



Published by
*Centre for Languages and
Translational Studies*

Pakistan Journal of Languages and Translation Studies

ISSN (Print) 2410-1230

ISSN (Online) 2519-5042

Volume 11 Issue 1 2023

Pages 18-31

Open Access

Dislocation of Technology in Don DeLillo's

The Silence

Publication Details

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Paper Received:

April 10, 2023

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Paper Accepted:

May 15, 2023

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Paper Published:

June 30, 2023

Abstract

This article examines the dislocation of technology in Don DeLillo's *The Silence: A Novel* and argues that technology is rooted in postmodern culture and has clutched characters into its paws. *The Silence: A Novel* narrates the collapse of the current digital world to highlight the complex and challenging realities of the postmodern world. The digital apocalypse becomes a pivoting point of this study. The characters are the product of technological culture, and their actions depend upon the medium of technology. Furthermore, the invasion of technology into all aspects of life via the creation of numerous mirrors, such as digital equipment, leads to hyperreality. The only way to get out of this hyperreality is—the dislocation of technology from life, as DeLillo has experimented by shunning all digital connections. The purpose of doing digital silence is to bring humanity back and insert a sense of realisation among the future generation. DeLillo's creation of digital silence is an investigation of the



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dislocation of technology, which reflects the victimization of hyperreality. The digitally rich culture does absorb the individual self and pretends that everything is in the hands; in actuality—it is only the product of successive simulations. It contends; technology should displace human life to overcome hyperreality, but if dislocation happens in technology, the absurdities will step into its shoes. So, to regain everything or to get out of the simulation, people should look behind the mirrors of illusionary windows and perceive the reality behind hyperreal. DeLillo has done the same via the creation of digital silence, in other words, the dislocation of technology from the world as per this study.

Keywords: Don DeLillo, *The Silence*, Technology, Hyperreality, Dislocation, Postmodern

1. Introduction

Don DeLillo is considered a prominent figure in postmodernism and does realistically present his ideas about the developing world in his writings. He is a master, who interprets extensively into who we are and anticipates who we are becoming. His evocative vision of the subsequent society alternates the sense of a mortal being for instance, he predicted the technological society and consumer living standards several years ago in *White Noise* (1985). *Cosmopolis* (2003) extends his views about technology as cyber-capital and technological invasion in everyday life. Similarly, *Zero K* (2016) delves into the lives of people living on the verge of death due to technological empowerment. DeLillo's writings demonstrate that technological advancement is becoming increasingly harmful over generations and may change the image of society in the future, so to overcome the technological boom, DeLillo destroys technology in *The Silence: A Novel* (2020), which gives a new philosophical perspective on the prospect of postmodern technology.

The writings of DeLillo help us comprehend how we depend on technology, which is dominating existence in every dimension, and how life would be incomplete without it. Technology has produced several mirrors that separate people from reality - there is a need for dislocation. In the previous writing, DeLillo notices that humans should build a strong relationship with technology, while in *The Silence: A Novel*, he dislocates technology from culture and human life by disconnecting signals. It shows that do not be a digital zombie; look at the surroundings and understand reality. This study analyzes the ways and reasons for the dislocation of technology in *The Silence: A Novel* by Don DeLillo to understand the vision of technology. Beginning with the theme of consumerism and the impacts of technology on character, it continues exploring hyperreality and de-digitalization. Dislocation of technology explores DeLillo's philosophical thoughts while implementing Baudrillard's concepts on

technology. It unveils a simulated reality of consumer society wrapped under the name of the technological world—to help to realize where people are standing. Moreover, the layers of hyperreality are silently trapping humans in its web. It examines not only the impacts of technological culture on individuals but also explores how the digital world has disconnected us from human beings and made people digital addicts, who only care about their technological obsession and lust. Additionally, it scrutinizes the transversal rules constructed by the digital world. The impact of technology on the characters reflect the need for the dislocation of technology from nature. The purpose is to depict the darkened picture of the world concealed in hyperreality and the projection of modern anxieties. The uncontrollable productions of hyperreality and desires can mark down by putting the world into digital silence. Excessive dependence on technology has paralyzed the human mind.

2. Theoretical Framework

This study identifies conceptual viewpoints on technology by producing literary debate, varying from the construction to the destruction of technology, under the name of the dislocation of technology. DeLillo's experiment is a deconstruction of technological rule and a denial of postmodern conditions. Moreover, it investigates the changing intervention of technology by the theoretical framework of Jean Baudrillard and his concepts of postmodernism and hyperreality. According to the framework, technology enacts as a metaphor for hyperreal to reflect that it has made the 'world even more unintelligible, even more enigmatic' (Baudrillard, 2001, p. 83). Digital creation has disabled us to distinguish reality from simulations in an advanced world. Hyperreal has compressed the perception of reality by creating numerous technological mirrors—including the internet, media, televisions, cameras, robots, high-quality screens, and aero-plans. The relationship of individuals with these instruments states that the modern world depends on technology, and the deviation of technology causes mayhem, as this dystopian fiction reflects. Everything is a simulation in the world with technological evolution and the creation of hyperreality. Therefore, DeLillo dislocates the technology from life to differentiate modes of simulation. He notes that digital culture has created hyperreality, and humans failed to distinguish between real and hyperreal. It has blurred the boundaries between real and hyperreal, and the only thing that can help in understanding is a technological revolution.

Although technology does not make a U-turn, the writer does it; to shape the fictional piece like technology shapes humans and to converse the significant drifts of digitalization. Baudrillard calls the mirrors 'mealy pretended representations that mark the absence' (Leitch et al., 2001, p. 174). This condition put him into question mark that 'All our lives, all this looking. People looking. But seeing what?' (DeLillo, 2020, p. 28). It is because simulation has subverted the reality in which the real has lost in

simulations what Baudrillard calls ‘liquidation of all referential’ (1994, p. 167). Thus, hyperreality makes up social reality by the models of simulations as the ‘world is remade in the image of our desires’ (Leitch et al., 2001, p. 1174). Technology has replaced every image—Jim states, ‘Greenland is disappearing’ (DeLillo, 2020, p. 49). Moreover, the simulation has deceived people. It acts as a medium to conceal the truth. In *Simulation and Simulacra*, Baudrillard suggests models of simulation lead to the inability to differentiate between real and fake. He states, ‘Something has changed in the human relation to the nonhuman’, because of the changing signifiers, which make hyperreal (Leitch et al., 2001, p. 1774).

The advancement in technology gives rise to new orders of life. The world enters phases that are full of images. According to Baudrillard, we are living in a new era—the ‘era of simulation in which computerization, information processing, media, cybernetic control systems, and the organization of society according to simulation codes and models replace production as the organizing principle of society’ (Best & Kellner, 1991, p. 118). Don DeLillo has presented the same reality in his earlier works like *White Noise* and now in *The Silence: A Novel*. The influence of media on characters shows that emerging technology has altered the relationship between technology and humans. In this fiction, technological apparatus is not merely set pieces in the characters’ lives functioning to designate a period, not only tools that move the plot along; they are the sites of mystery and magic; they are whirlpools of space-time and convex mirrors of reconstituted identity (Laist, 2010, p. 3). Peter Boxall claims, ‘His writing that does not reject, delete, eliminate, but one that absorbs, recycles, accommodates’ (Duvall, 2008, p. 53). So here, the technological culture is in the recycling state, which may cause the end of digital substances.

3. The Changing Role of Technology in the World

In the past several decades, technology is playing a vital role in the world by providing several opportunities and feasibilities. It has become a part of our culture, and its absence causes a chaotic life. This field expands its roots in literary discourses and becomes a part of research, where the researcher scrutinizes the impact of technology on humans. Researchers focus on the dislocation of technology, which is the way to distinguish between humans and technology. As a postmodern writer, DeLillo has set forth the technological environment where characters undergo horror and despair. The dislocation of technology shows that the ‘digitally obsessed’ generation entered a world of ‘moonless silence’ that haunts people about the future. Characters have lost themselves in the digital era. They are victims of ‘digital obsession’ and live in a ‘massive darkness’. Individuals live in a ‘buffer zone’ and cannot separate themselves from technology (Laist, 2010, p. 266). DeLillo tries to realize modern they are living in the ‘Age of Darkness’ in the name of the technological world. He thinks that

‘Technology is lust’ (DeLillo, 2020, p. 129), and it is hard to get rid of it, so he experiments with lust by doing a digital apocalypse. This digital apocalypse proves that ‘the self-externalized man, lost somewhere inside the technological structures’ (Laist, 2010, p. 129). In the postmodern era, technology has changed the perception regarding everything by creating referrals that have blurred the boundaries. ‘The postmodern became a kind of data-cloud, a fog of discourse, that showed up on the radar even more conspicuously than what it was supposed to be about... postmodernism had itself become an entire climate’ (Connor, 2004, p. 18). There is no way to get out of this entangled world; a person has to peep outside from the window of the illusionary world to realize the hyperreal.

4. Brief Overview of *The Silence: A Novel*

As far as Don DeLillo’s *The Silence: A Novel* is concerned, it takes the reader on a journey of massive darkness and the soaring noise of the streets to the pious silence. ‘DeLillo discovers the interaction between human beings and electro-mechanical technologies’ (Laist, 2010, p. 1). The novel is set in—the year 2022, and it portrays a darker world through the eyes of five individuals; two are couples, and one is a former student named Martin. All were going to meet together to see the Super Bowl, but the technology stopped suddenly. Everything seems bleak. Jim and his wife were travelling to Newark for vacation. The plane started shaking, and a massive incident happened. The other characters are Diane and Max, a long-married couple, waiting for their friends to arrive from Paris for a Super Bowl party, but no one comes—due to a digital breakdown except Martin, the former student who reached before time. They are also anxiously waiting for the Super Bowl—when the game begins, the TV screen goes blank. The phones are silent. The computer is dead. Martin suggests that the Chinese government may have launched a selective internet apocalypse. Diane jests about aliens and imagines ‘all the people watching intently or sitting as we are, puzzled, abandoned by science, technology, common sense’ (DeLillo, 2020, p. 48). Overall, DeLillo played with our unnerving dependence on technology.

It reflects that society is falling deep into its pit of creations like technology, the capitalist class, and the American dream, as described by DeLillo. In this fiction, DeLillo shows ‘the instability of identity, the enigmatic omnipresence of information, the cryptic excesses of consumption, the global power of spectacle, and the ironic sense of the interweaving of disaster and triviality’ (Connor, 2004, p. 86). The digital revolution left deep scratches on human life; in one way, it is helpful, and in the other, it is as harmful as a double-edged sword. The characters are not enjoying a happy life; instead, they suffer from the technological apocalypse. The never-ending race of technological competition has paved the way for destruction. The widespread transmission and covering of events in contemporary society have come from

technology and media developments. DeLillo frequently draws attention to crises mediated by technology and the impacts of technology on people in his novels. It is right to say technology has become a part of the postmodern environment (Lane, 2001, p. 39). The postmodern world creates hyperreality that distorts reality. It has transversed various life patterns, and dislocation of the technology seems the only solution to get out of all the mess created by technology.

5. Impacts of Technology on the Subjectivity

The impacts of technological culture are visible on the characters, which show that digital culture is ruling over the world. It has transferred the self, destroyed subjectivity, and influenced the psychology of individuals, which is why there is a need for dislocation. The acceleration of today's technology provides the image of fatal technology from the perspective of Baudrillard. This technological culture produces images that simulate hyperreal and satisfy people. He states that:

In a consumer society, natural needs or desires have been buried under, if not totally eliminated, desires stimulated by cultural discourses (advertising, media, and the rest), which tell us what we want. We are so pre-coded, so filled from the very start with the images of what we desire, that we process our relation to the world completely through those images. (Leitch et al., 2001, p. 1774)

Besides this, DeLillo draws attention by producing a dystopian picture of postmodern technological culture. He remains one of the most significant writers regarding the presentation of the contemporary world. Being 'the most representative of contemporary postmodernist novelists' (Connor, 2004, p. 86), he reflects that people rely on technology, and when everything goes down, people realize the facts about digital technology. 'It is clear by now that the launch codes are being manipulated remotely by unknown groups or agencies. All nuclear weapons, worldwide, have become dysfunctional. Missiles are not soaring over oceans; bombs are not being dropped from supersonic aircraft' (DeLillo, 2020, p. 40).

6. Impacts of Technology on Mental Health

Additionally, it reflects the 'psychic disorientation' called by DeLillo in *White Noise* (1985, p. 47). Max remains indulged in technology. He remains watching the ads aimlessly. He says, 'One hundred commercials in the next three or four hours. I watch them' (DeLillo, 2020, p. 15). These ads are more important for Max than food and drink. He says,

Halftime maybe, I eat something, Max said. 'But I keep on watching.' 'He also listens.' 'I watch, and I listen.' 'The sound down low.' 'Like it is now,' Max said. 'We can talk.' We talk, we listen, we eat, we drink, we watch. (DeLillo, 2020, p. 15)

It seems that Max has lost his mental stability for the ads; thus, one can rightly claim that technology destroys the psyche of individuals. Concerning DeLillo's former claims, 'Television is the death throes of human consciousness' (1985, p. 23). It reached the depth of the mind. Although the television is not operating, Max remains in the same state. 'Max Stenner was in his chair, eyes on the blank screen' (DeLillo, 2020, p. 35). Jim, on the other hand, repeats the digital time, which also shows his obsession and digital ruling. It gives rise to ill-mental health. People forget about knowledge, and this lack paralyzes their thinking. So, DeLillo has portrayed modern anxieties of the world in this contemporary novel by showing the psychological impacts of technology. The effect of technology on the characters may force DeLillo's dislocation to shut down the technology.

7. Manipulative Power of Technology

Technology has not only manipulated people but also set people mentally apart. Whenever Jim asks anything from his wife, she says, 'Sneak a look at your phone'. Both seemed uninterested in each other as compared to the technology. Tessa was busy writing and said to Jim, 'Find a movie. Watch a movie' (DeLillo, 2020, p. 9). Whenever they watch a movie on their mobile phone. Jim thinks, 'I feel like talking' (2020, p. 10). It seems he has 'telematics power' to control everything via a screen (Baudrillard, 2001, p. 148). DeLillo has shown the 'televisualised unconscious' (Laist, 2010, p. 145). It has made people futile. It creates a feeling of loneliness and isolation, which causes disconnection. Tessa says, 'He watched the dangling screen, and what he felt was the nudge of dumb indulgence' (DeLillo, 2020, p. 11). In Baudrillard's words, the impact of technology is narrated as 'how the simple presence of the television changes the rest of the habitat into a kind of archaic envelope, a vestige of human relations whose very survival remains perplexing' (1988, p. 140). It also means that technology is operating them, guiding them about the directions, and the characters consider it a part of living.

8. Distancing the Nearby People

Further, technology has made us apart from the nearing. Although it has reduced distance by making social connections, it has made us apart from those living together. Baudrillard claims that 'when the social relation becomes hyperreal, the hypersocial is produced and distanciation is lost' (Connor, 2004, p. 45). It has affected people

unconsciously, just like Max. Diane tries to convert his attention from the blank screen, but he remains in the same state of mind. ‘Max was back in his chair, cursing the situation. He kept looking at the blank screen’ (DeLillo, 2020, p. 24). Max does not care what Diane is saying or asking, only staring at the screen. ‘Max had his game, and he was beyond distraction’ (DeLillo, 2020, p. 27). It is because - the ‘distinction between active and passive is abolished’ (Baudrillard, 1994, p. 53). Max surrenders himself to technology which has dissolved his life. ‘In a postmodern epoch, ... the individual subject begins to dissolve’ (Connor, 2004, p. 9). When the apocalypse occurs, Max goes outside and meets his neighbors for the first time. He states, ‘We stood in the hallway becoming neighbors for the first time’ (DeLillo, 2020, 21). It means that technology has made people disconnected. In this way, technology sets us apart from the real by intermingling with models.

9. Creation of Complex Life

Technology has made life challenging by creating complexities and constructing the chaotic realities which have snatched natural reality. Everything looks like a shadow of hyperreality. DeLillo states that ‘technology lies ahead, ever more complex, connective, precise, micro-fractional, the future has yielded, for now, to medieval expedience, to the old slow furies of cut-throat religion’ (Abel, 2003, p. 7). Through digital silence - the writer tries to remove complexities and social anxieties from life to make smooth living standards. We have no time to stand and stare. Thus, DeLillo wants to put a realization of the activities by showing the construction of technological interventions in the precise book. The era of cyber-attacks has regulated the individual and the outer world people. DeLillo states that ‘technologies are offloaded to the developing world’ (Lane, 2001, p. 30) and must be dumped off - to dispose of technological anxieties.

10. Empowerment of Technology

Technology has transverse power and creates a new form of ruling by making people dependent. It acts as an empowering substance to control people digitally. There is ‘Mass surveillance software that makes its own decisions, overruling itself. Satellite tracking data. Targets in space that remain in space’ (DeLillo, 2020, p. 42). When the plane undergoes crash landing because of a technological issue, ‘people standing, talking, listening, waiting for instructions concerning where to go, who to see, which hall, which door’ (DeLillo, 2020, p. 31) without making any efforts. Technology that directs people now seems lost. The situation is worse, and no one knows the right direction without technological aid. Jim and Tessa went to the nurse for help, but she only pointed out the path without listening to them. It seems like she is ‘knowing in

advance who they were and what they wanted' (DeLillo, 2020, p. 31). The nurse acts like a robot who guides the direction of crash-landing passengers.

11. Technological Addiction Leads to the Ignorance

In addition, technological obsession puts people into a world of human ignorance. After the digital apocalypse and crash landing, Jim still thinks about social media and technology. He ignores his physical injury and focuses on what is going on with technology. He asks the nurse, 'Our secure devices, our encryption capacities, our tweets, trolls, and bots? Is everything in the atmosphere subject to distortion and theft? And do we simply have to sit here and mourn our fate?' (DeLillo, 2020, p. 32). It seems that Jim has submitted himself to technology and is now unable to decide whether to mourn fate or not. Here, technology is a symbol of forces and organizations that the human intellect and imagination can never grasp or comprehend but for which we are responsible.

12. Surrendered Self to the Technology

In front of technology, individuals are slaves and powerless because they cannot move on without technology. Earlier, Jim wanted to rest during the flight, but he could not stop himself from the screen. DeLillo states that 'He wanted to sleep but kept on looking' (2020, p.7) at the changing numbers on the digital screen. The screen has made people hostages. They are living in a parasitic relationship with technology, and this relationship has made people their hostages. It has created a web of connections that made life difficult. DeLillo observes the chaotic transformation of the world and 'the thrust of our technology' (DeLillo, 2020, p. 1), which is why, disrupts the technological world. The 'suicide wish of technology' (DeLillo, 2020, p. 89) seems fulfilled in the novel. He is aware that technological culture is taking the position of traditional patterns. People use 'facial recognition devices' (DeLillo, 2020, p. 33) to keep themselves secure. The only purpose is to produce consumers, digital addicts. When the digital silence happened, Diane ironically remarks, 'Is this the casual embrace that marks the fall of world civilization?' (DeLillo, 2020, p. 21). In Baudrillard's words, it is because of 'the contradiction between real and imaginary' (Duvall, 2008, p. 283). Thus, technology has built power via the displacement of patterns and acts as a watchdog, which DeLillo shunned by making it silent.

13. Construction of Consumer Culture

Not only this, but technology also gives rise to the consumer culture. People try to follow the upper class to fit into the consumer culture. This thing is making the position of technology in culture. It reflects the behaviour of Jim and Tessa. Although

they do not have enough money, they still travel on a business class flight to show others. They hired a taxi for the further journey because the other passengers possessed their cars, and they wanted to show off the car to them. ‘All these people, a flight like this. They have cars waiting’ (DeLillo, 2020, p. 10). The elite way of living a life shows their consumer behaviour. They tried everything to fit into the consumer society. Jim says to Tessa while missing his memories, ‘The long walks, the great meals, the wine bars, the nightlife’ (DeLillo, 2020, p. 10), which reflects them as consumers. This consumer way of living is making people isolated. Baudrillard calls that ‘consumer society lived also under the sign of alienation’ (1988, p. 150). DeLillo states that ‘Consumerism is a form of mass anesthesia... It makes people lonely’ (Ruppersburg & Engles, 2000, p.69). It accustoms the dislocation of technology from culture to eradicate consumer culture. The dislocation of technology helps to break such a dominant culture.

14. Max as a Consumer Character

Max remains another example of consumerism; he indulges in technology, television, and media, unlike Jim and Tessa, who were interested in elite standards of life. Technology has consumed him. For instance, when the Super Bowl match started, Max viewed all the advertisements or commercials. He remains within the boundaries of the screen. Diane tries to converge his attention, but he does not reply. She (Tessa) asserts Max does not stop watching. He becomes a consumer who does not have an intention of buying something. ‘One hundred commercials in the next three or four hours. (Max) ‘I watch them. (Diane) He doesn’t laugh or cry. But he watches’ (DeLillo, 2020, p. 15). In Baudrillard’s words, advertisement is a ‘delirium of networks, hyperreal surfaces, and fetishized consumer objects’ (Ruppersburg & Engles, 2000, p. 209). Martin said, ‘What kept me completely engaged in the events on my TV screen was the World Cup’ (DeLillo, 2020, p. 16). Max relates consumer behaviour with the species of the human being by saying that ‘We talk, we listen, we eat, we drink, we watch’ (DeLillo, 2020, p. 15). It represents the reality of consumer culture.

15. Representation of Consumer Culture via Martin

Martin acts as another character to represent consumer culture. He consumes the knowledge and then uses it accordingly. Martin uses Einstein’s theory of relativity of time to predict the circumstances. When Diane asks him to explain Capitalism, he narrates in the German language; to show off his knowledge about things. He states, ‘Capitalism is an economic system in which the means of production and distribution are privately or corporately owned, and development is proportionate to the accumulation and reinvestment of profits gained in a free market’ (DeLillo, 2020, pp.

50-51). This definition indirectly hints that Capitalism promotes consumerism. So, Martin is consuming knowledge for his sake. Consumer people are possessive and selective about food. Max was watching the screen but thought about food. He states that Jim and Tessa ‘bring something to eat and drink at halftime. (Diane) We have plenty. (Max) We might need more. Five people. Long halftime’ (DeLillo, 2020, p.16). When the digital apocalypse does occur, Max remains more worried about money than anything else. It is because he was anxious about his bet on a football match. He states that ‘What is happening to my bet?’ (DeLillo, 2020, p. 17). His football bet is a source of money for him, and money is a need in a consumer culture.

Thus, technology has produced consumers, digital addicts, obsession, and lust in culture. This obsession will lead to destruction, and the dislocation of technology may help to come out of the mess. DeLillo has perceived the world and its cultural variability and has described them in their writings. He states, ‘In other times, more or less ordinary, there are always people staring into their phones, morning, noon, night, middle of the sidewalk, oblivious to everyone hurrying past, engrossed, mesmerized, consumed by the device’ (2020, p. 52). Humans are consumed by technology for its purpose instead of consuming it. The consumer culture shifts into another sphere of life after the digital shutdown. DeLillo has dislocated the technology to bring realization to contemporary society that they are living in the hyperreal world created by technology, where a man fails to distinguish his identity without the technological mirrors. To break the unstoppable chain of technology, DeLillo did a digital silence that represents the dislocation of technology from writing and culture.

Previously, technology has made its position via the promotion of consumer culture, now; everything seems to vanish. Consumption culture penetrates deep into our thinking that everything is interpreted through the logic of exchange value and advertisement. Baudrillard claims, ‘Our society thinks of itself and speaks itself as a consumer society. The more it consumes anything, it consumes itself as a consumer society, as an idea’ (2016, p. 193). The same thing is interpreted by DeLillo as people are “consumed by devices” (2020, p.52). The consumer society is doing everything without knowing the essence of things. They are only passing the time as the characters of the novel represent. The characters are ‘Filling time. Being boring. Living life. This behaviour makes them consumers (DeLillo, 2020, p. 10). The deconstruction shows that DeLillo wanted to show uncertainties of life and reality mixed in technological culture. Global culture seems to end soon because ‘The millennium comes to signify, in DeLillo’s work and elsewhere in later twentieth-century culture, an apocalyptic endpoint’ (Boxall, 2006, p. 19). In this way, DeLillo tries to fix time and space.

The deconstruction of technology contradicts DeLillo's previous works. He wants to 'de-glamorize the medium in the eyes' and control the 'brain-sucking powers', which he praises in the *White Noise*. It is because DeLillo argues that 'Our personals' perceptions sinking deep into quantum dominance' (DeLillo, 2020, 40). He did not want to strip away the 'layer of consciousness' (DeLillo, 2020, p. 8). The self-refer culture has gone with the destruction of technology, and this emerges uncertainties. So, the novel ends up with uncertainties and catastrophic events, which shows that the age of conspiracy gives new types of complexity, entanglement, intricacy, confusion, and a new jungle with its own 'fibrous beauty' (Lentricchia, 1991, p. 1050). This fibrous culture creates 'an imaginary effect concealing that reality no more exists outside than inside the bounds of the artificial perimeter' (Baudrillard, 1994, p. 26). DeLillo has broken these boundaries in this novel. The present study shows that DeLillo wanted to eliminate 'exhausted culture' (Boxall, 2006, p. 25). It needs some rest or diverges its path to avoid destruction but DeLillo dysfunctions the technology. DeLillo is looking retrospectively in this novel. This destruction has broken all the mirrors of society that help in rationalization. It shows that the deconstruction of technology is the need for postmodern living because 'a globalized culture has absorbed its own margins, and crossed its own far horizons' (Boxall, 2006, p. 20).

The author has de-digitalized the world through an apocalypse that turns the picture of the world. The 'utopian glow of cyber-capital' becomes a dystopia with a darker image of technology (DeLillo, 2020, p. 1). DeLillo states that 'the rise of digital technology was accompanied by utopian hopes for the transformation of social structures' (Connor, 2004, p. 154), but; in this novel, the transformation occurs in reverse order. Likewise, the study takes de-digitalization, where technology stopped working instead of making progress. DeLillo has freed people from the intoxicated media hostage (Baudrillard, 1988). The desolation of technology breaks all the mirrors of representation, without which the characters remain unable to identify themselves. Max claims 'I look in the mirror and I don't know who I'm looking at... I look at the face with interest. Interest and an element of confusion' (DeLillo, 2020, p. 28). It is because they were living in a hyperreal world, and after the silence, they did not understand their real self. Max questions himself and wants to 'release this second self' (DeLillo, 2020, p. 28) but fails to accept the reality behind his identity. They simulate the self in the technological medium that interrogates the hyperreal.

16. Conclusion

The everyday changing culture is becoming hyperreal with the advancement in the digital world. The exploration of hyperreality reflects that technology has created a deceptive world of mirrors that pretends to be real, in actuality; it is not. It is only the layers of simulations that have overcome reality. Furthermore, it has transformed the

actual images of the natural world. The postmodern world has succumbed to the digital plague and needs replenishment to get the natural taste of life. There is a need to dislocate the technology to view the realistic world concealed under the darker mirrors of the hyperreal world. The creation of digital silence leads to a new millennium, which may help in the restitution of civilization; otherwise, creating a chaotic life depends upon the culture shaped by people. DeLillo has given no solution, only highlightings the conditions of the world and predicting the future based on the action of the current generation, but the action of doing digital silence helps in understanding the impacts of technology on life. If technology vanishes suddenly like a digital apocalypse, the absurdities will take over life. Instead of doing a complete digital shutdown, lowering the dependence on technology can be conducive. This study further paves the way to explore digitalization and its relationship with the formation of the self.

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