

I. Capitalism and Schizophrenia in *Cosmopolis*

This project focuses on Don DeLillo's *Cosmopolis* as the discourse of exploration of protagonist's split subjectivity that is the result of capitalistic infrastructure of the society. *Cosmopolis* is a novel about a 28 years old multi-billionaire asset manager who makes an odyssey across midtown Manhattan in order to get his hair cut. It explores the dialectics of late capitalism and brings out the evils and vices of capitalistic world in the life of human beings. In the novel *Cosmopolis*, the protagonist becomes the victim of Laissez-faire capitalism and he meets the catastrophic disaster due to his rationalistic as well as totalitarian philosophy. His material obsession is the cause of his down fall and tragic end. So the project aims to show the evil sides of capitalism of culture industry and proves that material gratification in the contemporary world in the age of capitalism leads towards catastrophic consequences. This research questions the rationalistic philosophy and suggests the need of humanitarian thinking for happy life. This project focuses on the disintegrated family and societal relationship of the character Eric Packer as the cause of late capitalism.

This research explores that capitalism creates manufactured risk and there is profound uncertainty in the lives of human beings. In the text *Cosmopolis*, Don DeLillo's protagonist Eric Packer faces the tragic end because of his material gratification and rationalistic philosophy. In the age of globalization, human beings are Icarian figures like Packer because they desire more and more matters or capitals. Eric Packer lacks humanity, emotions, philanthropic qualities and romantic life due to his totalitarian philosophy. His private self is occupied by desire of capital and his public self is in void. He faces tragic consequences in his odysseyous journey in the path of material obsession. His desire for capital is the cause of his tragic end. Eric

Packer heads towards a self-destructive journey in the capitalistic world because of his desire for material possession, he meets catastrophic end in the process of dreaming of gaining more and more and longing to be one civilization ahead of this one. His tragic situation is not because of his personal hubris but of capitalism. His psychology is hegemonized by the infrastructure of capitalism and he functions as this system compels him.

This project carries the objective of critiquing capitalism as the reason of human suffering. It expresses the evils of this materialistic world and questions on the project of capitalism that promises the enrichment of human life by the application of science and technology. It highlights the consequences of ignoring humanity, society, and family and prioritizing the rational calculation. It brings out the dialectics of capitalism which compels the people to involve in the race of material possession. This research analyses the causes of tragedy in the human life in the age of globalization and culture industry. It focuses on capitalistic vices and evils, human being's feeling of lack, desire of capital possession and the consequences of such self-gratification. It looks at the dialectics and finds out the magnetic relationship between human beings and capital.

The significance of this project is to show the human being's tragic situation because of the lifting out of social relations from local contexts of interaction. The harmonious life is possible only in the humanitarian world where humanity and historical consciousness is associated. The research shows that without the philanthropic qualities in human psyche, they can't have happy life. The materialistic thought and rational life leads the human beings in the tragic world.

This project reads Don DeLillo's *Cosmopolis* as a novelization of social theories of time and space as expressed across various academic disciplines. Changing conceptions of time and space point to an underlying change in the social structure.

The researcher thus views DeLillo's novel as social theory. Economist Jeremy Rifkin recently wrote, "[t]he great turning points in human history are often triggered by changing conceptions of space and time. Sometimes, the adoption of a single technology can be transformative in nature, changing the very way our minds filter the world" (89). Eric Packer lives in a world with a multitude of adopted new technologies. His reflections on language embody this mental filtering. Cyber-capital, and digitization in general, represent these new technologies. Packer's desire to "live on a disc" (105), epitomizes the novel's portrayal of changing conceptions of time and space. This paper thus explores expressions of the inadequacy of contemporary language under these "turning points in human history." It demonstrates how statements on language reflect society's mental filtering or changing orientation to time and space. *Cosmopolis* could be viewed as a redescription project.

Cosmopolis tells the story of the twenty-nine year old ego-maniacal billionaire currency trader Eric Packer, whose sole desire is to manipulate the electronic flow of capital on global financial markets. The story unfolds mostly from within his opulent high-tech limousine, from which the other characters are introduced. Most notably, Vija Kinski, Packer's "Chief of Theory" (77), whose role serves to support the underlying themes as expressed by Eric Packer. The story unfolds over the course of one day. Packer travels from the wealthy Eastern districts in New York, to the West side so that he can "get a haircut" (7) in Hell's Kitchen, the working class neighborhood of his youth. Ultimately, he gets his haircut, both literally and metaphorically.

The reevaluation of the past in Don DeLillo's *Cosmopolis* can be seen as a valuable counterargument to Francis Fukuyama's triumphalistic claim that contemporary society heralds the end of history. The sublime multiplicity of history in both novels illustrates how time eventually collapses in the eternal present of capital

and technology. Consequently, it appears that postindustrial society draws in the individual to create a system with no outside. DeLillo's historiographic metafiction nonetheless shows how rewriting the past can prevent history from being conclusive and teleological. Narrative therefore provides an alternative to established history in which all events connect in light of the inevitable but it also resists the solipsistic void of speculation and hearsay.

The theme of *Cosmopolis* is a continuation of DeLillo's earlier *Underworld* (1997). The epilogue of that novel, titled 'Das Kapital', commences with the following statement:

Capital burns off the nuance in a culture. Foreign investment, global markets, corporate acquisitions, the flow of information through transnational media, the attenuating influence of money that's electronic ... untouched money ... the convergence of consumer desire'. (DeLillo, 785)

In *Cosmopolis*, Packer's lament is for the homogenising effect of neo-classical economics and globalisation on culture, where money and technology, the 'untouched' of the world, dominate the touched, where culture is imposed by consumerism, and where economic exchange operates independently of personal contact.

Cosmopolis' Packer is also confronted by the tension between these two worlds, despite his response to the obsolete capitalism of the diamond. The diamond district uses a form of money so obsolete Eric didn't know what to think about it. It was hard, shiny, faceted intensely three-dimensional. This was the souk, the stet. Here were the hagglers and talebearers, the scrapmongers, the dealers in stray talk. The street was an offence to the truth of the future.

It is the personalised commerce of the diamond district, the social exchange implicit in the economic, that Packer finds so confronting. It is not mediated by technology, by the system that keeps Packer ‘untouched’. It is direct and transparent. The concept that humans are complex machines and that society is a social contract between egoistic individuals is the common orientation to the world shared by utilitarianism, psychology and neoclassical economics and their collective will to order society rationally. It is this world-view that dominates Packer and filters his response to the diamond district, informing his disgust at its lack of anonymity, his distaste for the souk and stet that cannot be reduced to the calculable and controllable. The cyber capitalist’s tool of trade is the manufactured and well-executed risk that will generate profound uncertainty in the lives of potentially billions of people through his manipulation of financial markets, but for which he has calculated the probability that he will profit. Success is dependent on his ruthlessness, a misanthropic determination; Packer’s speculations on the yen cause storms of disorder due to his tentacular firm’s portfolio large and sprawling, linked crucially to the affairs of so many key institutions, all reciprocally vulnerable, that the whole system was in danger.

The neoclassical order that informs Packer’s cyber capitalist perspective also dominates his social interactions. His market fundamentalism is apparent here as well; he expects others to compete for his affections but has no sense of reciprocal consideration on his part. By *Cosmopolis*’ conclusion he will have deliberately bankrupted his wife with her right of blood to the fabulous Shifrin banking fortune of Europe and the world, and murdered his chief of security Torval. Both acts are as inscrutable as Mersault’s murder of the Arab in Camus’ *Outsider*, and are committed with the same desensitised inevitability as his economic manipulation of financial markets where he could tout a stock and “automatically cause doublings in share price

and the shifting of worldviews... making history, before history became monotonous and slobbering” (*Cosmopolis* 75). Some commentators have suggested that these acts are a Camusian *acte gratuit*. But the neo-rational Packer is incapable of the authenticity of Mersault, and unlike Camus’ protagonist, on several occasions Packer attempts to justify his actions, particularly the murder of his security chief: Torval was his enemy, a threat to his self-regard. When you pay a man to keep you alive, he gains a psychic edge. Eric Packer is very much an element of that will-to-abstraction, not a force resisting its hegemony.

Like Homer, DeLillo has written a compelling diagnostic of his time and both authors share similar concerns regarding the impact of self-gratification on the moral order. The libertarian project at work in our economic system comes at great cost to our environmental and social realms. Eric Packer is the solipsistic and misanthropic cyber capitalist taken to his logical conclusion and, like Odysseus, he is punished for his appetites. In his final moments, he refers to his final trace of life as his saturated self, implying a disconnection with his own sense of identity, ineffable in its excesses. It recalls the superfluity of existence of Sartre’s nausea. Packer is confronted by his own accidental presence and the realization that his obsessions were never directed at the present, but always the future. His appetites are unable to be sated by a world he cannot touch.

The book *Cosmopolis* is regarded as post-modernist text in term of it structures it has stirred lots of curiosities and criticisms. Some critics praise it for presenting dialectics of capitalism. Here, Ambrose Bierce in “An Occurrence at Owl Creek Bridge” show the ruining condition of the protagonist as a cause of capitalism. He further says:

There is one businessman who does not deserve this shrill rebulke,
whose word and deed operate very much beyond the precincts of

altruism and social conscience, and who illustrates, I think, in particularly exemplary manner the most worrying aspects of contemporary rogue capitalism. Indeed, Eric Packer demonstrates how easily libertarian precepts give way to misanthropy, malevolence, and outright evil. (12)

So from Bierce's argument, it is proved that misanthropic Packer faces tragic situation is due to his lack of social and historical consciousness. Packer's tragic situation is the emblem of human sufferings in the modern late capitalistic world, where DeLilio has presented the true human suffering.

Francis Fukuyama comments on *Cosmopolis* in his text *Trust: The Social Virtues and the Creation of Prosperity* and says:

Laissez-faire capitalism is then founded not only on good laws but also on good will. Law, contract, and economic rationality, provide a necessary but not sufficient basis for both the stability and prosperity of postindustrial societies; they must as well be leavened with reciprocity, moral obligation, duty toward community, and trust, which are based in habit rather than rational calculation. (9)

That's why, Fukuyama regards rationality and science and technology as the catalysts of capitalism and take these catalysts as the hindrances in the path of humanity.

Likewise, David Denby also views on *Cosmopolis* and says that Packer's search for material gratification in capitalistic world is the result of capitalistic infrastructures. Eric Packer runs behind the fulfillment of false dream of earning more and more.

These structural and thematic explorations of time provide the context for Eric's search for patterns - - the predictable and controllable - - in numbers, nature and life, versus life's tendency to offer us

uncontrollable random phenomena - - surprise. Within the rugged order of the day, Eric is offered many surprises: several unexpected encounters with his mysterious wife; the unaccountable and (for him) disastrous rise of the yen against the dollar; a cream pie in the face courtesy of an international pastry terrorist; and his chance with Benno, who has staked his own identity on Eric's death. As surprise overwhelms him, Eric tries more and more rashly to assert control, swinging from the homicidal to the suicidal. (108)

After the examination of all these reviews and criticisms, we notice that Don DeLillo through his book shows evils of capitalism and he criticise capitalism as the structure of lacking human sympathy and feeling. This research standing on the above reviews also adds Deleuze and Guattari's concept of schizophrenia as a cause of modern alienation, suffering and identity crisis in human beings. This study also enlarges its area from the Marxist perspective and reads it from the perspective of Freudian psychoanalysis to Deleuze and Guttarian concept of schizophrenia.

Don DeLillo is an American author, playwright, and occasional essayist whose work paints a detailed portrait of American life in the late 20th and early 21st centuries. DeLillo's novels have tackled subjects as diverse as television, nuclear war, sports, the complexities of language, performance art, the Cold War, mathematics, the advent of the digital age, and global terrorism. He currently lives near New York City in the suburb of Bronxville. DeLillo was born on November 20, 1936 and grew up in a working-class Italian Catholic family. His inaugural decade of novel writing has been his most productive to date, resulting in the writing and publication of six novels in eight years between 1971-1978. After he quit the advertising industry in 1964, DeLillo began to write his first novel. The beginning of the 1980s saw the most unusual and uncharacteristic publication in DeLillo's career. DeLillo's concerns about

the position of the novelist and the novel in a media- and terrorist-dominated society were made clear in his novels. His main works are *The Day Room* (1986), *Valparaaiso* (1999), *Underworld* (2000), *The Body Artist* (2001), *Cosmopolis* (2003) *Falling Man* (2007), *The Word For Snow* (2007), *Point Omega* (2010). Among them *Cosmopolis* is also his genuine artistic creation.

Cosmopolis is the story of Eric Packer, a 28 year old multi-billionaire asset manager who makes an odyssey across midtown Manhattan in order to get a haircut. The stretch limo which adorns the cover of the book is richly described as highly technical and very luxurious, filled with television screens and computer monitors, bulletproofed and floored with Carrara marble. It is also cork lined to eliminate (though unsuccessfully, as Packer notes) the intrusion of street noise.

Like James Joyce's *Ulysses*, *Cosmopolis* covers roughly one day of time and includes highly sexed women and the theme of father-son separation. Packer's voyage is obstructed by various traffic jams caused by a presidential visit to the city, a funeral procession for a Sufi rap star and a full-fledged riot. Along the way, the hero has several chance meetings with his wife, seeing her in a taxi, a bookstore, and lying naked in the street, taking part in a movie as an extra. Meanwhile, Packer is stalked by two men, a comical "pastry assassin" and an unstable "credible threat". Through the course of the day, the protagonist loses incredible amounts of money for his clients by betting against the rise of the yen, a loss that parallels his own fall. Packer seems to relish being unburdened by the loss of so much money, even stopping to make sure he loses his wife's fortune as well, to ensure his ruin is inevitable.

The researcher has applied Marxism to study the exploration of fluid subjectivity of the protagonist Eric Packer in Don DeLillo's *Cosmopolis*. DeLillo's critiquing of capitalism is analyzed with the help of socio-political theory-Marxist theory. To examine the raised issues regarding the practice of capitalism and its

professed ideals Marxism in general will be appropriate theoretical support, Marxism basically analyses the actual socio-economic relationship of society. Marxism is adopted here to detect deeply the socio-economic relation in comparison with capitalism. Marxism points out the level at which, the capitalistic ideals fail. With the help of Marxism, the researcher tries to unveil the evils and vices of capitalism in the modern world. In the agenda of critiquing capitalism, the researcher is drawing the theoretical concepts of Deleuze and Guattari, Theodor Adorno, Max Horkheimer, George Lukacs, Jorgen Habermas, Bauman Zygmunt and Anthony Giddens. Especially the researcher has applied Deleuze and Guattari's ideas and also exploring Delillo's critiquing of capitalism with the help of Adorno and Horkheimer, George Lukacs, Jorgen Habermas, Bauman Zygmunt and Anthony Giddens, etc.

In the book *Anti-Oedipus: Capitalism and Schizophrenia*, the terms 'schizophrenia', 'paranoia' and 'desire' are defined unconventionally and innovatively. 'Schizophrenia' that Freud defines as mental disorder has been defined by Deleuze and Guattari as revolutionary concept which dismantles every hierarchy. This book is a study of capitalism and relations between schizophrenia and capitalism. Here, schizophrenia is the universal human nature of production and reproduction of desires. To put it more simply, schizophrenia suggests multifaceted and paranoid personality with multiple desires as human being is a desiring machine. The phrase 'desiring machines' replicates provisionality and fluidity of human nature and behavior. For Deleuze and Guattari schizophrenia designates the revolutionary possibilities that blur the existing territories of self. In this regard Deleuze and Guattari say:

The schizoanalytic argument is simple: desire is a machine, a synthesis of machines, a machine arrangement—desiring-machines. The order of desire is the order of production; all production is at once desiring-

production and social production . . . in reality, social production becomes alienated in allegedly autonomous beliefs at the same time that desiring-production becomes enticed into allegedly unconscious representations. (118)

Moreover, it is not only the world and the living beings that are to be understood as schizophrenic but capitalism itself displays schizophrenic tendency. As capitalism transcends every territory of self, it displays schizophrenic tendency.

In capitalism an individual is schizophrenic desiring to attain many objects, hence, always dissatisfied. This individual has the desire for many objects but this desire is not libidinal. It is in fact a process, always involved in production and it is a reciprocal or a dialectical phenomenon. It is so because every desire is like an investment in the social machine to which an individual is fitted as a desiring machine. Delueze and Guattari comment as:

One of the characteristics of capitalism is an interminable an dynamic tendency for all established identities to become fragmented or broken up from the replacement of traditional belief system and meaning structures to the transformation of geographical territories and from large-scale demographic upheavals to continual production and promotion of new and ever-renewed profit, it said to have entailed such transformation. (269)

An individual's identity is in perpetual flux in capitalism, it has schizophrenic tendency. Capitalism dismantles the established identity and imposes new identity fashioned in the capitalistic image. Nonetheless, capitalism breaks up all existing identities, it immediately refashions everything in the form of commodity or private property. In this regard, Delueze and Guattari say:

If desire is the lack of the real object, its very nature as a real entity depends on an 'essence of lack' that produces the fantasized object. From this view, the idea of production is perverted into representations always taken to be fantasy of illusion, so that what is represented is always what is absent. Like the dog chasing his own tail, the "self" can never be satisfied, since representation had usurped the place of a directly material, bodily process of the "desiring machine." In this respect, their analysis of desire, or rather their diagnosis of alienated desire, mirrors Marx's analysis of alienated labor in *Capital*. (*Critical Theory Since* 111)

The "self" already the product of repression and denial, not a good to be attained; and desire, according to Deleuze and Guattari, is reciprocal or dialectical and always binary. Instead of a Freudian ego or a Cartesian self, they posit "desiring machines," not metaphorically intended:

An organ-machine is plugged into an energy-source machine: the one produces a flow that the other interrupts. There is no sort of evolution of drives that would cause these drives and their objects to progress in the direction of an integrated whole, and more than there is an integrated whole, any more than there is an original totality from which they can be derived. But how can we explain the fact that they have nonetheless failed to grasp the logic of these objects. They explain them in terms of causal mechanisms that produce certain effects (gratification and frustration).

Other two Marxists Adorno and Horkheimer critique the evils and vices of capitalism. One of Adorno's themes was civilization's tendency to self-destruction. In their widely influential book "Dialectic of Enlightenment" (1947), Adorno and Horkheimer located this impulse in the concept of reason itself, which the Enlightenment and modern scientific thought had transformed into an irrational force

that had come to dominate not only nature but humanity itself. Adorno occludes that rationalism offers little hope for human emancipation, which might come instead from art and the prospects it offers for preserving individual autonomy and happiness. The Enlightenment use of reason is used by culture industry for their benefits. The culture industry perpetually cheats its consumers of what it perpetually promises. The promissory note which, with its plot and staging it drowse on pleasure is endlessly prolonged, the premises, which it actually confirms is that the real point will never be reached, that the dinner must be satisfied with the menu. In this regard, Adorno and Horkheimer in their essay “Enlightenment as Mass Deception”, they argue:

Culture industry is a bi-product of Enlightenment, it produces mass culture. But now, reason is used by capitalists. It's for earning money, not for the emancipation. Therefore “dare think” of Enlightenment philosophy became “Dare Earn” in the capitalist society. The means use of reason is to dominates and makes Mass puppets in the capitalistic society therefore use of reason, emancipation is “distant dream”. (26)

Adorno and Horkheimer, in this sense, opinion that “the application of reason, which Enlightenment had taken as only to emancipation, is deferred because only the empire of reason which is only used by capitalism” (60). Here it becomes evident that they are very critical of the culture industry, which depicts capitalistic methods of working.

Their view is that art, culture and beauty are commodity under capitalism. They defend art against mass culture. The development of the culture industry has led to the predominance of the effect, the obvious touch, and the technical detail over the work itself – which once expressed an idea, but was liquidated together with the idea. When the detail won its freedom, it became rebellious and, in the period of

Romanticism to Expressionism, asserted itself as free expression, as a vehicle of protest against the organization.

Capitalist production so confines them, body and soul, that they fall helpless victims to what is offered them. As naturally as the ruled always took the morality imposed upon them more seriously than the rulers themselves, the deceived masses are today captivated by the myth of success even more than the successful are. Immovably, they insist on the very ideology which enslaves them. The misplaced love of the common people for the wrong which is done them is a greater force than the cunning of the authorities.

Yet the city housing projects designed to perpetuate the individual as a supposedly independent unit in a small hygienic dwelling make him all the more subservient to his adversary – the absolute power of capitalism. Because the inhabitants, as producers and as consumers, are drawn into the center in search of work and pleasure, all the living units crystallize into well-organized complexes. The striking unity of microcosm and macrocosm presents men with a model of their culture: the false identity of the general and particular. In this sense Adorno says:

How formalized the procedure is can be seen when the mechanically differentiated products prove to be all alike in the end. That the difference between the Chrysler range and General Motors products is basically illusory strikes every child with a keen interest in varieties.

What connoisseurs discuss as good or bad points serves only to perpetuate the semblance of competition and range of choice. (232)

No mention is made of the fact that the basis on which technology acquires power over society is the owner of those whose economic hold over society is greatest. A technological rationale is the rationale of domination itself. It is the coercive nature of the society alienated from itself. Automobiles, bombs, and movies keep the whole

things together until their leveling element shows its strength in the very wrong which it furthered.

It has made the technology of the culture industry no more than the achievement of standardization and mass production, sacrificing whatever involved a distinction between the logic of the work and that of the social system. (230-31)

This is the result not of a law of movement in technology as such but of its function in today's economy. The need which might resist central control has already been suppressed by the control of the individual consciousness. The step from the telephone to the radio has clearly distinguished the roles. The former still allowed the subscriber to play the role of subject, and was liberal. The latter is democratic: it turns all participants into listeners and authoritatively subjects them to broadcast programs which are all exactly the same.

People are deceived by scientific equipments. Therefore Adorno and Horkheimer say:

Individual never get anything in the Culture industry. Instead capitalism boasts of the fact that it is them who fed the mass. They don't give any credit to the mass. But the tragedy is masses are incapable of critiquing such a system. Dare thinking is nothing but dare earn and dare govern. So Kant purposefulness without purpose of reason becomes purposefulness with the purpose of earning money.

(56-70)

Capitalism appears as a major governing system. But the system turns so one-sidedly no human voice is heard. It moves on its own way just to accumulate property unexpectedly. The means of productions and their problematic issues are not heard at all. Only limited human resources are employed from the grass root level. The rest are

tramping from place to another requesting for jobs. This aspect vividly manifests the actual responsibilities towards people of the concerned authority.

II. Evils and Vices of Capitalism: Marxist Reading of Don Delillo's *Cosmopolis*

Don Delillo's *Cosmopolis* is a post-modern novel where he explores the evils and vices of capitalism and tries to show the fluid psychology that is tormented with the sense of fear, loss, depression, frustration and absurdity. In this psychological art, Delillo is expressing the contingency of selfhood or subjectivity through the artistic creation. The novel presents the theme of self-destructive journey in the capitalistic world because of extreme desire for material possession. The project tries to expose the evils of this materialistic world and questions the project of capitalism that promises the enrichment of human life by the application of science and technology. Here there is analysis of the causes of tragedy in the human life in the age of globalization and culture industry. Delillo in this novel exposes the impacts of capitalism. With the rising of capitalism, the traditional concepts about love, family and marriage have drastically changed. Therefore with the massive modernization of social and economic structures in western countries, we can witness a grand liberalization of materialistic behavior.

Money, social dignity and power hover in the mind of the protagonist Eric Packer. Acute sense of money has degenerated the value of the love, family and marriage in Western societies. To be more precise, the marriage in the novel is based on the utility rather than desperate love affection. Eric is a paragon of utilitarian and consumerist culture. He is unable to deal with real life properly because of his absolute business-mindedness. He takes for granted the happiness in real life as he does in business. He tries to establish a reciprocal relationship which degraded his real married life. His consumerist and utilitarian acts makes him unsuccessful man in the real life. It attempts to show that Packer's cruelty is due to materialistic insensitive exerciser of crass financial power.

This project withdraws the matter of commodification of human beings. In DeLillo's text, Packer is reified by himself because of his materialistic gratification. Due to such reason, he has split psychology as he has desires, he is schizophrenic as he has desires at extreme. Packer is a crass millionaire and utilitarian as he has desire to possess. He is a man of realities, a man of facts and calculations and a man who proceeds upon the principle that two and two are four and nothing more. He speaks mathematically, making no allowance for the emotions. He is the example of personification of utilitarianism in the field of business and industry. He is also a concrete symbol of the theory of laissez faire.

The project analyzes the primary text with its dominant issues. In the text there are dominant themes like materialistic obsession, protagonist in the culture industry as the victim, instrumentalized reason in Packer's psychology, identity crisis due to evils and vices of capitalism and consequences of capitalism that are depression and absurd feelings.

Materialistic Obsession and Gratification

Cosmopolis shows the story of Eric Packer, whose life heads to the end due to electronic flow of capital on global financial markets. The story unfolds mostly from within his opulent high-tech limousine, from which the other characters are introduced. Eric Packer lacks humanity, emotions, philanthropic qualities and romantic life due to his material quest. He wants immediate profit and wants to be a top businessman. Like Icarus, Packer desires more and more matters or capitals. He forgets the values of family, humanity, marriage and gives over emphasis on money and utilitarianism. Edward Shorter in his writing "Capitalism Culture and Sexuality" says "Packer's hope of establishing a great city in the Utopian Business World as a dream – a dream, he adds that is part 'of national obsession' but that falls

characteristically short of the real” (24). Eric Packer heads towards a self-destructive journey in the capitalistic world because of his desire for material possession. Packer is a desiring machine and could descend to any extent to achieve them. In this regards, Deleuze and Guattari say:

Signs of desire that compose a signifying chain but that are not themselves signifying, and do not answer to the rules of a linguistic game of chess, but instead to the lottery drawings that sometimes cause a word to be chosen sometimes a design sometimes a thing or a piece of a thing, depending on one another only by the order of the random drawings, and holding together only by the absence of a link (nonlocalizable connections), having no other statutory condition than that of being dispersed elements of desiring-machines that are themselves dispersed. (126)

Deleuze and Guattari revisit the human self under capitalism. Capitalism has shattered the totality of human self; there is only tormented self. Their concept of desire is not a desire of something we seek as we lack the thing, rather it is about desire of some entirety, an entire way of living a world.

Eric Parker is a 28-year-old billionaire asset manager who wakes up with one mission: to go across town for a haircut as he wagers his fortune in a daring financial bet. Don DeLillo’s *Cosmopolis* describes Eric winding his way through Manhattan in a limo glittering with the latest technology – meeting with his advisers and encountering his young wife, exiting the limo for sexual encounters and food. He pops into a rave, stops for a funeral procession, and has his limo defaced in an anarchist protest. He feels the thrill of possible death as he sees assassinated titans on his limo’s TV screens, and rumors of his own assassin follow him. DeLillo narrates Packer’s motive as:

“Cost me major money and made me an enemy of the people, requisitioning that second elevator.”

“Money for paintings. Money for anything. Had to learn how to understand money,” she said. “I grew up comfortably. Took me a while to think about money and actually look at it. I began to look at it. Look closely at bills and coins. I learned how it felt intensely satisfying. It helped me be a person. But I don’t know what money is anymore.”

I’m losing money by the two today. Many millions. Betting against the yen. (33)

The whole time, he is pouring millions away in his bet against the yen. As he sinks his fortune in the belief that the yen cannot go higher, the yen continues to climb and his millions dissipate. Finance tumbles along with his fortune. Packer’s mind is of the thinking of money. He can’t think anything from humanitarian perspective.

Delillo’s protagonist Eric Packer appears like an odd and often unwholesome contradiction, a capitalist who is meditative, poems made him conscious of his breathing. A poem bares the moment to things he was not normally prepared to notice, brilliant. He liked paintings that his guests did not know how to look at. The work was all the more dangerous for not being new. There’s no more danger in the new. He knows he can be brought down, a person rises on a word and falls on a syllable, the phenomenon of reputation is a delicate thing, and this fatalism keeps him apart from others. A surface separates inside from outside and belongs no less to one than to the other. He is obsessed with the coldest parts of technological development. He cares most about those aspects of technology which pertain to the Scylla and Charybdis of innovation and obsolescence. The hand device itself is an object whose original culture had just about disappeared. In this context, Delillo argues:

My obsessions are mind things, not geared to action. Now I'm in a position where I can talk to his corpse. I can speak without interruptions or corrections. He can't tell me this or that is the case or I am shaming myself or fooling myself. Not thinking straight. This is the crime he placed in the hall of fame of horrors. (64)

He knew he'd have to junk it. This is fear; and it is very real for him. Only ostentation can help. He wanted the car because it is not only oversized but aggressively and contemptuously so, metastizingly so, a tremendous mutant thing that stood astride every argument against it, even if it is occasionally touched by a sense of nostalgia for what is truly enduring and valuable: He thought about the partition behind the driver. It had a cedar frame with an inlaid fragment of ornamental Kufic script on parchment, late tenth century, Baghdad, priceless.

In an artist, a poet, or a philosopher, his obsessions could be noble. A pattern that wants to be seen, but in a capitalist whose name always seems to evoke in the mind the unwholesome phrase "meat-Packer," they are always Satanic, expulsive, animatic, sterile, and conflagratory. His existence is so mentalized that it appears almost entirely disembodied at some points. There is minds operating, a few, here and there, the polymath, the true futurist. A consciousness such as yours, hypermaniacal, may have contact points beyond the general perception, so much so that he sees himself doing things before they actually happen. He knows the spycam operated in real time, or was supposed to. How could he see himself if his eyes were closed. He wants to become extra-corporeal in some way, he has always wanted to become quantum dust, transcending body mass, the soft tissue over the bones, the muscle and fat, and to live forever as translated data. In this sense Adorno says:

No mention is made of the fact that the basis on which technology acquires power over society is the owner of those whose economic

hold occur society is greatest. A technological rationale is the rationale of domination itself. It is the coercive nature of the society alienated from it. Automobiles, bombs, and movies keep the whole things together until their leveling element shows its strength in the very wrong which it furthered. It has made the technology of the culture industry no more than the achievement of standardization and mass production, sacrificing whatever involved a distinction between the logic of the work and that of the social system. (230-31)

It would be the master-thrust of cyber-capital, to extend the human experience toward infinity as a medium for corporate growth and investment, for the accumulation of profits and vigorous reinvestment. In a further dimension of alternate time, he would be staring back at himself from the face of his own watch. This is not the end. He is dead inside the crystal of his watch but still alive in original space.” If there was ever a case of true Pynchonian postmodernist open-endedness, then Packer’s unending narrative and techno-immortality must be it.

But, if Packer is indeed a man out of time, is he obsolescent? Even modern cash machines seem beyond his contempt, he was thinking about automated teller machines. The term was aged and burdened by its own historical memory. It worked at cross-purposes, unable to escape the influence of fuddled human personnel and jerky moving parts, as do the very video displays of his information. He is tired of looking at screens. Plasma screens were not flat enough. They used to seem flat, now they did not, and the very medical technologies which keep him alive: he didn’t know why stethoscopes were still in use. They were lost tools of antiquity, quaint as blood-sucking worms. He sometimes connects to the past, as has been mentioned, but only when things are used up or outmoded and rendered so nostalgic that they cannot be any threat to him, nor worthy of any real modern respect. The floor of the limousine

was Carrara marble, from the quarries where Michelangelo had stood half a millennium ago, touching the tip of his finger to the white stone. Capitalism appears as a major governing system. But the system turns so one-sidedly no human voice is heard. People are deceived by scientific equipments. Therefore Adorno and Horkheimer say:

Individual never get anything in the Culture industry. Instead capitalism boasts of the fact that it is them who fed the mass. They don't give any credit to the mass. But the tragedy is masses are incapable of critiquing such a system. Dare thinking is nothing but dare earn and dare govern. So Kant purposefulness without purpose of reason becomes purposefulness with the purpose of earning money.
(56-70)

Capitalism moves on its own way just to accumulate property unexpectedly. The means of productions and their problematic issues are not heard at all. Only limited human resources are employed from the grass root level. The rest are tramping from one place to another requesting for jobs. This aspect vividly manifests the actual responsibilities towards people of the concerned authority.

Eric Packer leaves a 48 room palace atop a mathematically formulated building, It was 89 stories, a prime number, in an undistinguished sheath of hazy bronze glass, to get a haircut – half a haircut, really, and then is accosted by one of those whom he has scorned after he himself has killed as a result of some utterly wretched and unfathomable lust for power over his bodyguard. Small wonder, then, that the insane Benno Levin's explanation of his own disease might well be taken as a definitive statement on madness, one which, given the utter loveless implausibility of Eric Packer's own "day in the city," might describe the sickness of our own materialistic waste land of capitalistic excess. Delillo says:

The voice had a terrible intimacy, a nearness of feeling and experience that Eric could not reciprocate. He felt sad for the man. What lonely devotedness and hatred and disappointment. The man knew him in a ways no one ever had. He sat in collapse, gun pointed, but even the death he felt so necessary to his deliverance would do nothing, change nothing. Eric had failed this docile and friendless man, raging man, this lunatic, and would fail him again, and had to look away. (233)

DeLillo's *Cosmopolis* shows us the logical consequences of unbridled ambition in the most mundane and the most exalted of circumstances, and all of the human and social costs accrued thereof. Much is made of a world of lustrous, machine-perfect surfaces, and the way human personality, motive, desire, and love can be abstracted into streams of flowing data.

Packer in Culture Industry

The development of the culture industry has led to the predominance of the effect, the obvious touch, and the technical detail over the work itself – which once expressed an idea, but was liquidated together with the idea. When the detail won its freedom, it became rebellious and, in the period of Romanticism to Expressionism, asserted itself as free expression, as a vehicle of protest against the organization. In this regard, Adorno and Horkheimer in their essay “Enlightenment as Mass Deception”, they argue:

Culture industry is a bi-product of Enlightenment, it produces mass culture. But now, reason is used by capitalists. It's for earning money, not for the emancipation. Therefore “dare think” of Enlightenment philosophy became “Dare Earn” in the capitalist society. The means use of reason is to dominates and makes Mass puppets in the

capitalistic society therefore use of reason, emancipation is “distant dream”. (26)

One of Adorno’s themes was civilization’s tendency to self-destruction. In their widely influential book “Dialectic of Enlightenment” (1947), Adorno and Horkheimer located this impulse in the concept of reason itself, which the Enlightenment and modern scientific thought had transformed into an irrational force that had come to dominate not only nature but humanity itself. Adorno occludes that rationalism offers little hope for human emancipation, which might come instead from art and the prospects it offers for preserving individual autonomy and happiness. The Enlightenment use of reason is used by culture industry for their benefits. Their view about culture industry is:

The culture industry perpetually cheats its consumers of what it promises. The promissory note which, with its plot and staging it drowns on pleasure is endlessly prolonged, the premises, which is actually confirmed is that the real point will never be reached, that the dinner must be satisfied with the menu. (213)

Adorno and Horkheimer, in this sense, opinion that “the application of reason, which Enlightenment had taken as only to emancipation, is deferred because only the empire of reason which is only used by capitalism” (60). DeLillo’s protagonist is also the victim of culture industry. In this sense DeLillo comments:

Put a stick of gum in your mouth and try not to chew it. For someone your gift, there’s only one thing in the world worth pursuing professionally and intellectually. What is it, Michael? The interaction between technology and capital. The inseparability. (26)

Symmetrical process, the binary system of zeroes and ones, is all that seems to matter, and we wonder how it is that Eric Packer could have missed the critical importance of

the organ which funnels his biological seed out towards its various goals throughout the novel's single day of action, the nut-sized prostate gland which gives that seed the very medium of its propagation, the liquid rather than the data stream actual human propagation requires, something which could never be simply written as an algorithm.

Here Packer is not using reason; the culture industry is using the reason. The novel tells us that now reason has become instrument. Reason is supposed to be emancipatory but it has become an instrument for capitalist to earn capital. It has never worked objectively culture industry has used it to establish an empire of reason to deceive the mass. Capitalistic society is like an open air-prison where masses become the prisoners. In this context Adorno and Horkheimer say:

Capitalist production so confines their, body and soul, that they fall helpless victims to what is offered them. As naturally as the ruled always took the morality imposed upon them more seriously than the rulers themselves, the deceived masses are today captivated by the myth of success even more than the successful are. Immovably, they insist on the very ideology which enslaves them. The misplaced love of the common people for the wrong which is done them is a greater force than the cunning of the authorities. (238)

Here, it becomes evident that they are very critical of the culture industry, which depicts capitalistic methods of working. Their view is that art, culture and beauty are commodity under capitalism. They defend art against mass culture.

Everything has been commoditized in the capitalistic world. It is due to the domination of science and technology. This is the result not of a law of movement in technology as such but of its function in today's economy. The need which might resist central control has already been suppressed by the control of the individual consciousness. The step from the telephone to the radio has clearly distinguished the

roles. The former still allowed the subscriber to play the role of subject, and was liberal. The latter is democratic: it turns all participants into listeners and authoritatively subjects them to broadcast programs which are all exactly the same.

In American culture industry, Eric has been naturalized with the thinking of getting more and more money. His psychology is full of the philosophy of materialism and his mind is cultivating to achieve profit. He imagines that he can be a static millionaire by growing the value of Yen. And he is in the world of identification because he finds the things that are identical. In this sense DeLillo unveils:

He put on his sunglasses. Then he walked back across the avenue and approached the lines of white limousines. There were ten cars, five in a curbside row in front of the tower, on First Avenue, and five lined up on the cross street, facing west. The cars were identical at a glance. Some may have been a foot or two longer than others depending of details of the stretch work and the particular owner's requirements.

(10)

Culture industry cheats Packer. As an individual, he is deceived in the uniformity of mass culture. He is not aware that all mass culture is identical. All industrial production is identical. He is victimized by the identical status of culture industry. It is based on a formula. It has the same content and price tag is different. So he acts, but financial forces act beyond his control. Knowledge is out of his reach and when he grasps for it he falls. His chief of theory tells him he may seek a pattern but he cannot control frenzied forces that act on their own. He applies mathematics and other disciplines. But in the end you're dealing with a system that's out of control. Hysteria at high speeds, day to day, minute to minute. In this regard DeLillo says:

He liked the fact that the cars were indistinguishable from each other.

He wanted such a car because he thought it was a platonic replica,

weightless for all its size, less an object than an idea. But he knew this wasn't true. This was something he said for effect and he didn't believe it for an instant. He believed it for an instant but only just. He wanted the car because it was not only oversized but aggressively and contemptuously so, metastasizingly so, a tremendous mutant thing that stood astride every argument against it. (45)

People in free societies don't have to fear the pathology of the state. We create our own frenzy, our own mass convulsions, driven by thinking machines that we have no final authority over. The frenzy is barely noticeable most of the time. It's simply how we live.

This is where the novel resonates so deeply with our situation today. Suddenly this frenzy, these mass convulsions, are no longer barely noticeable. We finally feel the hysteria that drives the market forces and our helplessness to control it. The individual decisions of people, whether they happen to feel panic or confidence on a day, create mass convulsions. Stocks rise and fall. Hysteria swells and bubbles burst, and it all acts outside our authority. In this regard, DeLillo says:

He was thinking about automated teller machines. The term was aged and burdened by its own historical memory. It worked at cross-purposes, unable to escape the inference of fuddled human personnel and jerky moving parts. The term was part of the process that the device was meant to replace. It was anti-futuristic, so cumbersome and mechanical that even the acronym seemed dated. (62)

His financial strategy, betting heavily against the yen, is unraveling, costing him millions, potentially his entire fortune, possibly even destabilising the entire global currency market. He is caught up in the middle of the anti-globalisation riots, his car

attacked by a mob, and he watches with disinterest as a protester sets himself alight: nothing, it seems, can penetrate this empty soul. It is a slow crawl into darkness.

Post-human novel or at least it is portraying a world in which humanity is being rendered obsolete by the progress of change. And that is what the novel is about: time, the relentless urge of mankind to control it, the advance of the moment, the soul-destroying, dehumanising battle for the present. Our very understanding of time is changing. We are beginning to live in a continuous present, where technology allows us to relive moments over and over in digital. The prospect of an event happening and simply passing into unrecorded history is increasingly unlikely. Indeed, in the brave new future, could such events even be said to have happened at all? With the crowding of the present in this way, there is a concomitant shift in our perspectives. The flaw of human rationality is that it pretends not to see the horror and death at the end of the schemes it builds. This is a protest against the future. They want to hold off the future. They want to normalize it, keep it from overwhelming the present. Ideologically, capitalism captures the psyche of human beings and hegemonize them. In this regard, Adorno says:

Along with ideology and hegemonizing tendency of any system, capitalism has also succeeded to put power in their favor. It also so subtly hegemonizes its people, they, themselves, see their luck as the cause of successful attempt. They ultimately see their tramping in and around their main cities in search of job opportunities as natural as their own birth. They do not see the system itself as the major cause which forces them to internalize capitalist's hegemonizing tendency. Marxism is that methodology which tries to unveil the socio- economic reality through its political study of a society. (233)

Packer is motivated towards the dream of material gratification; he thinks that the world of money gives him prestige, honor and happiness. He runs after the illusion of the capitalistic world. He is entangled into the world of false capitalistic ideology.

The novel, then, is located at that juncture between the past and the present and the future, that impossibly fluid continuity which merges our exterior and interior worlds, action and reaction, infinity. As Packer's world disintegrates he finds himself curiously detached from perceived reality. He reacts to events a fraction of a second before they actually happen, but he is not predicting them, exactly, so much as experiencing them in isolation, unconfined by those factors, emotional, communal, which help to define us: he is observing, not participating, in human endeavour. He is falling outside time. He is disconnected. 'People think about who they are in the stillest hour of the night,' DeLillo writes, echoing Nietzsche, and the answer in this novel becomes increasingly troublesome.

Instrumentalized Reasonality in Packer's Psychology

This professionalized treatment of the cultural treatment of the cultural tradition brings to the fore the intrinsic structures of each of the three dimensions of culture, there appear the structures of cognitive instrumental, of moral-practical and of aesthetic-expressive rationality, each of these under the control of specialists who seem more adept at being logical in these particular ways than other people are, what accrues to culture through specialized treatment and reflection does not immediately and necessarily become the property of everyday praxis. With cultural rationalization of this sort, the threat increases that the life-world, whose traditional substance has already been devalued, will become more and more impoverished. In this context Alisa Harris tells about Bauman's concept about rationality and modernity as:

In the late 1980s and early 1990s Bauman published a number of books that dealt with the relationship between modernity, bureaucracy,

rationality and social exclusion.^[8] Bauman, following Freud, came to view European modernity as a trade off; European society, he argued, had agreed to forego a level of freedom in order to receive the benefits of increased individual security. Bauman argued that modernity, in what he later came to term its 'solid' form, involved removing unknowns and uncertainties; it involved control over nature, hierarchical bureaucracy, rules and regulations, control and categorisation — all of which attempted to gradually remove personal insecurities, making the chaotic aspects of human life appear well-ordered and familiar. (12)

In *Cosmopolis* Packer's lament is for the homogenising effect of neo-classical economics and globalisation on culture, where money and technology, the 'untouched' of the world, dominate the touched, where culture is imposed by consumerism, and where economic exchange operates independently of personal contact.

What *Cosmopolis* is a sonorous threnody on ambition, capital, information, technocracy, obsolescence, abstraction, cruelty, impersonality, hunger, sex, love, marriage, men, weapons, territory, terrorism, revolution, psychosis, distorted time, society, myth, culture, writing, Freud, Einstein, and Mircea Eliade, all in a very short tale which sometimes makes cheap forays into rap culture, rave culture, break dancing, world music, and homely neighborhoods, but which stays, for the most part, as "on track" as when the tragic Eric Packer says: "He knew there was something no one had detected, a pattern latent in nature itself, a leap of pictorial language that went beyond the standard model of technical analysis and out-predicted even the arcane charting of his own followers in the field. (28)"

DeLillo's *Cosmopolis* appears to take place in a slightly alternate time from ours, even though dates in the novel coincide with those in our own. The watch wasn't showing the time. There was an image, a face on the crystal, and it was his. He'd activated the electron camera unintentionally. The Camera was a device so microscopically refined it was almost pure information. It was almost metaphysics. In this context DeLillo says:

The tower gave him strength and depth. He knew what he wanted a haircut, but stood a while longer in the soaring noise of the street and studied the mass and scale of the tower. The one virtue of its surface was to skim and bend the river light and mime the tides of open sky. There was an aura of texture and reflection. He scanned its length and felt connected to it, sharing the surface and the environment that came into contact with the surface, from both side. (10)

In *Cosmopolis*, we are given a tour of DeLillo's distinctive hyper-realist portraits of couples and family life squeezed by implacable technological forces, stories taken from such novels of history, country, family, friends, and global trends.

In the world of Packer, perception also gets changed. Now human beings themselves also begin to be perceived as humans that could be made to work better according to machine. Along with the industrial domination, mechanization of human beings increased. It is obvious that rogue capitalism violates both the juridical economic and the ethical-social conditions. Greed, social prestige, and often obscure forms of psycho-emotional gratification serve as catalysts for the misconduct of the rouge capitalist. No romance takes place in the world of rationality. Soul is replaced by body and mind and people act as it directs them in the way. In this regard, Arjun Appadurai in his text "Disjunction and Difference in the Global Cultural Economy" says:

Social forms and institutions no longer have enough time to solidify and cannot serve as frames of reference for human actions and long-term life plans, so individuals have to find other ways to organise their lives. Individuals have to splice together an unending series of short-term projects and episodes that don't add up to the kind of sequence to which concepts like "career" and "progress" could be meaningfully applied. Such fragmented lives require individuals to be flexible and adaptable [. . .] to be constantly ready and willing to change tactics at short notice, to abandon commitments and loyalties without regret and to pursue opportunities according to their current availability. In liquid modernity the individual must act, plan actions and calculate the likely gains and losses of acting (or failing to act) under conditions of endemic uncertainty. (14)

The unfinished Technological development allows the rich to abolish the territorial dimension of their identity and to build a new system of values, meta-territorial, which is based on the criteria of mobility.

The permanent feature of the "wanderers" doesn't allow them to use effectively the information and capital, which creates the tourist Ethos. The locals trying, unsuccessfully, to reach the tourist ethos but they don't have the economical means to do so. What keeps this hegemonic ethos alive is a system of seductions, which ignite the eternal desire to be a "tourist". The fear of being left behind in the age of high speed is one of the main components of globalization. It is this world-view that dominates Packer and filters his response to the diamond district, informing his disgust at its lack of anonymity, his distaste for the souk and stet that cannot be reduced to the calculable and controllable. In this context Delillo says:

That wants you to believe there are foreseeable trends and forces. When in fact it's all random phenomena. You apply mathematics and other disciplines, yes. But in the end you are dealing with a system that's out of control. Hysteria at high speeds, day to day, minute to minute. People in free societies don't have to fear the pathology of the state. We create our own mass convulsions, driven by thinking machines that we have no final authority over. The frenzy is barely noticeable most of the time. It's simply how we live. (99)

The Cartesian world-view posits a reality reduced to a collection of calculable, controllable objects, a reality that, with timely elaboration by Hobbes, Newton, and Locke, was the philosophical foundation for the rational ideology of the Enlightenment.

The concept that humans are complex machines and that society is a social contract between egoistic individuals is the common orientation to the world shared by utilitarianism, psychology and neoclassical economics and their collective will to order society rationally. The cyber capitalist's tool of trade is the manufactured and well-executed risk that will generate profound uncertainty in the lives of potentially billions of people through his manipulation of financial markets, but for which he has calculated the probability that he will profit. Success is dependent on his ruthlessness, a misanthropic determination; Packer's speculations on the yen cause 'storms of disorder' due to his tentacular firm's portfolio large and sprawling, linked crucially to the affairs of so many key institutions, all reciprocally vulnerable, that the whole system was in danger. In this context Tyler Cowen in his writing *Creative Destruction: How Globalization Is Changing the World's Cultures* says:

As noted sociologist Zygmunt Bauman shows in this detailed history of globalization, while human affairs now take place on a global scale, we are not able to direct events; we can only watch as boundaries, institutions, and loyalties shift in rapid and unpredictable ways. Who benefits from the new globalization? Are people in need assisted more quickly and efficiently? Or are the poor worse off than ever before? Will a globalized economy shift jobs away from traditional areas, destroying time-honored national industries? Who will enjoy access to jobs in the new hierarchy of mobility? (26)

The word globalization is used to convey the hope and determination of order-making on a worldwide scale. It is trumpeted as providing more mobility of people, capital, and information and as being equally beneficial for everyone. With recent technological developments most notably the Internet globalization seems to be the fate of the world. But no one seems to be in control.

The neoclassical order that informs Packer's cyber capitalist perspective also dominates his social interactions. His market fundamentalism is apparent here as well; he expects others to compete for his affections but has no sense of reciprocal consideration on his part. By *Cosmopolis* conclusion he will have deliberately bankrupted his wife with her right of blood to the fabulous Shifrin banking fortune of Europe and the world, and murdered his chief of security Torval. Both acts are as inscrutable as Mersault's murder of the Arab in Camus' *Outsider*, and are committed with the same desensitised inevitability as his economic manipulation of financial markets where he could tout a stock and 'automatically cause doublings in share price and the shifting of worldviews making history, before history became monotonous and slobbering. In this sense Delillo adds:

The sound of mourning began to spread. A man stood wailing. Two women sat on the curbstone wailing. They draped their arms over 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 man, 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. (113)

Here Packer's emphasis on rationality is foregrounded, he proves himself as the man of facts and calculations. He goes beyond the world of love and romance and he enters in the world of thought. He is guided by head that is the symbols of rationality and he does not live in the world of flames that signifies the imaginative and romantic world. He is neglecting the value of prioritizing the soul in opposite of soul. Eric Packer is very much an element of that will-to-abstraction, not a force resisting its hegemony.

The technology was imminent or not for Packer. It was semi-mythical. It was the natural next step. It would never happen. It is happening now, an evolutionary advance that needed only the practical mapping of the nervous system onto digital memory. It would be the master thrust of cyber- capital, to extend the human experience toward infinity as a medium for corporate growth and investment, of the accumulation of profits and vigorous reinforcement.

Split Identity of Eric Packer

The city housing projects designed to perpetuate Packer as a supposedly independent unit in a small hygienic dwelling make him all the more subservient to his adversary, the absolute power of capitalism. Because Packer as the inhabitant, as producer and as consumer, is drawn into the center in search of work and pleasure, all the living units crystallize into well-organized complexes. The striking unity of microcosm and macrocosm presents him with a model of capitalistic culture: the false

identity of the general and particular. How formalized the procedure is can be seen when the mechanically differentiated products prove to be all alike in the end. That the difference between the Chrysler range and General Motors products is basically illusory strikes every child with a keen interest in varieties. What connoisseurs discuss as good or bad points serves only to perpetuate the semblance of competition and range of choice. Such kind of features of capitalism forces the protagonist into the world of split identity. Protagonist does not have the fixed identity because he is also the victim of schizophrenia. In this sense Deleuze and Guattari argue:

The “self” already the product of repression and denial, not a good to be attained; and desire, according to Deleuze and Guattari, is reciprocal or dialectical and always binary. Instead of a Freudian ego or a Cartesian self, they posit “desiring machines,” not metaphorically intended: “An organ-machine is plugged into an energy-source machine: the one produces a flow that the other interrupts. (111)

This is to say that ‘desire’ understood as the ‘machine’ has no closed identity. Accordingly, ‘desire’ is not the becoming of some identifiable being. Rather than possessing a fixed identity, ‘desire’ is always striving ‘to become more’, to ‘become other’ or to ‘become different’. In so far as ‘desire’ possesses no fixed identity then Deleuze and Guattari suggest that ‘desire’ and ‘reality’ both share schizophrenic characteristics. Schizophrenia, therefore, means dissolving of self or fixed identity. Schizophrenic characteristics of desire could be deciphered as ‘perpetual diversity’.

Money is at the centre of the novel; hence, we find the reciprocal relationship of Packer with other characters. The novel portrays the fragmentation and instability on the part of the identity of Packer as the result of capitalism. In the novel DeLillo presents the impact of capitalism. With the rising of capitalism, the traditional concepts of love, family and marriage have been drastically replaced by the game of

material gratification. The capitalism has erupted fragmentation and contingency as the protagonist does not have fixed identity and indulged life. Packer is a desiring machine in the capitalistic mode of production whose desires are never to be fulfilled. As a result his psychology is fragmented and he moves where his instincts lead him to. In this regard Delillo argues:

On the other side of Sixth Avenue, the car moved slowly past the brokerage house on the corner. There were cubicles exposed at street level, men and women watching screens, and he felt the safety of their circumstance, the fastness, the involution of it, their curling embryonic ingrowth, secret and creaturely . . . when he'd tout a technology stock of bless an entire sector and automatically cause doubling in share price and the shifting of worldviews, when he was effectively making history, before history became monotonous and slobbering, yielding to his search for something purer, for techniques of charting that predicted the movements of money itself. He trades in currencies from every sort of territorial entity, modern democratic nations and dusty sultanates, paranoid people's republics, hellhole rebel states run by stoned boys. (87)

This is to say that schizophrenia dismantles every established identity as does capitalism. Packer is contingent character as he does not have fixed identity. As such fleeting and fluctuating self makes him multifaceted and paranoid.

In privileging the obsessive drive over the social, there is also rejection of this quest for a transcendental perspective beyond the world of becoming, from which an illusionary unified world or system of thought could be constructed: Truths are illusions which we have forgotten are illusions; they are metaphors that have become worn out and have been drained of sensuous force, coins which have lost their

embossing and are now considered as metal and no longer as coins. Anthony Giddens says about self-identity in *Modernity and Self-Identity* in post capitalism era as:

In the post-traditional order, self-identity is reflexive. It is not a quality of a moment, but an account of a person's life. More than ever before we have access to information that allows us to reflect on the causes and consequences of our actions. At the same time we are faced with dangers related to unintended consequences of our actions and by our reliance on the knowledge of experts. We create, maintain and revise a set of biographical narratives, social roles and lifestyles – the story of who we are, and how we came to be where we are now. We are increasingly free to choose what we want to do and who we want to be.

(24)

From Giddens argument it is proved that increased choice can be both liberating and troubling. Liberating in the sense of increasing the likelihood of one's self-fulfillment, and troubling in form of increased emotional stress and time needed to analyse the available choices and minimize risk of which we are increasingly aware of what Giddens sums up as "manufacturing uncertainty". Packer in *Cosmopolis* meets the Giddens' type of identity in capitalism. In this regard DeLillo says:

Hasidim in frock coats and tall felt hats stood in doorways talking, men with rimless spectacles and coarse white beards, except from the tremor of the street. Hundreds of millions of dollars a day moved back and forth behind the walls, a form of money so obsolete Eric didn't know how to think about it. It was hard, shiny, faceted. It was everything he'd left behind or never encountered, cut and polished, intensely three-dimensional. People wore it and flashed it. They took it

off to go to bed of have sex and they put it on to have sex or die in.

They wore it dead and buried. (74)

While in earlier, traditional societies we would be provided with that narrative and social role, in the post-traditional society we are usually forced to create ourselves. In developing an account of the nature of modernity, the researcher concentrates upon analyzing the intersections between trust and risk, and security and danger, in the modern world. Both the trust mechanisms associated with modernity and the distinctive 'risk profile' it produces, are distinctively different from those characteristic of pre-modern social orders.

Depression and Packer's Absurdist Life

By incorporating this reference to war machines and the Kazakhstan desert, DeLillo emphasizes yet again the continuity of his critique of capitalism through *Cosmopolis*. The number represents the only truth for Packer, an abstract truth for an abstract life, Socratic-Cartesian reason reduced to a single, beautiful truth. DeLillo has written a compelling diagnostic of his time and both authors share similar concerns regarding the impact of self-gratification on the moral order. Every human being meets tragic consequences if he has the motive of material gratification. Quest for matters leads people in the world of tragedy. In this sense Anthony Giddens says:

There is no sort of evolution of drives that would cause these drives and their objects to progress in the direction of an integrated whole, and more than there is an integrated whole, any more than there is an original totality from which they can be derived. Melanie Klein was responsible for the marvelous discovery of partial objects, that world of explosions, rotations, vibrations. But how can we explain the fact that she has nonetheless failed to grasp the logic of these objects . . .

he explains them in terms of causal mechanisms that produce certain effects (gratification and frustration). (114)

The libertarian project at work in our economic system comes at great cost to our environmental and social realms. Obsession for matter is not the medium for the happy life. There is tragedy in the world of materiality.

Eric Packer is the solipsistic and misanthropic cyber capitalist taken to his logical conclusion and, like Odysseus, he is punished for his appetites. In his final moments, he refers to his final trace of life as his 'saturated self', implying a disconnection with his own sense of identity, ineffable in its excesses. It recalls the superfluity of existence of Sartre's nausea. Packer is confronted by his own accidental presence and the realization that his obsessions were never directed at the present, but always the future.

For a while I could not stop looking at the body. I looked inside his mouth for signs of rot. That's when I heard the sound in his throat. I thought in all expectancy he was going to talk to me. I wouldn't mind talking too him some more. After all we'd said in the long night I realize there is more for me to say. There are great themes running through my mind. The theme of loneliness and human discard. The theme of how do I hate he there's no one left. (67)

His appetites are unable to be sated by a world he cannot touch, a world where every existent is born without reason, prolongs itself out of weakness and dies by chance; existence is a repletion which man can never abandon.

In *Cosmopolis* Packer's lament is for the homogenising effect of neo-classical economics and globalisation on culture, where money and technology, the 'untouched' of the world, dominate the touched, where culture is imposed by

consumerism, and where economic exchange operates independently of personal contact. In this regard DeLillo narrates:

Sleep failed him more often now, not once or twice a week but four times, five. What did he do when this happened? He didn't take long walks into the scrolling dawn. There was no friend he loved enough to harrow with a call. What was there to say? It was a matter of silences, not words. (1)

So, in the novel *Cosmopolis*, the protagonist becomes the victim of Laissez-faire capitalism and he meets the catastrophic disaster due to his rationalistic as well as totalitarian philosophy. His material obsession is the cause of his down fall and tragic end.

The project aims to show the other sides of capitalism of culture industry and proves that material gratification in the contemporary world in the age of capitalism leads towards catastrophic consequences. This research questions the rationalistic philosophy and suggests the need of humanitarian thinking in the happy life. Packer's life is frustrated and depressed because of the domination of materialistic value in the capitalistic era. His death is the result of the depression and absurdity that is germinated by the hegemony of capital in his psyche and not following the humanitarian values.

III. *Cosmopolis*: Exposition of Deterioration of Humanitarian Values and the Domination of Capitalistic Culture

Don DeLillo in his novel *Cosmopolis* tries to dig out the evils of capitalism and also presents the consequences of quest for material gratification. In this novel, the novelist exposes the deterioration of humanitarian values due to the domination of capitalistic infrastructures. This novel aptly postulates the modern capitalistic society where humanity and social virtues are dismantled. The novel centers on the materialistic thought of the protagonist Eric Packer and shows the reality of western society where fragmentation, alienation, absurdity, depression, etc. are the product of people's quest for matters. Money at the center of the novel and protagonist is roaming around in order to earn money. He is schizophrenic and fluctuating without fixed identity.

The research explores the dialectics of late capitalism and brings out the evils and vices of capitalistic world in the life of human beings. In the novel *Cosmopolis*, the protagonist becomes the victim of Laissez-faire capitalism and he meets the catastrophic disaster due to his rationalistic as well as totalitarian philosophy. His material obsession is the cause of his down fall and tragic end. So the project aims to show the other sides of capitalism of culture industry and proves that material gratification in the contemporary world in the age of capitalism leads towards catastrophic consequences. This research critiques the rationalistic philosophy and suggests the need of humanitarian thinking in the happy life. In the age of globalization, human beings are Icarian figures like Packer because they desire more and more matters or capitals. Eric Packer lacks humanity, emotions, philanthropic qualities and romantic life due to his totalitarian philosophy. His private self is occupied by desire of capital and his public self is in void. He faces tragic consequences in his odysseyous journey in the path of material obsession. His desire

for capital is the cause of his tragic end. Eric Packer heads towards a self-destructive journey in the capitalistic world because of his desire for material possession, he meets catastrophic end in the process of dreaming of gaining more and more and longing to be one civilization ahead of this one.

In the culture industry everything is identical. Nothing is new. Culture industry destroys the humanitarian values and gives priority to the rationality. Eric Packer follows the orientation given by his head, not by his soul. The reason used by him to have decision about the issues is instrumentalized. He sacrifices everything like family, society, love, marriage for his purpose of earning more and more money. His head is dominant on his soul, it means that his humanitarian values or philanthropic values disappear in the face of materialistic values.

Eric packer is representative of American crass millionaire, he is a desiring machine because his project is to fulfill his unlimited desires. This is to say that in capitalistic mode of production there is always the sense of reciprocity of loss or gain. Human beings are desiring machine under capitalism performing different activities to fulfill them. So DeLillo's protagonist is the fluid paranoid character without fixed anchor. He, the representative of all human beings under capitalism, is multifaceted and schizophrenic performing different roles in order to be one civilization ahead of this one. He is guided by his unlimited desires as he has enough money which arouses in him eros of desires which are never to be fulfilled. He is rich and has unfulfilled requirements that he tries to fulfill. The protagonist is schizophrenic and paranoid.

Packer is a man of rational calculation. Lacking historical consciousness and beyond memory Packer is a moral free agent operating in the self sphere, beyond time and unresponsive to either legal proscriptions of traditional moral constraints. His world-views are shaped by technical progress, and his quotidian affairs came to be synchronized with the frenetic pace of technological advancement. Packer is in the

argot of the investment trade, a technical analyst, one who reads the sacred texts of his profession; computerized charts and graphs and statistical compilations of price fluctuations and trading patterns. So globalization as an agent of homogenization, where in time and space conform to the exigencies of money and machines, whereby the local and national proclivities of citizenry are overridden by routinized, manufactured desires imposed by global consumer culture. Packer and his livery are globalization.

Eric's destructive instinct leads him in the world of absurdity and at last he sacrifices his life for the project of material gratification. His instinct forces have more and more desires but when his desires are not fulfilled, his life is also damaged. Capitalism has such catastrophic consequences for American society as a six year depression in the 1870s and 1890s. So destruction of Packer, Icarian figure, is due to his vanity and his motive of pursuing personal glory and self-gratification.

Delillo's *Cosmopolis* provides us with a revealing diagnosis of an age in which the negotiation between self and other, between self and community is neglected wholly by many as they search psycho-emotional gratification in the sound and fury of financial exchange and its mediating technologies in the liberation pursuit of cyber capitalism. So Packer's cosmopolitanism is failure because of too much obsession towards matters or capitals.

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