



WHITE PRIVILEGE AND RACISM IN DON DELILLO' WHITE NOISE: A NEW HISTORICIST STUDY

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Abstract

This study examines White Noise by Don DeLillo from a New Historicist perspective. The phrase "new historicism" was first used by Greenblatt to describe a strategy to highlight history and culture with historical, cultural, and many religious issues. The work is the production of the author's and cultural circumstances, according to the New Historicist viewpoint. The main goal of the study is to draw attention to historical and cultural developments in American culture using the characters from the text, particularly Jack Gladney. This study's goal is to examine at DeLillo's book using new historicist theory as the major methodology and to look at the historical, cultural, social, and religious background while paying close attention to the text. Everything shows that text is a product of its time. This research emphasizes how media, technology, consumerism, and white privilege are used to exercise power. This study has addressed numerous cultural facets of American society about power. It elaborates on the events using Clifford Geertz's concept of thick description.

Keywords: *Consumerism, Cultural Diversity, Hybridity, New Historicism, Power, Thick Description, White Privilege.*

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1. Introduction

A school of literary criticism known as new historicism is interested in the writer's historical, social, cultural, and religious circumstances at the time his literary work was

written. It covers the author's historical and biographical background. It is a more recent method of critical analysis that is focused on reading literary works from the same historical era. A literary theory known as "new historicism" arose in the 1980s, primarily as a result of the writings of an American critic by the name of Stephen Greenblatt. He is the most well-known critic in the branch of new historicism that combines literary and historical analysis. According to the new historicists, culture creates literature, which can be read like a book for its social patterns, economic structures, common behaviors, and rituals. It focuses on the literary text's cultural components. A society's members can be said to share a certain set of beliefs, institutions, ethics, and communication patterns collectively known as its culture. Culture is one of the most important components of a person's social existence. Culture cannot be taken from our lives without shattering the idea of society and ending all social relationships. American author Don DeLillo skillfully depicts the pattern of human thought and culture in American society in his writing. Published in 1986, *White Noise* depicts a culture where people's mind is scattered, and their thoughts are manipulated by consumerism and technology. They lose their senses and understand the language of media in their lives.

The historical and cultural elements of Don DeLillo's book *White Noise* are the subject of the current study. In *White Noise*, many aspects of American culture are covered. One modern author whose fiction works are tormented by an ongoing ontological inquiry into the significance of human life is the American novelist, Don DeLillo. DeLillo's rich, lyrical, and precise books have earned a place in the canon of postmodern American literature. The term "postmodernism" refers to a historical era that started roughly around the end of World War II and has lasted up until the present. Don DeLillo is particularly concerned with the development of technology, the influence of pictures, and the pervasiveness of media. Like many postmodernists, he finds celebrities, cult figures, and pop icons to be extremely compelling, and he frequently references them in his books. Any attempt to reach firm conclusions is eventually thwarted by the never-ending web of links that DeLillo weaves together in his works. Jack Gladney, the narrator of *White Noise*, frequently makes connections between what seem to be unrelated dates, events, and facts to understand his surroundings.

In his literary work *White Noise*, American novelist Don DeLillo explores a variety of societal, historical, and cultural facets. Jack Gladney, a college lecturer in a tiny American town, serves as the narrator of *White Noise*, which chronicles one academic year in his life. Jack is the department director for Hitler Studies and a lecturer at the College on the Hill. With his spouse Babette, and their four children Heinrich, Steffie, Denise, and Wilder, he stays in Blacksmith. He always understands Hitler's significance as a historical figure, Jack creates the department of Hitler Studies. He feels powerful and

authoritative because of his connection to Hitler. Jack makes a lot of choices throughout his career to protect his identity and enhance his reputation. He adds initials to his name to make it appear more respectable when he starts his department. He feels ashamed that he can't speak German when he attends a meeting at the institution on the Hill. He decides to learn German and starts taking classes covertly. The American environment and culture coexist in the same building as Hitler Studies. The airborne hazardous incidents and Jack's discovery that his wife had taken part in experimental research of the medication Dylar make up the bulk of the novel's plot.

2. Literature Review

A literary work of art can be critically interpreted using the New Historicism theory. New Historicism looks at culture and the background of the text that influenced it. According to new historicists, history cannot be observed objectively since the incidents and events are a product of the particular moment and place where history is developing. The focus of new historicism is on the interpretation of history in texts rather than having a historical mood. Emerson believed that since history and the state of the world were based on intellectual categorization and existed only in man's imagination, we could not escape this situation and should instead live in and accept the order that gives our life meaning (Emerson, 1913, p. 166). The historical aspect is an integral component of the text. Conrad shared the same view on the history discipline, explaining that there are more complex realities than the "straightforward facts" that historians use to draw their conclusions about the nature of history (Conrad, 1999, p. 41). There are just interpretations; there are no facts (Barry, 1995, p. 1). Nietzsche said every aspect of culture is a literary piece that may be read and chosen independently. Culture can influence people's mindsets and reveal a wide range of national facts, even though life is the expression of art, the appearance of historical events, and the journey toward the nation's past. Individuals within a culture are impacted by the ethics, morality, and traditions that shape how they view, interact with, and judge others.

New historicism gained prominence in the 1970s and 1980s when it was linked to Stephen Greenblatt's research on the Renaissance. The book *Renaissance Self-Fashioning: From More to Shakespeare*, written by Stephen Greenblatt, is thought to have given rise to it in 1980. *Renaissance Self-Fashioning* makes a significant point about how the "self is always a creation." In this view, identity is not something that is predetermined; rather, it is a result of the interaction between our self-representation and the power relationship to which we belong.

Relations of power are prioritized as the most significant background for all texts via a "critical interpretation technique," according to Jhon Brannigan, which is known as new historicism. According to him, literary writings can be viewed as loci of power because power relations are made clear in them (Brannigan, 1998). This shares a similarity with Foucault's theory of power, which holds that authority manifests itself through discourse. It has the same impact as ideology in that it causes the subject to obey its rules in such a natural way that they mistakenly think their actions are driven by their own free will. Because it participates in discursive activities, literature is seen by new historicists as a dynamic contributor to the making of history (Thomas, 2021).

There are notable distinctions between historical thought from the past and modern times. The basic meaning of a text was presumed to be consistent under old historicism, but according to new historicism, it is thought to comprise multiple, maybe even incongruent, elements. New historicism rejects this idea and links literary writings with social ideas, whereas old historicism emphasizes the independence of literature and refers to it as an independent creative system. These discourses might originate in disciplines as disparate as economics and law. According to new historicism, every kind of representation in a book shape how the world is. The text does not mirror the world; rather, it both shapes and is shaped by it (Goulimari, 2015). The theoretical approaches of Derrida, Clifford Geertz, Hayden White, and Michel Foucault have a significant influence on New Historicism. The concepts of Levi Strauss and Marxism are important influences.

The rigorous categorization of various fields that are used and followed in the conventional university system is not accepted by new historicism. It stresses that a variety of aspects, such as political, literary, economic, religious, historical, and aesthetic values and principles, should be taken into account to interpret a particular cultural moment or incident. A historical perspective known as new historicism, which questioned the concepts of historical truth, causality, pattern, purpose, and direction, was a perfect fit for the postmodern era (Eagleton, 2011 p. 197).

Some reviewers have critiqued new historicism for being entirely anecdotal and for freely interacting with completely other writing genres. They contend further that no historical era is fully and completely covered by new historicism. Although it is partially true, it seems to miss the mark. According to the new historicists, history is discontinuous and fragmented rather than coherent or structured. Anecdotes are used as a way to find and examine those voices that are silenced by prevailing ideas. The cultural materialists are the source of yet another criticism. In contrast to the idea of new historicism, cultural materialism, according to Alan Sinfield, appears to be imprisoned in a hierarchy of power,

authority, and ideology, meaning that any opposition that at first glance could seem to question the system works to support it. However, it is impossible to interpret the divide between new historicism and cultural materialism as a "categorical one." These two methods share many similarities, and Sinfield's distinction only serves as a sign that they each have a unique perspective on history (Malpas & Wake, 2013, p. 70). In this essay, Ozturk (2003) applies new historicism, the most modern theory in the literature that holds that all history is subjective because it is produced by people with personal biases and preconceptions. According to the new historicists, history can never provide the whole truth. They contend that historical truth is fictionalized by political power.

The critic of new historicism points out how historians have fictionalized history and how *Heart of Darkness* has, up until recently, been viewed from a Eurocentric perspective. The researcher assumes that new historicism has been used to read the novel as a counter-history to the Eurocentric worldview. According to modern historicism, history gives each generation a fresh perspective on historical events since they must always be reinterpreted in light of contemporary norms. The researcher examines the historical accuracy of *Heart of Darkness*, which depicts interactions between Europeans and non-Europeans. The novel shows how Europe discovers the Other within itself, which is a crucial part of Europe. The idea of imperialistic expansion holds that the west is where enlightenment first appears. Recognizing non-European cultures, however, does not imply giving up the Eurocentric viewpoint. Imperialist historicism effectively incorporated all cultures into Eurocentric history

The drama *The Persecution and Assassination of Jean-Paul Marat* by Peter Weiss, according to Santandrea (2006), "reflect[s] the modern American society." To examine how the theatrical work was portrayed and how critics responded when it premiered in London in 1964 and New York in 1965, respectively, the researcher uses new historicism as a theoretical lens. A new historicist interpretation of the play establishes a link between art and society and contends that the text is incommensurable with its cultural setting when evaluating it. The study emphasizes how the 1965 Royal Shakespeare Company staging of the play incorporated elements that struck a chord with its American audience. By reading the play's lines alongside current social challenges and analyzing the play's reviews, the researcher discovers that *Marat/Sade* maintains its relevance. Peter Brook and his cast's portrayal of the play accentuated the tension and unpredictability of America in 1965, which resulted in a further favorable response for the director and the cast as well as a greater understanding of the play's themes among the New York audience.

In his essay "The Fearful Dream of Gladney's: Death," Yavuz (2013) analyses Gladney's obsession with death. He talks about how each character in the book feels about

dying and how they view it. The novel's primary characters were unable to get past their fear of dying and thought of it as an invented concept. To cope with their despair and anxiety, they adopt false lifestyles. However, they finally saw the full significance of this human life and their impending eternal death. This article discusses numerous strategies for overcoming the dread of dying. Jack and Babette each attempt various means of elimination. First of all, Jack decides to study Hitler in the hopes that he too will be able to conquer death and overcome his dread. His academic pursuits and the name of his son both reflect his interest in Hitler and German culture. To master death, Babette also uses her professional life to gather an audience.

In their work "Sketch of Discourse and Power in Don DeLillo's *White Noise*," Ruzbeh & Siamak (2014) describe the postmodern society of the 20th century. He provides examples of the state of media, medicine, and even retail organizations. In *White Noise*, he explored the social and cultural problems in American society using Foucault's concept of power. Four key discourse functions that Don DeLillo mentions in *White Noise* are examined in his paper. *White Noise* serves as an example of the complex network of discourses that characterizes the postmodern era. In his article, he also discusses postmodernism's failure of metanarratives, which holds that media would eventually rule the world.

In his essay "Don DeLillo's *White Noise*: An Initial Postmodern Culture Struggling with Fledging Policies of Consumerism," Najjarzadeha (2015) examines the effects of science and technology on American society during the postmodern era. He highlighted the consumerism-related challenges and policies that the residents of *White Noise* adopted using Jean Baudrillard's philosophy. He brings up the problems of pollution, addiction's damage to public health, and the danger to locals. With the development of technology and the tendency toward materialism, nature has to deal with numerous issues and conflicts. In the *White Noise* civilization, media consumption rules, and the media-simulated world has taken the place of reality.

Amutha (2016) asserts that his study of the theme of death in Don DeLillo's book *White Noise* served as the foundation for his article, "Death Anxiety in Don DeLillo's *White Noise*." He makes connections between the *White Noise* and the sound of something annoying and the fear of dying by talking about the title, plotline, and characters. The characters attempted to ignore and get over their fear of dying through grocery shopping and Hitler studies. The fear of dying has several effects on Jack and his family. They have to deal with the chaos and turbulence of contemporary life as it is displayed in supermarkets. Both the relationships between text and the environment are shattered in the postmodern book *White Noise*.

In their essay "Postmodernism and Technology in Don DeLillo's Novel White Noise," Amer and Hussain (2018) discuss the impact of technology on American society. The American people devastate their way of life and environment by using contemporary technology and other information sources.

In his work "White Noise as a Representative Postmodern American Fiction," Foudih (2020) discusses Don DeLillo's White Noise and the postmodern era's difficulties with paranoia, skepticism, simulacra, fragmentation, and capitalism. He addresses issues including the pervasiveness of technology, the conflict between truth and artifice, the portrayal of the postmodern family, and the pervasiveness of malls and supermarkets in White Noise. White Noise accurately depicts the signals and indications of the modern postmodern world.

In his essay "The Supermarket: Consumerism, Simulation, and the Fear of Death in Don DeLillo's White Noise," Hamdi (2020) shows that beneath the supermarket's outward appearance as a setting and a metaphor for a world of simulacra and consumerism lies a second existentialist problem: man's fear of dying. Therefore, the supermarket is seen as both a self-reflexive feature as well as a metaphor for American simulacra and materialism. This essay explores the defense mechanisms used by the Gladney pair to avoid or repress death as well as the metafictional elements of "White Noise," which expresses a fear of hermeneutic closure—another word for death.

3. Theoretical Framework

This study is qualitative, and the researcher uses Geert's thick description as its framework, it digs into the examination of the issues that have been raised to comprehend them in light of the notion of power relations in Don DeLillo's novel "White Noise." Therefore, a thorough analysis of any variety of cultural events necessitates what anthropologist Clifford Geertz called "rich description." A thick description is a close reading of texts that includes all the specifics of a culture. According to New Historicists, writers are self-reflexive, and they view all interpretations as coming from the standpoint of a particular academic, which may or may not be accurate (Klages, 2012). A text is produced by a variety of factors, including culture, history, politics, society, institutions, and the social setting (Carroll, 1998, p. 52).

The approach of anthropologist Clifford Geertz is used by new historicists to comprehend cultural meanings. Geertz was influenced by Levi Strauss's claim that culture is composed of a set of "signs or codes," and that these signs or codes define and govern the actions of a person, a group, or an organization. But unlike Levi Strauss, Geertz is not a structuralist, and he has no interest in identifying the defining characteristics or "langue of a culture."

He is more interested in the "individual paroles" that are part of a social system. These paroles may contain seemingly unimportant events, yet historians can deduce cultural meanings of any type through these events.

The Geertz method, known as "thick description," is akin to the "close reading" approach used by critics to analyze literary works. During their analysis of a particular activity or event, new historicists take note of all likely details. That is how one might absorb the various layers of significance that practice holds for those who engage in it (Klages, 2012, p. 124).

4. Data Analysis

Clifford Geertz's concept of thick description states that the researcher explores some new points in *White Noise* and interprets all the points from a different perspective. *White Noise* is a postmodern text but with close reading and deep study, the researcher finds out some hidden aspects and explains all those ideas from the new historicism perspective of thick description. The history of modern colonialism can be traced back to the fifteenth century. It started when white people made colonies in the name of civilization which was vertically divided based on race and color. What divides the world into different groups is the fact of racial identity as a result of this subjection, according to Fanon. You are wealthy because you are white, and you are white because you are wealthy; cause and effect (Fanon, 1968).

Racism is the idea that one race is better than another. The inborn biological qualities of a person predetermine their social and moral attributes. Racism is one aspect of the culture of American society and history. It is everywhere in all the institutions, systems, and policies of White American life. In *White Noise*, Jack Gladney is a white male professor, and he starts a department with the name of a white male icon and historical figure Adolf Hitler. There is a total negation of Jews and the Holocaust which is a racial-based idea in the text. All the events and themes revolve around the white powerful figure of Hitler which is clear from the title and many other events. It shows how society gives privileges to white people and focuses their ideas and opinions on American culture. By changing his name and starting the department, he becomes the symbol of authority and power. All these points depict a racial society in *White Noise*.

Don DeLillo depicts Jack Gladney and Murray Siskind as outstanding white male professors who concentrate their research on Adolf Hitler and Elvis Presley, respectively, in his postmodern novel *White Noise*. These two contentious research subjects are strong white male role models, and their appearance in the book dramatizes racial and white privilege issues in society. Professor Gladney and Siskind argue passionately in Chapter

15 of *White Noise* about the key parallels between Hitler and Elvis. Both suffered horrible deaths and were profoundly affected by losing their mothers (DeLillo, 1998, p. 70–72). They are both well-known figures because they are both significant historical white male figures that generate a lot of white noise. Within this framework, the book *White Noise* "may be read as a novel about the noise that white people produce." Elvis Presley and Hitler were both known for making a lot of noise with Hitler being recognized for his traits and his resounding, influential speeches, and Elvis being recognized for the music he produced. Hitler gained notoriety through promoting anti-Semitic ideas that are today widely regarded as abhorrent. Elvis' contentious sexual appeal causes a stir in the annals of American rock and roll. These two topics were not chosen by DeLillo randomly; rather, they offer insightful "psychological data" into his critique of society and the role that the white male figure plays in it and listens to what he has to say.

According to this study's author, "White Noise" refers to the remarks and behaviors of persons of color. Hitler is Jack Gladney's area of expertise because DeLillo wants to highlight how susceptible society is to white noise. Gladney solely covers the anti-Semitic head of the Nazi Party, Adolf Hitler, excluding all other Second World War figures and events. Hitler's lectures are described by Jack in the following way: "He sucked on lozenges, spoke to people interminably in monologues, free-associating, as the language came from some vastness beyond the universe, and he was merely the medium of revelation" (p. 72). Hitler enjoys a significant degree of admiration from Jack Gladney. He views Hitler as his savior, granting him authority and influence over the entire world when he describes Hitler as a medium of revelation to the world. Jack Gladney usually has a copy of Hitler's *Mein Kampf* on his nightstand. In the novel, there is not a single event where Jack's infatuation and association are directly presented. When his daughter talks about the figure of Hitler, she says Why Hitler is so important then Jack answers her in these words, "But it's not a matter of greatness or a question of importance. It's just a question of good and evil and I don't know what it is and why I'm saying this" (DeLillo, 1998, p. 63). Jack always idealizes Hitler because society idealizes white people and always like the opinions and ideas of white men. Whiteness is always in people's minds. Jack Gladney builds a building for the Hitler Studies department and becomes a Chairperson for this department. As a professor of Hitler Studies, Jack always mentions the white figure of Hitler, He never mentions even not a single event about the Holocaust in the entire novel. Gladney's attitude towards Hitler is biased and he connected with Hitler only for his own identity because of the white privilege and the white noise of the white people. The powerful voice of the white people makes Jack so oblivious and deafened, that he ignores and fails to see his faults and the events of the Holocaust and Jewish.

The absence of Jewish and all the matters of the Holocaust in the novel, reveals the importance of white noise and white people's opinions in society, in the author's life as well as in the reader's mind. The author fails to present the historical context of Hitler and the events surrounding Hitler just to make sure the reader already knows the importance the Hitler and Who Hitler is. In the Second World War, Hitler was a part of the Nazi Party and because of this millions of Jewish people were killed. The author describes all these not because of the suppressed Jewish people but just to show the power and authority of a powerful white man and his voice as white noise. All the depictions of the historical events and the lack of Holocaust, ignoring Jewish people is a clear reflection of American society. American society ignores and avoids its racially charged past. Tim Engles writes about a professor of Hitler Studies who teaches his subjects without ever bringing up "The Holocaust," which is now widely regarded as one of the most enduring effects of Nazism, in his essay by interspersing racially charged situations, DeLillo presents the contemporary American society that rejects its own racially charged past (p. 767-768). Religious discrimination is very clear when Jack praises Hitler and ignores the historical events and Holocaust. Jack Gladney exclusively views the world from the eyes and vantage point of Adolf Hitler, which is, unsurprisingly, that of a white male. In the book, he claims, "Of course, Hitler is in the midst of it all" (p. 63). The reader is also feeling the situation and sees the novel from the white male perspective through Jack's eyes because he is told by Jack. The author of the book, Don DeLillo, is a white guy who writes about a department professor with privileges who focuses all of his research on Hitler, a highly well-known white leader known for his authority and strong ideals of white supremacy. In the White Noise, American culture, with its unbiased pattern, solely values the views and ideas of white men, regardless of their sensibility. The other most important character of the novel Murray Siskind chooses the powerful white male, Elvis Presley, as a subject of his studies. Murray Siskind says in the novel to Jack Gladney:

You've established a wonderful thing here with Hitler. You created it, you nurtured it, you made it your own... you have evolved an entire system around this figure, a structure with countless substructures and interrelated fields of study, a history within history...It's what I want to do with Elvis (p. 11-12).

Against the backdrop of all of rock & roll, Murray Siskind solely chooses and emphasis the persona of Elvis Presley while ignoring and dismissing his forebears, who invented the music. Elvis, who is sometimes referred to as "The king" of rock and roll, insisted that he did not establish the genre or create it. Murray employs this title when making reference to Elvis in the White Noise (DeLillo, 1998, p. 72). At first, the genre of rock and roll is not racialized but with time original songs were replaced by white covers and rock and roll became white. This is a total diversity of genres and ignores the blacks.

All the original songs are written by black African American artists covered with the name of white people and rereleased by white performers. Elvis Presley covers the genre as white and other topped charts, rock, and roll moved towards the mainstream as a homogeneously white genre. As a result, society associates black African American music with white musicians. Murray Siskind also focuses on Elvis and ignores artists and whitewash all other musicians of rock and roll music. Don DeLillo describes in this novel the American society that neglects and ignores its racially charged past. In his essay, Tim Engles writes According to the declaration, DeLillo "evokes the White predisposition to shy away from the sensation of horror that this history of whiteness might produce" (Engles, 1999, p. 772).

In DeLillo's novel, Murray Siskind mentions this concept of white privilege and says, "Everything is concealed in symbolism" (p. 37). DeLillo uses many words and colors in the novel to symbolize white supremacy and white privilege in American society. The words in the novel, "irresistible something in the symbolic background" reveals a message of race in *White Noise*. The central character of the novel Jack Gladney uses many words to present the idea of white privilege, in his note of the "whitewashed stones that line the driveways of newer homes", the "white houses with caterpillars dangling from the eaves", and the "Whitestone in driveways" in the college town, ironically named blacksmith (p. 15). There are many other unimportant items of white color also mentioned in this novel that have no meaning or purpose just to tell the importance of white things, especially race. There are many examples in the novel as Murray's "lightweight bag of white items" (DeLillo, 1986, p. 53) and the "small white tablet", the white fences trail through the rolling fields" (p. 38), and the "white rat" involved in federal lab experiments. In the Supermarket, Jack Gladney's wife, Babette says, "It's like World War III. Everything is white" (p. 19). She is referring to the prepacked cans, it's a reference to the Second World War that is displayed by Hitler, a symbol of white supremacy. The very title of the novel, *White Noise*, also shows the background information of the characters and their lives that is white.

The shameful racial past of American society is investigated through the character of Jack Gladney. In the novel where Jack digs into the trash for the Dylar pills. This point is explained by Engles in his essay, he says, Jack is "unable to find the symbolic white pills that would suppress his awareness of death so instead, he must find trash items of different colors" (Engles, p.774). In the novel, the search for trash, his search for white pills, the label of Elvis as a king of rock and roll, and Jack's focus on Hitler all these scenes ignore the racial history of past American society and the historical reality of white supremacy. The neglect of the past is clearly shown in Engles in these words: The

American society ignores the unpleasant aspects of its past because it would be shameful and like garbage that assaults Jack (Engels, 1999, p. 775).

In chapter forty-two of *Moby Duck*, Herman Melville presents a society of whiteness. The character of Ishmael tells the reader how the white color affects people's minds in the text.

What exists... That being the case, why does the White Tower of London have such a stronger impact on an American's mind than those other story structures, its neighbours (the Byward Tower), or even the bloody (Melville, 1967, p. 348)?

The white color of the Byward Tower makes it very significant and appealing to others and this color gives a sense of greatness and superiority. The fundamental idealization is associated with this white color. The white color has always been presented as a symbol of beauty, grace, elegance, and purity over the ages. All the Grecian gods and goddesses are presented in white robes. The white swan is considered the symbol of peace and grace, and its feeling is pure. The main character of Melville's novel feels disgusted and terror by the white color. "It was the whiteness of the whale that above all things appalled me" (Melville, 1967, p. 340). This white color creature is presented as a symbol of purity. White is also associated with death in this novel.

About the polar bear... When considered separately, it is not the whiteness of that creature that intensifies its insufferable hideousness; rather, it could be stated that this is just the result of its environment. Even if all of this were true, you wouldn't experience that increased anxiety if it weren't for whiteness (Melville, 1967, p. 1047).

The author contrasts the Polar bear's whiteness with death. It has many striking features like elegant, pure, and majestic. This pattern of whiteness is also seen in *White Noise* through the character of Gladney. In American society, the figure of white Hitler also becomes a symbol of fear and death. In the novel, racial homogeneity and white supremacy in society are shown in the scene of Nicholas Grappa when he mentions the film actors. "...all of which happen to be white. If that isn't glaring enough, he then goes on to specifically mention that the film was in "black and white" (DeLillo, p. 205). Television in *White Noise* is not colorized but is meant to hint at race and not actual colors. In his department, Jack says, "I had the curious thought that these men were nostalgic for black and white, their longings dominated by achromatic values, personal extremes of post-war urban gray" (DeLillo, 1986, p. 204). Here he uses the word "achromatic values" has a meaning of white homogeneity in society.

Through their potent white noise, Elvis Presley and Adolf Hitler are connected, and in the book, both are connected to the characters Jack Gladney and Murray Siskind.

"There was only one subject discussed. Sex and death," asserts Murray. "I would hate to think that they are inseparably connected" (p. 207). Elvis Presley used concepts of sexual allure in his performances, much like Hitler did with his radical views on the extermination of Jews during the Second World War. These are connected with sex and death. In the novel,

"Crowds flocked to hear him speak; the masses he once referred to as his sole bride. He twisted his perspiring body while he spoke, closed his eyes, and clenched his hands. The torchlight parades, party tunes, and sex murders (p. 72-73).

There is a large effect on crowds when Hitler and Elvis make white noise because both are associated with power, authority, grace, and dignity in society. Both present the prevalence of whiteness and a culture of white supremacy in society. DeLillo explains white privilege and white supremacy through the historically powerful male characters of Jack Gladney and Murray Siskind. The author's main argument is that only white men are privileged in society to speak out, and it is only white men who will be heard. Both are white men who want to keep talking about Adolf Hitler and Elvis for their white noise to be heard.

5. Conclusion

It deals with the portrayal of various historical events using Geertz's concept of thick description applied to text characters was the focus of the research topics. Power gives authority and privilege to white people in American society. The historical features of Adolf Hitler, the Holocaust, and the Jews were first looked at in this work. Numerous incidents in the narrative illustrate white supremacy and the significance of white people in American culture. The opinions and decisions of white people are given more weight by society, but Jews' experiences of being oppressed are completely ignored. The author explored the racial history and culture of America through the characters of Jack Gladney and Murray Siskind. One component of the history and culture of American society is white privilege. It permeates every aspect of White Americans' daily lives, including all systems, institutions, and laws. Jack Gladney, a white man professor in the film White Noise, names a department after Adolf Hitler, a historical figure and idol of white men. The Holocaust, which is a racialized idea, is completely denied in the book. The title and many other occurrences make it plain that all the themes and events center on the charismatic white image of Hitler. It demonstrates how society provides white people an advantage and centers their ideas and beliefs on American culture. He assumes a new identity and establishes a department, becoming a representation of authority and power. All these points depict a racial society in White Noise.

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