

Peeking In From Periphery: Delillo's Technoscapes And Women

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Abstract

The present paper analyzes the women in Don DeLillo's select fiction to highlight the marginalization of the relegated gender despite the presence of a societal structure that has evolved into a hyperreal cosmopolis of inclusion. The study aims to underscore the superficial position held by these characters allowing the patriarchal subjugation of women in a stereotypical literary construction by a male author. The discussion accredits to the critical concepts of Donna Haraway whose works assert that the advancement in technical innovations will culminate in the liberation and emancipation of the inferior sex in the social order. It also endeavors at identifying the locale of female action usually seen on the periphery as dictated by the cultural norms, where they're at the risk of being removed from the enforced hierarchy altogether. However, despite sharing the same evolutionary relationship with technology, the contemporary era does not aid the rescue of these women because the power lies with the pen of a male author.

Keywords: Technology; Hyperreality; Marginalization; Exploitation; Cyborg; Postmodernism.

Introduction

Contemporary American author Don DeLillo's oeuvre engrosses researchers with a fascination for disposition of technical advancements that reign the present world, especially, the highly

sophisticated society of modern America, turning the community into a bubble of mediascape suspended in a consumerist rapport. His works have been examined through the lens of cinematic studying (Banash 2015; Osteen 1996); what makes 'art' and its 'stalkers' (Herren 2015); the curious case of 'paranoia' that exists in the modern day Americans and meditation upon the concept of what makes 'language' and an 'author' with reference to his power of 'commercialization' of anything that constitutes a 'text' (Sample 2012; Moran 2000; Morau 1997). Discussions on psychic trauma as a result of witnessing a historically transient event such as 9/11 or assassination of American President on the live television (Baelo-Allue 2012; Conte 2011; Abel 2003) have also been accredited to him. DeLillo's literary accomplishments also illuminate the religious notes and consequential redemption which is exhibited as an agency of faith and belief (Hungerford 2006; Packer 2005) and for the immense postmodern sensibility possessed (Bonca 1996, 2002; Harrack 2013; Berger 2005).

A thorough critical analysis of DeLillo thus elucidates that he exhibits the ability to justify the shift from modernism towards the realm where his skepticism of the emerging norms and trends in the daily American life is evident. His discussion is unparalleled in terms of cultural shifts that technological innovations have brought into the contemporary American society and the tectonic shift in the households across America however, as he negotiates with the creation and alteration of history, yet the records of his literature also reveal that despite the creative construction of a world that is technically more advanced and liberating for the mankind, his women still share the space where they endure the struggle of existing in a world that still has residues of patriarchal culture, the remnants of which still domineer and govern their role, dictate their action and assert a position of subsidiary importance. The locale of most of the action undertaken by these characters is prima-facie written through the narrow vision of male perspective intertwined with the marginal need of female characters in the progression of the literary plot, making them almost invisible. The cessation of interaction and representation between technology and women is critical of DeLillo's approach to relegate women to a marginal abyss that rhetorically can't be recuperated by these characters which are drawn from life.

Keeping this concern in mind, the paper examines the spatial and temporal reality of these characters that exist within the suspended culture of superfluous consumerism, which DeLillo attributes to Baudrillard's idea of hyperreal, however, an existence of mere commodification and being seen as an accessory is symptomatic of ascribed cultural connotation of being inferior to the male sex. It delves into the locale of female action which is conjured usually as a move of pacifism since most of DeLillo's women are victims to the evolving technical landscapes of modern America, in which he portrays a man's taming of the same, whereas, women are still haplessly dependent on their counterpart to access these technologies i.e. being never fully entrusted with them. And despite the noticeable vast cultural difference in the praxis of existence of urban women from their rural counterpart, these modern women are still subjected to injustices based on certain gender inequalities that persist to constrain their engagement with the modern praxis of market. This inequality that exists in the form of an inhibited access to work or capital acquisition that provide for the financial and personal security due to contemporary work ethic thus also manifests in the way a male author reads the figure of women. A woman so written through the gender lens thus portrays the disparities that women actually incur in such a societal structure where power or representation still resides with a male author. Apart from the deficiencies that present the societal and cultural difference, such women characters are prime examples of how violence against women is just not contained to physical aspect alone.

DeLillo's women therefore, find themselves in a space where they occupy a marginalized position despite having the same advantage that modernisation has brought in terms of expansions of economic, political and the social domains. Despite this, the modern empowered woman and her contribution to prosperity shows a stark difference how her contribution is viewed and processed to the relevance that she holds in the context of her output. All women get is a limited reward for the contributions so made, DeLillo in his 2003 published novel entitled as *Cosmopolis* writes that, "Technology is crucial to civilization why? Because it helps us make our fate" (95) yet his women apparently do not share the same technical sensibility in spite of having the privilege of existing in the same technoscape. The prevalent spatial decorum hence is gendered and the right to this very space is

therefore inherently rendered obsolete via this barrier as exemplified by when DeLillo writes that his female character states to the protagonist that, ““I understand none of this,” she said. “Microchips so small and powerful. Humans and computers merge. This is well beyond my range”” (DeLillo, 2003:105)

In his essay “In The Ruins of The Future” published in the year 2001, Don DeLillo argues that,

“Technology is our fate, our truth. It is what we mean when we call ourselves the only superpower on the planet. The materials and methods we devise make it possible for us to claim our future. We don’t have to depend on God or the prophets or other astonishments. We are the astonishment. The miracle is what we ourselves produce, the systems and networks that change the way we live and think.”

Hence, in this article an attempt has been made to discern how despite the difference of almost a decade between the two novels, the author still engages with the technical realm only through a male hero whereas, his women experience a position of subsidiary importance and are portrayed only either as an object of attraction with no real sense of engagement with the technoscape in spite of being well versed with the technoscape or as a medium of ladder to be stepped on. In *Cosmopolis* that was published in the year 2003, the protagonist, Eric Packer, and his entire team is heavily dependent on the benefits of globalization, DeLillo writes,

“...and they waited for the investment banker, the land developer, the venture capitalist, for the software entrepreneur, the global overlord of satellite and cable, the discount broker, the beaked media chief, for the exiled head of state of some smashed landscape of famine and war” (10)

hinting at the idea that men dabbled in technology with an earnest interest and are better at figuring it out. The language so used points towards the gap that depicts the gender biasness that exists in any heteronormative society. The remnants of technology do not uplift women but cater to the needs such as that of the protagonist, who uses the same technology in order to pursue his monetary pursuits. His vision is that of aiming a total control of this hyperreal space and being able to live forever by transferring his subconscious into a digitalized binary code. When DeLillo writes, “he wanted the car because it was not only oversized but

aggressively and contemptuously...” (2003, 10) the word ‘aggressively’ egregiously indicates how the contemporary materialism and technology particularly provides for the men. It thus, further subsidizes the domineering affect that men have and male authors like DeLillo subconsciously still hold women at their ascribed inferior positions.

The first female character that is introduced in the novel is the protagonists’ ex-wife, Elise Shifrin for whom DeLillo writes, “...he liked the way she put a finger to her lips when she wanted to be thoughtful. Her poetry was shit.” (2003, 16). With the upliftment that urbanization and globalization has provided including unprecedented opportunities of growth and better sustainability alongside better an improved living standards, women have also found a greater access to live a more comfortable lifestyle and join the work force, however, their access to these employment opportunities is tethered to the development and expansion that globalization incurs, but at the same time, this link also acts as a barrier to the same because of an unequal power balance that lays between men and women present in the same work sphere. Men, undeniably, have an easier access as well as accumulation of wealth opportunities because of invisible boundaries that have been laid down for women since time immemorial. It is these social and temporal boundaries, the desecration of which results in limitations for women in formal structures especially where governance is required. This shortcoming then exudes into other socially challenging factors such as mental abuse and violence. When the novel is viewed through this gender-lens, it can thus be deduced that the author still is connected to and takes into account the social construction of gender and the differences that come along with it, hence, his woman isn’t too smart for the technology and economics. Her role is limited to being an heiress to money that has already been accumulated by her male predecessors. Her urban prosperity is alluded to her ties with the actual money makers that represent the capitalistic pursuits of men, dominating the social sphere, whereas, her interests such as poetry and writing do not make any sense to the author which is why he calls it degrading.

Elise thus is just an object of admiration to the protagonist and the author uses her as a ploy to just mark a presence that is as irrelevant to the plot just like her interaction with her surroundings. She is equally expendable in the riots that take place

and delay Eric Packer by furthering his optimal schedule. DeLillo writes, "There were Irish nannies pushing strollers in the parks. And Elise of course, Swiss or something, sitting across the table" (2003, 17), this can be read through the gendered lens again to implicate how the author accurately feels about the other sex. Women have always been associated with acts of mothering and nurturing hence even in an urbanized setup she isn't provided an opportunity to break out of that shell and try newer things. Her roles are still written and defined around the historical acquisition of the proliferated gender norms and it becomes nearly impossible to rescue the female from her peripheral locale of action. Hence, even though women in DeLillo's select fiction are capable of being part of the remunerated workforce and contribute to the society equally, DeLillo doesn't trust them with the upkeep of a company or its capitalistic vision. When Eric runs a multinational company that oversees currency and foreign exchange in its purest digital form that leaves no traces behind, his expwife is presented as someone with no ambition or goals or even slight hunger for achieving the same growth that Eric has done, instead DeLillo narrates the conversation between the two as, "'when are we going to have sex again?' 'We will. I promise,' she said," (2003, 18) where Eric claims to have a need for it because his 'energy is precious'.

Randy Laist in his work *Technology and Postmodern Subjectivity* argues and states that Don DeLillo is "a phenomenologist of the contemporary technoscape and an ecologist of our new kind of natural habitat" (2009:3). DeLillo hence can be inferred as a writer who doesn't use technology as merely apparatus or pieces that exist in a character's life to move the plot along in the novel but can be deduced as the "sites of mystery and magic, they are whirlpools of space-time and convex mirrors of reconstituted identity" (3). The criticism that DeLillo offers of these tele-technologies hence is important to understand that despite the technological advancements of the collective society as a unit, the same innovations allow the patriarchal subjugation and marginalization of women. The inputs from women do not reap the same benefits that men at the same positions enjoy. Women are accredited to only positions where they are efficient but docile and hence, when in DeLillo's *Cosmopolis* (2003) a vivid description of how the economically potent sector of information and technology is available to be put

to good use to bring an equality and stability amongst the two sexes, the author misses the mark and still depicts it as a man's world which is available for conquering as Eric Packer, the protagonist says, ""...there's only one thing in the world worth pursuing professionally and intellectually. What is it, Michael? The interaction between technology and capital. The inseparability" (23). The same protagonist then tends to use the power vested in him by his male author and uses it to have intercourse with another woman right after the aforementioned scene. Thus, technology here is used as an aid in the sexual mode of transaction between Eric Packer and the female characters present in the novel. This claim is sufficiently supported throughout the novel with its portrayal of segmenting and concentrating women towards the lower end of the chain of hierarchy.

Donna Haraway's *A Cyborg Manifesto* published in the year 1985 is a radical standpoint that critiques the Marxist capitalistic notions and looks at cyborgs as a way from these determining factors of repression. The cyborg represents the entity that supplants women in the Marxist frame of capitalistic world of production and reproduction. According to Haraway only cyborgs are capable of treading the terrain that lies between the organic and the machines, making it exist in the liminality, the space in which the Marxist capitalistic world of tools and machines exist but is headed by men. Haraway proceeds to feminization of labor and women associated with these are taught to be not 'men', hence, her cyborg is an amalgamation of various emerging technologies but at the same time detaches itself from the control and authority of men by radically taking control of their own commands. She argues that,

"a cyborg world might be about lived social and bodily realities in which people are not afraid of their joint kinship with animals and machines, not afraid of permanent partial identities and contradictory standpoints" (5).

And her notion of, "the homework economy as a world capitalist organizational structure is made possible (not caused by) the new technologies" (1985, 15) asserts how technology and its influence in the lives of women ensure their sustenance as world-wide projections of the cyborg emerge stemming from these technologies to 'put men out of work' as work is feminized more and more. However despite this, a thorough reading of DeLillo

implicates his text in representing a woman who is not just docile but a reliable source of labor suited to minimalist jobs or a position in the workforce that do not necessarily require a team lead. His female characters can be a part of the protagonist's entourage but do not significantly affect the route in which the plot moves because the interaction with technical paradigm is specifically limited. The fact that urbanization has brought higher employment, lower fertility rates and an increased independence for women yet they still have an inadequate exposure to the system that governs today's smooth functioning because such limitation bring out the gendered perspective and highlights the disproportion that women are often subjected to, and authors like Don DeLillo only mirror these perspectives in narrative forms to expose the social inequality and injustice.

Don DeLillo's selected fiction i.e. *Cosmopolis* and *Point Omega*, separated by 7 years in publication, imbibe the technical advancements that have happened along the way, but, they come with material remnants of male gaze as we have female characters serving the purpose of either sexual fantasies or being accessories that drive the plot, with no real character growth. Haraway's idea of rise of cyborg in the late twentieth century celebrates the decimation of boundaries but we see that DeLillo's women are still caught in the never ending trap of being subjected to being an accessory to the male protagonist despite their competency of the evolving technical panorama. Though DeLillo adequately places his characters within the booming technoscapes and it is evident when he argues that, "The market culture is total. It breeds these men and women. They are necessary to the system they despise. They give it energy and definition. They are market driven. They are traded onto markets of the world. This is why they exist, to invigorate and perpetuate the system" (2003, 90), yet the heir to his technological gravitas is limited to a phallogocentric projection alone. When Russell Scott Valentino argues that "Eric Packer, DeLillo's cyber-capitalist hero, does not need to confront such issues of our time directly, for he is a man ahead of our time" (2007:146) he foregrounds the notion with which DeLillo has invoked and molded his protagonist, aiding him with the power of a godlike being that is subjectively ahead of the rest of the characters.

Despite the fact that female character arcs are mostly guided by the moral and social restrictions of the author, they are written with a gendered lens to push for the disadvantageous predicament that is coupled with their deterioration. DeLillo carefully evades the 'ironic dream' that Haraway aspires for in order to establish a 'common tongue' between women and the integrated circuits that run and maintain the upkeep of the contemporary world. Her idea of a cyborg therefore, aims at existing in a world that is technologically and scientifically advanced like the contemporary times and it thus, becomes the signifier of how the times have changed for women because it represents the conflated times that celebrates the merge of real with virtual, machine with man as well as, real with hyperreal yet, there exists a wide gap between men and women that is attributed to factors like restricting the space for women to use and limiting their access to the aid provided by the development that has occurred in present times. When DeLillo writes, "She liked to be looked at and made the act of undressing seem proudly public, an unveiling across national borders with an element of slightly showy defiance" (111), it depicts of how women are tended to as commodities that are meant for pleasing alone and their reproductive appeal and capabilities take precedence over their independence and economic activities. The woman mentioned here is third female character that a reader is introduced to in *Cosmopolis* (2003) and her name is Kendra Hays. However, despite her job as Eric Packer's bodyguard she still is used as an apparatus for pure pleasure and DeLillo makes sure that the character enjoys the act herself irrespective of her training in the highly modernized and mechanized field of guns, armors and safekeeping. DeLillo's women hence always reside in periphery, never having to come towards the center of action as they lay bound in inaccessible conditions, which are only exacerbated by the hindering from availing opportunities and lesser remuneration even when the opportunity is availed in time.

"Men think about immortality. Never mind what women think. We're too small and real to matter here, she said." (2003, 105) argues the woman in DeLillo's *Cosmopolis* as she discusses how men are historically expected and destined to live forever, the medium of which has now transcended from tombs to small disks. The character and her narrative in the novel exemplify how women are accustomed to being the one that are easily forgotten and even

when the power of immortalizing remains with the pen of the author, the male authors often find 'her' insignificant to give her that sense of belonging and autonomy. Women in such novels are often replaced by other similar looking women, making it easier for the protagonist to frame them within the same bracket of judgment as seen in this text itself. In the part two of *Cosmopolis* the author writes that "she wore her ZyloFlex body armor while they had sex. This was his idea." (DeLillo 2003, 111). The reader discerns after a few more lines that the woman the protagonist seems to be so fascinated with is an entirely different woman making her character contest for space with the female character already introduced. DeLillo gives his women the voice that requires to be heard but then his description of these women is more about how they physically appear as he toasts to their 'cinnamon skin' more often than not.

His women are capable of making profound and reasonable deductions since they interact with the technology themselves yet their scope of taking over the technological helms are rendered zero. DeLillo's Vija Kinski, who was written as the "chief of theory" in the realm of Eric Packer's kingdom of cyber-capitalist domain, has the rationale of arguing how "Microchips so small and powerful. Humans and computers merge." (2003, 105) but she makes this assertion while she lays naked on Eric Packer's chest who happens to be DeLillo's hero almost decimating the credibility with which she was forged. DeLillo makes his women compete against themselves, the novel shows different women in same situation when they are in proximity of the male character like the protagonist, Eric Packer. These women engage with him in a range of situations that are written through narrow vision of women. The author makes his women undertake more endeavors increasing the bulk of work they have to do to just share the same space with their male counterparts. This overall presents how DeLillo intrinsically still gives in to believing that women and their general capabilities with respect to interacting with the contemporary world's praxis is possibly limited as compared to his male protagonists and other male characters.

Despite being able to close this inherent gender gap, women are still tended to in disproportionate manner by both the contemporary society as well as the author who is writing in this modern time. His women thus portray the gender-differentiated

gaps and how women have to overcome barriers to gain an access to prosperity despite having an exposure to the same conditions like their male peers but DeLillo's construction of these women somehow restricts the expression of their true identity and their vision of belongingness in the modern society. The contemporary scenario is accommodating of the various shifts that have occurred pertaining to the technical innovations, this has uplifted the society as a whole but it still doesn't result in an equitable distribution of social justice. Women in the modern times are still classed as secondary or subsidiary characters. The disparity is visible not just in the economic sector via the evident pay gap but is also elucidated in how the workforce is biased towards men. Men in power have the authority over how women are treated and urbanisation is exploited as a means to maintain this hierarchy since most of the labor is done by women but under the rule of men who happen to maintain their socially ascribed positions at top. This leads to unequal positions in the economic market which are already sheltered by people in power who do not wish for the feminization of labor or the fear of overtake or a stake in equality apart from the divide that already exists between the two genders.

DeLillo's earlier fiction therefore hints at how he incarcerates his female characters and holds them hostage at the periphery, the locale from which his women can neither enter into the locus of main action nor completely step out of it. His technoscapes are a constructed utopia for his male characters as we see his protagonist relishing in the fame, power and the grandeur that technology and this digitalized world has to offer. He hence often tends to write women characters that tread between being almost forgotten or become almost invisible after having their agency removed gradually as we see in his later published novel *Point Omega* (2010).

Don DeLillo's *Point Omega* was novelized in the year 2010 giving him almost a decade to incorporate and articulate the continuously progressing era of technical reformation however, in spite of the time lapse the locale of female action in his work is still marginalized rendering the characters a subsidiary position that aligns with almost not being there at all. This stands true when juxtaposed with his *Point Omega* as the only female character present in the text suddenly vanishes, both physically as well as metaphorically, from the entire plot without any trace. The reader

is subjected to how, “this is what he wanted, to feel the deep heat beating into his body, feel the body itself, reclaim the body from what he called the nausea of News and Traffic” (2010:22) inadvertently suggesting that the male protagonist seems to be at par with the technical paradigm in which the world innocently awakes, and the praxis of which is embedded within this futuristic capital state.

Though, DeLillo here makes a revised attempt at presenting a character that equates with the protagonist of the text but unconsciously he asserts her with the properties of being aloof, distant and lost in her own world. The character of Jessie and her detachment from her physical surroundings including that of the male protagonist and his attempts at culturing a relationship with her thus elucidates how the ‘male’ pen is justified in writing, “I found it disturbing to watch her, knowing that she didn’t feel watched. Where was she? She wasn’t lost in thought or memory, wasn’t gauging at the curse of the next hour or minute. She was missing, fixed tightly within” (2010, 76). This implicates that even when women are written within the revolutionary nuances of technical freedom, where they are independent and can suffice at equal levels with the male counterparts, they are still under the unconscious scrutiny of a male author, often being exposed to the hierarchal system that they themselves are trying to evade within the texts.

‘Jessie’ is nonchalant to the evolving ‘polis’ that DeLillo creates, her indifference breeds from the idea that with the development in technology, her father slowly detached himself from the family life and carved a niche for himself as the “battle strategist” for the military force. It carefully reimagines and reinvents the male authoritarian figure with power at his behest, ready for using the same because the author allows this disposal through the power of his own pen. Though both *Cosmopolis* (2003) and *Point Omega* (2010) deal with the themes of transitioning into a hyperreal polis alongside the dominance of emerging neoliberal capitalism, the fragmentation in writing his female characters becomes more apparent. DeLillo in his essay, “In The Ruins of The Future” argues that, “the surge of capital markets has dominated discourse and shaped global consciousness” (2001) however, when he recreates this capital market in his texts, he carefully hands the reigns of this technocracy to his male characters.

In *Point Omega* (2010) apart from the narrator, the character of Richard Elster defines what a male is like. He is a 'battle strategist' with enough power to affect the socio-political situation. Even though the difference between men and women engaged in the modern workforce has somewhat been bridged, no decline has however been witnessed in providing women their due in DeLillo's attempt at underscoring his female characters. In *Point Omega* (2010) he writes, "I found it disturbing to watch her, knowing she didn't feel watched" (76) wherein, the male protagonist and DeLillo's narrator Jim Finley, who consistently stares at Jessie while she sleeps in the comfort and safety of her room. It underlines the fact that men in general, and men written by men themselves are characterized with the tendency to overpower their female counterpart. This is true for both the urbanized as well, as the desert set up that DeLillo has conjured in his 2010 published *Point Omega*. The traditional bias towards men in DeLillo's writing thus, has not declined resulting in a more complicating relationship between his women and their surroundings, as his female characters tend to be relatively always in proximity to men with expendable power in their hands.

In the narrative sections entitled by 'anonymity' DeLillo hints at how Jim Finley saw Jessie Elster at the art installation where Alfred Hitchcock's 'Psycho' was being showcased, he not only observes her at this art installation, but later follows her to get her number, which he again manages to get because DeLillo's men are charming in that sense just like his protagonist from *Cosmopolis* (2003) Eric Packer. Both men have the tendency of aiming at something, fixing their target and achieving it when it pertains to women especially. Both 'anonymity' and 'anonymity 2' are the sections that describe this unknown male who may or may not have been following Jessie Elster as she vanishes into the desert in a very suspicious matter. This act can also be viewed through the gendered lens to deduce that for DeLillo, his women are expendable and their fate despite the highly modernized and urbanized cities in which they happen to live, can still take a dark turn, as the pen lies with a male author and hence the power is always reconfigured to a male character. The reader is never fairly sure whether Jim Finley is behind Jessie's disappearance of someone of the name 'Dennis' as Jessie's mother recalled, so it's never clear who the mysterious man at the museum was. DeLillo also makes sure that his writing never implicates any of his male

characters directly, therefore, it is never certain as to what or who caused Jessie's disappearance. There is always a sense of uncanniness in DeLillo's *Point Omega* (2010) that keeps hovering over to dictate the socio-cultural contexts under the pretenses of which DeLillo shapes his female characters.

Anne Longmuir in her article addresses how DeLillo primarily works in the genre of thriller. She draws a genealogical trace from his very first fiction till 2003 published *Cosmopolis* to deduce that DeLillo's idea of a thriller stems from the masculine traits that this genre caters to, the consequence of which is bestowed upon his female characters. She argues that, "the thriller is also, usually a masculine genre. Its protagonist are generally male loners, who can successfully bed a woman, if not sustain a relationship with her" (2007, 131). She further expounds that, "From *Americana* to *Cosmopolis* (2003), DeLillo's fiction has displayed a consistent interest in the power relationship between individuals and the society or culture that they inhabit" (132). DeLillo's *Point Omega* (2010) therefore attempts at foregrounding the political perception into his work however, the social dilemma that his novel discusses the decline in civilization, as his woman fails to make it through the entire novel and is rescinded in the middle of the ongoing plot without any justified reason. It can be argued that through such a move, DeLillo primarily aims at portraying the postmodern sensibilities of the novel as her fate is certainly uncertain because the reader is never informed about what happened to Jessie Elster, she just happens to disappear. It is doubted whether she has met with any accident or simply eloped in order to maintain the power-play between DeLillo and his female characters.

DeLillo's fiction is compounded with different themes but it doesn't manage to hide about the eccentricity with which his women are emphasized as relegated and alone. This stands true in the case of his *Point Omega* (2010) as well. There are remnants of DeLillo himself, his main character Richard Elster is notably around the same age as DeLillo himself and Elster shares a lot of commonalities and interests like him. Elster's interest in the languages can be traced as similar to the author himself. Elster's cryptic epiphanies are a constant reminder of DeLillo's incoherent and more than often parodic diction that the author himself uses. In writing a male character that is similar to himself or at least the

titular male like Jim Finley, DeLillo unconsciously ascribes Jessie the only position he has, i.e. of the character that has been subverted into accommodating the needs of either of the principle characters. When DeLillo writes, "...and she's lying on her back, legs apart, and I am sitting up and smoking" (2010, 92) he defines the power dynamics between the Finley and Jessie, where his subtle hints at the intimidating power play between the two, describes the culturally subservient position of a female.

DeLillo goes on to describe his other female character that is not just subsidiary and dispensable but unanimously attributed as absolutely dissociated from the real world with words like, "she's a completely manic individual who exaggerates everything" (2010:73). Her concerns about the daughter (Jessie) being stalked and the technology's inability to narrow down the culprit, ensuring her safety are muted down as invalid. This also projects how it's easier for the male character to acquire, dominate and coerce technology into doing their bidding without any consequence or repercussions. DeLillo's men, however anonymous and expendable as they are, still present themselves as domineering, and unconsciously more powerful than the opposite gender located with the same framework. The stalker in Point Omega is not known throughout the entire novel and disappears right around the time Jessie goes missing in the novel, but his permanence due to the actions taken by DeLillo makes it impossible to think that he (both the stalker as well as the author himself) is not involved with Jessie's absence and possible abduction.

When Haraway discussed cyborgs as the irony that is active in a world which is technologically and scientifically advanced, she attempted at liquidifying gender and rationality, emphasizing on how the duality of this nuance should be celebrated. She also posited how 'cyborg' becomes the signifier of changing experiences of women because it encompasses the shift from the dichotomy of reproduction to pure science based replication in contemporary era. She argues how the subsequent transgression by cyborgs is nothing but the 'doing away' the metanarratives of origin. The asymmetry of cyborg assimilating with the idea of mutability thus, comply with their stance of rejecting a 'heteronormative whole' and anticipation of a plural world where gender identities are no longer bound by the phallic

structure. The rise of cyborgs in the technocratic realm of the present day capitalistic nations thus, provide the proof of decimation of boundaries were Haraway's deconstruction of the gender notions stands true. But despite her attempt at reifications, authors like Don DeLillo, writing science fiction – thrillers, catering to the developed world still have remnants of patriarchal residues.

Therefore, in DeLillo's fiction, the female locale is still inherently built on the periphery from where the removal of these characters becomes easy, and as witnessed in *Point Omega*, it becomes even easier to dissociate the character from the main narrative and discard her entirely. This is an unconscious choice at the author's end because despite being the availability of the same opportunity and intrinsic cognitive capacity, the characters do not break their gender molds and interact with the 'polis' as if it's a foreign element to them and for which they need the assurance and assistance from a male, who happens to be on the same cognitive level primordially. On the contrary the marginal space where these characters exist are delimited and their liminality is jeopardized to the point of banishing by hegemonistic phallographic tyranny.

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