Enigmatic Predicament as a Central Motif in Don DeLillo’s 
The Names

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Abstract:
Don DeLillo’s *The Names* is the crime and detective thriller of postmodern American fiction. His novel *The Names* focuses on numerous often overlapping feelings of anticipation, anxiety, excitement and suspense. Don DeLillo tries to see himself in the findings of enigma. James Axton is the narrator of Don DeLillo’s *The Names*. He is the risk analysis of uncovered secrets and to trace the geography of language. He accumulates to view of American mysterious situates in the whole novel. James Axton is a freelance writer and then an associate director of risk analysis in the Middle East, America. He becomes deeply analysis on cult murder and fear of death. Frank Volterra (48) once a famous film director explores the same mystery with the aim of filming the cult. DeLillo makes use of some kind of motifs in this novel. On the other hand he departs from it by a certain kind of “incredulity” and “metanarrative”. James Axton is the confused Central Intelligence Agency, whose confusion underscores the American Intelligence services. *The Names* penetrates the terrorism of Obscurantism is one of the major victims of Don DeLillo’s fiction. His writing is epitomized as the preventing facts are something from becoming known. Don DeLillo’s *The Names* distinguishes; it is one of the difficult writing in his canon. In his genuine, terrorism is not confined and the other side of the occurrence is cult murder in this novel. The writer expands the horizons of the discourse of terrorism.

Keywords: Mysterious, Cult murder, Central Intelligence Agency, Uncovered secrets.

Introduction

Donald Richard DeLillo is an American novelist, essayist, playwright and Broadcaster on the Radio. He is one of the most prominent contemporary postmodern writers of American fictions. DeLillo is the father of postmodern photogenic terror. Harold Bloom regards him as the most remarkably the four major American novelists such as Thomas Pynchon, Philip Roth, Cormac McCarthy, and Don DeLillo. His publication of *The Names* (1982) signifies discourse of terrorism and cult murder takes place in the American borders. Don DeLillo’s title of the novel *The Names* relates a similar message with victims as it implies the desire on the part of the author to preserve the advantage of language. It generally refers to the group of the murder cultist names are similarly try to match the names of the victims with those of the places in which they are assassinated.

Don DeLillo, is one of the most contemporary American novelists, lived and worked in Athens for approximately three years, to write the novel. *The Names* enlightens the story of James Axton who is the risk analyst, his wife Kathryn having an affair with one of his
friends. James Axton is the narrator of this novel, who describes himself as the risk analyst of the trading business with one capital to another. He is managing multinational corporations one among the political investors of various economic climate of the countries like Athens, Iran, Russia, and China. The Names explores the political intrigue of Islamic revolution in Iran, during the time different mode of local customs, and travel touches on the family of protagonists. Moreover, it highlights the mysterious fear in an elusive murderous cult seemingly called Ta Onómata, The Names.

Don DeLillo's The Names focuses on a group of multinational businessmen who are having trade with various assignments in Africa and Asia. James Axton is the narrator of the plot, who is a former technical writer. He is an associate director of risk analysis in the Middle East for a conglomerate known as the Northeast Group. Axton is the member of the volatile developing nations among the business corporations. He is the responsibility of petroleum politics, the Iranian revolution, Greek-Turkish enmity, and terrorist eruptions. James Axton has accepted all this position primarily in order to being his estranged wife Kathryn and their nine-years-old son Tap. Kathryn is an archaeological excavation in the Aegean from Toronto to participate. When she visits the island of Kouros, James Axton finds an enigmatic bludgeon murder of an obscure old man.

Owen Brademas is the elderly supervisor of the archaeological project neatly provides him with the sufficient details about cult murders. Both James Axton and Owen Brademas become convinced death is related to similar pattern, all of which are expressions of some esoteric ritual. Both of them have separately travelled throughout the region, to solve the riddle to the southern Peloponnisos, to Jerusalem, and to Lahore. Don DeLillo's The Names, becomes one of the earliest fiction, if not the first. American novelists search the identity for Arab-terrorist and Iranians terrorist suppressing, their different voice. The same point could be made the popular fiction of the last three decades until now. Almost every character in the plot could be labyrinthine. The Names is powerlessly struggling to reveals some clues to fathom what he or she sees as an enigma. James's estranged wife, Kathryn, who collects reports on an excavation, collectively with her director, Owen Brademas.

The terrorism is one of the earmarks of Don DeLillo's The Names, embodied the “difficult writings” in his canon. Don DeLillo is the birth of media culture. Terrorism is not confined to the novels but it constitutes as the arch-motif of the characters. He inaugurates a Neo-orientalise trend in American postmodern fiction reveals the images of “Arab” terrorists to Iranians, concrete the way for future American fictions. Although DeLillo's fiction mainly focuses on use of language, Peter Boxall (2006), in passing, points to the postcolonial undertones of the novel. Don DeLillo's Language and Action in The Names share a similar decisive view towards the novel. John H. Duvall (2008), also, in his introduction to The Cambridge Companion to Don DeLillo, views the novel about “it's a matter of seeing what is there. He saw patterns there, moments in the flow” (22).

The first of the air booms came rolling across the afternoon, waves from some distant violence, making the floor tremble slightly, window frames creak, causing plaster dust to trickle between abutting walls with an anxious whispering sound. Men were using dynamite to fish. The light was surgical, it was binding. It fixed the scene before me as a moment in a dream. All is foreground, wordless and bright (TN 10).

Furthermore, Boxall (2006) holds CIA presence in the Middle East as a kind of narcissistic desire on the part of the USA. This conflicting is opening as much as the connection between words and actions are very interestingly. The very title of the novel also indicates a similar message as it implies the desire on the part of the author to conserve
the preferentiality of language. *The Names* generally refers to the name of the group of the murder cultists who similarly try to match the names of the victims with those of the places in which they are assassinated or murdered in the same hand as well as match. This attempt can be credited as well, Boxall (2006) witnesses, to the USA, in general, which is after “the journey is a muted pause between the noise of Athens and the rolling voice of Bombay” (107). Again, the same effort can be discovered in DeLillo’s symbol of terrorism as an “Orientalized” reality.

The title of the novel *The Names* refers to the elusive murder brings out the victims of the murder is matching to similar one in a different parts of America. “The murder on Donoussa was a year ago” (107). The Risk analysis’s discovered the unknown bodies but his or her victim’s matches to a group of terrorists. Nearly every character in *The Names* is labyrinthine plot is helplessly struggling to find some evidences to fathom what he or she sees as an enigma. James Axton has a “freelance writer” and then an “associate director of risk analysis, Middle East,” becomes deeply investigated in mysterious cult murders around the whole story. Once a famous filmmaker, Frank Volterra explores the same mystery with the aim of filming the cult.

*The Names* is the most psychothriller of Don DeLillo’s fiction. The work is mostly set around in Greece. It is primarily a series of character interwoven with a plot about a mysterious “language cult” that is behind a number of unexplained murders explores the intersection of language and culture.

Two blood-covered stones were found near the body on the outskirts of the fifteenth century town, at first light, by a woman fetching water or by boys on their way to the fields. By this time three men would be trekking west, leaving behind a comatose woman and two other men, one dead, one merely sitting still. Eventually a constable would make his way along the rough path to the storage bins, and then a subdivisional officer, to question the conscious person. He would probably try to speak to them in some dialect of northwest Iran. The trekkers dispersed without a word in the wild country before the border. The one in western clothes, carrying a small pack, had imprinted in his passport a visa which would not expire for some months. It included the stamp of the second secretary, Embassy of Pakistan, Athens, Greece, and carried above the stamp an example of this gentleman’s handsomely scripted initials. (370)

The perception of American culture is from both within and outside of its suburbs. James Axton is a part-time “risk analyst” for shadowy conglomerate selling political-risk insurance in Athens. He is a risk analyst in a large company fearful of having a foreign base of operations with Iran. His wife Kathryn lives separated from him, and his son Tap. For an instance, James Axton seduces a young corporate wife Janet Ruffing who has just performed a salaciously innocent belly-dance exhibition at a party. James’s sexual aggression toward Janet comes very close to rape. Somewhat unsatisfactory way to deal with this problem is to make a difference between James Axton the narrator and James Axton the character most of the scenes in this novel. These insights include moments of oblique sympathy for Janet Ruffing.

**Conclusion**

Don DeLillo’s *The Names* is the tragic comic thriller of postmodern American fiction. The cult murder takes place in a different view like a cinema. It enlightens various themes of terrorism, cult murder and the sense of mystery as well as corporate trading business between Iran, Russia, USA and China. On the other hand James Axton, along with a gratuitous filmmaker-friend character, winds up trailing a cult murder find many victims from Greece to Jordan to India. A cult which he rapes and murders individually, whose names line up, in initials, to those words inscribed on a holy stone.
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References


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