INTISARI
Penelitian ini dimaksudkan untuk menampilkan perokakan Delillo atas kebudayaan postmodern Amerika yang terletak dalam White Noise. Penelitian ini menekankan pelajaringan yang telah diperlihatkan dalam beberapa teknik teks Delillo, teks kritis Baudrillard tentang kebudayaan postmodern digunakan.


Hasil dari pembacaan yang dilakukan adalah: (a) ada realitas-realitas yang diusulkan dalam dalam dunia yang kohok sentral, Jack Gladney. Di objek wisata The Barn Gudang Pertanian) televisi, dalam Hitler Studies (Perkawinan Hitler), di majalah, radio, evakuasi, supermarketer, dan di mall dari babak di dalam agama, tanda-tanda menggambarkan 'yang real'. (b) televisi dan supermarketer melalihkan pengalaman-pengalaman hipereal. Realitas televisi seolah-olah melengkapi, mengalihkan dunia Jack Gladney dalam memperespsi 'layar kaca' sebagai 'yang real' dan 'yang real' seperti 'layar kaca'. Supermarketer memberikan nama kebadan yang sirip Taman Eden karena segala ada dan tersedia. (c) realitas-realitas dalam dunia Jack Gladney, seolah-olah, dicirikan oleh kedekatan antara kenampakan dan substansi, aksi-aksi kekerasan dan estetika, kepura-puraan dan dedikasi, yang menitik dan yang palsu, dan antara yang baw dan yang buruk dan sebagainya. Individu tidak memiliki alternatif untuk memilih ataupun untuk
melakukan revolusi berhadapan dengan besinya kekuatan tanda-tanda. Individu menderita kehampaan makna yang akut, bahkan komunitas tidak lagi mencoba evakuasi justru mengalami dimana-mana dalam bentuk tidak

tentang simbol-simbol kematan) seperti radiasi, gelombang, bocoran
bahan-bahan kimia bencana dan obat-obatan.


**Kata Kunci:** Kebudayaan postmodern, penanda, simulasi, simulakrum, hyperrealitas, dan implosi

**INTRODUCTION**

Under postmodernity, American culture has undergone a great change propelled by technological revolution. McLuhan argued that it was signalled by technological revolution. After three thousand years of explosion in fragmentary and mechanical technologies, the Western World is implored. During the mechanical age modern humans had extended their bodies to space. Today after more than a century of electronic technol- ogy, postmodern humans have extended their central nervous system itself in a global embrace, abolishing both space and time as far as this planet is concerned (McLuhan, 1964). Desperating McLuhan’s opinion, Baudrillard argued that the power of electronic technology, especially in the form of electronic media, enables the hyperreal, or the imaginary to replace or simulate the real (Bertiens, 1995: 150). Technology does not only play its role as extensions of human body and their central nervous system, but it also can make our dreams, fantasy, imagination or our illusions into realization as reality.

The power of technoscience to simulate reality generates hyperreal experience we can enjoy in our rooms when drinking coffee. The Gulf War, for instance, is aestheticized in the media. Allegorically, Orwell’s ‘war is peace’ is replaced by ‘war is beautiful’ as constructed by the media.

The visual created a climate of joy is destruction in its audiences, as when reporters clapped and laughed when General Thorne said, “And this is my counterpart’s headquarters in Bagdad,” as a video showed a bomb blowing up the Iraqi air force.
building, just as video and computer games, or special effect-movies like Star Wars—augment a libidinal pleasure in destruction, so too did the videos of high-tech war produce euphoria in the destruction of Iraq...to see violence as fun and as an aesthetic spectacle. (Bast & Kolner, 2001: 77).

That experience blurs the real and the imaginary constructed in a new level of reality. This new TV reality or pseudo-reality signifies the death of all referentials. Audiences forget to see the fact, that as admitted by Air Force General Merrill McPeak in the press conference on March 16 1991, US bombs missed their targets over 70%, that the radioactive bullets fired by planes and tanks produced chemical exposure, uranium exposure causing cancers and leukemia (2001: 96-97). Digital information technology has the power to create abstraction of the real and to send the real into death. War is baptized as an exciting and enticing media spectacle. TV produces fascination and awe equal to the experience of watching war movie. This is the smilling and friendly face of technology, a technology with a human face. Baudrillard proclaims that now we come to the era of simulation. By crossing into a space whose curvature is no longer that of the real, nor that of truth, the era of simulation is inaugurated by a liquidation of all referentials—worse: with their artificial resurrection in the system of signs, a material is more malleable than meaning (1994: 2). For postmodern societies, there are only surfaces, without depth, only signifiers, with no signified. For Baudrillard America represents the triumph of effect over cause, of instantaneity over time as depth, the triumph of surfaces and pure objectification over the depth of desire (Baudrillard, 1988: 6). Postmodern societies privilege simulacra over reality; believe our secondary, simulated reality is more real that the first degree reality.

If Baudrillard tries to map postmodernity and scrutinizes its actualisation in America, Delillo’s works offer the panorama of postmodernity in American culture. Delillo work is an act of cultural criticism. He invents in order to intervene, his works are a kind of anatomy, efforts to represent their culture in its totality and who desire to move readers to the view that the shape and fate of their culture dictate the shape and fate of the self (Lentricchia, 1991:1). Grand Narratives can not explain the complexities of contemporary human experiences. Consumerism, science, religion are metaphysical beliefs the characters can cling to but insufficient. The characters in Delillo’s fictions face complexities of postmodern culture. Lentricchia claims that Delillo’s writing is an experience of overwhelming cultural density—Delillo fictions are novels that could not have been written before the mid-1960’s (Lentricchia, 1991: 6). This study means to reveal Delillo’s reading on American postmodern
culture as depicted in White Noise. This study examines what kind of reality face by Delillo characters postmodern culture. In line with this culture, this study also attempts to illuminate the realities, by employing Baudrillard’s critical arguments on postmodern society.

METHODS OF RESEARCH

Firstly, the method of collecting data employed in this study is library research to describe the data gained from references such as books, articles in journals and internet. White Noise is used as the primary source telling stories about American culture. Baudrillard’s Consumer Society, America, and Semilacuna and Simulation are also used as the main secondary sources to read the mental evidence gained in the primary source. Other books on literary theories, literary critics, cultural theories, American culture, and sociological theories are required also to give help in the activities of reading.

Secondly, to interpret the data this research employs semiotic method of analysis. The assumption is that American culture is made up of material component which can be found in texts as signifiers and mental component which can be found in concepts or signifieds represented by signifiers. Signifier and signified format a sign. Semiotic method is employed to interpret White Noise as a sign in American culture.

Thirdly, Under the influence of poststructuralism, the notion of interdisciplinarity has undergone a change into discursive practice of cultural differences. This study relocates the study of American literature and culture within a larger global network, and reconfigures our view of America against wider theoretical circumstances. The strategy employed to understand postmodern American experience is reading White Noise, as a text of postmodern American culture, in the light of how Baudrillard, as a foreigner, critically reads American culture in order to avoid the tautologies of American exceptionalism. So comparative approach of discursive practices of cultural differences is used.

ANALYSIS

Baudrillard’s Perspective, World under Radical Postmodernity

In The Matrix, computer technology as the most advanced technology is able to manipulate human condition; perfectly. With artificial intelligence, the computer can think by itself. The computer totally controls human beings. To revolt against this condition, humans block sunlight used as power source by the computer. Nuclear weapon is used to destroy earth so it is covered by black sky. But the computer uses human
bio-energy as alternative. For this purpose, the computer breeds humans in gel pods connected with the computer system. Human race spend their whole life in the huge pod plantation. To keep life the computer supplants human brain with a program, 'Matrix' connected to their skull. By the program, humans perceive that they live in the real world of the late 20th century but they live in pods. 'Matrix' simulates the late 20th earth, the exact model in the form of computer program. Millions of people live in simulacra. In *Simulacra and Simulations*, simulation is no longer referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal (1984: 1). In the Matrix, people live in the simulacra, a copy of the earth without origin or pseudo-reality. Humans are source energy for himself and for there system of sign, similarly like postmodern world enslaved by the system of sign.

This present age is dominated by pure simulacra with no originals or prototypes. It is called the era of model or code: DNA, virtual reality, computers, Disneyland. Information, not the machine, becomes the basic mode production. In this era of cybernetics the real is absorbed into a hyperreal. It is characterized by indeterminacy, by no ends. The Matrix world exemplifies a story of this era.

Baudrillard says that today the principle of simulation, and not of reality, regulates social life. Now we are engendered by models. There is no longer such a thing as ideology wherein representation is assumed, there are only simulacra. The principle of reproduction is contained in the code. The origin of things is formula, coded signs and numbers. The difference between the real and representation is erased and the age of simulacra emerges. The symptoms of this is that opposites begin to collapse and everything becomes undecided: beautiful and ugly in fashion, left and right in politics, true and false in media, useful and useless in the level of object, nature and culture. All begin interchangeable in the era of simulation and reproduction.

**Baudrillard's Reading on Postmodern American Culture**

Baudrillard, in *America* (1988), provocatively says that the whole country is cinematic. Our experience of the imaginary is not just limited on the screen of our television culture. American culture is a cinematic space where dreams, fantasy, imaginary or our illusions are transferred into realization as reality.

Baudrillard's strategy on analyzing America is looking for the images, signifiers and surfaces in order to accept them as only signifiers, as only surfaces and to reject their meanings and their signified because he
argues that meaning in the simulacral culture is ideological. According to Baudrillard, America is a pure circulation of signifier, a hyperreality, a perfect Simulacrum, or a material transcription of all values. When analyzing American culture he enters the fiction/the imaginary/the unreal/representation because in this fictive basis America dominates the world.

He views the places he visits as being simulated to proliferate images. In San Antonio, there is a place named El Alamo. Today it is the Chicano's grandchildren and great grandchildren who are there, on the same battlefield to hymn Americans who stole their lands. History is full of ruse and cunning. In Great Salt Lake Desert, prototype cars achieve the highest speeds of the world. Here speed is the triumph of effect over cause, the triumph of instantaneous over time as depth. It cancels out the ground and territorial reference-points, since it runs ahead of time to annul time itself. He also finds Grand Canyon—geologically formed—simulated as a natural park, Monument Valley. Here, nature is simulated into culture. In Torrey Canyon there is the Salk Institute, sanctuary of DNA and the Nobel prize winner for biology. There, all the future of biological commandments is being invented and planned. That is the bank of fiction embryos in biology. These places show miracles of fiction made into reality. In New York there is absurdity of crowded together without knowing one another, of New York Marathon as a futile activity in which the runners run without even a thought of victory, but simply in order to feel that they exist.

Baudrillard views that utopia conceptualized by Europe is achieved in America. It is a conviction that rationalism can actualize a society built on justice, plenty, rule of law, wealth, and freedom. It is achieved because America believes in it, put it pragmatically, and escapes from historical dialectics of modernity. Comparing to Europe, America realizes utopia through the revolution of the way of life, not through political or historical revolution done by Europe. In the future power belongs to those who have no origin and no authenticity, no past, no founding truth. Americans have conviction that they are the supreme power, centre of the world, the absolute model for everyone.

Baudrillard also shows how Europe and America perceive reality differently. America puts utopia into practice, not philosophises it. What interests America is not conceptualizing reality but realizing concept and materializing ideas. America built the real out of ideas. Only what can be produced has meaning. Materialism becomes the way of life. Paradox governs American thinking because when utopia is achieved, then it ends as utopia. Utopia is equal to reality. In America, there is no impossibility, even of fantasy. The imagery and the real coincide. There is no differ-
ence.

When Baudrillard speaks of American way of life, he is emphasizing its utopian nature, its dream quality or its fictional quality. American philosophy displays all characteristics of fiction; that everything is possible. Like in fiction, one can construct an ideal world and materialize dreams. America can create an ideal world from nothing, from zero degree of culture. American culture is the materialization of models. Baudrillard sees America as empty non-culture, as the purest symbol of hyperreal culture.

Religion (Puritanism) plays the major role to achieve utopia. Utopia is a part of religion moral sphere, not historical or political moral sphere. Americans strive to bring about the Kingdom of God on Earth, the concretization of all perspectives of salvation on daily life, not only in heavenly salvation and theological virtues. Religion becomes a part of everyday life. It becomes 'a way of life' from which America derives its moral revolution, not political revolution. In this case religion is secularized, meaning so it can no longer conceal itself behind theological virtues. Religion becomes pragmatic. The consequence is that it has no transcendental value.

In Simulation and Simulacra (1994), Baudrillard states that Disneyland exists in order to hide that America is a 'real' country, that all of 'real' America is Disneyland. Disney World uses simulations to construct an illusion that we can transgress the limit of time and space. Therein, people are asked to enter a perfect world. But the perfect world is only a fictionalized version through which we can escape from the border of physical reality. Time does not limit our fantasy to go to the future or back to the past. The other escape is that we can forget the threat of fallen society. Disney World tends to present the idealized version of America, its capitalism structure and its political history. Everything—the costumes, the people, the performance, the parade, and the surroundings and so on—is staged and scripted to invite us to seize the day, to have fun. Then what is offered by Disney World? It offers visitors to transcend the mundane, the real world. There is a sense of transcendence in the fictionalized realization of human deepest dream, but a phoney transcendence.

Simulated American Culture

If White Noise is compared simulation noted by Baudrillard, it tells stories of how an American family undergoes daily experiences in society under postmodern culture. The simulations of postmodern society are realm of images, of surfaces without depth or underlying reality. In
this society appearance is more alluring than essence, artificiality more interesting than substance, signify more enticing than meaning. Jack Gladney witnesses realities or environment that is void of substance, void of meaning. If Baudrillard analyzes American simulacra in the level of ideas, DeLillo shows how American simulacra operate in the scope of domestic areas. Simulation refers to the process in which simulacra take place and simulacra refer to the results, which we can see, touch and experience.

DeLillo portrays that tourism object called "The most Photographed Barn of America" is no less than simulation. It is just a play of illusion, appearance, and perception. The photograph of the barn, the appearance, the aura is more real. Tourists come there only to prove the photograph. The tourists are taking pictures of taking pictures. They take photograph of the appearance/the imitation/the concept of the photograph. In short they produce the signifier of signifier. The process of indefinite signifiers happens. Therefore the barn come into the realm of pure simulacrum, as the barn of the most photographed.

As the head of Hitler Studies, he has to reformat his name into J.A.K. Gladney (similar to J.F.K. Kennedy) and his appearance into frightening one (similar to Hitler) to gain authority. Ideological analysis to view the resemblance of J.F.K. Kennedy's political wit and Hitler's political terror will meet its failure because there is no representation of equivalence. He achieves prominence because of his signifier as Hitler scholar. He confesses that all of this "because I wore an academic gown and dark glasses day and night whenever I was on campus, because I carried two hundred and thirty pounds on six-foot three inch frame and had big hands and feet, I knew my German lesson would keep in secret (1985: 32). Baudrillard argues that representation stems from the principle of equivalence of the sign and the real. Simulation, on the contrary, stems from the sign as the reversion and death sentence of every reference (Baudrillard, 1994: 6). In the case of name and appearance, image masks and signatures a profound reality. It is not unreal but simulacrum.

Another fact Jack encounters in his daily routines is magazine with its potentials of simulation. He experiences being stimulated by erotic literature. He and his wife have a hobby of reading erotic literature to each other in their sex play. Jack finds it more stirring. Jack and Babette experience that sexual illusion regaled by magazine is more stimulating, more pleasurable than sex itself. In a magazine there can be a story, a letter etc. about sexual experiences being detailed in such way that make it stirs its readers. It is printed fantasy on a paper. Reading fantasy in magazines gives erotic experience.
In the toxic accident, Delillo describes how radio reports shape the characters' perception through linguistic construct from a feathery plume to billowing cloud to airborne toxic event. The use of language by radio (media) is planned to control reality. The poetic linguistic manipulation reduces the danger by bringing the concrete to an abstract quality. It denatures the basic reality. In this sense, the toxic spill as actual reality becomes fictive and in converse the fictive language becomes reality. In the same event the government uses the evacuation as simulation called SIMUVAC, simulated evacuation to prepare themselves for real emergency. When the real disaster finally occurs, for the government it is nothing but a model for further improvement.

Jack faces an unbelievable fact that there is also pretence of faith in religious institution. The nun named Sister Herman Marie explains that they only pretend to be nuns and believe in God in order that the others also believe in God. Religion tends to simulate social function, pragmatic role to make the others believe in God, even not to believe possible. Nuns simulate a belief in God. Others see the nuns with their attributes of heavenly things... Nuns play as the signifiers of religion.

TV and Supermarket as Hyperreal Experience

The era of signifiers penetrates the whole human life and proliferates endlessly. The opposites collapse and everything becomes undecidable: beautiful and ugly in fashion, left and right in politics, true and false in media, useful and useless in the level of object, nature and culture. All begin to be interchangeable in the era of simulation and reproduction. This bears cataclysmic condition in which everything is imprinted. Baudrillard refers to this as hyperreality. It is a new condition in which the old tension between reality and illusion, between realities as it is and as it should be, has been dissipated. In Baudrillard's perspective, everything is hyper—in excess of itself. Being hyper means dissolving the old oppositions, not resolving them. When the borderline between the real and the imaginary is eroded, reality is no longer checked, called to justify itself. It is more real that real as it has become the only existence (Sanup, 1997: 166).

TV and supermarket engender hyperreal experience. TV reality so far has influenced Jack's world in perceiving the screen as real and the real as screen-like. In the novel there is an episode in which the Glадney watch disaster displayed on television. They feel both terrified and secured. In this case media—television—rearrange their sense of the real. Television in postmodern society functions to place them into a universe of simulacra where it is impossible to distinguish between the real and
the spectacle. This gives them a sense of fascination but empy of mean-
ing. This is banal. This is groundless reality.

Through Jack's experience, DeLillo asks the readers to think of what happens to us, or how is our reaction if disaster happens to us, not in television. In fact, Jack can not accept the Airborne Toxic Event as his own reality: "Those things happen to poor people who live in exposed areas." So long Jack's mindset is supplanted by TV reality of that acci-
dent; disasters only happen to the others, to the poor, not to him. As long as they happen somewhere else or on the screen it is real. If it happens to him it is not real. Jack experiences the real as unreal. Jack the viewer becomes Jack the spectator: "It made us feel like fools, like tourists doing all the wrong things...people staring at us. We were a parade of fools, open not only to the effects of chemical fallout but to the scornful judgment of other people (DeLillo, 1985: 120&121)." He cannot put up with his own reality, in this case the television impact on Jack's mind is derealizing the real. He feels like fools who cannot differentiate the real and the unreal. This is the hyperreality Jack encounters in his daily life. In Neil Postman's book, Amusing Ourselves to Death, the presence of television in our postmodern culture tends to manipulate and reconstruct our mindset.

The characters are situated in indifference. They struggle in a world of indecipherable meanings, in consumerism Jack shops to avoid his personal trauma, death. In buying he can define his identity as long as he is shopping but there is no meaning outside it because supermarket them-
selves are simulated. Supermarket gives a sense of eternity, like the Garden of Eden because everything seems in season and available. Inside the supermarket Jack feels happy, blessed, gratified. In the supermarket everything is available, everything seems to be in season. This impression generates a sense of abundance, a sense of affluence. Goods are pack-
aged well so therefore the packaged goods appeal more to consumers de-
sires than their intellect. Jack is impressed by the packaged fruits: "There were six kinds of apples, there were exotic melons in several pastels. Ev-
erything seemed in season, sprayed, burnished, bright (1985: 36)." In another occasion he sees that "the fruit was gleaming and wet, hard-
edged. There was a self-conscious quality about it. It looked carelessly observed, like four-color fruit in a guide to photography (1985: 170)." Supermarket as a site of consumerism blurs the differences between real-
ity and representation as pointed by Goodheart (in Lentricchia, 1991: 121) that what the supermarket gives is not real food but its representation. The food is chemically composed, canned, packaged, advertised: we con-
sumed it all. What are being presented, in fact, are signifiers of commodi-
ties.

If commercials are mantras or litanies, supermarkets, malls stand as church when consumers seek salvation through consumption as said by Murray when shopping in supermarket: “That’s what I think of whenever I come in here. This place recharges us spiritually, it prepares us, it is a gateway or pathway” (1985: 37). Murray likens supermarket to a place of spiritual refreshment. Jack also finds spiritual peace when he and Babette are shopping: “It seemed to me that Babette and I, in the midst and variety of our purchase [had achieved] the sense of well-being, the security, and contentment these products brought to some snug home in our soul” (1985: 20). Further, Jack notes that “it seemed that we had achieved a fullness of being that is not known to people who need less, expect less, who plan their lives around lonely walks in the evening. In Consumer Society, Baudrillard states that happiness is the absolute reference of consumer society: it is the strict equivalent of salvation. Happiness derives from the myth of equality. To be the vehicle of egalitarian myth, happiness has to be measurable (1998: 40). Happiness has to be a well-being measurable in terms of objects and signs. It has to be a comfort, happiness as total and inner enjoyment. Murray’s spiritual refreshment and Jack’s fullness of being epitomize total and inner enjoyment.

Allegorically Delillo views postmodern temple of consumerism as ‘peace of mind in the profit-oriented context’ (1985: 87). There is a blending of the religious and the profane, of the spiritual and the material, of peace of mind and profit-oriented context. Jack’s yearning for spiritual fulfillment, for happiness finds its home in the supermarket wherein the consumer society’s version of the Garden of Eden rests. In chapter 9 Murray’s description of supermarket is:

“Everything is concealed in symbol, hidden by walls of mystery... The large doors slide open, they close unbidden...”

“We simply walk toward the sliding doors... Look how well lighted everything is. The place is sealed off, self-contained. It is timeless... Here we don’t die, we shop. But the difference is less marked than you think” (1985: 37 & 38).

This description reveals the mystification of a place which seems more like a heaven than a market place of economy transaction. This place makes someone feels secured (sealed off), because everything is available (self-contained). This condition is everlasting (timeless). He feels as if it is heaven.
Imploded Realities in Contemporary American Culture

The era of signifiers penetrates the whole of the whole human life and proliferates endlessly. The opposites collapse and everything becomes undecided: beautiful and ugly in fashion, left and right in politics, true and false in the media, useful and useless in the level of object, nature and culture. This bears a cataclysmic condition in which everything is imploded. All begin to be interchangeable in the era of simulation and reproduction. All these bear catastrophic condition in which there is an absolute vacuity of realities or illusion. DeLillo in White Noise mocks these imploded realities by his dark humor as a device to ask readers to reflect on their surrounding or at least to laugh at them.

Imploded meaning happens in postmodern world saturated by the excess of meaning or overfills of meaning. This is what makes the circulation of meaning in the mass impossible. DeLillo’s metaphor of the Gladneys as ‘the cradle of the world misinformation’ refers to the impact of ever-present TV set and radio which overfill them with the excess of meanings beyond their ability to discern their meaning. They passively absorb all meanings and can not reflect all back. Meanings have lost their referentials. Information loses its meaning. They prefer spectacles and events rather than the real. This is an answer to the question why Jack and his family feel ‘every disaster in television made Jack and his family wish for more, for something bigger, grander and more sweeping’. In Jack’s world natural disasters, plane crash, and assassination are beautifully “media-ized” or aestheticized. Similarly, Murray’s car crash seminar views hundreds of crash sequences not as a mark of suicidal wish of technology but more as a celebration. Murray uplifts car crash into the realm of cinema, symbolizing American optimism in technology. Violence is replaced by celebration, happiness, delight, amusement. The Media lead us, the audience, to blur the distinction between image and reality. This is the collapse of boundary, the extermination of meaning, the death of referentials.

The implosion of the social means that the social implodes into the panic masses surrounded by the panic world. The society of Blacksmith is not glued by sociality. Sociality is replaced by information technology wherein people are not tied up by the level of solidarity towards the human sufferings but by the level of spectacle of an event. Society enters new category as the indifferent masses. In White Noise DeLillo shows now they are so disappointed when there is only a little television coverage in the airborne toxic event. Referring to TV screen they feel this kind of thing happens too often that nobody cares anymore. The official organs of the media neglect the event because it does not deserve to play on
the screen. It is not as impressive as media spectacle: "Do they have to have two hundred dead, rare disaster footage, before they come flocking to a given site in their helicopters and network limos?" In postmodern society the masses do not deserve to get attention for their suffering, human worry and deadly terror if they do not meet the criteria of spectacle to entertain in the arena of media circus.

The imploded culture refers museumification. Baudrillard argues that the appetite of immortality is apparent in American cultural practices. Americans have the appetite to immortalize everything by reconstitution (by putting things in museums). The conception Americans have of television is postmodern. Everything can have a second birth, the eternal birth as simulacrum (Baudrillard, 1988: 41). In White Noise DeLillo seems to compare that in postmodern American culture death is simply conceived as the end of life, meanwhile in the old systems of belief, like in The Iliad Book of the Death and The Ancient Egyptian Book of the Death, death is another state of life, a journey into perfection, into eternity. In postmodern culture death is banal because death according to Jack is 'made in the laboratory.' Thus White Noise says that postmodern mortality is not as glorious struggle but as the daily seeing falsehearted death, heard as 'white noises' (Owen, 2000: 165). Babette feels that the signals of death present in her everyday life: 'Every day on the news there's another toxic spill. Cancerous solvents from storage tanks, arsenic from smokestacks, radioactive water from power plants' (DeLillo, 1985:174).

Heinrich also points that radiation surrounds them everyday: radio, TV, microwave oven, power lines, radar speed trap on the highway. Death without is without transcendence but still dreadful because, as Babette feels, 'the greater the scientific advance, the more primitive the fear.' Postmodern people conceal themselves in consumerism, in religion, in media, in jogging, in yoga, in fetishism but all these do not work. The individual suffers lack of pattern of meaning, even death is not meaningful anymore but haunting ubiquitously in the form of white noise like radiation wave, toxic spill and drugs.

DeLillo places Murray as a figure who invites Jack to put his faith in technology: 'You could put your faith in technology. It can get you out. This is the whole point of technology. It creates an appetite for immortality on the one hand. It threatens universal extinction on the other' (DeLillo 1985:285). Dydar, a sophisticated drug delivery system produced secretly by Gray Research, is an answer to postmodern people's anxiety. Babette tries this medication, as pragmatic solution to the fear of death. Dydar is not just a powerful tranquilizer. The drug specially interacts with neurotransmitters in the brain that are related to the fear of death. Every
emotion or sensation has its own neurotransmitters. Mr. Gray finds fear of death and then went to work on finding the chemicals that will induce the brain to make its own inhibitors. Dylar is a technology with a human face; it is a joyful alternative to the fear of death. This is amazing, a magic. But technology is also frightening, dreadful because technology in the modern world has progressed to an extreme. Science has comprehended human being materially that everything going on in human whole life is a result of molecules rushing in the brain. In front of high-tech medicine Babette stands as the sum total of his chemical impulses. Similarly in front of the SIMUVAC computer, Jack is the sum total of his data predicting his death. Eventually, Dylar does not work. Willie Mink, the project manager who consumes it suffers the side effect of Dylar. He can not distinguish a word from its reference if someone says 'speeding bullet' he will fall to the floor and takes cover. The real becomes unreal and the unreal become real. Reality is hypervisorized, aestheticized. Similarly Baudrillard's prophecy tells that today in our postmodern age, where the imaginary and the real are intermixed in one and the same operational totally, aesthetic fascination reigns supreme (Baudrillard, 1993: 75).

In the last two chapters Delillo repeats a different mode of imprinted reality. In Jack's world it is not only Mink but Jack is also suffering from the Dylar effect in his daily experience. In Mother of Mercy hospital, the nurses just pretend to believe in God. So far, Jack believes in nuns who believe in God. He is astonished by the fact that the nurses believe in order to make the non-believers possible. People, in Jack's world, need nurses as an official image to disguise the fact that all religion has become a pretense because a belief no longer exists. Similarly Baudrillard argues Disneyland exists in order to hide that it is the real country, all of real America is Disneyland (a bit like persons are there to hide that it is the socialist in its entirety, in its banal unconscious, that is central). Disneyland is presented as imaginary in order to make us believe that the real is real, whereas all of Los Angeles and the America that surround it are no longer real, but belong to the hypnotic order and to the order of simulation (Baudrillard, 1994: 12). In other words, America needs Disneyland as an official imaginary space to disguise the fact that all of America has become imaginary space. This operation also happens in Watergate. America needs Watergate as an official imaginary morality to disguise the fact that it only becomes a media spectacle. Likewise, America needs Platos and Apollonie Now as a heroic and apologistic imaginary to disguise the fact of America's defeat and policy in Vietnam. Dylar effect in Delillo's White Noise is equivalent to the cinematic effect in Baudrillard's America. In short, Baudrillard's criticism on American culture is that the whole
country is cinematic, aesthetic, hyperreal.

DeLillo allegorizes American culture as postmodern sunsets - brilliant sunsets that burn blood-red hole in the snog. It is hard to know how people should feel. Some people are scared by the sunsets, some determined to be elated, but most do not know how to feel. There is awe but they do not know whether they are watching in dread or wonder. DeLillo points out, "But in the end it doesn't matter what they see or think they see" as long as the supermarket does not sleep, as long as they can immerse in supermarket, in simulacral culture (DeLillo, 1983: 326). The individual has no alternative to choose, and no power to revolt under the large force of sign.

CONCLUSION

There is a deep change of reality in America under the postmodern culture. In DeLillo's fiction, White Noise, Jack's world is endlessly fulfilled by hallucination of realities. This American fiction plays as mental evidence of postmodern American culture. DeLillo's reflector, is inter-chained with Baudrillard's criticism of America as the land of hyperreal. The replacement of the real by the sign of the real does not happen in our screen only, it also takes place in everyday life. America is absorbed by radical modernity but not aware of its damaging effect, of the fade of meaning, of the fade of solidarity, and of the fade of transcendence. Surfaces or signify is more convincing than depth or the signified. This is the reality of media culture, cinematic culture or Dylar culture. Truth no longer matters as what the people in supermarket see or think they see. Not knowing how to stop, progress proceeds into vanishing point. This is the key.

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