteenth century is a period of parody where journalists like Pope, Swift, Defoe, Addison thus on ridicule drug dependent London society. Sentimental Age is loaded with feeling and creative energy where the utilization of medication is broad. Like S.T. Coleridge was dependent by opium while composing his well-known divided sonnet “Kubla Khan.” However, in the postmodern age, life got to be dull and low. The wretchedness of mechanical London life makes people parched. People are constantly spooky by dissatisfaction, dejection, nervousness, dread and so forth. There is nothing abandoned them for looking for gifts. That is the reason look for most profound sense of being in the brilliant universe of alcohol.

Dealing with drug and drug oriented culture is one of the most recurrent themes of consumer culture based post-modern novels. *The Sweet Smell of Psychosis* is managing the most modern topic ‘drug’. Drug assumed a vital part to the development of the plot of this book.

Drug, LSD, schizophrenia and so forth make family relationship obscure and fickle. Misuse of drug makes people unscrupulous to ideals. Drug used as a medium of communication and drug dealers made drug as one of the highest demanding and selling products of Western Capitalistic Society. We additionally see the protagonist of the book take drug to decrease his anxiety, trepidation, or pressure. However, we also see the other characters become obsessed with drug.

After World War II, drugs have been created to counteract infection, to cure illness, to ease agony, to keep caution, to rest, to diminish stress, to lessen hyperactivity in youngsters, to evacuate the side effect of mental issue. But there is also seen illegal use of drug throughout the history.

Fast development of mechanical insurgency and innovation, worldwide arrangement, civil war, cold war and so forth made the period agitation and tumult. People had lost their confidence on government and their arrangement. They felt themselves as dangerous in a fragmented society where drug is the best 'brand' to seek and for false pleasure.

In *The Sweet Smell of Psychosis*, there is an opiate group of upper-working class London society, who are constantly occupied in testing and taking drugs and alcohols. The members of "The Sealink Club" are the best case of medication subculture. To them, drug is the best buddy and the method for inventiveness and decreases their anxiety. They simply separate their own domain and make tranquilize an exceptionally normal result of contemporary society.

However, this book concentrates on postmodern culture's undesirable fixations on drugs. From fatigue, dissatisfaction, trepidation or uneasiness people take drug. The broad utilization of drug separates the societal frameworks and standards. Sometimes it is seen that

drug controls a society. The extensive use of drug became the most significant topic for postmodern novels.

In *The Sweet Smell of Psychosis*, we can see the protagonist Richard takes high measurements cocaine for reduce his apprehension and tension. So it is seen that the utilization of medication is all over. People take drug to spur their dispositions and lives. In any case, in the meantime they have lost themselves to the medication too. Drug is an exceptionally significant changing image here. Richard, the protagonist came to London from a rural region of England. Subsequent to going to the solid city he turned into an individual from a club “Sealink”, where the greater part of the upper-middle class people investing their energy. In any case, it involves awesome distress that subsequent to coming back from the workplace they don't come back to their better half or family rather they come back to alcohol and drug. We can see the similar things in Richard’s life. In present day world, drug turns into a method for correspondence. All the characters of the novella are dependent on drug. They have lost their family to the glitzy universe of drug and additionally they have lost themselves.

In postmodern life, sex is connected with drug. Sex is particularly private and individual yet to the postmodern life it gets to be fixated and foggy spots in the long run. It has lost to the narcotic impact of drug. *The Sweet Smell of Psychosis* demonstrates us a picture of scurrilous longing for sex. The London Journalist Richard Harmes, who lives a drudging days and cocaine fuelled night, falls in with a local media personality called Dell and his crew, which includes the delightful and attractive Ursula. Ursula is also a media personality. As Richard attempt to get closure and closure to her, he finds himself consuming more and more until finally psychosis begins to break in. Both Ursula and Richard are dependent on drug and both of them are engaging in sexual relations. Richard takes medication to fortify his desire for sex. Then Ursula takes drug as the piece of alleged high class society. Also, as an impact

of over measurement of cocaine, Richard had a visual hallucination. He saw kingpin of “Sealink” club, Mr. Bell on the substance of Ursula which is a definitive irony of Richard's life. He had lost everything to drug. It has immense power to control people's both social and personal life.

To recapitulate it is said that drug is a very common theme for postmodern novels. Our discussed novel shows the inner relationship between drug and human psychology. People take drug to lessen their fear, anxiety and tension. The novel shows us the legitimize use of drug in British society. Sometimes the drug users create a sub-culture.

Drug takes away the family life. It has a negative effect on sexual and social life too. Will Self represents the British media culture and the impact of drug utilization upon them through his novella *The Sweet Smell of Psychosis*. According to critique Brian Budzynski, Self represents a satirical indictment of urban literary culture in his prose by the protagonist Richard's voice.

CHAPTER – IV

Understanding of Postmodern Indian Society

Haroun and the sea of Stories is a Postmodern allegorical satire, written by Salman Rushdie.

In this chapter, I will discuss how Rushdie deconstructs the story telling process including the implementation of “magical realism” in the novel.

In *Haroun and the Sea of Stories*, the Indian-born author of Islamic faith fuses a mixture of pop culture, literary references, Indo-Pakistani cultural-isms, and imaginary people and places with the purpose of not only expressing profound social, political, and religious ideas, but also of emphasizing the importance of stories and storytelling in people’s lives. According to critic Thomas Kullmann, as a postmodern author Rushdie arranges an ironical survey of various incompatible traditions and provides an understanding into the workings of language and texts, fictional and otherwise. So, here we can understand Rushdie’s true postmodernist approach to his work.

In the novel, a prominent storyteller, Rashid Khalifa, also known as the “Shah of Blah” and the “Ocean of Notions”, loses his ability to tell stories, and must recover it, with the help of his son Haroun. The city in which the two live is described as being “a sad city, the saddest of cities, a city so ruinously sad that it had lost its name”, and a place that contained “factories in which sadness was actually manufactured” (Rushdie, 15). Rashid “whose cheerfulness was famous throughout that unhappy metropolis”, receives his stories from a magical ocean known as “The Sea of Stories”, of which he has a subscription to the “story streams” that are produced there (Rushdie 15, 17). His ability to tell stories allows him to be employed by politicians across the country of Alifbay. As Rushdie states, “Nobody ever believed anything a politico said, even though they pretended as hard as they could that they were telling the truth. (In fact, this was how everyone knew they were lying)” (Rushdie, 20). Rashid,

however, is well known and liked by the people and one whose words they can trust. For this reason, the “Shah of Blah” is hired to speak at the political rally of one politician, Snooty Buttoo. It is clear that Buttoo is generally disliked by the public, as he travels with a large number of “henchmen” that are always “within earshot” of Rashid and his son. Haroun wonders, “How popular can this Buttoo be if he needs all these soldiers to protect him?” (Rushdie, 42). When Rashid’s wife, Soraya, has an affair with their neighbor, Mr. Sengupta, and leaves the family, the storyteller begins having trouble remembering and creating his stories, and the subscription to the Sea is cancelled. When this occurs, however, he is completely unable to tell stories, and thus unable to satisfy those in the sad city who depend on his upbeat raconteuring (Rushdie, 16). Just as Haroun, skeptical of his father’s talent, asks Rashid, “What’s the use of stories that aren’t even true?” This idea is demonstrated by the fact the constituents of Mister Buttoo reject his attempt to gain power after listening to Rashid’s tale, and decide to “choose leaders they actually like”, showing the power that words may hold (Rushdie, 207). The novel also presents a classic “good vs. evil” style conflict between the those that support stories (Haroun, Rashid and the Guppees) and those that are against them (Khattam-Shud, and the Chupwalas), in which the “good” side triumphs, restoring the powers of storytelling to the people, and bringing new happiness throughout the country. The Guppees of Gup City are the protectors of the Sea of Stories, while the Chupwalas of Chup City attempt to poison the streams by turning the stories it creates into nightmares, hoping to eventually end all storytelling. Khattam-Shud and his cult of the Zipped-Lips seem to represent the Ayatollah, as they attempt to put an end to storytelling, while in real-life, the Islamist group attempt to prevent Rushdie from telling his stories by placing a fatwa on the author (Kullmann 1996). The two also are also rivals in many other respects. “Gup is bright and Chup is dark. Gup is warm and Chup is freezing cold. Gup is all chattering and noise, whereas Chup is as silent as a shadow” (Rushdie, 125).

This clash between opposite ideologies follows the format of oral traditions and legends, most likely an intentional approach to the tale made by the author.

In following the aforementioned theme of ancient Eastern storytelling techniques, Rushdie focuses on the use of his own mother-tongues, the major Indian and Pakistani languages, which include Urdu and Hindi, to convey his messages. For instance, several of the names of characters and places throughout the work are derived from these languages and contain meanings central to the story's message. The characters whose names contain meaning and are related to the significance of storytelling and communication include Batcheat: "Chit-chat", Bat-Mat-Karo: "Do-Not-Speak", Gup: "gossip", Kahani: "story", Khamosh: "Silent" and Khattam-Shud: "The End" (Rushdie, 215-216). The use of the author's own ethnic language as the names for places and characters illustrates both the significance that one's culture has in stories, and the significance that stories have in culture.

Although Rushdie attempts to represent Indian and other Eastern cultures, backgrounds with an oral-tradition and storytelling type approach to the work, while utilizing a plot filled with magical realism & fairy tale elements, the author uses pop-cultural references. This use of seemingly anachronistic references is a major aspect in the post-modernity of the work. Some of these references even make political commentary. Rushdie names the "Grand Comptroller" of Gup City, "The Walrus", and his cabinet, the "Eggheads". This, of course, is a reference to the Beatle's song, "I am the Walrus", as is actually stated in the novel, and similar to the lyric in the song, "They are the Eggheads. He is the Walrus" (Rushdie, 58).

"Egghead" has a negative connotation that shows the lack of competence that Rushdie may possibly associate with political figures. "The Walrus" is so named because of his mustache, a unique feature that the walrus animal is noted for. While his mustache may be considered rather thin compared to the people of Earth, as Haroun points out, he is the only Guppee

person that is able to grow hair on any part of his body, and is thus well respected within the community (Rushdie, 90). As the novel is on the surface a children's tale, other references made are more suited to younger individuals. The chauffeur of the Khalifas, Mr. Butt, while traveling through the Valley of K, is called a "looney tune" by one of the passengers, when the driver operates the automobile recklessly and well over the speed limit (Rushdie, 36). These references show that stories are significant in all cultures no matter the mediums in which these stories are told, whether they are through the use of film, recorded music or oral tradition.

In *Haroun and the Sea of Stories*, This postmodern blending of Eastern and Western culturalisms can also be found throughout Rushdie's references. In fact, the title of the novel makes references to two different collections of stories. The first is a reference to *Arabian Nights* as Haroun and Rashid are names borrowed from the story collection's famous caliph, Haroun al Rashid. The other reference made in the title is to Indian *Kathasaritsagara*, meaning "Ocean of the Streams of Story" (Kullmann 1996). Other works of literature are referenced when the Prince of Gup City, Bolo, with vanity, changes the titles of classic works such as to include his own name. These include: "Bolo and the Golden Fleece", "Bolo and the Wonderful Lamp", "Bolo and the Forty Thieves", "Bolo the Sailor", "Bolo and Juliet", and "Bolo in Wonderland" (Rushdie, 98-99). The addition of the Prince's name in these stories highlights Rushdie's possible contempt of royalty, as the young prince is very arrogant, impulsive, and obstinate. In addition, an allusion is made to Roald Dahl's *Charlie and the Chocolate Factory*, as a family friend of the Khalifas, Ms. Oneeta, gets a job in a chocolate factory with "as many chocolates as [she] requires free of charge" when all is resolved, and happiness has returned to Alifbay (Rushdie, 209).

The stories that appear in the *Sea of Stories* also make references to famous traditional tales. When Haroun samples one of the "poisoned" streams, the story that it contains begins very

much in the same way as the Grimm Brothers fairytale “Rapunzel”, or as it is defined by the Guppees: “Princess Rescue Story”, better known as ‘Rapunzel.’” At first, the original plot of the tale is followed, as the protagonist, the Prince climbs up a tower using the Princess’ hair, but the “poisoning” of the story becomes apparent when the story begins to alter unexpectedly. The Prince, when halfway up the tower, morphs into a large spider, scaring the Princess, and forcing her to cut off her hair, sending the spider downward to its death (Rushdie, 74).

Salman Rushdie’s *Haroun and the Sea of Stories* exercise a postmodern blending of different mediums that emphasizes the overall importance of storytelling in life. Rushdie, himself a storyteller, imparts his vast knowledge of literature, his own Eastern-world and his adopted Western cultural identities, and his vivid imagination in depicting his social, political, and cultural ideals, within an otherwise straightforward tale.

Another way in which the postmodern elements are seen is through the depiction of the characters. Haroun is far from the traditional "hero" in how he embodies an attention deficit. Rushdie depicts a Postmodern form of "noble prince" in Prince Bolo, and the notion of P2C2E is a Postmodern element that is "too complex to explain." The political reality that uses Rashid for his storytelling abilities is another example of postmodern irony in describing the nature of political rule. Khattam-Shud's death is even postmodern as he is crushed by his own creation of a statue. In these instances, Rushdie presents a "Postmodern allegory," reflective of the deconstruction that is so much a part of Postmodernism.

CONCLUSION

In this paper, I have tried define postmodern aspects in the light of three novels written by writers from three different continents. Respectively they are *White Noise* by Don DeLillo, *The Sweet Smell of Psychosis* by Will Self and *Haroun and the Sea of Stories* by Salman Rushdie. Here, Postmodern authors show the contemporary life through their writing. They have chosen reality as their subject matter. Even they have chosen human mind and their thinking as their writing subject which is also a part of reality. Throughout these texts authors discuss the reality of postmodern life.

In the 1st chapter, I have discussed and examined Postmodernism according to theorist's views. They describe postmodern time as a hectic era of simulations, recycling, capitalism, mass production and consumerism. Postmodernism cannot be seen as a movement like earlier era, rather a condition of the current window in time.

In the 2nd chapter, I have discussed about suburban culture, including consumer culture, techno culture, impact of Television media on American postmodern society in the light of DeLillo's *White Noise*. However, people had undergone a rapid change of social life after the World War-II. With the progression of time, print media moved by the visual media; The Television, which we can find in Don DeLillo's novel *White Noise* written in 1985. The books also focus on the shopping addiction of mass people and the mental response to purchase consumer products. The shopping way and the ascent of grocery store get another measurement in Postmodern time. In *White Noise*, both Babette and Jack continue doing shopping always to decrease their nervousness and trepidation of death. *White Noise* also concentrates on the effect of TV in family life. The Gladney family is constantly occupied in sitting in front of and it runs dependably out of sight. It is regardless to them while they are eating, resting engaging in sexual relationship. So, here, DeLillo shows how television has

become a major part of family life in postmodern time and how it has made people estranged and isolated from each other.

In Chapter 3, this paper is talked about drug, sex, media culture and corporate culture of postmodern European society in the light of *The Sweet Smell of Psychosis* written by Will Self. 1990's drug oriented society effectively introduced by Will Self in this novella. Here, we see both male and female are captivated to drug and take it as a characteristic means. Additionally, Will Self shows the change of drug culture and its impact on both social and family life through this book. Drug makes sub society and once in a while use as a method for imagination. We see a media personality Mr. Bell, the kingpin, who is ambisexual and debased. He is dependent on drug and opiates and had numerous illicit relationships to others. Even the protagonist Richard also takes cocaine to satisfy his lewd yearning. There is also an insights how drug controls corporate life in *The Sweet Smell of Psychosis*.

In the last chapter, I have discussed oral tradition in postmodern Indian subcontinent including storytelling process, use of magic realism, fairy tale elements and irony in the light of Rushdie's allegorical satire *Haroun and The Sea of Stories*. Through this novel Rushdie has tried to show the importance of stories and storytelling in people's lives. The depiction of the characters is also very postmodern in this novel. Rushdie creates Haroun's character far from the traditional 'hero'. It can be said that Rushdie presents a postmodern allegorical satire as a reflection of deconstruction which is a major part of postmodernism. Last of all, postmodernists deny that there is any overarching story, or metanarrative, to the world. We all come from a prospective or bias, that is shaped by the culture or the "Little Stories", we inhabit. In the postmodern worldview, everything is contingent, nothing is fixed. There are several implications of confronting reality in postmodernism which we have seen in my discussed novels.

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