

I. Introduction: Delillo's Critique on Globalization

This project focuses on an American writer Don Delillo's *Cosmopolis*. In the novel, Delillo criticizes the rapidly increasing interest in globalization, which according to him is the ultimate cause of the death and destruction of human beings. Published in 2003, *Cosmopolis* revolves around a day in April, in the year of 2000, on the life of a character called Eric Packer; infect who represents the whole human race of that period. The ultimate fall of Eric Packer in the novel represents the fall of whole human race of that globalized society.

Globalization, as Delillo claims is the ultimate cause of the fall of human beings. Delillo explores the negative impacts of globalization. Delillo's examination of economic globalization is evident in *Cosmopolis*, where rogue capitalism is nowhere more evident than in this realm. Eric Packer has been trapped in to the web of globalization. His rouge machinations have greater finesse than do these of Viktor Maltsev-environmental despoilment having a dirty palpability that Packer's white-collar crimes do not they are if anything more potentially damaging given their global scope. Eric has moved on from stock forecasting and a period in his life when he like real life analysts such as, Blodget, Grubman, and Gider, could tout a stock and automatically cause doublings in share price and the shifting of world views, making history, before history became monotonous and slobbering.

Packer's reckless currency speculations, with their global consequences, are made possible by the lack of regulation-the fruit of a given "protective association," in Nozick's phrasing-of the sort that exists with in domestic trading community in the United States. Recall that the New York Stock Exchange imposed a system of trading "Curbs" in the aftermath if the market collapse of late 1987 the worst since "Black

Tuesday" (October 19, 1929), which ushered in the Great Depression-during which, from October 19, the Dow Jones Industrial Average fell by nearly a third, wiping out about one trillion dollars in shareholder value.

In the novel, Don DeLillo presents the same condition. The highly financialized moment is the historical context in which we situate the story of *Cosmopolis*' hero bent on self destruction through reckless financial speculation. Vija Kinski, Packer's export adviser, offers a philosophy of financial capital. She advises Eric Packer to be aware of the falling condition of yen and says:

The wise course would be to back down, stand off. You are being advised to do this.

But there is something you know. You know the yen can not go any higher. And if you know something and do not act upon it, then you did not know it in the 1st place. There is a piece of Chinese wisdom, she said. To know and not to act is not to know. (98)

Here, Kinski, his export advisor is commenting upon Eric Packer, who in spite of knowing the falling condition of Yen is still indifferent to it. So, Kinski says that, since the value of Yen is getting down day by day, Eric should be aware of it and should save his career. She also comments that Eric is also not unknown about it but he is indifferent to it, which is also harmful to her.

Elise Shifrin, his wife of 22 days also tries to make him aware of the falling condition of Yen. She says:

That's so awful. Don't say things like that, free to do what? Go broke and die? Listen to me. I'll help you financially I'll truly to what I can do to help. You can re-establish yourself, at your pace, in your way.

Tell me what you need. I promise I'll help. But as a couple, as a marriage, I think we're done, aren't we? You speak of being free. This is your lucky day. (129)

Here too, Shifrin is forcing him to be aware in his banking position as his wife. She criticizes Eric's view of being free to do whatever he likes. She, in whatever the case, wants to re-establish the condition of Eric and promises to provide any sort of help including financial. So as a couple, she wants to spend a happy conjugal like by re-establishing Eric's banking position.

Eric Packer, being helpers, expresses his existential feelings in the novel.

Days like this. He snaps a finger and a flame shoots up. Every sensitivity, all his attunements. Things are ready to happen that normally never do. She knows what he means, they don't even have to touch. The same thing that's happening to him is happening to her. She doesn't need to crawl under the table and suck his dick. Too trite to interest either one of them. The flow is strong between them. The emotional tone. Let it express itself. He sees her in her wallow and feels his pelvic muscles begin to quiver... (58)

So this extract shows the existential feeling of Eric, who is talking to his chief of finance Jane Melmon.

Vija Kinski, the export advisor of Eric packer offers a philosophy of finance capital. "[M]oney has taken a turn. All wealth has become wealth for its own Sake...Money has lost its narrative quality the way painting did once upon a time. Money is talking to itself" (77). The story is thus set in the "post-historical present of the end of twentieth century U.S., on an April day in 2000, the same year that marked

the ongoing downward trend in U.S. financial market. Adding to a sense of end of the end of history, the writing of the novel was interrupted by the events of September 11, 2001, which left subtle marks on the novel's formal aspects. Thus, the beginning of the free fall of the market, accentuated by the traumatic spectacle 9/11, here serves Delillo as the background for an extended meditation on the local effects of a global, but nationally based economy of financial speculation.

Delillo who grew up in a working-class Italian Catholic family in an Italian-American neighborhood of the Bronx in New York City, wrote his novel *Cosmopolis* in the year of 2003, which is very considerable time for the phenomena called globalization. In this scenario, Delillo deals with the issue of the increasing effects of globalization through his masterpiece. Thus, the novel focuses on the life of the character called Eric Packer Showing him as the victim of globalization.

In the novel *Cosmopolis*, there is a character Eric Packer, who is 28 years old multibillionaire asset manager, makes an odyssey across mid town Manhattan in order to get a haircut. Like James Joyce's *Ulysses*, *Cosmopolis* covers roughly one day of time and includes highly sexed women. His voyage is obstructed by various traffic jams caused by a presidential visit to the city, a funeral procession for a Sufi rap star. Along the way, the hero has several chances meetings with his wife, seeing her in a taxi, a book store and lying naked in the street. Through the course of the day, the protagonist loses incredible amounts of money for his clients by betting against rise of yen, a lost that parallels his own downfall.

The main character in Delillo's novel *Cosmopolis*, is studying the flow of currency information across computer screens. He celebrates the transcendence of the material world. In his romance with capital, Eric Packer is indeed a George Gilder-like figure. "There is a common surface," packer declares, "an affinity between

market movements and the natural world" (86). Gilder, who is characterized by Henwood as the personification of conservative cybertopianism, made himself over from an eighties-era class theorist to a nineties new-economy promoter by selling subscriptions to his newsletter of stock picks, *The Gilder Report*. In *Cosmopolis*, Packer is described as having started his career forecasting stocks on a web site. Delillo's novel which was widely criticized as a dissatisfying critique of global capitalism can be understood to revolve around the convergence between a neoliberal fantasy of technology and the eductins of transpoliticized capital. Its main character appears to endorse the contemporary metaphorization of capital (to use Baudrillard's semi-ironic term) as "autonomous", "free-floating" and "ecstatic and haphazard." Yet however ironic this representation of the sublime in Delillo's text, it can be easily de-abstracted or otherwise unmasked, since it stands in for precisely those virtual systems that, in a global information economy, increasingly evade recognition or accountability.

Eric Packer, a multibillionaire currency trader and head of Packer capital, moves yen around in quantities large enough to precipitate worldwide currency disturbances. He does not only lose his fortune but also of his wife in the course of a daylong trip across Manhattan. Critical readings of this journey have emphasized variously. As Varsava writes:

Packer's impulse to self destruction, the ephemerality of wealth in the global era, or even the Ulyssean pace of cross-town traffic, none adequately accounts for this fable of financialization in which capitalism is imagined as not only expanding beyond the rules of historical materialism, but as liberating itself from the real world altogether.(104)

Watching a stream of "soulful and glowing" green numbers, Packer anticipates a high-tech evolutionary leap-an imminent transformation in which capitalism will become "fully realized in electronic form" (24). The money moving across the screen ("numbers gliding horizontally and bar charts pumping up and down" [63] figures Packer's quest for elusive new formulas of meaning: "[H]e knew those was something no one had detected, a pattern latent in nature itself, a leap of pictorial language that went beyond the standard models of technical analysis and out predicted even the arcane charting of his own followers in the field" (63).

The novel has raised multiple voices in the critical and philosophical atmosphere from its publication. Some critical analysts have come up with the idea of critique of capitalism, while some others go with the critique of globalization or transnationalization. However, their critical inquiries revolve round the downfall of the protagonist Eric packer.

In this connection, Laurence Daw opines:

Eric Packer's own "day in the city", might describe the sickness of our own materialistic waste land of capitalistic excess: "when I try to suppress my anger, [suffer spells of *hwabyung* (korea). This is cultural panic mainly, which I caught on the Internet." One has to ask oneself, what kind of a social order would allow a single man to have, enough money to put "the shark in the 30 foot tank lined with coral sea moss, built into a wall of sandblasted glass blocks" at the top of an 89 story building, whether it is described by a prime number or not ? Of course, with the "scary little geek-humanoid" president of Microsoft currently worth over \$ 50 billion himself, have our answer perhaps we already.

(224)

Here the critic is more critical toward materialistic lifestyle of the protagonist Eric Packer, who is the member of capitalistic society.

Another Critic Peter Wolfe seems to agree...

Marx and Engels had it right when they said that capitalism produces its own gravediggers. The book throngs with the deaths of the high and mighty. And the deaths are ugly. The managing director of the International Monetary Fund is shot while appearing live on the money channel, "his pulpy face blowing outward in spasms of shock and pain." The owner of Russia's biggest media conglomerate also dies of gunfire... (134)

Here too, critic Peter Wolfe criticizes the protagonist Eric packer. While doing so, Wolfe brings the reference of Marx and Engels. As Marx and Engels said that "capitalism produces its own gravedigger", in the novel also, the protagonist Eric Packer is from a capitalistic Society and the same rogue capitalism becomes the ultimate cause of his downfall at the end.

Another critic Alison Shonkwiler analyses it in the light of a paradigmatic example of postmodern sublime. He says:

With a central image that appears hardly adequate to bear the weight of signification that the novel puts onto it *Cosmopolis* would seem to offer a paradigmatic example of the post modern sublime. Through Packer, we see the utopian convergence of capital and information that Henwood criticizes, yet Packer's lyric fights about cyber capital also locate a formal failure of representation. The farther capital's "flight" into increasingly spectral realms, the more the numbers and charts

symbolize its denrativization, its striving towards the altogether non-representational. Reaching the limits of representativity is not a problem of the novel, there fore, but a problem for the novel, one that it locates, adopts, and inscribes into its narrative structure. Even if this lyricization represents only a particular point of view, they still raise questions about the novel's frame of possibility. (8)

Thus, viewing all these critical analysis we find that in one way or the other all these critical inquiries are concerned on the critique of the phenomena called globalization that resulted out of materialism and capitalism. But the present researcher aims at establishing the text as the powerful tool to critique the very capitalism and globalization.

Critics, generally reserved towards *Cosmopolis*, have noted a pronounced allegorical quality of the novel. Jerry A. Varsava in her article "The 'Saturated Self': Don DeLillo on the Problem of Rogue Capitalism" states "Packer and his livery are globalization" (96). Varsava is right when claiming that the novel provides "a chilling portrait of a rogue capitalist running amok in the dying days of the stock-market bubble, a period marked by 'pump and dump' investor frenzy that Federal Reserve Bank Chairman Alan Greenspan famously, if too understatedly, termed 'irrational exuberance' " (80). So, Eric is the representative rogue capitalist in *Cosmopolis* and he is also what globalization is doing in America. So, through the character of Eric Packer, the novel explores the effects of globalization on the U.S. nation-state and its dominant imaginary. At the end of the novel, the protagonist, Eric Packer gets tragic death. In one way or other, Eric represents the whole human race living in the globalized age. So by showing the tragic end of Eric, Don DeLillo tries to impart the negative effects of globalization on the whole human race.

Benno Levin, the narrator as well as character of the novel, Eric's former currency analyst is another representative character who is suffering from the bad impact of globalization. He is suffering from severe mental illness which is infected caused by the then globalized society. So, at last, Benno shoots Eric Packer. Before shooting Eric, Benno says that "your system is so microtimed that I could not keep up with it" (191). His condition under the society can be clearly understood by his remarks. He says to Eric that "you have everything to live and die for. I have nothing and neither. That's another reason to kill you" (221). Benno is thus a victim of the future oriented rush off finance capital. Delillo seems to be adamant about the fact that the killer is the product of the system that Eric represents. The system created the conditions for its own destruction. Although Benno Levin appears deranged, his actions must be understood in this light, as a violent and impersonal return of the system's reject. So, symbolically with the fall of Eric Packer and Benno Levin, Delillo shows the fall of the whole human race under the capitalistic society infected which is responsible for the phenomena of globalization. So all these illustrate the bad impact of globalization on human beings that is what Delillo presents in the present novel *Cosmopolis*.

Proponents of critical globalism take a neutral view of the process by simply examining its process and effects. Critical globalism refers to the critical engagement with globalization processes. It neither blocks them out nor celebrates globalization. Thus, while critical globalists see that globalization has often perpetuated poverty, widened material inequalities, fragmented communities, marginalized subordinated groups. So, the process of globalization becomes the ultimate cause of the fall of human beings. Eric Packer, for example, in the novel *Cosmopolis* by Don Delillo,

becomes the victim of globalization. The material inequality becomes the cause of the death of Eric Packer.

Despite the balance between its good and bad effects, identified by critical globalists, globalization has not been a politically neutral activity. While access to global forms of communication, markets and culture may indeed be worldwide today, it has been argued by some critics that if one asks how that access is enabled and by what ideological machinery it is advanced, it can be seen that the operation of globalization can not be separated from the structure of power perpetuated by European imperialism.

"If it is true that the art of a period gradually determines the way we look at nature", writes Georg Simmel, "and if the artist's spontaneous and subjective obstruction from reality forms the apparently immediate census picture of nature in our consciousness, then so too will be the superstructure of money relations enacted above qualitative reality..." (445). Simmel is surely right that attitudes toward money shape our world views. Indeed, as an evocative portrait of the late twentieth century, DeLillo's *Cosmopolis* provides us with a revealing diagnostic of an age in which the negotiation between self and other, between self and community, was neglected wholly by many as they sought psycho-emotional gratification in the sound and fury of financial exchange and its mediating technologies, in the libertarian pursuit of cybercapitalism. Based as it is on a socially destructive globalization, on what Benno Levin calls his antagonist's "Saturated self" (208). Eric Packer's cosmopolitanism represents a false model of contemporary citizenship and one that must be resolutely resisted.

Globalization has received more attention than any other international issues over the last twenty five years or so, nearly guaranteeing that Delillo would turn to it at some point. Delillo looks at a couple of aspects of globalization.

Delillo, in *Cosmopolis* analyses, what Arjun Appadurai has termed "financescape" and "technocape." The protesters in the novel do not trust the force behind the economic globalization anymore and they do not have the faith in people like Eric Packer. They reject a process that undermines traditional securities and compels them to rust the protean. They also reject what Kinski calls "[V]isions of technology and wealth" that Packer and others promote and the cultural homogenization they fear globalization will bring (90). Packer asks Kinski when it will be evidentx that the "global era" has ended. She replies "[W]hen Stretch limouines begin to disappear from the streets of Manhattan" (91). Clearly, the antiglobalization protesters who surround Packer's limousine in mid-Manhattan are going on a rather different direction than he is. The limousine, a global communications centre, is not merely a symbol of a process but the process itself. The protesters, wearing a rat costumes and carrying a twenty-foot Styrofoam rat effigy, the protesters release live rats in restaurants and businesses, using the rodent to symbolize all that is contemptible about global capitalism.

Thus, viewing all these incidents and critical analyses, we find that in one way or the other all these descriptions are concerned on the critique of the phenomena called globalization. The novel ends with Eric's murder, which is represented as an event brought about by Eric himself and the phenomena he stands for that is undoubtedly globalization. So it is clear that the ultimate cause of the fall of human being in Delillo's *Cosmopolis* is globalization.

Library-based research will be the methodology of this research; it will use a close and analytical style which will draw on the idea of critique of globalization. As the novel is coloured with Don DeLillo's views on globalization, the research will use the concepts and vocabularies related to globalization. Particularly, the project highlights upon the ideas of the critics Jerry A Varsava and James Annesley to dramatize the bad impact of globalization.

The project is divided in three major chapters: introduction with DeLillo's critique on globalization, textual analysis with Eric Packer's downfall and critique of globalization and conclusion with globalization as a destructive force with concentration on Packer as a victim of globalization. Each section is unique but not sufficient in itself. The first chapter introduces the overall patterns of novel and the thesis in precise. It provides the thematic as well as structural outline of the project. Second part revolves around the critical outline and analysis of the text on the basis of the downfall of the protagonist, Eric Packer in capitalistic and globalized society. And the third chapter will conclude the thesis by showing globalization as a destructive force for human being.

II. Delillo's *Cosmopolis*: A Critique of Globalization

Don Delillo, in the novel *Cosmopolis* critiques globalization as the ultimate cause of the downfall of human beings. Globalization and its technological advancement ultimately serve to critique its own system. The tremendous achievements in the age of globalization, fail to sustain its own propositions- narrowing down the whole world into a single village to make the life easier, easy to access to every field of life etc. Unlike it, the phenomena of globalization had become the ultimate cause of the downfall of human beings. Eric Packer in the novel *Cosmopolis* has become the victim of globalization. Eric, does not only fail in his economic and social position, but also loses his valuable life itself. In this connection, James Annesley is so emphatic. According to Annasley, with the development of globalization process and technological advancement the life of human beings became more and more difficult, to the extent that it is even difficult to survive. To strengthen his idea, Stuart Ewen, in the preface of a 25th anniversary edition of *Captains of Consciousness* says:

Since the mid 1970 s, when *Captains of Consciousness* was published, the global rich of American commercial culture has only accelerated. In the 1980 s commercialism mushroomed into a vehement global religion. Where advertising once inhabited circumscribed arenas- television, radio, newspapers, magazines billboards- today nearly every moment of human attention is being converted into an occasion for a sales pitch, while notions of the public interest and non-commercial arenas of expression are under assault. (3)

Ewen concentrates his argument along the lines of Annesley. Alluding to a world characterized by branding, idents, ambient advertising, vircal communication and the

penetration of sponsorship into sports and the arts, Eden seems to be stating the obvious when he suggests that the contemporary period is characterized by ever greater levels of commercial influence and control, which ultimately led the life of human being towards the way of difficulty and destruction. This commercial influence, we see clearly in the novel, which leads the protagonist, Eric Packer towards the way of death and destruction. Packer spends the whole day in the city by sitting in his car and controlling the global flow of capital in computer. Though his main aim of going to city was to get his hair cut, but he does not do so, rather he spends the day worthlessly.

Ewen is not only the commentator to adopt this kind of position. Ambalavaner Sivanandan, in "The Threat of Globalism" (1998), a special issue of the British Journal *Race and Class* describes it as "the havoc being wreaked ... by capital in its latest avatar." Another critic John Berger, in the same edition argues that it is linked to reductionism in which human intelligence is reduced to greed. Likewise, Joseph Stiglitz's *Globalization and its Discontents* (2002) and Dani Rodrik's *Has Globalization Gone too Far?* (1997) share this vision. Fredric Jameson also does the same. Commenting upon what he calls "omnipresent Consumerism", argues that it is both the consequence of and the foundation for the popularity of the rhetoric of market abnegation and the surrender of human freedom to a now lavish invisible hand. What Ewen calls the "Vehement global religion" of Commercialism is thus not only defining contemporary experience, but also, all of these commentators agree, damaging and denuding it in innumerable way.

This research, too, more accurately and convincingly digs out the negative impacts of commercialism or capitalism which is the base for the globalization. Delillo begins the novel with the highly commercialized lifestyle of the protagonist

Eric Packer. In the beginning of the novel Packer comes out from his huge apartment, which has forty eight rooms. It is nine hundred feet high, the tallest residential tower in the world. After coming out from his apartment, Packer approaches the lines of white limousines. His stretch limo, which adorns the cover of the book in another thing to describe Packer's commercial lifestyle, which is highly technical and very luxurious filled with TV, computer etc., from where Eric tries to control the global flow of currency market. But Packer becomes fail in his mission of controlling the global flow of currency trade. The fall of yen in the international global market marks the way of his downfall. He loses incredible amount of money for his clients by betting against the rise of Yen, a lost that parallels to his tragic end.

What is interesting in the novel is that, why Eric Packer the operator of globalized ideology, cannot save himself from his own men/employers or organization. Similarly, Benno Levin, the former employee of Packer and the narrator as well as the character of the novel is another representative character of that globalized society says that, he, now is in the condition of neither live nor die. Moreover, the huge anti-globalist movement in the market throws light upon the condition of human beings under the then globalized society.

James Annesley, in his article "Fictions of Globalization" says that:

The successes of Eric Schlosser's *Fast Food Nation* (2002) and Morgan Spurlock's *Super Size Me* (2004) offer striking illustrations of the extent to which a whole range of contemporary fears and anxieties have coalesced into a broad critique of consumption, corporate power and the complex and often loosely interpreted network of socioeconomic forces that have come to be known as globalization. Employing the image of the unhealthy by to dramatize anxieties about

consumer society, both *Fast Food Nation* and *Super Size Me* use the consumption of fast food as an emblem for a world bloated by greed and weighted down by materialism. Stuffed full of junk these accounts suggest, the body politic is making itself terminally ill. (21)

Here Annesley sets light upon the condition of consumer group under the capitalistic and globalized society. The globalization process, affects in such a way that even it creates fears and anxieties among the consumers. To dramatize this condition of consumers in *Fast Food Nation* and *Super Size Me*, Eric Schlosser and Morgan Spurlock respectively employ the image of "unhealthy body". The same condition of people under globalized society is shown by DeLillo in *Cosmopolis*.

In the novel too, we see the same condition of normal people, who are chanting the anti-globalist slogans on the road of Manhattan city. The protestors are rocking the limos, infect which is the symbol of capitalism.

The bomb had been set off just outside the investment bank. He saw shadowy footage on another screen, figures running at digital speed down a corridor, stutter-running, with readouts of tenths of seconds. It was surveillance coverage from cameras in the tower. The protesters were storming the building busting through the crumpled entrance and commanding the elevators and hall ways ... (t) he struggle resumed outside with the police turning fire hoses on the burning barricades and the protesters chanting anew, alive, restored to fearlessness and moral force ... (h)e turned away from her and watched the screens. The top tier of the electronic display across the avenue showed this message now:

A SPECTER IS HAUNTING THE WORLD_____

THE SPECTER OF CAPITALISM. (108)

So, these lines clearly depict the anti-globalist and anti-capitalist spirit of the people. There is a great participation of the people in the movement which is taking place in the Manhattan city. Eric Packer and Kinski are observing the protest sitting inside the car. They see that a bomb had been exploded, just outside the investment bank a symbol of capitalism. The protesters are rocking the car and buildings, they are protesting violently. In order to cool down the movement, police fires but it goes more violently. Eric sees a message outside which reads "A SPELTER IS HAUNTING THE WORLD THE SPECTER OF CAPITALISM". The protesters here represent the lower class people, who are the common consumer groups victimized by the process of capitalism and globalization.

The contemporary period was the subject to increase the levels of commercialism, heightened exposure to commercial message and a proliferation of commodities. So, since it was capitalistic society, it had been fully incorporated by the interest of capital in terms that standardize it, homogenize it and strip it of critical, potential, according to Frankfurt school's view these arguments portray the market as a wholly negative entity. So, Delillo, in the novel *Cosmopolis* shows the negative effects of that globalized and commercialized society upon the human beings. Where all the characters are suffering from the direct impact of capitalism and the huge protest is its result, which rejects the very system itself.

Fictions of globalization, as Annesley writes in his "Fictions of Globalization", raises issues that have a real bearing on understandings of globalization and consumer society. Thus it sets out to uncover the crises around globalization and consumption

interms that open up the analysis of recent American fiction and at the same time to use the interpretation of contemporary literature and culture to develop critical perspectives upon the globalization process. So, in the novel *Cosmopolis* too, Delillo raises the issue of the critique of globalization upon the consumer group. In the novel, almost all the characters are victimized by the capitalized and globalized phenomena, and there we see the tragic end of all characters like Eric Packer, Benno Levin etc.

Don Delillo's *Cosmopolis* has globalization and the intricacies of the world market at its heart. It describes a day in the life of Eric Packer, the Protagonist. He is an American billionaire who drives through New York's gridlocked traffic on the way to the barbershop. Delillo shows him tracking the collapse of his investments on the monitors of computer inside his limousine, holding meetings with members of staff, and encountering a range of characters that include both his wife and his mistress. As the text moves towards a violent and improbable confrontation with a former employee, Delillo uses packer's Journey to anatomize the contemporary city and to locate that analysis within a wider view of the power of the global market. In the Tom Wolfe's term, Packer is a "master of the universe", part Bill Gates, Part Warren Buffett. His life is thus intended to offer key insights into contemporary experience by providing readers with a vision of an exceptional individual who stands at the centre of systems that shape and influence the lives of millions of others. Delillo's central point is that packer's responses to the world around him have a defining impact on the character of the world. The novel, by taking Packer away from distant board rooms and remote offices and positioning him on his street, literalizes his centrality. He is, as he drives across New York, not just at the centre of the market but in the heart of everyday life. Since he is the manager of packer capital, his loss is the loss of other peoples, working in his institution as a whole.

Delillo reinforces this suggestion in a series of moments that see Packer come into contact with various events of public significance: the funeral of a rap star; the president's motorcade, an anti globalization riot. It is Packer's interaction with this riot that allows Delillo to sharpen the novel's focus on the nature of the market. In response to his suggestion that the rioters are, in Marx's term, capitalism's "grave-diggers", one of his employees Kinski responds:

These are not the grave-diggers. This is the free market itself. These people are a fantasy generated by the market. They do not exist outside the market. There is nowhere they can go to be outside there is no outside ... The market culture is total, it breeds these men and women. They are necessary to the system they despise ... they are market driven. They are traded on the markets of the world. (125)

So, on the one hand this passage describes a world in which capitalism seems capable of integrating almost everything. But ironically it is this market, which destroys the fate of Eric as the head of Eric capitals and his consumers too. So it is not that "[t]hey do not exist outside the market", rather the impact of this riot is on the global market and consumers.

Jerry A Varsava, in the article "The Saturated self": Don Delillo on the problem of Rogue Capitalism" quotes Francis Fukuyama. According to him, rogue capitalism violates both the juridical economic and the ethical social conditions necessary for the orderly and just society, which according to him brings great violation and disorder. This violation and disorder among consumer groups paves the way for damage and destruction. Rogue capitalism, as a subspecies of capitalism in globalized society, seeks special advantage and unfair profit. In the language of economic historian David Landes," through the covert undermining of contracts and,

implicitly, of the norms upon which they are based, rents to favor and position". Rogue capitalism amounts, to a double attack, one on the immediate agreement at hand, the other on the very system of guarantees and expectations that makes all contracts possible and indeed appealing. Greed, social prestige and often obscure forms of psycho-emotional gratification serve as catalysts for the misconduct of the rogue capitalist. In the novel Eric is the representative character for a rogue capitalist who seeks unfair profit from the share markets but ultimately fails.

"We have profited, we have flourished even as other funds have stumbled", she said. "Yes, the yen will fall. I don't think the Yen can go any higher. But in the meantime you have to drawback. Pull back. I am advising you in this matter not only as your chief of finance but as a woman who would still be married to her husbands if they had looked at her the way you have locked me here today. (61)

Here, Jane Melmon, the chief of finance of Eric Packer, is advising to Eric to "pull back" his money she says that now the price of Yen in the market is at highest so it cannot go any higher. So, she claims that - "we have profited" and they have to take their money back to have the profit of the market.

Varsava contextualizes the novel *Cosmopolis* in his article "The Saturated Self": Don DeLillo on the Problem of Rogue Capitalism" with American history. Talking about the two Great Depressions Varsava writes:

Rogue capitalism has had such catastrophic consequences for American society as a six year depression in the 1870s, the Depression of 1893, the compromising of public health through unsound food processing practices and medical quackery, the Great Depression,

Periodic Pauperization of investors, and periodic assaults on the public Purse through incidents such as contractors over charging the U.S. military and the collapse of banks and savings-and-loan companies. Predictably, American novelists have offered incisive portrayals of rogue capitalism in its various historical manifestations. Don DeLillo's *Cosmopolis* (2003) follows in distinguished tradition, providing a chilling portrait of a capitalist running amok in the dying days of the stock market bubble, a period marked by "Pump and dump investor frenzy that Federal Reserve Bank chairman Alan Greenspan Famously, if too understatedly, termed "irrational exuberance."(30)

So, bringing the reference of great historical events and Great Depressions, Varsava Contextualizes the novel *Cosmopolis* with the history of America. Alike in the history of America, in the novel too, we see the catastrophic consequences of capitalism in the then American globalized society. Eric Packer, the protagonist faces this situation when he loses his fortune from the share market. We come to know this condition of Eric by his conversation with his wife Elise Shifrin:

His hand was still suspended in the air between them. He took her water bottle and drink what remained. Then he told her that the Packer capitals portfolio had been reduced to near nothingness in the course of the day and that his personal fortune in the tens of billions was in ruinous convergence with this fact. He also told her that someone out there in the rainswept night had made a credible threat on his life. Then he watched her absorb the news. (139)

In the above extract, Eric Packer, the head of Packer capital is exposing his bankruptcy position to his wife Elise Shifrin. He says that he turns out to be a

bankrupt from the Millionaire in the course of the day and now his portfolio had been reduced to near nothingness. He also informs Shifrin that not only this much, since he is the manager of other people's money, he is being threaten by somebody for his life. So this extract shows the economic and social condition of the people under the capitalistic and globalized contemporary period.

Don Dolillo's *Cosmopolis* is a brilliant novel of ideas. It does not only portray, just a day in the life of the twenty eight years old Packer, a Manhattan asset manager and occasional billionaire, but also a day in the life of New York City. So symbolically the one day in the life of Eric Packer represents the whole lifestyle and the character Eric represents the whole human race in the than globalized period.

The setting of novel, interms of time is an April day of the year 2000. April 2000 is of symbolic value given that U.S. stock markets peaked early in 2000. On this particular day in April, ensconced in a global communications and trading centre disguised as just another whalish white stretch limousine, Eric Packer makes a slow Journey westward along Forty seventh street across Manhattan, a journey that will end in his late father's boyhood neighborhood, Hell's Kitchen, where he will try to get a haircut. His movements fixed firmly in space and time, Packer's crossing of New York's greatest borough reveals quotidian Gotham as the vast Rebelaisian spectacle that it is: multicultural traffic around the united Nations, the Diamond District, a presidential motorcade, the funeral procession for a Sufi rap star, an antiglobalization riot and much more. Eric is a kind of picaresque hero for a day and his encounters with these various scenes and events inspire philosophical reflections and dialogues on history, technology, global capitalism, and inevitably for Delillo, death.

Eric Packer, as an asset manager within the bublically regulated private sector, operates, beyond the limits of acceptable conduct and violates his fiduciary

responsibilities. He then compromises his clients' and unit holders' interests by engaging in a foolhardy and self-indulgent investment strategy that relies not on informed analysis and calculation but rather on hubris and contempt for others. Billions of other people's dollars are lost as he fashions for himself a game of existential roulette that is played out in the currency and stock markets of the world. At the same time, the well-being of hundreds of millions of people around the world is jeopardized by chaos as Packer's speculations on the Yen create storms of disorder, then threaten the entire global economic order. The people could not bear the loss which parallels their great downfall. The following paragraph exposes the condition of people after this great loss:

The sound of moaning began to spread. A man stood wailing. Two women sat on the curbstone waiting. They draped their arms over their heads and faces. Another woman wanted to snuff the fire but only got close enough to wave her jacket at the men, careful not to hit him. He was rocking slightly and his head was burning independent of the body. There was a break in the flames ... (m) en were urinating on the car. Women pitched sand-filled soda bottles. (106-113)

These lines describe the tragic condition of the people who have faced a great loss after the collapse of stock market. They are moaning and wailing on the streets along with the violent protest. Now they do not have any other option except lamenting for their loss. But, Eric Packer, who is responsible for that great loss of the people, does not seem serious about all this. He is observing the protest hiding in his limo with his wife Elise Shifrin in the city. Further by the end of the novel, he will have intentionally bankrupted his wealth, old-money, wife and wantonly murdered Torvel, his own chief of security, in chillingly inscrutable act that calls to mind a Camusian

acte gratuit, after each threatens his sense of self-worth. And he will have exposed others employees past and present to sadistic manipulation.

The protagonist, Eric Packer is the head of that globalized and capitalist society. It is through the means of technologies, packer hegemonizes the economic condition of the market. This is what John Updike calls in his review of the novel, an "electronic mysticism" (102). Packer's interactions with various telecommunication and computer systems satellite TV, financial-transfer systems, sky cams, voice recognition technology etc have helped him to hegemonize the global market. Eric Packer is nearly a cyborg in his integration of high technology within his daily life. Clearly computer technology is pushing toward the death of time. Packer's chief of technology shiner clarifies this impetus well, even as he wonders about the inherent value of it all:

All this optimism, all this blooming and soaring. Things happen like bang. This and that simultaneous ... I know there's a thousand things you analyze every ten minutes. Patterns, ratios, indexes, whole maps of information. I love information. This is our sweetness and light. It is a fuckall wonder. And we have meaning in the world. People eat and sleep in the shadow of what we do. But at the same time, what? (14)

So, this extract clarifies the role of technology, and its importance for the capitalists like Eric Packer. Even to operate the whole global activities, technology plays a vital role, with the help of which, Packer is operating the whole global capital market.

Throughout the novel, Delillo demonstrates great facility in depicting the current events of the contemporary period. Characteristically, there are a number of highly topical scenes in *Cosmopolis*. As Eric traverses Manhattan, a variety of

disquieting events take place, both locally and globally, through in a wired society the later have lost much of their defining discreteness, having largely merged through technology's mediation. He learns that Arthur Rapp, managing director of the IMF, has been murdered in North Korea. The event captured for a global audience, live on the money channel. Later, the Times Squair news-ticker records the murder of Nikolai Kaganovich, a shady Russian entrepreneur. The deaths of these two acquaintances give Eric pause for only brief thought. The anti-globalization demonstration that he encounters as he approaches Times Square, however can hardly be brushed off. As Packer listens the slogan chanted by protesters - "ASPECTER IS HAUNTING THE WORLD- THE SPECTER OF CAPITALISM", he seems to know that the protesters have misapplied the meaning of the line from *The Manifesto of the Communist Party*. But infect they did not misapplied it rather they wanted to revolt against the capitalism itself.

Eric Packer proudly declares at the end of the novel that he has no charities. Indeed, his assassin, Benno Levin, a former employee whom he has humiliated and fired, cites Packer's "frozen heart" as justification for his murder:

You have to die for how you think and act. For your apartment and what you paid for it for your daily medical checkups ... For how much you had and how much you last, equally. No less for losing it than for making it. For the limousine that displaces air that people need to breathe in Bangladesh. This alone. (202)

So, here Levin's view of Packer accords with that espoused by the anti-globalization anarchists. Who see global capitalists as exploitative. So, this novel shows the globalization as the exploitative force.

Varsava, in his article, compares the protagonist Eric Packer with the Icarus, a character from the well known Greek Mythology:

Another leitmotif is developed in the conclusion of the novel and revolves round the well known story from Greek mythology where in Daedalus constructs wings of wax upon which he and his son Icarus will escape from Crete to Sicily. Icarus, despite his father's warning, flies so close to the sun and his waxen apparatus suffers catastrophic failure and he plunges into the Mediterranean, a victim of hubris and self indulgence. While there is little enough to suggest that Icarus was a libertarian *avant la lettre*, his story allegorises the libertarian sensibility well. Vainglorious, egocentric, self-indulgent, indifferent to the feelings of others, Icarus, like Eric Packer, is a "self-totality" (119). Indeed, both operate in a hermetic self-sphere, finally isolated from others and all contractual arrangements. (101)

Here, Varsava brings an analogy of a mythical hero Icarus to describe the hubris and egocentric nature of the protagonist Eric Packer. When Icarus did not follow the advice of his father because of his hubris and egocentric nature, gets tragic end by falling into the Mediterranean Sea. Similarly, Eric Packer too, despite the constant warning of his wife Elise Shifrin to be sincere and serious towards his future, because of his vainglorious, egocentric, self-indulgent and indifference nature, neglects it. Consequently, like Icarus, Packer also loses his socio-economic condition and at last he even loses his valuable life. He did not only ruin his own fortune, rather he ruins the future of the people of that global market.

Throughout the final chapter of the book, various Icarian allusions mock Eric Packer's ambitions and world-view. As Packer approaches the West side Highway, a

bike messenger goes" swanning post, arms spread wide," in a symbolic foreshadowing of Packer's downfall. Later in the chapter, Levin spreads his arms open, suggesting his own role as a messiah like figure bent on the salvation of others and, necessarily, on the destruction of Packer, who is the head of Packer capital. Levin chides Packer as the latter sits quietly, after having, in a paroxysm of masochism, shot himself in the hand: "Icarus falling. You did it to yourself. Meldown in the sun. You will plunge three and half feet to your death. Not very heroic it is?" (202).

Sven Cvek, in his article "The Market Moves Us in Mysterious Ways: Delillo's Critique of Transnationalism in *Cosmopolitis*" says that " ... Don Delillo's *Cosmopolis* (2003), a novel that presents us with a critique of the effects of a market driven. Deterritorializing transnationalism on the U.S. Policy (157). Focusing upon the life of Eric Packer, a young excessively rich currency trader who controls the global flow of capital from his limousine stuck in a traffic jam in Midtown Manhattan. Delillo juxtaposes Eric's memories of childhood, to the smooth flow of financial capital, the chaotic movement on the streets of New York, and to the detached world of the cyber-capitalist class, the scarred foreign bodies Eric encounters on his day long ride to the barber's. Sven Cvek states that" Delillo's work in general, especially in its turn of the century phase, as an extended narrative about the interplay between the transformative power of systemic, economic forces and the U.S. national imagery". Delillo himself suggested something of the kind in a 2003 interview, where he had the following to say about the writing of *Cosmopolis*:

I had been working on it for some time before I realized that the day on which this book takes place is the last day of an era ... It's that interval between the end of the cold war and the beginning of the current era of

terror. It is essentially the 1990s. The market began to falter when it does in the book, which is the spring of 2000. It happens faster in the novel because everything happens faster in a novel. And that is the reason behind the exaggerated reality. There is a sense of acceleration of time and of reality itself. (58)

So, *Cosmopolis* is a novel about the coming of a moment of transition. It is also a novel fundamentally concerned with the power of that preeminent force of American Social life: the market. As the above quotation suggests, Delillo sees the market as the force that moves history, its oscillations marking the end of one era and the beginning of another. In order to unearth the implications of the historical transition underwriting the novel's vision, we need to read *Cosmopolis* as marking and being marked by a specific moment in the movement of capital.

The novel opens with an insomniac Eric, almost infinitely powerful but isolated from the world of his city, "no friends he loved enough to harrow with a call" (Delillo 5). His relationships with people he meets are detached, based on terse exchanges of sometimes disconnected lines of dialogue. His communicative and social detachment, all point to his alter inability to form affective attachments, and to a complete absence of any tangible basis of sociology. He also does not listen somebody's advice. So this characteristic of Eric ultimately led him towards the way of self destruction. The novel ends with Eric's murder, which is represented as an event brought about by Eric himself and the system he stands for, that is ultimately the globalization itself.

Benno Levin, who is also known as Richard Sheets, in another representative character, who has become the victim of globalization. In the middle part of the novel, he speaks about himself and says that:

... I had a job and a family. I struggled to love and provide. How many of you know the true and bitter force of that simple word provide? They always said I was erratic. He is erratic. He has problems of personality and hygiene. He walks, whatever funny. I never heard a single one of these statements but knew they were being made the way you sense something in a person's look that does not have to be spoken. (64)

Here, Benno Levin, the narrator as well as the character of the novel exposes his real life condition under the globalized society. He says that, even though he has a job, it is still quite difficult for him to survive in the society. There is an unbridgeable gap between the people of the upper class like Eric Packer and lower class people like him. So, he left that job as a currency analyst for Eric Capital.

Levin further says that he was married to a disabled woman with a small child. So, in order to fulfill the basic needs of his family, he started teaching, which too, according to him was not an easy enough way to live happily. There was no one to help him except he himself so he was quite helpless, he says:

I am susceptible to global stains of illness, I have occasions of susto, which is soul loss, more or less, from the Caribbean, which I contracted originally on the Internet some times before my wife took her child and left, carried down the stairs by her illegal immigrant brothers. (65)

Such a tragic condition of Benno, the narrative as well as character, according to him is going to act violently. The narrator has been frustrated too much by all these happenings. Thus, he is going to take another person's life that is Eric Packer, a

"venture capitalist". We come to know all this from his monologue: "But to take another person's life? This is the vision of the new day. I am determined finally to act. It is the violent act that makes history and changes everything that come before. But how to imagine the moment..." (69).

Benno Levin, at last determined to kill Eric and thinks that, the action which he about to do, will change he history and change the social structure fully. So he is doing all this against the capitalistic and globalized the then society, in which there is huge gap between capitalism and consumer group/culture. At the last part of the novel Levin goes to Eric and there is long conversation between them. In their conversation, Levin exposes his plan boldly and Benno says that "you have everything to live and die for. I have nothing and neither. That's another reason to kill you"(125). At last Benno fires and Eric is killed. So, symbolically, with the death and destruction of Eric Packer, Delillo shows the fall of capitalistic and globalized society. In other words, by showing the death of Eric Packer, who is the head of capitalistic society, Delillo justifies the negative effects of globalization on human beings.

Delillo seems to be adamant about the fact that the killer is the product of the system that Eric represents, or in other words, that the system created the conditions for its own destruction. Although Benno Levin appears deranged, his actions must be understood in this light, as a violent and impersonal return of the system's reject. As Delillo writes in his novel –"You know what capitalism produces. According to Marx and Engels". "Its own grave- digger"(218). So in the novel too, Benno Levin murders Eric, infect who is the employee of Eric in his bank.

Delillo Portrays contemporary America, with New York functioning as a microcosm for globalization and its problem. The city is portrayed in a state of chaos, suffering from collective post traumatic stress and disorder. This is reflected in the

anti-globalist riots, the funeral procession of the Sufi, a rap star, and staged movie scene with three hundred naked people sprawled in the street. The protagonist, Eric Packer, representative of the New World Order's global elite is outwardly seems as if he is not affected by the outward movement/system but inwardly it is Eric Who is the most effective character, who is facing a severe mental stress. His antagonist, Benno Levin, even remarks that Packer is "always ahead, thinking past what is new... he wants to be one civilization ahead of this one" (152). However, despite Packer's access to vast wealth, information and technology, his attempt to live happily forever ultimately fail. His reflections on the inadequacy of modern language, culture, typify the novel's portrayal of a radically changing world order. Eric's death/murder and destruction figure the limits to the expansive movement of capital point to an imaginative double bind defining the US liberal consciousness; one that condemns the effects neoliberal globalization has on the national polity and simultaneously casts a nostalgic look at the possibility of resuscitation of an economically safe form of American nation-ness.

Randy Laist, in his article "The concept of Disappearance in Don Delillo's *Cosmpolis*" writes:

... Although it is set in April of 2000, *Cosmopolis* is Don Delillo's first post 9/11 novel. Delillo presents the novel's protagonist, Eric Packer, as a kind of third Twin Tower a monolithic symbol of global economic hegemony. The commentaries on 9/11 by Jean Baudrillard and Paul Virilio suggest a theoretical context for understanding the manner in which Delillo portrays Eric's psychological collapse and the collapse of the World Trade Center as eeric analogues of one another, both

indicating suicidal tendencies in the heart of homo technologicus".

(257)

So, this retract shows the protagonist Eric Packer as a symbol of global economic hegemony. Eric stands as the representative character of US and Western hegemony. But ironically Eric himself goes bankruptcy. So this condition of bankruptcy, infect does not only effect Eric but the whole city people representing the whole human race. So by this novel, Delillo criticizes the western Eurocentric tendency of Capitalism and globalization. In the novel, almost all characters are directly or indirectly exploited by Eric Packer. Didi Fancher his art dealer; Jane Melman, his chief of finance; Kendra Hays, one of his bodyguards; and his 20 days wife Elise Shifrin are the example, who were sexually exploited by Eric. Not only this much, even the narrator Benno is another character, who is economically exploited by Eric's financial system. He says that "I want to write ten thousand pages. But already I see that I am repeating myself. I am repeating myself ..."

Cosmopolis seems intentionally to limit its frame of reference to matters of high finance and the phenomenology of cyber capital. As peter Boxall has observed, it is impossible to read one of Eric Packer's advisor's warning that "Something will happen soon, may be today [...] to correct the acceleration of time" without imagining that the crash Vija sees coming is just as much aerodynamic architectural as financial, Indeed, Eric himself is a kind of third twin tower, a monolithic symbol of global economic hegemony. Ultimately, Eric seems to conjure up his assassin out of his own desire to be an assassin's mark. Kike Baudrillard's hegemonic West, Eric dreams of him own destruction because, as Baudrillard explains, "no one can avoid dreaming of the destruction of any power that has become hegemonic to this degree"(81).

Eric's enormous wealth is his most immediately conspicuous attribute, and many commentaries on *Cosmopolis* have read the novel as an example about rogue capitalism and globalization. Russell Scott Valentino reads the novel as the decline of civic virtue and Jerry A Varsava argues that Eric's fiduciary violation of the social contract is egregious enough to render him "an incarnation of evil" (30). It is clear that Eric's interest in money is secondary to his infatuation with his technological environment. Rather than using the technologies of high finance as a means of making money, Eric engages in money making as a way of immersing himself in to the electronic data stream of global informatics. The effect of Eric's unimaginable wealth is that it actually eliminates money as a concern in his life. His wealth eliminates any barriers between what is technologically possible and what he had direct access to. The result is that Eric can become completely fused with technology itself, particularly the technologies of cybernetics and microprocessing that represent the cutting edge developments of his particular historical era.

Eric has invested so much capital in the global market that he nuances of his mood find their informatics correlative in the shape of the data patterns. Eric's relationship to data, in computer screens is bidirectional. Eric sees his own reflection in the mirror of global information technology even as he himself is a creature of that very technology. The result is a kind of solipsism that is radically interconnected with the material historical world.

Focusing on the problem of globalization, Catherine Eschle and Bice Cmaiguashca in their article "Critical Theories, International relations and 'the Anti-Globalization Movement'" write that:

Chapter 2 by mark Rupert maps the transformation of what he calls the global justice movement', particularly in the United States, in the

light of the current 'neo-imperial movement'. Resistance to the project of neoliberal capitalist globalization have been developing in various locales for decades but this movement of movements has faced serious challenges since the attack on the World Trade Centre of 11 September 2001, ... The chapter puts forward a Gramscian analysis of neo-imperial movement and examines the extent to which the US global justice movement has allied with or transformed itself into an anti-war movement, charting its successes and failure. (8)

So, the extract shows the problems of globalization in the national as well as international level. It tells about the various forms of resistances to the process. As the globalization process goes ahead, it also inevitably be followed by various movements and resistances. In the novel *Cosmopolis* too we see a strong resistance against the globalization process. The protest seems more vibrant and violent. As Eschle and Maiguashca argue that the resistance in some form will continue and cannot be permanently normalized, in the novel too, the resistance is going violent. In spite of the large police force to control that movement, it goes more violently, the protesters are burning tyres, chanting slogans and rocking the cans, the symbols of capitalism. In order to control the situation, police turns fire hoses on the "burning barricades but the protesters chanting anew, alive, restored to fearlessness and moral force"(77). So, as Eschle and Maiguashca claim, the resistance is not being permanently normalized.

Catherine Eschle and Bice Maiguashca highlight the violence in their article. They mainly talk about the violence between classes and the violence between gender. In the novel, too we see the violence of class and gender simultaneously. In the novel, in the discourse of Marx, there are two classes and there is struggle between them. Eric Packer, as a venture capitalist, stands for higher class and Benno

Levin represent lower class. The struggle between these two forces is evident throughout the novel. The following lines show this struggle clearly. "You have everything to live and die for. I have nothing and neither. That's another reason to kill you ... I need to shoot you. I am willing to discuss it. But there is no life for me unless I do this" (230).

So, these lines clarify the gap between these two people, in which they even cannot survive together, in the same spatio-temporal society. So at last Eric is shot by Benno and says that if he does not kill Eric, he has no life.

On the other hand, in the novel, we also see the gender violence. Male and female are not treated equally by the globalized society. Eric is a male; hence he is the "manager of other people's money". He holds a high position the society where as all the women are his employees. They do not hold any higher posts. Instead almost all women are sexually exploited by him. He even does not listen to his own wife's advice when he was in critical situation. So women are not herd. They are just taken as the playing objects by males. Didi Fancher, his art dealer; Jane Melman, his chief of finance; Kendra Hays, one of his bodyguard), Elise shifrin; his wife are some women who are sexually exploited by Eric Packer.

Catherine Eschle, in "Constructing ' the anti-globalization movement'", concentrates her attention on the phenomena of economic globalization. She writes:

... Although there has been significant attention recently to militarism in the contest of the wars on Afghanistan and Iraq, it seems to me that most activist accounts in recent years have focused more centrally on Phenomena associated with economic globalization: the increasing power of corporations, the growing role of international financial

institutions, and the neoliberal policies of trade liberalization and privatization propounded by the latter and from which the former benefit. These are seen to produce economic inequality, social and environmental destruction and cultural homogenization. They are also accused of leaching power and self-determination away from people and governments of being antis democratic ... (27)

This extract clarifies the economic globalization as the major cause to effect upon the life of the people of the world. Because of the increasing power of corporations and growing role of international financial, institutions the problem of economic inequality is taking place and the gap between rich and poor is also increasing. Consequently destructions are taking place. In the novel too, we find the same condition. The fall and rise of Yen in the international market has become the matter of life and death in the novel. When the Yen gets down in the international market the condition of Eric Packer, the head of Packer capital becomes worst. Not only this much it also caused a huge protest in the city of New York. At last Eric even loses his valuable life; he is assassinated by Benno Levin, his own ex-employee.

Eschle, further criticizes the increasing effects of corporate power and financial institution on the lives of worldwide. She argues that the declaration of principles on the Globalise Resistance site (2002 a) indicates that it is primarily against the extension of corporate power over people's live under the heavy hand of international financial institutions like the WTO and IMF. The group's newsletters then target the exploitative practices of particular Multinational corporations as well as drawing attention to problems of debt and financial restructuring. Finally, the peoples' Global Action manifesto (1998) articulates opposition to the extension of the role of capital, with the help of international agencies and trade agreements.

According to Eschle: "... an 'economic homogenization' Model of globalization is becoming increasingly dominant, in both academic and popular usage, which focuses attention on the increased integration of the global economy and its homogenizing effects on state policy and culture" (27).

So, since it is widespread in International Relationship, that support globalization, skeptical refutations of globalization as exaggerated and ideological, and critical International relationship theories that condemn globalization as profoundly damaging. So in *Cosmopolis* too, We see this damage everywhere consequently the novel ends with the death and destruction of the characters like Eric Packer, Benno Levin etc.

Alessandra De Marco describes the novel *Cosmopolis* as the worldwide domination of the global market. In his article "*Cosmopolis*, Finance Capital and Melancholia" he writes:

Cosmopolis (2003), describes the effects of the ascendance of finance capital which became momentous in the 1990s. *Cosmopolis*, to quote from DeLillo's *Underworld* (1997), is about the worldwide domination of "[f]oreign investment, global markets, corporate acquisition... the attenuating influence of money that is electronic ... the instantaneous capital that shoots across horizons at the speed of light, making for a certain furtive sameness, a playing away of particulars that affects everything". However, the novel, set on a day in April 2000, recalls the collapse of the stock market ... The crash precipitated a recession with worldwide consequences "revealing the mountain of corporate indebtedness" ... the crisis that brought down financial institutions.

Such as Bear Stearns, Lehman Brothers, AIG and Citigroup, in late 2008. (7)

Here, too, De Marco criticizes the increasing effects of foreign investment and global markets on the lives of human being. In the novel *Cosmopolis* too, the main cause of death and destruction of protagonist Eric Packer and other characters like Benno Levin is the fall of Yen in international market and collapse of stock markets. So in the novel DeLillo questions the increasing effects and domination of international financial institutions upon the living of the people directly or indirectly. In the novel, also all the characters are the victim of this globalized economic system.

Eric Packer, refuses to acknowledge the growing evidence of the dangers of global financial crisis. He also neglects the limitations and structural and systematic vulnerability of the socio-economic world system relying predominantly on financial markets. He forgets everything by the intoxicating phenomena of globalization. He also forgets his responsibility as a head of Packer capital, time and again, he was knocked and advised by Jane, his chief of finance and Shifrin his wife to be aware about his banking position but still he neglects. Elise Shifrin realises that, Eric knows about the falling condition of international financial condition, but she find Eric careless about it. So she says to Eric that "to know and not to act is not to know". In effect, as the embodiment of capital, Packer has interiorized capital's structural contradictions, specifically a destructive drive through which it constantly searches for a more profitable fix. Packer willingly embraces his self destruction in order to render the vacuum that finance produces even more definitive. His determination to push the logic of cyber capital to new extremes can be read as a form of creative destruction where by the violent destruction of capital occurs not by relations external to it but rather as a condition of its self preservation. So, the crisis of finance capital

that Delillo describes in *Cosmopolis* signals the world wide crisis of the then, resulted out of the phenomena of globalization and cyber capitalism.

Aaron Chandler, in his article "'An Unsettling, Alternative Self': Benno Levin, Emmanuel Levinas, and Don Delillo's *Cosmopolis*" writes that- " This essay pinpoints the satire on global capitalism's contradictory inclination towards both cosmopolitan worldliness and solipsism presented in Don Delillo's *Cosmopolis* ... " (3). Don Delillo's *Cosmopolis*, while depicting the last day in the life of Eric Packer, a financial worker, shows the effects of worldwide financial crisis. Packer wakes in his lavish penthouse in Manhattan, boards his limousine, and sets off for a haircut across town. In a satire of the paradoxes of time space compression, the limo takes all day to travel two miles to the barbershop. Throughout, Packer has access to the entire world: he watches assassinations in Korea and Russia, borrows and loses billions of Japanese Yen receives a prostate exam, goes to a techno rave, has sex with three different women and kills his own chief of security. Whatever Eric does, is meaningless in the novel. He does not do any important and serious things except betting against the fall of Yen and even lose it. He seems reckless in the novel. On the one hand, he loses incredible amounts of money by betting, on the other, he also fails to get his hair cut. So, this condition of Eric helps us to interpret Packer's incomprehensive self-destructiveness. He loses his own wealth, steals his wife's fortune, kills his own chief of security, and runs into the apartment of the very man threatening his life. Even the haircut that serves as the pretense for Packer's cross-town journey is symptomatic of his self destruction. As Aaron Chandler writes "... for in the vernacular of wall street, to take a haircut suggests that one's investments have been rather severely trimmed by unfavorable market pressure."

In the novel *Cosmopolis*, mostly repeated words are: money, Yen, currency, computer, global consumer stock market, drawback, collapse, protest, rocking, burning, destruction, moaning, wailing, fire, assassinate, fuck, sex etc. So these all words are repeated many times and connote negative meaning in the novel. Eric while talking to his wife Elise Shifrim says:

"The Yen will fall"

"That's right"

"Consumer spending's down," he said.

"That's right. Besides which the Bank of Japan left interest rates unchanged."

This happened today"

"This happened tonight. In Tokyo.

I called a Source at the Nikkei".

"While running"

"While flinging my body down

Madison Avenue to get her on time."

"The Yen cannot go any higher."(218)

Here, Eric Packer is talking about the Yen in the international market. It is the time that the stock market is getting down. Everything happens in a period of very short even within one day in such share markets. Because of the direct influence of this international financial system, people are facing difficulties in their daily life. Their mind has been occupied by the fear of the ups and down in the financial capital. It seems that people are living and dying with money. Their private life has been

encroached by the economic globalization. On the way to Manhattan, even in a day, Eric spends/loses incredible amounts of money by just betting against the fall of Yen. Though, Eric's purpose of the day long journey in the streets of Manhattan is to get his hair cut, but throughout the journey he does not do it. It is not only Eric, throughout his day long journey, as many people as Eric meets and talks, they all seem worried about the stock market. At a point when the Yen is getting down, Elise Shifrim forces Eric to draw back his shares. She says that – "The wise course would be to back down, standoff. You are being advised to do this." Elise says that when Eric loses his fortune, it is bad for Elise too as his wife. But inspite of Elise's advice, Eric does not "back down" his money back. He had not though the Yen will get down. He has a strong belief that the Yen will continuously rise. When Elise finds Eric not drawing back his money, she thinks that Eric knows the falling condition of Yen but does not act upon it, she says, "To know and not to act is not to know". In response to this quotation, Eric says: To pull back now would not be quthentic. It would be a quotation from other. People's lives A paraphrase of a sensible text that wants you to believe there are plausible realities, Okay, that can be traced and analyzed" (98).

Here, Eric seems quite determined to not "pull back" his portfolio from the share market. But ultimately the share market deceived him. The fall and collapse of share market generated a great protest in the city of Manhattan. Since Eric was responsible as a manager of other people's money, he was threatened for life. Eric sees the great protest hiding in his limo with his wife Elise, on the computer screens. He observes the protest, which was going more and more violent. The protestors were chanting anti-globalist slogans. The protesters were rocking the cars, burning tires. In spite of police force to stop that protest, it was growing more and more. Protesters were

seeking for Eric, who was hiding in his limo. Meanwhile, Elise says to Eric that "... But what will happen if they knew that the head of Packer Capital was in the Car?"

The direct effect of this economic worldwide crisis could be clearly understood by the destruction taking place in the city. Every where there is destruction and destruction as the following extract says:

There were many arrests, people from forty countries, heads bloodied, skimasks in hand. They did not want to relinquish their masks. He saw a woman take off her mask, pull it off cursing, a cop prodding her ribs with his baton and she swung the mask backhand, swatting his visored helmet as they passed out of camera range, and all the screens tossed to the heaving of the car. (108)

So, this protest goes on in the city. In the protest, people are participating from many countries. Though they are heavily wounded, they are leading the protest more and more violently. The moaning and wailing sound of people could be heard throughout the city. The sound that echoes their havoc economic and social downfall.

The phobia of economic capitalism is evident in the mind of Eric's former employee Benno Levin. He is another character, who has become the direct victim of economic globalization. Though he seems innocent, but still, the then system of economic globalization does not leave him unaffected. The technology and the system of globalization betray him in an unexpected way. Alison Shonkwiler, in his article "Don DeLillo's Financial Sublime" writes:

Levin travels at the dystopian edges of the system. Despite his marginal existence, he does not reject the circulation of technology indeed, to do so would not be possible- but has failed to activate

himself within it. For Levin, technology is not a source of transcendence but of paranoia, contagion, and dysfunction. He claims to suffer various strains of global illness "caught on the Internet" (56), including *susto*, or "Soulloss", from the Caribbean (152) and *hwabyung*, or "cultural panic", from Korea (56). He keeps a bank account "for the ongoing psychology of it, to know I have money in an institution. And because cash machines have a charisma that still speaks to me" (60). Levin's compulsive need to check his account several times a day signals a formal link between subjective and economic systems. Picking up where the ATM incident in *White Noise* left off, Levin says he uses the cash machine outside because the guard won't let him inside. (257)

So this extract clarifies the domination and exploitation of the globalized market economy upon the common people like Benno Levin. Benno even could not check his own account in the bank. He says: "I could tell him I have an account and prove it. But the bank is marble and glass and armed guards. And I accept this. I could tell him I need to check recent activity, even though there is none. But I am willing to do my transactions outside, at the machine in the wall" (151).

So, Levin's condition here seems helpless. He is suffering from the phobia of daily capitalism. At last he says- "I am helpless in their system that makes no sense to me" (153). So, all these events and circumstance finally strengthen Levin to take the life of Eric Packer, head of Packer capital and the representative of the systems: capitalism and globalization.

All in all Delillo's *Cosmopolis* reflects the critique of the globalization process and its derogatory effects upon the human beings. The analytical and critical portrait

of the them socio political condition and the life style as well as the condition of the people under that techno-globalized society itself is enough to show the derogatory effects of that globalized phenomena. By showing the huge anti-globalized protest in the city of Manhattan, Delillo directly questions the very system. The protagonist Eric Packer, the operator and the representative of globalized society, himself turns in to bankrupt at the end and also destroys the fortune of other people. So, by showing each and every character suffering in one way or another, Delillo criticizes the phenomena of globalization in the present novel *Cosmopolis*.

III. Globalization as a Destructive Force: A Conclusion

Delillo's *Cosmopolis* criticizes the phenomena of globalization by showing its bad effects up on human beings. Though the setting of the novel is a day in the spring season, a romantic and beautiful moment, but there is cold winter in the life of the all characters including the protagonist Eric Packer. There is no happiness and prosperity in any characters life. Rather, they are in an adverse condition. They are moving recklessly here and there; even they do not hesitate to take another's valuable life.

The intricate and tactful structure of the novel clearly bears a powerful critique to the capitalized and globalized society. Delillo dramatizes the characters and events in such a way that fit to question and critique the very system of globalization. Eric Packer, the protagonist of the novel, head of Packer capital starts his journey from his huge luxurious apartment but the while day, he spends worthlessly. His primary purpose to the city is to get his hair cut but he could not get it. The beautiful city of Manhattan turns out to be an unproductive place for him. The city is full of anti globalist protesters, who are moving here and there in a great despair. The way Eric spends the whole day itself indicates the whole lifestyle of the then society. He forgets his duties and responsibilities as the head of Packer capital and involves himself in the extramarital relationship with many women. Ultimately he does not only lose his fortune rather he loses the fortune of the whole city and at last he even loses his valuable life by his own ex employee Benno Levin. So all these death and destructions lead the novel to the critique of the then socio-political system, that is the globalization.

Delillo's dramatization of anti-globalist protest, which covers the middle part of the novel, sheds light upon the condition of people under the then socio-political system. People, who are participating in the protest are great in number and seem too

aggressive and violent. They are chanting the anti-globalist slogans and strongly opposing it. In spite of the big police force to control that protest, it goes on more and more violently. Protesters are burning tires and rocking the cars and women are also equally participating the protest. So this condition of the people inevitably shows the tragic condition of the people on that globalized phenomena.

Delillo, while critiquing the globalization process, Pinpoints his critique on the economic globalization. Because of the increasing power of corporations and growing role of international financial institution upon the daily life of the people, it has the direct impact on the global consumers. This creates financial inequalities among its consumers. In the novel too, the crisis starts with the falling condition of Yen in the international financial market. With the regular and unexpected downfall of Yen in the international financial market, the bankruptcy of Packer Capital takes place. It is all happened due to the negligence of Eric Packer, So, he becomes the target of the protestors in the huge protest. Benno Levin, one of the protesters says that all these circumstances made him even difficult to join his hand and mouth. Finally he is determined to take a bold decision, to take the life of Eric Packer, the representative of capitalized and globalized society and as the head of Packer Capital. In this sense, Eric Packer seems as the symbol of global economic hegemony. But ironically he himself goes bankrupt at last.

So, in the novel *Cosmopolis*, Delillo Criticizes the then highly globalized phenomena by showing its direct and indirect derogatory impacts on the human beings. As in the novel all characters are in one way or another are trapped under the net of globalization. So this trap ultimately forced them to lose their valuable life. So the ideal slogans of globalization to make the whole world a single village and easy access to each and every aspects of life ultimately get failure. At the end of the novel,

the protagonist, Eric Packer gets tragic death. In one way or other Eric represents the whole human race living in the globalized age. So by showing the tragic end of Eric and almost all other characters too, Don Delillo tries to impart the negative effects of globalization on the whole human race.

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