



DON DELILLO'S WHITE NOISE: A DECONSTRUCTIVE READING

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Cite This Article: Hasnaa Sadruldeen Hassan Al-Qubbanchi, "Don Delillo's White Noise: A Deconstructive Reading", *International Journal of Interdisciplinary Research in Arts and Humanities*, Volume 10, Issue 1, January - June, Page Number 12-20, 2025.

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Abstract:

This study traces Derrida's notion of Deconstruction in *White Noise* by Don DeLillo. The researcher tries to discover the new layers of meaning in the texts by applying the concepts of Deconstruction. Postmodern stories do not have just one theme that can be perceived with the first reading. The researcher uses the idea of Derrida that language is not stable, and slipperiness of the language can cause plurality of meaning. The researcher demonstrates the binary oppositions in the texts and determines the hierarchical position of each pair which is understood at first reading; then the hierarchical position of each pair is being inverted with the help of deconstructive reading and the playfulness of language. Différance, Metaphysics of presence, and Undecidability are Derridean concepts that the researcher applies to the novel to show the plurality of meaning in the text. In *White Noise*, as the researcher states, the main theme which is understood at first reading is 'fear of death'; but by deconstructing the text, the novel follows the idea that the death is not fearful, rather it is something sacred. It is explained throughout the research that according to the Derridean notion of Deconstruction postmodern literature enjoys plurality of meaning.

Key Words: Delillo, Postmodernism, Deconstruction, Derrida, *White Noise*

1. Introduction:

Before 1985 the year in which *White Noise* was distributed; Don DeLillo is not known and appreciated both all through the foundation. His compositions are perused infrequently. They are not advocated still. The deals are not empowering and agreeable. Presently in 1985 with the distribution of *White Noise* which wins the National Book Award, Don DeLillo gets quite possibly the most noticeable 20th century postmodern writers. To know the spot of repetitive sound American journalists and critics, and the amount it is regarded in American writing, should be said that New York Times Book Review in 2005 through a survey directed asked 125 acclaimed authors and critics to name the previous 25 years' the best American book. Like his different works, this story manages topics of present day culture in which the innovation has influenced the community to the degree that the truth will be upset. Repetitive sound an account of a couple with their kids from their past relationships whose principle concern is death. The spouse, a college teacher of Hitler contemplates, who is presented to an "airborne poisonous occasion"; as of late has found that his spouse is taking a trial drug said to battle with the dread of death, and he promises to acquire the medication for himself at any expense.

In *White Noise*, Don DeLillo presents a striking image of the postmodern harmful world that gives individuals no genuine conviction, but instead a dread of death and deadly ailments. It is where individuals' brains and practices are controlled by the rationale of industrialism. Repetitive sound with postmodern thoughts through a genuinely clear account. In spite of the customary plot improvement, DeLillo's characters are completely postmodern in the lives they lead and the thoughts they engage. Through these characters *White Noise* remarks legitimately on our developments of the real world. DeLillo deserts the quest for unadulterated fact of the matter and conveys the postmodern postulation that there are numerous similarly authentic developments of the real world. He centers around the social relativity of truth, analyzing the uproar of voices that add to every individual's perspective.

Jacques Derrida is a French philosopher whose critique of Western philosophy and analyses of the nature of language, writing, and meaning were highly controversial yet immensely influential in much of the intellectual world in the late 20th century. Derrida was born to Sephardic Jewish parents in French-governed Algeria. Educated in the French tradition, he went to France in 1949, studied at the elite École Normale Supérieure (ENS), and taught philosophy at the Sorbonne (1960-64), the ENS (1964-84), and the École des Hautes Études en Sciences Sociales (1984-99), all in Paris.

Jacques Derrida's *Structure, Sign, and Play* is one of the most controversial and prominent philosophical texts of the 20th century. Delivered at a conference on structuralism at Johns Hopkins, the lecture took aim at the critical and philosophical fashions of the time and radically proposing a world in which meaning cannot be pinned down or traced to an origin, but instead is continuously shifting, fleeting, and open to play. Hailed by many as a watershed in philosophy and literary theory, Derrida's lecture has shaped both disciplines. At once dense, brilliant, and humorous, it is a crucial read for anyone interested in questioning our natural assumptions about meaning in the world.

Deconstruction is introduced by Jacques Derrida in his book *Of Grammatology* in 1967, through which he, by the help of Ferdinand de Saussure's works, claims that language is a system of signs and words that is meaningful only when these signs and words have their contradictions or oppositions. For Derrida's notion, every word sitting in text next to the other words can have other possible meaning over its apparent meaning; therefore, this research aims to explore *White Noise* and *Mao II* to extract their texts for finding new ways of understanding for the readers. To dig the text of *White Noise* and *Mao II* texts, the researcher invokes the strategy of Deconstruction and its relative concepts such as "Binary oppositions", "Phonocentrism", "Metaphysics of Presence", "Supplementation", "Différance", and "Undecidability" to discover the hidden meanings of the text. Wearing the glasses of Deconstruction in studying the selected novels causes the researcher to state that the instability and playfulness of the language employed by DeLillo in these two novels is slippery, and produces the other layers of meaning which are located below the surface of the texts.

2. Research Questions:

To discover hidden layers of meaning which are hypothesized some questions are posed as below to be answered during the research.

- What concepts and signifieds do the texts of the selected novel depict?
- What ideology do the texts of the selected novel attempt to support and how it fails?
- What are the binary oppositions in the DeLillo's novel? And how do they produce new meanings?
- How can the binary oppositions be reversed in the selected novel through deconstructive reading?

3. Approach and Methodology:

The primary methodology through which the current examination is done, is deconstructive perusing by Derrida. Deconstructive reading has a place with the poststructuralist field. Poststructuralism is unfathomable without structuralism. Actually, it is at the same time both a continuation and a dismissal of structuralism. It is the continuation and dismissal of artistic Saussure's structuralism as well as significantly more so the anthropological structuralism of Lévi-Strauss. In spite of the fact that poststructuralism acknowledges a portion of the significant cases of structuralism, it has its causes in the second of the twentieth century from when artistic structuralism was all the while creating, it does for sure bode well to consider them to be two works of the equivalent extensively antihumanist and phonetically arranged stream. poststructuralism begins from France. In this part the poststructuralism of the French scholar Jacques Derrida, or deconstruction, is investigated. Indeed, Derrida's deconstruction is the first and essential adaptation of poststructuralism to arrive at the United States.

Poststructuralist criticism refers to all critical approaches that emerged in the late 1960s and early 1970s, partly, in response to structuralism of previous decades. However, in common with structuralism, poststructuralist criticism possesses anti-humanistic tendencies whereby the system of the language has the leading role in understanding human nature and the world, since "humans approach everything through language" (Booker 56). Post-structuralism involves the critical strategy of deconstruction which represents a close reading of the text but unlike formalism avoids any resolution for the paradoxes and ambiguities as well as "any appeal to organic unity in the literary text" (Booker 56). Deconstruction demands, among other things, a denial of the idea that any literary work has a fixed and irrecusable meaning or interpretation.

Derrida acknowledges Saussure's essential conviction that language is an arrangement of decides and that these laws oversee each part of language. Derrida attests Saussure's suspicion that the semantic sign is both self-assertive and traditional. Derrida gets from Saussure as a key structure block in the plan of deconstruction that significance in language is controlled by the distinctions among the language signs. All things considered, in spite of the fact that it proceeds with its enemy of humanism and its attention on language, Poststructuralism at the same time subverts structuralism by addressing or deconstructing a portion of its significant suppositions and the techniques that are taken from those suspicions.

Structuralism applied initially phonetic bits of knowledge to culture and abstract messages by and large. At that point "structuralism pays attention to language very. However, it likewise underestimates language definitely" (Bertens 120). Structuralism has confidence in no arrangement among words and world, in another word, the connection among language and the world is consistently self-assertive and traditional. Not with standing, postmodernism by rehearsing the poststructuralist's presumptions opens another world which will be uncovered all through this examination.

In fact, Derrida, unlike Saussure, insists that the distinction between signifier and signified cannot legitimately be made. For Derrida, the means of expression is inseparably bound with its content. How something is expressed is just as important as its arbitrary meaning in determining those ideas to which it is connected and those from which it should be distinguished. Consequently, as Derrida claims, there is no fixed conceptual order amongst signifiers. If Derrida is right about this, then, it follows that meaning is something that can only be taken or interpreted from any particular situation.

Derrida mentions that notions have been subtly defined by opposition and cannot be expressed independently for their metaphysical works of philosophers. Each binary has an inferior side which is ignored and undermined. Deconstruction reveals the discussion that it is not universal to suppose a priority for one of the two notions of the binaries. In fact, Derrida mentions that the binaries despite their appearance cannot be separated because they are all linguistic structures and for their existence in spite of their differences, they are extremely connected to each other.

The researcher uses the same mechanism to do this essay. The researcher looks for evidence in the texts where the writer misses control of language and says what was not meant to be mentioned. By studying such slips and the binary operations that control them, the researcher is able to demonstrate the undecidability of a texts' meaning.

4. Review of Literature:

To obtain the aims of the present essay which is a study of DeLillo's novels based on Derrida's deconstructive reading strategy, various sources including books, e-books and articles have been read and related to. DeLillo does not lie in the center of critics and writers' attention until *White Noise* is created; thereafter, they find DeLillo a good and tasty postmodern case to write about. He and his works have been the focus of numerous books, articles, and theses. These texts attempt to explore the aforementioned novels by the lens of twentieth century's concepts which are going to be introduced in the following. By studying these previously-conducted researches about *White Noise* and *Mao II*, it was felt that there is a gap between them which is hoped to be filled by deconstructing these two novels through this research.

The chief source for the analytical skeleton of this research is Jacques Derrida's "Structure, Sign and Play in the Discourse of the Human Sciences". This article includes Derrida's main thoughts about structure, sign, and play.

Besides, Jacques Derrida's book of *Grammatology* has been utilized. This extensive book is a significant one in deconstruction studies. Furthermore, Derrida's *Dissemination*, "The Time is Out of Joint", *Positions*, Limited Inc, "Force of Law" and *Writing and Difference* are used to achieve the best out of the theoretical part.

Plus, Nicholas Royle's *Jacques Derrida and Christopher Norris' Deconstruction* are other main references which have been conferred. They embrace all the essential features of the deconstructive reading such as the hearts of this sort of reading and the fundamental thoughts, language, writing, supplement, *différance* and undecidability. In formulating Derrida's notion of

deconstruction in addition to Derrida's own writings, Hans Bertens' *Literary Theory; The Basics* has been consulted. Besides, Peter Barry's *Beginning Theory* and Lois Tyson's *Critical Theory Today* employed for deconstruction's organization. The main source for the structure of Don DeLillo's novels based on postmodernism is Jim Powell's *Postmodernism for Beginners*. This book, in simple word, simply explains the ideas that postmodern writers based their works on such structures and elaborating on how such notions were taken by poststructuralism.

Cornel Bonca's influential essay "The Natural Language of the Species" presents an adequate position to adapt a critical attitude towards the language in Don DeLillo's *White Noise*. The essay is essential as far as it is necessary to get closer to the original conception of the novel, its why and how. He believes that unlike few American novelists who articulate a systematic theory of language but DeLillo has focused increasingly on language not as a system of signifiers and signifieds, but as something with a much grander scope: he now appears to see language as a massive human strategy to cope with mortality.

Glen Thomas (1997) evaluates the theories of history, biography, and narrative in *Underworld*. The novel is read in the light of textualist theories of history, in that *Libra* refuses to see the historical record as a fixed or stable entity but instead as the product of interpretation.

Marc Schuster in his paper "Escaping the Third Person Singular" studies art and semiotics in *Underworld*. Employing Baudrillard's theories, explores the work from different perspectives including system of objects, the "real" world and the abstract realm of value, and hypereality.

Joseph S. Walker in his paper "Criminality, The real, and The Story of America: The Case of Don DeLillo" investigates the idea that the works of DeLillo move beyond what is meant the simulation and the loss of the real. He takes different novels under consideration including *Mao II* and *Underworld*.

In "Lee Harvey Oswald and the Postmodern Subject: History and Intertextuality in Don DeLillo's *Libra*, *The Names*, and *Mao II*," Thomas Carmichael explains that the postmodern historical subject as pictured in DeLillo's novels appears as an effect of the signs and images that constitute the subject's culture, and that the proliferation of such phenomena results in struggles that are textual in nature: the postmodern historical subject alters the course of history by serving as a text that is both informed by and transforms previous historical texts.

In "Postmodern Transformations of Art and Authorship: From Art Production to Image Consumption", Corina Marculescu concentrates specifically on the cultural transition - in the particular fields of art and literature -from modernist authenticity and uniqueness to postmodernist replication and seriality, from the original artwork to its endless, depthless copies within a techno-capitalist environment. He uses *Mao II* as a case study to show how reproduction has become part of contemporary life, how art and artists are packaged and turned into commodities, to explore the transition from art production to image consumption as reflected by the change in the notion of aura - from the aura of high-culture objects to the aura of the simulacrum.

In "Consuming Narratives: Don DeLillo and the Lethal Reading" sets forth a poignant critique of the social response to narratives in an age that has integrated "aesthetic production" into "commodity production". Along with a whole series of contemporary writers from, say, Paul Auster to Mark Leyner, DeLillo trades upon the predicament of narrative representation showing how cultural objects in general and stories in particular are fetishized in the public arena.

Joshua Adam Boldt (2001) in his essay, "Postwar Media Manifestations and Don DeLillo", explores the connection between American media, advertising, and the construction of a postwar American identity. American media declares itself in several different forms, all of which affect the awareness of the American people, and the postwar rise to power of the advertising industry helped to form identity in ways that are often not even known. He uses *Americana*, and *Mao II* as his case study.

Thoms Carmichael in his "Lee Harvey Oswald and the Postmodern Subject: History and Intertextuality in Don DeLillo's *Libra*, *The Names*, and *Mao II*" (1993) tackles the question of postmodern and its characteristics described in Don DeLillo's selected novels. He focuses on exploring the points of history and intertextuality and searches deep in taking a postmodern grasp of the novel; he explains that intertextuality is, in fact, an in-built feature in these novels and the novels are directly and undoubtedly are like mosaics of references to and with many other works which form the basis of the novels in question. On the other hand, the history that DeLillo examines in the novels in the history of a controversial point of history which is the Cold War battle among the two superpowers.

In "Writers among Terrorists: Don DeLillo's *Mao II* and *Russian Affair*" (2004), Margaret Scanlan deals with the representations of the conflict between American and Soviet Russia regarding the use of Atomic power in the World arena. On the other hand, she also delves deeply into the question of Communism and how it is condemned by the American authorities and the pressure on the American individuals who one way for another found Marxism the only possible way to salvage the people of the world regardless of their nationalities.

Margaret Scanlan, in her *Plotting Terror: Novelists and Terrorists in Contemporary Fiction*, (2001) examines DeLillo's exploration of the connection between terrorists and novelists in *Mao II*. The media's incorporation of the artists and their following substitution with images along with terrorists' manipulation of media are the issues she argues about.

"Two's a crowd: "Mao II", *Coke II*, and the Politics of Terrorism in Don DeLillo" (2004) written by Richard Hardack is a colorful and awe-inspiring article about the question of terrorism in the two mentioned novels. Hardback argues that although the novel is, on the surface, explores the outcomes of writing in a period where written words have lost their power to change the world, it is in fact about terrorism and its effects on all people regardless of their position in the society. He believes that terrorism is the main focus of DeLillo in writing the novel *Mao II* and it is in this manner that DeLillo has tried to indicate the point of the lost position of writing in a world obsessed and worried with the issue of terror, terrorism and the lost power of writing.

Christopher Donovan, in his *Postmodern Counternarratives*, (2001), researches DeLillo's playful performance of language in *The Names*. Donovan notes that the novel has two endings: the first is James' ending which ends the plot narrative of the novel. And, the other one is that of Tap, James' son. What separates Tap's short story from that of James, in terms of language, is his playful use of words and careful disfiguration of some grammatical rules.

Peter Boxall's Don DeLillo: The Possibility of Fiction (2002) gives a general reading of DeLillo's fiction. *Falling Man* is the only novel which is missing in Boxall's complete survey. "Writing and Apostasy," "Terrorism and Globalization," and "The Body of History" are three chapters of his book which respectively get to grips with DeLillo's *The Names*, *Mao II* and *Cosmopolis*.

5. Discussion:

The whole novel revolves around the dread of death located at the center of *White Noise*. In the first reading of the novel, it could be said that the main characters of the novel are afraid of the death as some of the characters acknowledge the fact that the fear of death is haunting and painful. As a result, the binary opposition between death and living exists. Life is cherished by most of the characters in this novel and they hold onto it.

Death looks to be found at any place in Jack's mind and life and Jack has to hide himself from the death since death means the end for him. Jack cannot fulfill his functions as both professor and husband since death has influenced him. The obsession with death makes Jack dedicate his time to Hitler Studies; it forms his job, but also frightens him all the time. Death also is a menace to his marriage, but it also preserves their link in that they both want to discover peace in each other because of the menace of death.

The first time that the notion of death is discussed in the novel signifies the fact that the notion of death should be reconsidered. Babette raises this issue about death which is completely mysterious and incomprehensible for her: "I have trouble imagining death at that income level," she said. "Maybe there is no death as we know it. Just documents changing hands" (DeLillo, *White Noise* 8). This confusion of meaning for Babette derives from the process of difference. It is this difference by which the reader can understand the meaning of any written or spoken utterance. On the other hand, since this promised transcendental signified can never come to rest in an actual presence, its determinate specification is deferred from the linguistic interpretation to another in a movement or play or as Derrida puts it in an endless regress.

As Derrida puts it "Différance is a systematic play of differences, of traces of differences, of the spacing by means of which elements are related to one another (Derrida, *Positions* 27). This means that différance is not just the space between 'a' and 'e' but the space that makes possible the difference between them. This presence of différance disturbs the fixed and absolute idea of difference. By this creation of the word différance, it seems that everything is in the position of the language plays. As a result, it can be realized that Babette is in this endless play of language since death might have other meanings and references for her. She challenges the Christian idea about death and afterlife by saying death is unknown for us.

Moreover, in another part of the novel the meaning of death can be deconstructed for both Jack and the reader. Jack sees Babette at the local college, where she goes running and walking. After their marriage, Jack thinks about the mundane aspects of their life while they are together. He realizes that throughout their daily activity and talking, the question regarding death comes to his mind:

She plans ski trips that we never take, her face bright with excitement. I walk up the hill to school, noting the whitewashed stones that line the driveways of newer homes. Who will die first? This question comes up from time to time, like where are the car keys. It ends a sentence, prolongs a glance between us. I wonder if the thought itself is part of the nature of physical love, a reverse Darwinism that awards sadness and fear to the survivor. (*White Noise* 15)

The sentence "Who will die first?" looks to constantly revolve around in the background. In the first reading, it seems death is scary for Jack as he wants to know the first person to die. However, later Jack doubts whether the notion of death belongs to love or if death just remains in the context we live and we take it into our own body like a natural gas. Jack assumes that the fear of death is what might treat his marriage of its innocence. This transition of meaning for death from a scary phenomenon to something natural and even a saving factor for marriage depicts undecidability of language: "Sometimes I think our love is inexperienced. The question of dying becomes a wise reminder. It cures us of our innocence of the future. Simple things are doomed, or is that a superstition?" (DeLillo, *White Noise* 15) Jack starts to believe that what used to know about death which was superstition. This shows that all Jack's knowledge which is constructed by language might be shattered. The role of difference in shattering language is conspicuous:

Différance is what makes the movement of signification possible only if each so-called 'present' element, each element appearing on the scene of presence, is related to something other than itself, thereby keeping within itself the mark of a past element, and already letting itself be vitiated by the mark of its relation to the future element, this trace being related no less to what is called the future than to what is called the past, and constituting what is called the present by means of this very relation to what it is not, to what it absolutely is not: that is, not even to a past or a future as a modified present. An interval must separate the present from what it is not, in order for the present to be itself, but this interval that constitutes it as present must, by the same token, divide the present in and of itself, thereby also dividing, along with the present, everything that is thought on the basis of the present, that is, in our metaphysical language, every being, and in particular the substance or subject. (Derrida 142-3)

Western metaphysics' invention of some notions as centers, and their belief that an ultimate reality or center of truth exists which can serve as the basis for all our thoughts and actions becomes problematic. A notorious oppositional set within Western culture is white vs. black. Some of the terms such as good, truth and so forth is always privileged as a center and others may be found either in the center or in the margin. However, within binary oppositions not only there is an oppositional relationship between the two terms but also a strange complicity. Although the two parts of binary oppositions have differentiability toward one another but simultaneously there is a need in one side toward the other. This is our awareness of the one part that the other part gets possibility of being. Arguably, the prior concept is in need of the inferior part. If there were no inferiority, we would not have priority either because we would not be able to recognize it for what it is. In this pair, death is the prior one which is different from the dominant Western culture.

The sentence "Who will die first?" is the first hint at Jack and Babette's common overwhelming with death. As Jack know, this issue is an inversion of the common question "When will I die?" and transforms the charge of lackluster feeling onto the living condition, rather than onto the subject who experience death process and it is the process of life not death which can be

considered as a hardship. This inversion of the binary opposition of life/death shows deconstruction of death process in which death is considered superior to life. Jack and Babette are overwhelmed with the process of their deaths, and that sense of dread triggers their actions which has a positive effect on their life. In fact, death can be considered as an inspiration and celebration of life as Lynes mentions that “these deaths can also be sources of tremendous personal growth, an apprehension of one’s own mortality and an appreciation for our time on earth with them, for what we inherit from them and pass on to others that, we hope, will be so lucky to live and die at their own rhythms” (4).

This is in line with what Derrida believes about language and knowledge first, human knowledge becomes referential that is where intertextuality is emerged in which all the humans could never escape from it. By the reversal, nothing can be studied or learned in isolation because all knowledge becomes context related. Second, we must also quit closure because no transcendental signified exists, so all interpretations concerning life, self-identity, and knowledge are possible, probable, and legitimate. Texts cannot possess one meaning then the plurality of meanings occurs. Because all meaning and knowledge are now based on differences, no text can simply mean one thing. Meaning evolves as we, the readers, interact with the text, with both the readers and the text providing social and cultural context. This claim and interaction of the reader with the text can be seen in the meaning of death. At first death is bitter and horrible but then it becomes vital and pleasant. Lynes remarks that “To think the originary repetition of life as *différance* is indeed to say that life is death, but even this is will find itself problematized in life death. If life is death, it can only survive in its *différance* from itself” (13).

The question will take place throughout the book like a refrain, emphasizing the function that sound and noise have in the book looking at the death. Jack shows his sense of fear that his life is going rapidly. Jack conceptualizes death and views it metaphorically which can be a deconstructive reading of death. He thinks that “Shouldn’t death, I thought, be a swan dive, graceful, white-winged and smooth, leaving the surface undisturbed?” (DeLillo, *White Noise* 18). In this sentence, Jack believes, death might be associated with superior notions and adjectives which contradict the whole nature of death. Death is regarded as ‘diving swan’, ‘graceful’, and ‘smooth’, that leaves the subject ‘undisturbed’. These words contradict with the nature of death itself and changes the attitude towards death. This means that there is no transcendent signified but an endless chain of signifiers. This is the mechanism of *différance* which creates meaning regarding the concept of death. This mechanism of *différance* decentralizes the whole concept of death, so that it could be associated with the other meanings.

As it is known, the concept of death and its fear haunt the characters in the novel. The dread of death lies at the focal point of *White Noise*. As Babette notes when she admits her dread to Jack, that What is more hidden than death? Everything in the novel—from Hitler to the store, from the airborne poisonous occasion to the background noise in the novel’s title—hovers back to people’s basic, profound situated dread of death. DeLillo’s story shows how present-day life endeavors to push this dread far out, but then, as in the character of Jack Gladney, the dread keeps on re-emerging and fill him with fear. This emergency of subjectivity that Gladney faces in this universe of phantoms, skimming signifiers, and representation is intensified by another-his looming death after exposure to the lethal gas. During the clearing, Gladney shows an innovator anxiety about death, ruminating about its essentialness, visiting memorial parks, and discussing it with his companion Murray. (Mark 20)

However, Gladney’s existential crisis is out of date in the new postmodern request. Gladney’s anguished admission, “I want to live”, shows the value of life over death. Moreover, even death is not absolved from the universe of reenactment: the experience of death is interceded by innovation and obscured by a universe of images. The body becomes representation, and death loses its own and existential resonances. When Gladney is exposed to a PC output to get a data profile on his condition, he takes note of that it is when death is delivered graphically, is broadcast as it were, that you sense a ghostly detachment between your condition and yourself. A system of images has been presented; a whole marvelous innovation wrested from the divine beings. It causes you to feel like an outsider in your own death. The ambivalence of death can be realized in what Lynes writes “Derrida, one calls this space the earth or the world of life death...death drive pushes the organism to return to an anterior state of inanimate and inorganic matter, indeed to ‘nature,’ the conservation drive protects it from any external forces that would disrupt the immanence of its return-to-self” (13). As Derrida writes in the final chapter of *Speech and Phenomena*: “Differance is to be conceived prior to the separation between deferring as delay and differing as the active work of difference. Of course this is inconceivable if one begins on the basis of consciousness, that is, presence, or on the basis of its simple contrary, absence or nonconsciousness” (88).

In their conversation with Jack, Jack shows all his dread and disappointments, including his powerlessness to deal with death’s certainty and his powerlessness to live a senseful life at the verge of death. Murray identifies that Jack transformed to Hitler to rescue himself from death, to submerge himself in Hitler’s strength and shining, since Hitler is bigger than death. As a purely logical discussion, Murray mentions that one solution of freeing a dread of death is to murder. Based on Murray, the act of murdering freshens up the murderer. He does not agree with Jack’s hypoessay that every plan is a killing in effect. This part of the novel shows the negative point of death; however, in another conversation between the characters, the positive aspect of death can be realized through deconstruction and binary opposition: “In Blacksmith, in the supermarket, in the rooming house, on the Hill. I feel I’m learning important things every day. Death, disease, afterlife, outer space. It’s all much clearer here. I can think and see” (*White Noise* 31). As the character thinks more deeply about death, the idea of ‘afterlife’ can be understood which contradicts the notion of nothingness and fear the derive from them. Moreover, Tibetans idea regarding death is another deconstruction of death by reversing the accepted knowledge:

He helped Babette push her loaded cart. I heard him say to her, "Tibetans believe there is a transitional state between death and rebirth. Death is awaiting period, basically. Soon a fresh womb will receive the soul. In the meantime the soul restores to itself some of the divinity lost at birth." He studied her profile as if to detect a reaction. "That's what I think of whenever I come in here. This place recharges us spiritually, it prepares us, and it's a gateway or pathway. Look how bright. It's full of psychic data. (*White Noise* 32)

In this part death is considered as a bridge through which the subject can experience rebirth. The use of several words including ‘waiting period’ reverses the nature of death. Moreover, ‘birth’ is used to depict an opposition to death since to experience rebirth, death becomes vital. ‘Womb’ is associated with the idea of birth that opposes the whole nature of death and

nothingness. Moreover, the character regards the mundane world as a pathway or 'gateway' which prepares us for survival. As a result, through deconstructing this part of the text, it could be said that death equals to eternity which is just a temporary and it does not long forever. Deconstruction was directed against the system-building side of structuralism, and took issue with the idea that all phenomena were reducible to the operations of systems, with its implication that we could come to have total control over our environment.

What Derrida was concerned to demonstrate was the instability of language, and indeed systems in general. Signs were not such predictable entities in Derrida's view, and indeed there was never any perfect conjunction of signifier and signified to guarantee unproblematic communication. Some 'slippage' of meaning always occurred. For one thing, words always contained echoes and traces of other words, with their sound-quality, for example, invariably putting one in mind of a range of similar-sounding ones (Sim 229). To Derrida, what was revealed at this point was the inherent indeterminacy of meaning. As Derrida notes that "the undecidable remains caught, lodged, at least as a ghost but an essential ghost- in every decision, in every event of decision" (Derrida, *Force of Law* 965). The same mechanism again can be seen in the notion of death by Tibetans:

Tibetans try to see death for what it is. It is the end of attachment to things. This simple truth is hard to fathom. But once we stop denying death, we can proceed calmly to die and then go on to experience uterine rebirth or Judeo-Christian afterlife or out-of-body experience or a trip on a UFO or whatever we wish to call it. We can do so with clear vision, without awe or terror. We do not have to cling to life artificially, or to death for that matter. We simply walk toward the sliding doors. Waves and radiation. Look how well-lit everything is. The place is sealed off, self-contained. It is timeless. Another reason why I think of Tibet. Dying is an art in Tibet. A priest walks in, sits down, tells the weeping relatives to get out and has the room sealed. Doors, windows sealed. He has serious business to see to. Chants, numerology, horoscopes, recitations. Here we don't die, we shop. But the difference is less marked than you think... Dying is a quality of the air. It's everywhere and nowhere. Men shout as they die, to be noticed, remembered for a second or two. To die in an apartment instead of a house can depress the soul, I would imagine, for several lives to come. In a town there are houses, plants in bay windows. People notice dying better. The dead have faces, automobiles. (DeLillo, *White Noise* 36-37)

This extract can be realized as another deconstruction of death notion. The use of several words and sentences here deconstructs the idea of death. Tibetans regard the real nature of death which is hidden to the eyes. Although death is an 'end' to some 'attachments', it is the end of mundane and mortal world. Through deconstruction, death becomes a new beginning to the immortal world. It is simple, but difficult to imagine. The use of words 'simple' and 'hard' at the same sentence shows the contradictory meaning of death which can be deconstructed. Through rejection of death, it can be experienced pleasantly and then death become rebirth. Death also signifies afterlife or a transcendental experience in which fear vanishes. These are the binary opposition which can be reversed and deconstructed. This means that death becomes enjoyment and pleasure, rather than terror. Glendinning writes: "Differance designates the fact that 'there is no atom' (to recall an aphoristic proposition I cited earlier. 'Differance' is not the name of an object, not the name of some "being" that could be present. And for that reason it is not a concept either the concept of something" (85). Regarding death, Derrida writes:

To situate [this break or cutting off from its putative production or 'origin'] it is not necessary to imagine the death of the sender or of the receiver, to put the shopping list in one's pocket, or even to raise the pen above the paper in order to interrupt oneself for a moment. The break intervenes from the moment that there is a mark, at once. (53)

Death which comes as trauma is not the death, we are familiar with in this way, nor is it the biological death which happens to us, rather, it is the Death which appears as Real, unrepresentable, unconditional, unmediated, and worst of all, unknown. It is this unknown dimension of Death which makes its mediation and representation in the impossible. Death happens for everyone, but what happens before is the awareness and foreshadowing of it, and that's the trauma. Death awareness shifts the subject's quest after pleasure into a new direction. The subject's pleasure is now interrupted by the real condition. The language which had so far provided the subject with essential signifiers to signify the signification of his life, proves imperfect now, since the chain of signifiers in this order lacks a proper signifier to represent death. Since there's no such signifier to be found, the mediation and appropriation of death is impossible.

The traditional and even the modern man was able to include death in his language only by his belief in religions. The religious idea of death, defines it as a stage in the existence of every individual, which transports the individual from a transitory life in this world to an eternal life in the next world. This signification of death, however, had its own sources of anxiety on individuals. The Eternity which different religions introduce as the ultimate futurity for individuals is the main source of anxiety. A state of eternal happiness and blessing would, of course, be rewarding, but how about a state of eternal misery and torture? This would then be very distressing. Yet religions cure this distress by offering a complete methodology of how to live in this world, in order to end up blissful in the afterlife. This methodology is offered not only as the key to eternal happiness, but also as the key to avoid ending up as miserable after death. This methodology lists 'good deeds' in the name of virtues which must be done and the bad deeds in the name of sins which must be avoided, in order to feel relieved from death anxiety. We could claim now that the traditional/modern man's belief in religion, and even his primal fascination with classical myths is more a way of his escaping the default horrifying eternal torture, rather than craving after the conditional bliss. Derrida mentions:

What is delayed is not this or that experience, the access to some enjoyment or to some supreme good, the possession or penetration of something or somebody. What is deferred forever till death is entry into the law itself, which is nothing other than that which dictates the delay... What must not and cannot be approached is the origin of difference: it must not be presented or represented and above all not penetrated. That is the law of the law... It is neither natural nor institutional; one can never reach it, and it never reaches the depths of its original and proper taking-place. (205)

Another aspect of religion is its justification of man's misery and destitute in this world. Religion justifies such miseries as a prelude to the eternal happiness. In other words, they claim that man's misfortunes in this world will be recompensed in the

next world. Thus, the traditional/modern man is never without hope, and is always satisfied with his life, since he's sure his misfortunes will all turn into prosperity after his death. In this sense, death is not a horrifying monster which might someday suddenly come out of nowhere and take one out of existence; rather, it is the bridge which moves one from the limited, joyless, and sad life of this world, to the timeless, joyful, and happy life in the next world. This shows death is pleasurable and known to the people rather than horrible and unknown.

Death equals to absence and nothingness for eternity and that is the reason which has caused terror among the characters. As Jack is returning from the airport, he stops at a cemetery, characterized with a sign that shows 'The Old Burying Ground'. The cemetery goes beyond the noise of the traffic, and Jack stops for a while and feels the peace. Jack mentions that the dead bodies give the feeling of presence:

I stood there, listening. The wind blew snow from the branches. Snow blew out of the woods in eddies and sweeping gusts. I raised my collar, put my gloves back on. When the air was still again, I walked among the stones, trying to read the names and dates, adjusting the flags to make them swing free. Then I stood and listened. The power of the dead is that we think they see us all the time. The dead have a presence. Is there a level of energy composed solely of the dead? They are also in the ground, of course, asleep and crumbling. Perhaps we are what they dream. May the days be aimless. Let the seasons drift. Do not advance the action according to a plan. (DeLillo, *White Noise* 92)

This extract here shows the mechanism of deconstruction in which absence/ presence, dead/ living, and peace/ terror can be reversed. The dead people are not present but they can be felt by Jack and they send out a type of energy which is detected by the living. Moreover, Jack is able to feel peace rather than death which is pleasant for him. This shows that the binary oppositions can be reversed and the dead is superior to the living. This part shows perhaps the first time in which Jack doesn't realize the presence of white noise which is the harbinger of death and terror. Although he stands on the world of death, he is released from any negative feelings which is contradictory and reversion of accepted truth. The small cemetery is located far from the industrial places, and the privacy liberates Jack from human relations and Jack feels alive. Here, Jack experiences a meditative condition, and the time of peace dominates him. Jack has always been haunted by this destructive feeling of death and has been changed into a paranoid character. However, at this moment Jack feels peace by experiencing tranquility in the cemetery. Although Jack runs away from death, he desires death unconsciously as he attempts to submerge among the dead. This shows that death is not horrible at all and all accepted ideas about death can be reversed and deconstructed. Pure life is pure death and pure death is pure death. (Lynes 30) Derrida notes:

Only appears to the other and it never comes back to you except in flashes of madness that bring together life and death, that bring you together dead and alive at the same time. You dream, it's unavoidable, about the invention of a language or of a song that would be yours, not the attributes of a 'self', rather the accentuated paraph, that is, the musical signature, of your most unreadable history. (119)

In another scene in the novel, the idea of death can be challenged and deconstructed. As Jack and Babette are eating breakfast, Babette mentions to Jack that they have a good life. They start to talk about the issue of the person who might die first and Babette insists that she desires to die before. Jack faces her, and mentions that he is ready to die first, because in her absence, he feels imperfect:

I want to believe he was not afraid. He accepted death as an experience that flows naturally from life, a wild ride through the forest, as would befit someone known as the Scourge of God...I tell her I want to die first. I've gotten so used to her that I would feel miserably incomplete. We are two views of the same person. I would spend the rest of my life turning to speak to her. No one there, a hole in space and time. She claims my death would leave a bigger hole in her life than her death would leave in mine. This is the level of our discourse. The relative size of holes, abysses and gaps. We have serious arguments on this level. She says if her death is capable of leaving a large hole in my life, my death would leave an abyss in hers, a great yawning gulf. (*White Noise* 94-95)

In this part of the novel, language can be deconstructed as Jack who used to be afraid of death, accept it. At the moment, Jack accepts death as a natural part of his life and faces his wife who wants to die first. He believes that being alive - while her wife is dead - creates a big hole in Jack's life and leaves him incomplete, so he prefers death. This shows the superiority of death over life which is not acceptable in the system of language. Derrida believes that any system aimed to have total control over our environment is doomed (Culler 48). Therefore, first he attacks language and then his inductive reasoning leads to rejection of systems in general. To Derrida language fails to convey any fixed and firm meaning and so do systems. In this enterprise deconstruction demonstrates the complexity of signification and the inevitability of interpretation, and it continually calls into question the western compulsion to discover an essential core of human being. (Enos 167)

This inability of language can be realized in another scene as Jack attempts to persuade his wife that maybe she is experiencing a dread of something different; however, Babette demands that it is death she fears. The two of them concede that they are definitely more terrified of death than they have ever recently admitted to one another. They clutch each other for quite a while, not talking. Afterward, Babette clarifies how Dylar detaches the specific synapses that control the dread of death and how, regardless of having taken practically the entirety of her pills, she still cannot seem to encounter any alleviation from her dread. She reveals to Jack that Mr. Dark sent her a tape via the post office, saying that the medication may work better on a progressively appropriate competitor. Jack at long last reveals to Babette what the SIMUVAC man let him know, that his death is inevitable: "I'm tentatively scheduled to die. It won't happen tomorrow or the next day. But it is in the works..." "So-we are no longer talking about fear and floating terror," I said. "This is the hard and heavy thing, the fact itself" (181). He realizes that Jack does not feel the unknown and ambiguous fear, but a true and vivid fact. This part contradicts what Jack has said previously as he accepts death as a natural process.

Everything is subject to *différance* and Derrida's language itself is not an exception. Even Derrida knows that he cannot escape the centering effects that language for the reason of multiplicity of connotations always has. Nevertheless, the most radical critiques of language have to make use of the medium they criticize in order to communicate. The critique undermines the language that it uses, but that language, because of its cent ring effects, simultaneously undermines the critique (Mohammadi

215). Thus, language has centering effects which makes the critics unable to decentering and deconstructing or put it under erasure. According to Bertens;

In his early writings Derrida sometimes signals that symbiosis between critique and object of critique by putting a cancelling cross through some of the terms he uses. Putting those terms under erasure, as he calls it, he uses them but also lets us know that he is aware that they set up or suggest the very foundations for language that he radically questions. Derrida is almost caught in the middle: he cannot use language, but he also cannot not use language. He finds himself not in an either/or position - we can and do use language because it is reliable or we cannot and do not because it is not -but in both/and position: we cannot trust language but still use it. (Bertens 130)

Since language is not a reliable medium to assess and measure the concept of death, so Jack wants to measure it through other Medias including movie. As Jack is in a movie theater in the college that he teaches, he starts to provide a documentary about his studies on Nazism. What is significant about the movie is the absence of language. Unlike many documentaries in which narration and language play significant roles, there is no narrator in the movie. Jack has gathered different pieces from Nazi archives, filled with long shots of marches, meetings, and large crowd scenes: There was no narrative voice. Only chants, songs, arias, speeches, cries, cheers, accusations, shrieks” (24). The absence of narration and words in this documentary reflects the fact that language is unreliable and it cannot convey what Jack wants to show. Jack has replaced language with visual media since language is referential and it is based on conventions. However, the visual media of documentary depicts the concepts through signs.

Derrida is fascinated by the concept of the decision, in particular insofar as it necessarily entails an experience of the undecidable, the incalculable and unprogrammable, the un-fenceinable” (Royle 5). Undecidability means that the reader is neither able to choose among possible meanings nor mean the texts cannot make a decision what it wants to say. It rather means that reader and the text are extremely bound within the plays of language and they are not aware of this. Specific meanings are just emerged out of the moments in which the text is read. That position is the plurality of contexts in which the dissemination of meanings and its plurality constituted because all texts are the result of the language which is the medium by which they are constructed. Thus the text because of the plurality of contexts could not rid of plays of language. Undecidability’s presence leads us to come to this fact that the proliferating of meanings exists. That is why even the undecidable is neither pure nor complete. It is a ghostliness that ‘render[s] all totalization, fulfillment, plentitude impossible’ (Weber 116). As Derrida notes “The undecidable remains caught, lodged, at least as a ghost but an essential ghost- in every decision, in every event of decision” (*Force of Law* 965). This enigma of decision by stressing and analyzing is the place where Derrida is really concerned about.

Once watching this documentary, a student raises a question and asks Jack about the assassination plan to murder Hitler. Jack replies that all plans result in death. This is the essence of plans. Later, he asks if he wants to know his own insight is right or not:

When the showing ended, someone asked about the plot to kill Hitler. The discussion moved to plots in general. I found myself saying to the assembled heads, "All plots tend to move deathward. This is the nature of plots. Political plots, terrorist plots, lovers' plots, narrative plots, plots that are part of children's games. We edge nearer death every time we plot. It is like a contract that all must sign, the plotters as well as those who are the targets of the plot. (25)

Jack is fascinated with the idea that all plans move toward death, plans, devise, hidden ideas, and conspiracies forms a dominant theme within the novel. Murray and the other American environments professors want to locate the hidden messages in the white noise of popular culture. In his marriage with Babette, Jack has denied plans in support of simple dealings. His fascinating idea provides that by rejecting his plotting ex-wives and accepting an open relation with Babette, Jack feels as if he is avoiding death itself, a significant step given his sent dread of death.

The manner of death avoidance that features *White Noise* illuminates the novel. Jack's dedication in Hitler studies is in fact his own work to hide himself in a language so horrible that his own feeling of dread from death has made him weak, says Murray: “Hitler is larger than death. You thought he could protect you. . . You wanted to be helped and sheltered. The overwhelming horror would leave no room for your own death. 'Submerge me' you said, 'Absorb my fear'” (DeLillo 105). Death also affects the identity of the characters, particularly Jack’s identity. He encounters in hermetic universe of afterimages, memories, floating signifiers, and unreal world is complicated by another his delayed death after exposure to the toxic gas during the process of evacuation. Gladney shows anxiety towards death, pondering about its importance, visiting graveyards, and discussing it with his friend Murray. Death is unbearable for Jack Gladney who wants to live since death means non-existence for him. As a result, he feels anxious and impotent.

6. Conclusion:

Having analyzed the novel, the following results could be reached. *White Noise* centered around the fear of death located. Through the first analysis of the novel, one might say that the major characters of the novel fear the death as the characters recognize the way that the dread of death is eerie and agonizing. Therefore, the binary opposition among death and living exists. Life is appreciated by the majority of the characters in this novel and they clutch it.

As the character perceives death, the possibility of 'the great beyond' can be perceived which repudiates the thought of nothingness and dread that comes from it. In this part death is considered as a scaffold through which the subject can encounter resurrection. The utilization of a few words including ‘waiting period’ turns around the idea of death. Also, 'birth' is utilized to delineate a restriction to death since to encounter resurrection, death becomes essential.

Through deconstruction, death turns into a fresh start to the interminable world. It is basic, but hard to envision. The utilization of words 'simple' and 'hard' in a similar sentence shows the conflicting importance of death which can be deconstructed. Through dismissal of death, it be experienced agreeably and afterward death become resurrection. Death likewise implies life following death or a supernatural involvement with which dread evaporates.

Death refers to nonattendance and nothingness forever and that is the explanation which has caused dread among the characters. This concentrate here shows the component of deconstruction where nonappearance/nearness, dead/living, and

harmony/dread can be switched. The dead individuals are absent yet they can be felt by Jack and they convey a kind of vitality which is recognized by the living. Additionally, Jack can feel harmony instead of death which is wonderful for him.

Since language is certainly not a solid medium to evaluate and quantify the idea of death, so Jack needs to gauge it through different Medias including film. As Jack is in a cinema in the school that he instructs, he begins to give a narrative about his examinations on Nazism. What is noteworthy about the film is the nonattendance of language. In contrast to numerous narratives in which portrayal and language assume critical jobs, there is no storyteller in the film.

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