

Representation of Consumer Culture in Contemporary Literature
From Roland Barthes' Mythologies to Will Self's The Sweet Smell of Psychosis



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**Representation of Consumer Culture in Contemporary Literature:
From Roland Barthes' *Mythologies* to Will Self's *The Sweet Smell of Psychosis***

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Abstract

Consumer culture, although a mark of industrial economy, has turned into the norm of advancement in the contemporary global society. The structure of modern capitalism is based on the production and consumption of goods. From the 1980s, with the expansion of globalization, all modern and late modern society has embraced the practice of consumer culture. Just as the societies are heavily influenced by consumer culture, so is the world of arts. From the rise of popular culture, we see the influence of consumer cultures in traditional literature. This thesis deals with the themes of consumer cultures in postmodern literature. One of the prominent themes of postmodern texts depicts the perception of consumer culture, as it is the norm of western and non-western society. In literary world there are also attempts to represent this new world. I have taken three novels namely: *The Crying of Lot 49* by Thomas Pynchon, *White Noise* by Don DeLillo and *The Sweet Smell of Psychosis* by Will Self. I also take one collection of short stories name: *Mythologies* by Roland Barthes to represent this consumer culture in the Western world from 1950s. Roland Barthes is perhaps the first literary critique who depicted the mythical power of consumer culture. He discussed the idea of present day mythology about advertisement of daily used French products in his book *Mythologies (1959)*. The other writers have depicted consumer culture in much more detail way in their writings and in different social contexts: USA and UK. This thesis examines these literary works which demonstrate the fearful world of consumer culture and media domination.

Keywords: Consumer culture, Postmodernism, Advertisement, Shopping Mall, Suburbia, Television, Drug.

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Introduction

For this paper I have choose Roland Barthes and his book *Mythologies*. In this book he discussed the rise of consumer culture in 1950s French society and also criticized the stimulators behind the French consumerism. The other three books composed on postmodern setting which analyze the consumer society. These books demonstrate to us the impact and influence of consumer society in a way that we ought to mindful of our way of life in present day. Consumerism is a procedure of purchasing and offering items. My first chosen novel *The Crying of Lot 49* (1965) is composed on the connection of post-World War 2 American society, a society which was relied upon drug, money, land business etc. Pynchon is well known for his scrutinize on postmodern society. He condemns postmodern propensity of misuse of medicine, unlawful expert pay, misshaped life of the suburbs etc. I additionally will talk about Don DeLillo's 1985's modern novel *White Noise*. The book mirrors a suburban society which is relied upon shopping and purchasing items and dependent on television and television advertisements. My third picked novel is 1995's British novel *The Sweet Smell of Psychosis* which demonstrates to us an opiate upper-middle class London society, a society driven by money. In chapter one of this paper I will discuss "advertisement as the myth for today's world." The chapter two exhibits how "suburban area is affected by the consumerism" and the "rise of shopping mall and shopping manner" pave the smooth way for the progression of consumerism. The chapter three of this paper will analyze the "influence of television in the society." And the final chapter, chapter four will discuss the interrelation between "drug, sex and economy" and the narcotic effect of drug on both personal and corporate life.

Roland Barthes (1950-1980) was a transitional French literary figure between consumer culture and media culture. His book *Mythologies* was written about the 1950s French consumer society. The book is divided into two sections. The first section consists of a series of essays on myths. Furthermore, the utilization of the mythic language connected with a differing range of images in popular culture. The second section of this book is “Myth Today” which talked about theoretical ground of mythologies. The essays of part 1 analyze an extensive variety of case of such encounters, but an extent constrained to encounters of 1950s France. Tourism, cooking, striptease, promoting, writing, film, some more - all, in the writer’s point of view, show mythic dialect, and all show the specific reason for myth as characterized by the writer in the second part of the book - to control public recognition and experience. For my paper I have chosen eight short stories from *Mythologies*. They are “Soap-powders and Detergents”, “Operation Margarine”, “Toys”, “Plastic”, “Wine and Milk”, “Steak and Chips” and “Photography and Electoral Appeal.”

Again, narration from the omniscient storyteller we come to realize that *Lot 49* is an account of Odedipa Mass’ life. Oedipa is a 1960s California housewife who gets to be trapped in a convoluted authentic riddle. At the beginning of the novel, she is named executrix of the domain of her ex Pierce Inverarity, a California real estate businessman. We discover that Oedipa drives an existence encompassed by various abnormal male figures. Her better half Wendell “Mucho” Maas is a to a great degree touchy ex-utilized auto businessperson who now acts as a DJ. Her psychotherapist, Dr. Hilarius, needs her to join in a trial on the impact of psychedelic medicines, and the family legal advisor—Roseman—needs her to flee with him. All through her trip, we are presented with developed urban region of California and way of life and the impact of modern innovation and utilization of medicine on human life. Pynchon is an investigator of postmodernism. He utilized a bunch of satires to condemn the negative impact of consumerism on human

existence of his contemporary society. He also criticized extensive use of drug and drug culture of the then society through the book *The Crying of Lot 49*. *White Noise* is published in 1985. The narrator of this book is Jack Gladney, who is married for fourth times and a professor of Hitler studies in a hillside university. His fourth wife Bebette Gladney is a middle aged lady and a suburban housewife. They have four children from other marriages. Both Bebette and Jack are suffered from postmodern fear of death. Each and every time they keep shopping and watching television. They also concerned about the “airborn toxic” near their residence. Here we also saw a segment of experimentation of forbidden drug LSD on housewives. The book also showed us the money oriented consumer culture of 1980s America where society enjoyed a free global marketing. My last chosen book is about the post Thatcherite effect on British media and culture. *Sweet Smell of Psychosis* is written in 1995 by will Self. The book opens with a scene of “sealink club.” Mr. Bell, the kingpin of the club and media personality who is totally narcotic and ambisexual. Richard Hermes and Ursula Bentley are another two significant characters. They worked as heck journalists on magazines and newspaper. They lived in a society where society is totally depends on drug and alcohol. The negative effect of consumerism is presented in a different way in the novella.

The “impact and influence” of consumerism is expressly investigated through writing of various ages. Writing is the obvious mirror of society. It presents us societal change and positive-negative qualities. It is also the great moderator and study of customer society. Buyer society is specifically identified with the economy and offering items and economy is the essential structure of people. Literary pieces like novel, drama, lyric, short story and so on speak to consumer society and its effect on society. Writers from various ages took this issue of consumerism as the fundamental connection of their works. For instance William Shakespeare scrutinizes money and business situated society of the West

which is brimming with defilement and deception. Karl Marx discovered Shakespeare as an investigator on cash and buyer society in his play *Timon of Athens* (1605). Like Shakespeare's other work *The Merchant of Venice* (1596), Timon worries about the association between ties of love and money related security. Timon is typical or beneficial of what will happen to society affected by money and capital. Then again, Shylock, the money lender merchandizer was sharply scrutinized by Shakespeare. Both the plays speak to the economy and consumerism of their contemporary society. Similarly Ben Jonson speaks to us a person which is occupied in managing trading gold and cash in his popular play *Volpone* (1606). Metaphysical poet, John Donne indicates about exchanging and business of West with East in his celebrated lyric "The Sun Rising." Modernist writer Virginia Woolf also speaks to shopping madness of current ladies and the ascent of rural society of post-World War 1 England in her book *Mrs. Dalloway* (1925). Roland Barthes, the well-known abstract scholar and semiotician who presumably firstly discussed effect of shopper products on French day by day life through his short stories in the book *Mythologies* (1957). In this book he dismembers every day French existence of 1950s. He reveals the concealed connection between customer products and men. Be that as it may, postmodern writing this representation tackles a focal spot. Actually, they show up as an investigator of consumer society of contemporary society. Celebrated postmodern author Thomas Pynchon composes a book on ascent of shopper society in 1960s USA society where individuals were insane for medications, punk rock and auto. Once more, trailed by Pynchon, Don DeLillo additionally composed a novel in the light of postmodern buyer society in 1985 named *White Noise*. *The Sweet Smell of psychosis* is a 1996 novella by Will Self. The book is about negative effect of medication on society. So we can say that the relation between literature and consumer culture is deep rooted relationship.

“Postmodernism” is a product of post WWII capitalism and a part of this production is the function of the media to relegate experience into the past as quickly as possible, as well as an open-ended questioning about the place and value of post-modern art. There is a good relation between consumer culture and postmodernism and the term ‘postmodernism’ became popular by 1960s American society. 1960s American society is a society of “Spectacle” (Debord). The society had belief on the spectacles as the basis of representation. But this representation is controlled by men. The consumerist society is depended on demonstration. On the other hand postmodern world is also accepting the societal changes of representation of products. As Jameson says; “an ever more rapid rhythm of fashion and styling changes the penetration of advertising, television and media generally to a hitherto unparalleled degree throughout the society” (Jameson, P.11). On the other hand theorist Guy Debord says on the context of consumerism; “The spectacle is the moment when the commodity has attained the total occupation of social life” (Debord, P.42). In postmodern time rise of TV and TV ads became popular and for consumerism TV is one of the best helping hands to propagate their products. I will discuss this value and rise of television in the later part of the paper. Postmodern period is a time of immense cultural changes. As Jameson says:

“The replacement of old tension between city and country, center and province, by the suburb and by the universal standardization; the growth of the great networks of superhighways and the arrival of automobile culture - these are some of the features which would seem to mark a radical break with that older prewar society in which high-modernism was still an underground force.”(Jameson, P.11)

And the emergence of postmodernism is “closely related to the emergence of this new moment of late, consumer or multinational capitalism.” (Jameson, P.11) Again

hallucination and schizophrenia are two famous terms of postmodernism which is closely associated with consumerism. "The schizophrenic will clearly have a far more intense experience of any given present of the world than we do."(Jameson, P.7) Schizophrenia deprives people of a real personal identity. The media conditions people so strongly that their identity becomes dependent on the image of the products they buy. They don't have a sight to justify that what is real or what is wrong rather they feel comfort buying those eye catching products. These books reflect schizophrenic manner in many ways which will discuss in the later part of the paper. Again "fragmentation" and "alienation" both are postmodern terms and they are closely associated with consumerism. "Alienation is the intellectual construct" and its "devastating effect of capitalist production on human beings" (Ollman). In my chosen books there is a peculiar kind of mixture between postmodernist term and consumerist term. The books are taken their subjects from post-world war society. In post war society if the industrial upheaval subjected people to physical products and estranged them from the aftereffect of their own work, the following change of free endeavor as separated them from a more pushed consequence of their own specific work, the representation of their lives. Almost all the characters whether it is nuclear or extended them are isolated and detached from each other. Again we see postmodern apprehension of death, uneasiness and pressure in these books. To diminish this trepidation or uneasiness people take drug. Therefore sedate business ascends to its high position. So we can finish up this paragraph by saying that the relationship between consumerism and postmodernism is nothing obscure rather now and again it slips with each other.

Consumerism has a long history. Nevertheless, there is no genuine source about the climb of consumer culture and pioneer of consumer society. In the Western world, consumer society rose in the late seventeenth century and strengthened all through the eighteenth century. This change was impelled by the developing middle class who grasped

new thoughts regarding extravagance utilization and the developing significance of style as an authority for buying as opposed to need. The middle class accepted the societal upheaval due to progress of business. This included sugar, tobacco, tea and espresso; these were progressively developed on immense estates in the Caribbean as interest consistently climbed. Specifically, sugar, espresso and spice utilization in Britain. Imperialism has been the driver of consumerism; however they would put the accentuation on the supply instead of the interest as the spurring component. An expanding mass of extraordinary imports and also local produces must be devoured by the same number of individuals who had been expending far not exactly was getting to be fundamental. And it was very common that merchandizers were visit one place to another place to sell their products and we also see a buyer-seller relationship here. In historical accounts of "Consumption and Culture", Grant McCracken remarks that "there is little consensus as to the origins of consumer culture. Consumer culture began in the eighteenth-century England with the commercialization of fashion precipitating a mass change in taste." (McCracken, P. 8). Another historian, Rosalind Williams (1982) claims that the "consumer revolution began in the late-nineteenth-century France, when the pioneering efforts of French retailers and advertisers transformed Paris into a "pilot plant of mass consumption" through the Paris expositions of 1889 and 1900." (Williams P. 12). Williams battles that the works on a very basic level added to the change of the retail chain and the trade show up, key variables in the progression of customer society. In recent analysis, it is United States who is surely understood for using customer stuffs and stocks. So it is seen that consumer society is profoundly identified with client's taste and decision. Once more, the retailers and promoters show their items in a way that the society turns into a focal point of mass utilization. Ascent of shopping center and departmental store has incredible impact on

consumerist psychology. So it is regardless of whether it is USA or France yet consumerism is firmly identified with individuals' mental conduct to customer products.

1920 is famous for rapid growth of industrial productions. People also welcomed various modern products like washing machine, stove, refrigerator, canned products etc. These products made household works very easy. "The car changed America in every way. It leads to the construction of new roads and suburbs" (BBC News). Broad communications like Radio additionally assumed an imperative part in propelling the customer society. Then people is additionally seen the change of print media like daily paper, magazine, weekly and so forth. Amid 1927 to 1929, weekly came to an expected 110 million people. Furthermore, for the method of marking items, the producers do not change the technique much. For today's world worldwide business sector breaks the domain of business and web liberated everything. Thus consumerism achieves its top in present day world.

World War II (1939–45) is the most part credited with lifting the United States out of the Great Depression-the time of monetary catastrophe that kept going from 1929 through the mid-1940s. The critical requirement for weapons, tanks, planes, and other war-related things drove the legislature to put vigorously in getting the country's manufacturing plants running once more, particularly after the United States joined the battle in late 1941. At the war's end, these industrial facilities were effortlessly changed over into offices to make nonmilitary personnel items, for example, apparatuses and cars, for which interest was particularly high after the war. TV turned out to be most well-known media and set in the drawing room with popularity. Fragmented and estranged family life also found in that time. With the enormous development in rural populaces, vehicles were required like never before, and were inside compass for some first-time purchasers. "Historian Elaine Tyler May trusts that the government and the American people saw the new consumerism as an

approach to deemphasize class contrasts while focusing customary sexual orientation parts.” (The Rise of American Consumerism). With the things that characterized "the great life" inside financial achieve, average workers individuals could accomplish the upward portability they desired.

Again, 1960 is a blasting time for American consumer culture. Daily paper and magazines advertisements got to be well known for 1960s American culture. Ascent of rural territory and ascent of super mall are two critical wonders for the age. Electronic gadgets like radio, TV, videocassette got ubiquity among the mass people. Promotion was a necessary part of American society. The decade is also important for the ascent of drug culture. Urban communities flooded into suburban areas, racial pressures blasted and the ascent of the counter culture was in progress. New pharmaceutical pills were going ahead the scene: stimulants, depressants, psychedelic drugs - all encouraging a compound answer forever’s issues. By the start of 1970, TV viewing had developed as a center ordeal of American society. The developing pattern toward the utilization of TV as a favored advertisement medium proceeded consistently. Researcher says “In 1976, with more than 69 million U.S. homes owning at least one TV set and viewing-per-home topping six hours per day, advertiser spending reached nearly \$5.9 billion” (AdAge Encyclopedia). Coca-Cola, Pepsi, whirlpool turned into the most well-known customer brands. 1980s is critical for worldwide and free advertising arrangement. “Wall Mart” turned into the most top brand of the shopper world and chain shop business got popularity in that age.

The decade (1980-1990) is renowned for “free marketing.” In America, Regan government was in the activity to make the economy as the crest of its high. Reagan’s financial arrangements came to be known as “Reaganomics” (U.S. History). During the campaign Reagan guaranteed to reestablish the free market from over the top government direction and support private activity and venture. In England, the Thatcher government

took an approach of organized commerce. Thatcherism portrays the conviction governmental issues, financial, social strategy, and political style of the British Conservative legislator Margaret Thatcher, who was pioneer of her gathering from 1975 to 1990. Thatcherism shows confidence in free market and a little state. Instead of arranging and controlling business and people's lives, government's occupation is to escape the way. She dismisses the "state responsibility for public property. She liberated media from public property to private property" (The Guardian). Subsequently media people came to appreciate another force. Newspaper and magazines got new examples and shapes. A bunch of journalists of that time trusted that they have power to control over media. The triumph of Thatcherism had set up an agreement for monetary progressivism; social radicalism followed. Throughout the decade of the 1990s urban inhabitants encountered a customer transformation at various levels. Large scale financial development multiplied genuine wages and all family units considerably expanded optional consumer purchases. Previous extravagances, for example, refrigerators, shading TVs and clothes washers got to be family necessities and by the turn of the century promoting for cellular telephones, abroad occasions and family cars created significant incomes for the state possessed media retailers, for example, Wall Mart and Ikea put intensely in entire world as the basic new consumer market of the 21st century, and by 2004 city occupants had gotten to be ardent and proficient buyers of transnationally marked foodstuffs, popular music recordings and style. The quick diffusion of information and communication technologies (ICTs) in ordinary life has motivated talks on "data society". Simple web access made everything simpler to get.

CHAPTER 1

Advertisement: The Myth for Today's World

France was dependably at the focal point of any sorts of progressive developments in Europe. Taking after French Revolution, World War-1, World War-2, the French society set up themselves as a solid monetary force all through the world. In the nineteen-fifties, France was a financial blast, a social movement, and political emergency. Obtaining force was expanding, and, with it, acquiring and its specialist exercises, for example, modern creation and publicizing. Really after the World War-2, the entire French society confronted another social Movement. Motion pictures (counting Hollywood ones) were turned out to be unfathomably prevalent. Visual media emerged in an elevated position as they ruled society all in all. People saw commercial promotion on TV and were exceptionally entranced to consumer items. The ascent of working class, amplified sub-urban zone, rise magazines and so on shook the very foundation of people. A youthful era was growing up with rising desire of joy alongside their moving social utilization. However, politically French was locked in with wars with Vietnam and Algeria to spare their Empire yet their societal changes happen tremendously. There were such a large number of scholars on insightful, social or financial ground. Among them Roland Barthes is renowned for his basic examination on societal astounding and additionally consumer items.

Roland Barthes (1915-1980) was an artistic scholar and semiotician, conceived in the Normandy locale of France. As a pundit and writer his advantage ran from humanities, existentialism, and Marxism to form and mass society. Barthes is most likely best known for his enthusiasm for semiotics a branch of phonetic that investigates signs and images as components of correspondence. Barthes utilized semiotics to dissect consumer society and

mainstream culture maybe most broadly in *Mythologies* (1957). By examining phenomena like toys, cars and expert wrestling, Barthes uncovers the shrouded implications. He revealed the unexamined presumption, worth and myth of the general people that consumers such items. The essays in the *Mythologies* initially showed up in the scholarly magazine *Les Letter Nouvelles* (1954-1956), post-World War-2 French society.

The quintessence of a consumer culture is the nonstop development of needs and needs, and the utilization of mass-delivered and mass-advertised products trying to fulfill those needs and wants. Since Jean-Jacques Rousseau, numerous have contended that the failure of merchandise to genuinely fulfill needs makes a criticism cycle that keeps on driving development of utilization. Both print media and electronic media assume an essential part to sell and purchasing products. People are affected by their representations. Any individual who devours products is a consumer. Consumers get abused in the business sector. They react to promotions and purchase merchandise. For the most part notices do not give all the data that a buyer needs to know or needs to think around an item. Shopper mindfulness is an advertising term. It implies that buyers note or know about items or administrations and entire data about the item and administrations like spot, value, highlights and so on. The media is assuming imperative part in make attention to the purchasers. Print media like newspaper and magazines were the pioneer of illustrative of customer society.

Somewhere around 1946 and 1961, around 100 dailies vanished in France, however picks up have surpassed these misfortunes as a result of the development of weeklies and of the commonplace press by and large, which represents more than half of the everyday flow. Before World War II just about 66% of the flow was amassed in Paris. The main magazine is Paris-Match, with a course of 1,360,000, a mass dissemination magazine with gravure print and numerous photos, inclining toward embarrassment, sex, and game. From

a generation angle, *Réalités*, a month to month extravagance magazine of the pioneer is “ELLE”, with 740,000 courses. “ELLE” was made after the Second World War and in the 1980s turned into a brand, above all else in paper design, and somewhat later in advanced arrangement, handed-off by applications and a video stage. The magazine is one of the top, excellent, ladies' periodicals, and appreciates a worldwide gathering of people. For more than sixty five years, ELLE magazine has been pulling in publicists and has changed in accordance with the fluctuating markets of its female readership and of publicizing. Barthes took this well-known magazine for his semiotic investigation of 1950s buyer foodie French society. Sustenances turn into a brand now-a-days. Present day world is commanded by American marked nourishments like KFC, MacDonald, and Starbucks and so on. In any case, Barthes short story “Ornamental Cookery” dismembers how the vivid pictures of nourishments on magazines pages sway on society all in all. In this specific short paper, the wonderfully caught pictures of sustenance publicized in a segment of Elle, magazine got his advantage. Elle present their “petit-middle class” style food products. It's not clear with respect to what it is that he is attempting to bring up, just is by all accounts mentioning a basic objective fact about their powerful utilization of imagery. He nods marginally to the way that Elle show formulas that are to some degree at too high a standard as far as fixings and presentation for 'little wage gatherings' who tend to make up the greater part of their group of onlookers.

Magazines speak to not just components on life and nature or games or sustenance stuffs additionally designs and ways of life of famous characters. Magazine fills in as a demonstrator of consumerism and consumer merchandise. For instance, in “The Iconography of the Abbe Pierre” Barthes demonstrates to us the design situated magazine representation. Abbe Pierre was a Catholic cleric who accomplished a specific measure of media consideration in 1950s for his work with the vagrancy in Paris. What intrigues

Barthes is, unreasonably, that Abbe Pierre's garments and, specifically, his hair style. Really it is media, which transmitted the design of Pierre exceedingly. His haircut and garments made a style among the youthful era and they began to duplicate him soon. Actually, it is media who represents Abbe Pierre in a way that people are starting to follow his fashion and the capitalist society earns much money. The entire handling is exceptionally thoughtful and identified with financial reason. Another short story "Operation Margarine" displayed to us a significant examination of a standout between the most widely recognized family unit products margarine. As per Barthes, the mythology dismembered in his exposition "Operation Margarine," for instance, epitomizes the major logical and ideological operations of French common society. Margarine, in Barthes' record, is an exceedingly counterfeit substance transfigured by publicizing into a characteristic, helpful, and adequate substitution for spread. Investigating promotions that concede margarine's inadequacies and after that trumpet its advantages, Barthes claims that such publicizing systems give a "vaccination" against feedback of its blemishes. A comparative operation, he claims, is ordinary in talks on themes like the military, church, and free enterprise, in which their impediments are specified so as to highlight their need and significance for the social request. Again proceeding onward to the principle purpose of the article "Washing Powders and Detergents", Barthes shows us how the notices of "Persil Whiteness" cleanser powder and "Omo" cleanser impact the viewers to trust, the items are novel and perform distinctive results. The media plays with human psychology and induces the group of onlookers to buy the item by relating it to the luxurious existence of a big name; basically by utilizing froth. Accordingly they turned out to be a piece of French day by day life. This has typical importance and offshoots with "film star in her shower". The completion strengthens that both cleanser powders and cleansers make the same result and that "Persil" and "Omo" are really from the same organization named

“Uniliver”. Also, it permits us to find that it is beguiling and wily which identify with the time of when the article was composed.

Innovation is the most essential and concurrent variable for customer society. Roland Barthes composed his *Mythologies* somewhere around 1953 and 1959 which is as it should be. These were years of fast modernization. The ground was moving underneath his feet and surrounding him, another society was staggering toward its Jerusalem: one of autos, solid hardware and apparatuses, clothes washers and fridges; one of TV and magazines represented with photos in shading. As another and advanced item plastic has supplanted wood. Wood is a customary material which is specifically associated with nature. As a creation of present day innovation, plastic had the place of wood for its gleaming and eye getting nature. Barthes calls plastic as commendable to ordinary life in his short story “Plastic”. As he says; “The fashion for plastic highlights an evolution in the myth of imitation materials” (Barthes, P.68), By giving plastic that sort of consideration that is generally held for the standard of abstract works he perceives in the work-a-day universe of plastic a cosmology of enchantment and myth. The explanation behind treating ordinary materials along these lines is not just to bring them out of covering up but rather to attract regard for the way that they circle in modern life. In the capital culture the product gets to be mysterious, containing properties typically presented on holy protests. Another viewpoint that Barthes calls attention to is the material that is utilized to make toys. He denounces the utilization of amazingly unoriginal plastic as a material and the mind boggling development of toys in his short story “Toys”. Toys of this era are just compound items with no sort of association with the pioneer origination of toys, which is, to think, make and investigate. Then again wooden toys are more sturdy and hygienic than plastic toys. Toys have an association with human soul and memory. So it must be lasting enduring and strong. Be that as it may, the consumer item plastic toys lost all association

with human soul and toy. So as a study of consumer culture, Barthes says; “plastic materials of which they are made has an appearance at once gross and hygienic, it destroys all the pleasure, the sweetness, the humanity of touch” (Barthes, P. 54).

The dietary patterns of society all in all have definitely changed in the course of the last few decades. The flood of innovation, publicizing, pictures in the media and changes inside present day social and family values assume a major part in the mental development of purchasers in the nourishment administration industry. I will probably find how the pictures in ads and media impact our yearning to buy nourishment and change our observation on what makes nourishment engaging. The world is overwhelmed by nourishment and beverage. Coca-Cola, MacDonald, KFC, Starbucks get to be prominent brands for nourishment and beverage for such a variety of years. Sustenance and beverage France's cooking is among her major social and monetary resources. To be sure, it could be contended that it is the territory more than some other in which she obviously drives the world. In “Wine and Milk” Barthes' contends that society concoct legendary character even to substitute the refreshment drink. Wine is depicted toward the start of the article just like the original, verging on cliché French beverage; similarly tea is for the British. As Barthes says; “Wine provides a sense of social morality, as is an ornament in the slightest ceremonials of French daily life” (Barthes, P.60). French society grasps wine. Then again, its partner, milk is stand for quality, immaculateness, blamelessness and rebuilding. Barthes' contends that the wine is a social group in France. One next to the other it is a class equalizer and introduces every single social event of France. It is an indication of flame and imperativeness furthermore means seizure and capital abuse. Wine is the image of high class economic wellbeing though, drain is stand for standard individuals. It is an open discernment that wine is for solid and high society individuals and milk is for feeble and lower class individuals. Here we see that how the essence of sustenance makes a class

unmistakable society. In this day and age, consumable items could be focuses of social myths in the Barthesian sense. There are various compositions of regular life and with them numerous signs and stories are prepared to unfurl and mythologized. For instance; Diet Coke is the most loved of numerous great and endless awful qualities that make is well known for calorie counters and wellbeing cognizant high society individuals. Then again, Coke is well known among the customary individuals. These items are identified with consumerism and free enterprise and make a parallel class based society.

Barthes uses another odd continuation chips and steak for his short story “Steak and Chips.” In “Steak and Chips” Roland Barthes exhibits how steak is shown to be a delicacy, and clarifies how it is a “fundamental component” in France (Barthes, P.63). He looks at steak to wine, by expressing, “It is the heart of meat” (Barthes, P.62). Like wine, contrasted with other mixed beverages, steak is higher quality; meat and saw to be richer contrasted with different meats. It is depicted to take care of business sustenance, and “whoever partakes of it assimilates a bull-like strength”(Barthes, P.62). Barthes demonstrates that steak or meat takes after solid, elevated expectation sustenance, setting the bar high for different edibles. In France, steak is the most mainstream nourishment, as cheeseburger is in the United States. Barthes clarifies that “steak is in France a basic element, nationalized ever more than socialized” (Barthes, P.63). Steak and chips are not simply found in a few spots around France or eaten by some of their residents, however it is found all through the whole nation. France is the home of steak and chips, which are a staple among the French residents and they will dependably be known for this feast. Presently utilizing steak and chips into the condition we have the accompanying:

: Steak and chips = the sign

: French pride/profound quality/masculinity = the signifier

: The idea = the implied

So here the sustenances are the indication of national personality of France. Actually, nourishment rules today's reality and country's character.

Consumer culture is synonymous with westernized social orders and part of print media like daily paper, magazine and so forth is vital for customer society. Magazines speak to shopper merchandise in a way that individuals are effortlessly pulled in for it. Magazines spreads are the most open and obvious part of the magazine. Their presentation happens most remarkably in retail spaces. Retail shows are pervasive and recognizable in the urban scenes of the Global North, and media wares are a huge constituent of this visual display. Magazine utilizes bright shiny paper for ad. Barthes scrutinizes for their elaborate cooking representation in Elle magazine. For 1950s French society sustenance and refreshment drinks like steak and wine got to be prevalent among the mass individuals as customer item. Then again they have lost their customary nourishments. In fine it is said that 1950s French society is ruled by buyer products like sustenance, beverage, style and so forth and as evaluate of shopper society Roland Barthes effectively analyze the societal acknowledgment of purchaser merchandise.

CHAPTER 2

Suburban Area and the Rise of Shopping Mall & Shopping Mania

In this chapter, I will focus on the suburban area and its relation with the consumer culture. At the same time, I also discuss the topic of shopping mania in these novels and its relation with the consumer culture. There is a relationship between suburbia and consumer culture. The rise of consumer culture has an effect on extended urban area named as “suburbia.” Suburbanization over the United States was impacted by both “social and mechanical advancements” (The Economist). In many ranges, rural advancement was specifically identified with the development of transportation courses. Subsequently, these rural areas can be portrayed as railroad rural areas, streetcar/trolley rural areas, early car rural areas, and turnpike rural areas. Likewise, the area and outline of rural areas all through the nineteenth and twentieth hundreds of years were impacted by such components as the ethnic legacy and the salary of the planned occupants. As “The Economist” says; “it was not until the 19th and 20th centuries that first the train and then the bus and car brought them truly into their own place—the first places in human history where many people lived but far fewer worked.” Rationalities in the nineteenth century that advanced the medical advantages of living outside the city and the departure from urban living supported settlement in regions outside urban focuses. My discussed three novels go along with this temperament of suburbia.

Thomas Pynchon is an acclaimed post futuristic author and study on consumer society. In *The Crying of Lot 49*, Pynchon takes the most customary fixings, for example, utilized auto parts, credit cards, radio stations, subdivisions, or the postal administration, and transforms them into complex riddles, with profound philosophical essentials. This reaches out to the underside of the social framework, where Pynchon is interested in waste,

issue, madness, and the individuals who are avoided from the American Dream. One exploratory term for this issue is entropy, which Pynchon utilizes as a term for both thermodynamic and open waste. The book condemns the rural way of life and styles. Similarly *White Noise* also reprimands rural way of life and shopping centers and shopping manner pointlessly. We also notice a strange type of psychological behavior about shopping and shopping malls. *The Sweet Smell of Psychosis* is a presentation of stupefying British society where everybody goes behind money and frequented by their particular made defilement. The novel presents us the extended urbanization in a different manner.

The setting of both *White Noise* and *The Crying of Lot 49* is rural range. Provincial zone is a private range arranged on the edges of a city. Truly it the increased part of a city where the climb of store, rising of raised structure and making enlightening system is seen. Both Oedipa Mass and Bebette are country housewives. We see a physical description of Oedipa when she walks across the campus of the University of California, Berkeley:

“She came downslope from Wheeler Hall, through Sather Gate into a plaza teeming with corduroy, denim, bare legs, blonde hair, horn rims, bicycle spokes in the sun, book bags, swaying card tables, long paper petitions dangled to earth, posters for undecipherable FSM's, YAF's, VDC's, suds in the fountain, students in nose-to-nose dialogue” (Pynchon, P.5).

The novel starts with a scene of provincial region where the protagonist Oedipa Mass began from a Tupperware party. A Tupperware social occasion is a party at which the host (or more ordinarily woman) charms the guests, and allows them to organize Tupperware (plastic arranged things). This was used as a feasible arrangements framework by the Tupperware producer, and offered pay to the host(ess) from commissions on arrangements. So here we see a purchaser masterminded provincial society where an indulgent get-together is additionally related to cash and business. On the other hand Bebette is also a

rustic housewife. Babette is portrayed as the quintessential adoring mother and life partner. Somewhat overweight, with a head brimming with muddled fair hair, Babette heats treats for the youngsters, advises her significant other everything, and, in her leisure time, peruses tabloids to the visually impaired and educates a course on stance to the elderly. Jack takes incredible solace from Babette and the openness that portrays their marriage. In any case, at one point we see that they were in an unlawful relationship with different folks which brought up fickle side of their character. So in an expanded urban culture we see conventional and desolate housewives who just invest energy keep up family and kids. And they were seen with very common characteristics like blonde hair or chubby faces etc. In any case, with the progression of time this situation has also been changed. We see another sort of extended city-female representation from 1995 novella *The Sweet Smell of Psychosis*. The novella discusses upper-middle class London society in an unexpected way. The people essentially originate from developed England: the suburbs. Ursula Bentley is only female protagonist of the novella. Ursula Bentley, a nubile and vacuous magazine reporter who worked with Richard Harmes. Ursula portrayed as a radiant character that used to go to bed with whatever other individuals. In a review of the book it is said; "Ursula is maddeningly hot, world fatigued, and semi dependent on whatever is going about" (Self, P.49). So generalization female representation is another imperative quality of a customer situated society where female are esteemed by body and they also think about as a result of consumerism.

The setting of *Lot 49* is a calm segregated town who's closest huge city in the anecdotal Iron City. The novel is managing the post war dynamic society, where society faces more up to date strains of the time. It is set in California in the 1960s with Oedipa yo-yoing forward and backward between the San Francisco Bay Area and Los Angeles. The book demonstrates to us the creating expressway and a decent correspondence arrangement

of the suburbs. It also exhibits us the street side's inn, hotels, motels and so forth. Oedipa, the middle class suburban housewife leads her life lonely. She travels from place to place to discover the meaning of "Muted Horn" of postal. She is worked as the executive of Inverarity's estate. She is fascinated with credit cards and also dreamt of it. She also had extra marital relationship with other guy. Actually these are the negative effect of money oriented society. Then again one of the significant issues that DeLillo portrays in *White Noise* is the development of consumer society in the postindustrial society. The book opens like this "The station wagons arrive at noon, a long shining line that coursed through the west campus" (DeLillo, P.1). This "station wagon" is fundamental piece of rural life. Perhaps ahead of his time, in *White Noise* Don DeLillo depicts a rural thruway as a consistent stream that "washes past, a remote and steady murmur...babbling at the edge of a dream"(DeLillo, P.4). This super imposition of rural social scene over a once wild nature shows up all through *White Noise*, for case, in this section: "Babette and I and our children by previous marriages live at the end of a quiet street in what was once a wooded area with deep ravines" (DeLillo, P.4). This picture and others in the novel point to the uncontrolled suburbanization that has changed nature, a "lush region with profound gorges," into society, a working class neighborhood at "the end of a peaceful road." Yet this change affects more than the scene; hero Jack Gladney, the novel recommends, has also been trained by the transformation of a once wild nature into suburbia. On the other hand, the housewives of the suburbs are focus of medication producers. They need to try their items on forlorn housewives who are disappointed and discouraged. Both Oedipa and Bebette encountered the same thing. Utilization, in the new culture, has picked up another distinctive significance. people no more purchase merchandise for their utilization esteem, or on the grounds that they are in need; despite what might be expected, as we find in the novel, people shop since they feel a bliss brought about by the exhibition of the products.

Shopping centers overwhelm American culture. The shopping malls are treated as the “Mecca for customers.”(Ghashmari, P. 21) No more had are stores worked to purchase necessities, yet are presently worked to engross customers. Are shopping centers now places of entertainment, as well as really intended to make the overall population shop more? Margaret Crawford, in her written work, “The World in a Shopping Mall”, clarifies in subtle element how shopping centers are intended to tempt all the more spending. The primary concern seems, by all accounts, to be that shopping centers need to stimulate their buyers, be places of refuge, and departures from the general repetitiveness of ordinary life. This is the reason shopping centers are intended to such extremes, the West Edmonton Mall in Canada is a quintessential case of the customer driven society that immerses individuals around the world. The shopping center holds Guinness Records for being the World’s Largest Water Park, World’s Largest Indoor Water Park, and the World’s Largest Parking Lot. Crawford goes on to explain that the mall consists of “more than 800 shops, 11 department stores, and 110 restaurants, the mall also contains a full-size ice-skating rink, a 360-room hotel, a lake, a nondenominational chapel, 20 movie theaters, and 13 nightclubs”(Crawford, P.3). Obviously, people worldwide are fixated on the need to expend, and are further lured by these sensational, over the top, shopping centers. Shopping centers are now places of entertainment, as well as really intended to make the overall population shop increasingly and these shopping centers are not planned in such exceptional routes without a reason, the objective is simply financial based. From our childhood, the significance of money is bored into our brains, until acquiring cash, and after that spending it turns out to be second nature. In the event that we are what we wear, and cash is of verging on highest significance, we at last have more choices with more cash. As Crawford clarifies all the more finely tuned, that “shoppers can not only realize

what they are but also imagine what they might become” (Crawford, P.13). This idea is also seen in the novel *White Noise*.

The consumer culture makes a world ruled by wares, ads, and utilization. The supermarket, with its exhibition of merchandise has destroyed reality and supplanted it with a hyperreality in which the surfaces supplant the genuine items. It puts the customer in a vertiginous or ridiculous state. The joy which purchasers feel while shopping make them see this “emptiness” or, what Jack Gladney portrays while shopping, as “the sense of well-being, the security and the contentment these products brought...it seemed we had achieved a fullness of being.” (DeLillo, P. 20) Here Jack Gladney is a “patron” of supermarkets and shopping centers. Jack alone, however all the more as often as possible with the organization of one or all the more relatives, makes treks to the general store. The general store has come to be a noteworthy purpose of crossing point in today's way of life. Among the occupied and clamoring swarms of people, Jack regularly keeps running into associates, most generally a partner from The College on The Hill, Murray Jay Siskind: “The two girls and Babette, Wilder and I went to the supermarket. Minutes after we entered, we ran into Murray. “This was the fourth or fifth time I’d seen him in the supermarket, which was roughly the number of times I’d seen him on campus” (DeLillo, P. 35). Even Jack’s girl, Denise, keeps running into a gathering of companions amid one shopping trip. Jack also has numerous critical discussions with Murray while coolly walking around and down the passageways of the general store. On one such event, Murray advises Jack that he is so glad to be “in Blacksmith, in the supermarket, in the rooming house, on the Hill” (DeLillo, P.36). He keeps on saying “I feel I am learning important things every day. Death, disease, afterlife, outer space... It’s all much clearer here. I can think and see” (DeLillo, P.36). With Murray communicating his sentiments to Jack, it is nearly as though these experiences at the general store are supplanting standard social time.

Besides being a meeting ground, the store is loaded with numerous consumer merchandise items. Jack depicts this in one of his numerous excursions to the general store: “There were six kinds of apples, there were exotic melons in several pastels. Everything seemed to be in season, sprayed, burnished, and bright” (DeLillo, P.36). This sort of wealth of merchandise is seen in pretty much all over. This sort of embellishment makes the characters of the novel schizophrenics. Continuously they are experiencing visual hallucination while they are picking stuff from the rack of items. They think the consumer stuffs are going to make them happy. That is the main reason more often than not they purchase stuffs pointlessly.

Shopping Malls are an agent case of a spot where people are expressly presented to a domain that invites and supports utilization. Goss says that the mall planners “strive to present an alternative rationale for the shopping center’s existence, manipulate shoppers’ behavior through the configuration of space, and consciously design a symbolic landscape that provokes associative moods and dispositions in the shopper.” (The Magic of the Mall) The achievement of the consumerist social belief system can be seen all around the globe. People race to the shopping center to purchase items and cash with their charge cards, hence bolting themselves into the monetary arrangement of industrialist globalization.

In the new consumer culture, the experience of the genuine has blurred away and the fact of the matter is attempting to death. The grocery store offers open spaces, careful outlines, splendid hues, all merchandise of different sorts, and all these make “the exhibition” which lures the shopper into purchasing regardless of the possibility that they do not have any intension to purchase. According to Baudrillard, the market “goes far beyond consumption, and the objects no longer have a specific reality there: what is primary is their serial, circular, spectacular arrangement” (Baudrillard, P.55). In the opening pages of the novel, Denise and Steffie contend about Bebette’s propensity for purchasing things however she doesn't require or even eat. Denise says that she thinks if

“she keeps buying it, she’ll have to eat it just to get rid of it. It’s like she is trying to trick herself” (DeLillo, P.7). In consumer society, it begins to shop “for shopping's purpose,” and this is precisely what we get notification from Jack when he shops with his family at the shopping center, when he felt so “costly” in light of the fact that he shops. He says, “I looked for its purpose, looking and touching; reviewing merchandize I had no intension of purchasing, then purchasing it” (DeLillo, P.84).

Consumerism is the main residual component that appears to be ready to loan intending to Jack's presence. At the point when Jack is gotten without his scholastic robe and dim glasses amid an excursion to the tool shop, his associate calls him “a big, harmless aging, indistinct sort of guy” (DeLillo, P. 83). Shaken by this experience, jack orders Murray’s proclamation that “Here we don't die, we shop” (DeLillo, P.38), and a bash of utilization takes after. To be sure, Jack sees himself from a different perspective after his spree at the Mid-Village Mall, commenting that “I filled myself out, found new aspects of myself, located a person I’d forgotten existed”(DeLillo, P.84); and the influence of expending essentially for utilization, declaring fitness in the commercial center by having accessible the cash to spend there. They are keeping shopping to reduce their mental stress about death. So here in one point shopping mall also works as a mental healer to the postmodern disease of death. But all are related to money and business. Then again, Mr. Treadwell, the visually impaired man to whom Bebette used to peruse tabloids become mixed up in the shopping center with his sister and stay there for a few days, until they are discovered befuddled and terrified. Being lost in the endless strip mall can be translated as the fast development of consumer culture of American culture.

In conclusion, it is said that consumerism affected extended city area too. Rise of super market and communication system make the world is too close to each other. People are easily buying consumer stuffs and they can get it from supermarkets. Sometimes it is

seen that they are buying goods unnecessarily. Again sometimes buying various consumer stuffs offer them mental peace. On the other hand, it is also seen that shopping malls are used as a place of social conversation as well as a place of having a trip. That is the reason the shopping malls are decorate wonderfully and exotically. On the other hand, shopping malls are not only for fulfilling people's demand but also work as the demonstrator of consumer products.

CHAPTER 3

Television: Sources of Pleasure and Anxiety

This chapter examines the use of television in the novels. TV and the universe of media arrive in an assortment of courses in the writings. *White Noise* shows up a wellspring of family joy and a medium of speaking to consumer items through its visual force. *Crying of Lot 49* presents us another side of presence of TV in 1960's American society. TV is here displayed as a slave of human creation. In *The Sweet Smell of Psychosis*, the universe of media is exhibited contrastingly where media identities are undermined and dependent on drug. I will also talk about the part of TV in family life. One next to the other I take an endeavor to talk about the part of TV ad in a consumer society.

TV is acted as spectacle to mass people. It shows different thoughts of items through visual representation. There is profound established relationship between TV and advertisement. Before arrival TV, manufacturers use daily paper, magazines or radio as a method for their media of advancement. Be that as it may, people accept on exhibitions and running representation. So not long after the landing of TV, the makers took it as the best method for advertisement. The TV commercial enterprises screen the stream of this give-and-take relationship by modern advertising overviews to tailor projects to what they see as the interests of their purchaser viewers. Numerous viewers are unconscious that their propensities are painstakingly checked and that the TV commercial enterprises have made different business sector fragments, or what they call "groups of onlookers" to purchase and offer in the worldwide commercial center, much the same as some other ware. In spite of the fact that viewers surmise that they are sitting at home watching the tube, the tube is additionally watching them, and their survey propensities are exchanged a commercial center that is still fundamentally determined by publicizing. The significant point of

promotion is to offer an item. Publicizing is not at all like to salesperson who offers in an up close and personal circumstance, it offers through the print or electronic medium to customers whose character might be known or not, and who might be close or in a remote spot. Promotion goes for inducing and affecting buyer's conduct and making them to see the imperative of an item. Advertisement is the key to all modern culture and consumer society pretty much as oxygen is to people. Therefore the industrialist, manufacturer, producer and sales representative has acknowledged the way that any item implied for open utilization and support needs a specific media for correspondence and data. The media in this sense can be radio, TV, newspaper or magazine.

In contemporary America TV culture and consumer culture are imperative. Multinational organizations have controlled TV and different broad communications to transform the entire world into a consumer globe. As Karl Marx says; "capitalism makes commodities fetishes." And the selling product of capitalism is provoked by another man made creation, the advertisement. In spite of the fact that it's a human made generation however people put belief on spectacles. Furthermore, TV advertisements have an impact on human psychology. Television ads, as appeared in *White Noise*, greatly affect customer practices. As indicated by Christopher Linder this "shows consumer objects hijacking the thoughts and driving the imaginations of a mesmerized spectator. It speaks of a mind turned into consumer practices and desires" (Linder, P.139). Television advertisement has transformed the customer awareness into a ware soaked one. A tragic reaction of TV's consistent rambling is the way in which ads get to be stopped in the character's cerebrum in view of its otherworldly representation. In a paper "Advertisement: The Magic System" Raymond Williams says, "Advertising is magic because it transforms commodities into glamorous signifiers and this signifiers present an imaginary, in the sense of unreal, world." The unfaltering pattern in promoting is to show the item as a basic piece of huge

social purposes and procedures, the character can't escape item jingles, brilliant bundling, mystical representation even inside their own brains and unlimited redundancies, similar to serenades, similar to mantras.; “Coke is it, coke is it” (DeLillo,P. 51). In a paper “Living in a Simulacrum: How TV and the Supermarket Redefines Reality in Don DeLillo's *White Noise*” Ahmad Ghashmari says; “ Steffie is the epitome of the internalization of the whole consumer culture, to the extent that her unconscious has become colonized by commodity” (Ghashmari, P.11). We see the primary indications of this when Jack sees her sitting before the TV set, looking mindfully and moving her lips, endeavoring to coordinate the words as they were talked. Later on, all these brand names in her rest. Jack watches her in wonder, “she was just rehashing some TV voice. Toyota Corolla, Toyota Cellica, Toyota Cressida. Part of each kid's cerebrum commotion” (DeLillo, P. 167).

Such corporate triptychs are repeat all through the novel, *White Noise*, for the most part as brand-name trios of purchaser decisions—“Dacron, Orlon, Lycra Spandex” (DeLillo,P.52); “Mastercard, Visa, American Express”(DeLillo, P.100); “Krylon, Rust-Oleum, Red Devil” (DeLillo, P.159). As a narrative device, such triplets resound the novel's acousmatic additions, yet vary seeing that they need exchange labels crediting them to a specific electronic gadget (i.e., “The TV said... “). In “Tales of the Electronic Tribe,” Frank Lentricchia depicts this inquisitive story strategy as “the novel's formally most astounding minute” and offers that it illustrates “exactly how far down and in media society has entered.” As he says:

“A deep refrain-like a line of poetic chant, with strong metrical structure-is placed by itself in privileged typographical space, part of no paragraph or dialogue, without quotes and related to nothing that comes before or after: a break in the text never reflected upon because Jack never hears it. It is, of course, Jack who speaks the line because *White Noise* is a first-person

novel, and it could therefore be no one else. Jack in these moments is possessed, a mere medium who speaks” (Lentricchia, P.102).

Lentricchia is right in noticing that Jack frequently serves as a minor mouthpiece for flowing televisual holds back. Justin St. Clair further included his journal “*White Noise and Television Sound*”, “As a narrative technique, in fact, DeLillo’s name brand triplets seem to be an explicit echo of Baudrillard’s commentary on the relationship among branding, advertising, and consumption”. “In *The System of Objects*”, Baudrillard finishes up a reflection on the capacity of brand names by proposing that they “mobilize emotional connotations” (Baudrillard, P. 191). “The psychological restructuring of the consumer” he contends, “may thus turn on a single word—PHILIPS, OLIDA or GENERAL MOTORS—capable of connoting at once a diversity of objects and a mass of diffuse meanings: a synthetic word covering a synthesis of emotions” (Baudrillard, P. 191). In the event that we remember that DeLillo, here, is impersonating TV account, this utilization of section is, then, legitimized. These sections can serve as the counterparts of TV advertisements. As indicated by McLuhan, “this is an essential part of the role of the medium in imploding the message and the meaning it bears” (McLuhan, P. 126). John Fiske, in his book *Television Culture* (1987), also remarks on the TV stories. He trusts that notices are minutes that intrude on the story and implode the significance. He states that, the unavoidable arrangement of circumstances and end results that denote the movement of conventional account to its purpose of determination is always hindered in TV by ads.

Television is appeared as the most persuasive and modern technological gadget in the novel. It plays an important role in the life of the characters, to the degree that it has changed the criteria of reality and truth. Television has turned into the new reality. TV is as vital and powerful as the hero of the novel, Jack Gladney. It fills the universe of the novel with its hums and sections and it appears occasionally to interfere with the activities of the

novel. Television appears to control all individuals; they think only TV. Murray Siskind, Jack's companion and colleague at College-on-the Hill, a speaker on living symbols, is one of the characters who holds TV as the new wellspring of information and a generator of contemporary life, he portrays his experience:

“You have to learn how to look. You have to open yourself to the data. TV offers incredible amounts of psychic data. It opens ancient memories of world birth. It welcomes us into the grid, the network of little buzzing dots that make up the picture pattern. There is light, there is sound...look at the wealth of data concealed in the grid, in the bright packaging, the jingles...the medium practically overflows with sacred formulas if we can remember how to respond innocently” (DeLillo, P. 51).

Murray's portrayal of this experience demonstrates how the hyperreality of Television, created by the system of small humming dots, however stunning, is considered something more genuine than the genuine, and how the viewers need to surrender every one of their faculties to this wellspring of data. He also takes TV as a fetishistic object. he tells Jack how his life changes when this gadget enters it, I've been sitting in this room for more than two months, watching TV into the early hours, listening, taking notes” (DeLillo, P. 50-51). Murray doesn't deny that TV is a hyperreal reproduction, and that it doesn't go past the photo example of its screen. Despite the fact that he depicts the experience as “Close to mystical,” he knows, deep inside, that it is, “sealed-off, timeless, Self-contained, (and) self-referring” (DeLillo, P. 51).

TV has also been utilized to interface as the degree of weariness in postmodern time. Dominic Strinati says; “television as a postmodern medium in its own right.” TVs normal day by day streams of pictures and data unite “bites and pieces” from somewhere else and makes its outcomes of programs on the premise of assemblages and surface

reenactments. However the quick development of society and fatigue of life conveys TV to the attracting room 1960s American culture. With the progression of time TV set turns into the member of a family. My discussed novels show this essential and very common side of life. In *White Noise*, the family is a big family yet every one of the individuals is captivated by the TV set. They continue sitting in front of the TV while eating, talking, and tattling and notwithstanding engaging in sexual relations. TV set turns into an ordinary presentation of DeLillo's works. The principal appearance of a TV discovers Babette, the spouse of the storyteller Jack Gladney, endeavoring to order mindful gathering by founding a "filmic" viewership regimen:

"That night, a Friday, we ordered Chinese food and watched television together, the six of us. Babette had made it a rule. She seemed to think that if kids watched television one night a week with parents or stepparents, the effect would be to de-glamorize the medium in their eyes, make it a wholesome domestic sport. Its narcotic undertow and eerie diseased brain sucking power would be gradually reduced" (DeLillo, P. 16).

The portrayal of TV in the novel is purposely light; it in any case echoes a long standing social nervousness with respect to the medium. As right on time as the 1950s, Leo Bogart (1956) noticed "a feeling, never stated in so many words that the set has a power of its own to control the destinies and viewing habits of the audience, and that what it 'does' to parents and children alike is somehow beyond the bounds of any individual set-owner's power of control" (Bogart, P.268). Babette's planned endeavor to tame TV is a push to mingle with the medium, to make it a player in the family. The novel shows how the family correspondence abruptly uses information from television. As Ahmad Ghashmari says; "the considerable impact of TV on the conventional myth of the family." After the rise of TV as a crucial part of each house, families like Gladneys, have been broken down.

Oedipa belongs to a little family yet TV also assumes an essential part in *The Crying of Lot49*. At the opening of the novel, when Oedipa discovers that she is indicated the testamentary agent of the estate of the late Pierce Inverarity, there is such a portrayal “Oedipa stood in the living room, stared at by the greenish dead eye of the TV tube, spoke the name of God, tried to feel as drunk as possible” (Pynchon, p. 9-10). Here the author utilizes “greenish dead eye” to portray TV set, planning to demonstrate Oedipa’s survival surroundings: the materialistic culture loaded with avarice and longing. ‘Green’, in English society, alludes to begrudge, that is, individuals jealousy of what they need, and it also recommends the US dollar. “Dead” symbolizes people mental mess in consumer society. What’s more, ‘drunk’ shows Oedipa’s mental departure, attempting to dispose of otherworldly torment by anesthesia. Such a depiction toward the start of the novel leads pursuers into the confused condition of the American culture in the 1960s. Essentially everything, the media presents is some sort of simulacrum, which Baudrillard characterizes as a duplicate of duplicate, twice expelled from the estimation of unique. Then again this TV set works a noteworthy part in the novel. Oedipa watches a film in an inn room with 35 years of age legal advisor Mr. Metzger. In the movie, Metzger once assumed the part of child on-screen character Igor. Really the legal advisor plays the film deliberately to spur Oedipa for having an illicit relationship and later on that happens rapidly. According to Dan Geddes further included, “she watches the motion picture, indeterminate that the motion picture was really appeared as it was made-maybe the legal advisor organized a substitute closure only for her advantage.” Another illicit sexual relationship in front of television set is also noticed in *White Noise*. Bebette had an unwilling sexual relationship with her drug supplier Willie Mink. She was uncomfortable with the relationship and during the intercourse she gazed at the television screen and it seemed that only television is real in this world. On the other hand, Mink is strangely addicted by the television. A

television always keeps running behind him in his chamber. Even when Jack went to kill him, he found him watching “flickering light” on the television.

In this way, it can be said that TV assumed as a critical part of our day by day life. It has a mystery holding the viewers. The Gladney family goes about just as the world inside the TV is totally impervious and exists in an alternate measurement when they first see Babette on the TV screen. Jack expresses that “confusion, fear, astonishment spilled from their faces” (DeLillo, P. 102) and that they could not understand what Babette was doing inside the TV or how she went there. Jack mentions being overcome by “a sense of psychic disorientation” (DeLillo, P. 103) after seeing his significant other on TV. The family totally goes into disrepair when their “true” slams into the “television world.” If the Gladney's would betray TV and open their eyes and ears to reality, they would understand that Babette showing up on TV does not mean she is no more in this earth. Television appears like such a departure for the family that they totally disregard the way that TV is a piece of their reality, not a different world all together.

The idea of enframing, the lessening of something to a representation which man delivers and expends, is pervasive in both these books also. In *White Noise* the clearest illustrations are “The Most Photographed Barn in America” (pp.12-13) and Nature T.V. and in *Lot 49* it can be found in the man made lake, “Lake Inverarity”. Enframing is a case of both the likelihood of a meta-scheme, and of humankind's endeavor to shield him from reality. The mass created and promptly consumable items and thoughts that show up in both books are exhibited just like the conceivable aftereffect of a connivance to homogenize and control individuals, or an endeavor by individuals to separation themselves from this present reality and truth. So it can be said presentation is not always truth. *The Sweet Smell of Psychosis* is presented us another side of the media and television. The book meets us with a media kingpin Mr. Bell, who is an opiate and

undermined identity. It is recognizable that the book is composed as a response to the era of “Thatcherism”. Thatcherism “liberated all media from open property to private property” (The Guardian). That is the reason media delighted in a considerable measure of opportunity. It is also perceptible that 1990's media was extremely solid. Be that as it may, there were some tainted identity as well and Will Self uncovers their qualities through the delineations of Martin Rawson, the political sketch artist. They uncover the pietism of media identities. Bell is a daily paper feature writer, radio host, TV character - yet more than that, he is the kingpin directing the boat of media outrage through the lower profundities. From his base camp in the Sealink Club he pulls the strings that control the disseminators of drake and gatherers of talkative. What's more, he has had Ursula Bentley and pretty much other people, female and male.

In fine it is said that in a postmodern consumer society the role of television is multipurpose. It not only serves as the medium of entertainment but also serves as a presenter of consumer goods. Characters from our discussed novels are more or less affected by television advertisements. However we also see sometimes TV took the place of a family member and best companions to people. In postmodern time people are detached from each other and addicted to screen. They are passing more time with screen rather spending time with family. This screen presentation keeps away them from fear and anxiety of postmodern era. But the visual media is not always truth. Rather it is a spectacle which represents things by using running images. So there is always a difference between television and reality. All these things are successfully depicted in our discussed novels.

CHAPTER 4

Drug, Sex and Economy

In this part I will examine ascent of LSD drug and its effect on family and individual life through these three books *The Crying of Lot 49*, *White Noise* and *The Sweet Smell of Psychosis*. I additionally examine monetary results of drug in current life. These three books are from three different decades but all highlight the rise of corporate economy and its complex bleak impacts including the ascent of drug utilization. This section also talks about the relationship between drug and sex.

Dealing with drug and drug oriented culture is one of the most recurrent themes of consumer culture based post-modern novels. *The crying of Lot 49*, *White Noise* and *The Sweet Smell of Psychosis* all the three books are managing the most modern topic “drug”. Drug assumed a vital part to the development of the plot of these books. Drug, LSD, schizophrenia and so forth make family relationship obscure and fickle. Misuse of drug makes people unscrupulous to ideals. Drug used as a medium of communication and drug dealers made drug as one of the highest demanding and selling products of Western Capitalistic Society. We additionally see the protagonists of the books take drug to decrease their anxiety, trepidation, or pressure. However, we also see the characters become obsessed with drug. Before abusing “drug”, it was the most vital and lifesaving pharmaceuticals. People took drug to save their lives. In any case, after World War 2, drug turned into the expert commanding product of the society. After World War 2, the pharmaceuticals business boomed with examination into new drugs. They created drugs to counteract infection, to cure illness, to ease agony, to keep caution, to rest, to diminish stress, to lessen hyperactivity in youngsters, to evacuate the side effect of mental issue. But there is also seen illegal use of drug throughout the history. Most commonly 1960’s

American culture was completely propelled by a few sorts of dormant and fortifying medications like heroin, cannabis, LSD and so on. People were impacted by its radical development. In a publication, “Many Years of Drug Use: Data From the '60s and '70s”, Jennifer Robinson says;

“The 1960s brought us tie-dye, sit-ins and fears of large-scale drug use. Hippies smoked marijuana, kids in ghettos pushed heroin, and Timothy Leary, a Harvard professor, urged the world to try LSD. In popular imagination, the 1960s were the heyday of illegal drug use.”

So it is seen that drug was used extensively by 1960s American society. They are esteemed by recreational clients for what LSD creator Hoffman called “an internal happiness” and “receptive outlook”. During 1970s-1980s medication turned into a typical wonder for mass individuals. Fast development of mechanical insurgency and innovation, worldwide arrangement, civil war, cold war and so forth made the period agitation and tumult. People had lost their confidence on government and their arrangement. They felt themselves as dangerous in a consumerist society where drug is the best “brand” to seek and for false pleasure.

Drugs are depicted as marvel of current innovation. Before long, a large portion of the sicknesses would be vanquished by a few medicines. Ahead of schedule in the 50's drugs were not seen as evil. Drug use is frequently a great deal more than the ingestion of an arrangement with a specific end goal to encounter a physical or mental response. Social exercises, use by companions, popular images, references in music, myths, accessibility, potential legitimate results, and energetic insubordination can bestow a more prominent centrality to the conduct. In this way, tranquilize use happens inside a social connection. It rises up out of argument between medication subcultures with individual personality improvement. The common society and subcultures influence drug prominence by granting

essentially to their utilization. This sub-cultural view gives understanding into the far reaching utilization of licit medication. In *The Doors of Perception*, Aldous Huxley discussing the worldwide utilizing of drug as it gives an approach to venture outside of the prohibitive limits of one's way of life, uncovering options, and separating limits. The acclaimed rock band of England "the Beatles" were partial to cannabis and composed and sang about it. Not long after this melody sung purchases them; the youthful era who tailed them was additionally enamored with marijuana and heroin. To them medication is a method for inventiveness and creative energy. The same theme reflects in Pynchon's novel *The Crying of Lot 49*. Pynchon shrewdly relates the relationship between drugs and subculture of Southern California through the band group "The Paranoid." Andreas Signell also talks about the groups of drug taking young people under the disguise of the band group. As he says; "The Paranoids" in *Lot 49*, a group of young Americans who sing in a fake English accent (playing with identity and how they are conceived) which is of course a reference to the popularity of "The Beatles" in the 1960s (Signell, P.8)." Drug is found all over the place in the novel. Actually the novel criticizes Hippie drug society of 1960's America. Hippies were behind the rise of drug culture and legitimized in American society. In *The Sweet Smell of Psychosis*, there is an opiate group of upper-working class London society, who are constantly occupied in testing and taking drugs and alcohols. The members of "The Sealink Club" are the best case of medication subculture. To them, drug is the best buddy and the method for inventiveness and decreases their anxiety. They simply separate their own domain and make tranquilize an exceptionally normal result of contemporary society. Once more, in *White Noise*, we also see a community who are enamored with LSD drug-Dylar. Almost all the characters are captivated to drug. They take drug to diminish their apprehension of death and strain. So in this public framework, drug turns out to be extremely prominent and typical to the mass people.

While medicine certainly save life, these books somewhat concentrates on postmodern culture's undesirable fixations on drugs. From fatigue, dissatisfaction, trepidation or uneasiness people take drug. The broad utilization of drug separates the societal frameworks and standards. Sometimes it is seen that drug controls a society. The extensive use of drug became the most significant topic for modern and postmodern novels. The same driving forces pulled in Huxley. In 1932, in *Brave New World* he considered drugs to be instrument of social control and as alternate routes to temperament control. In *Brave New World*, drugs are not simply truly basic; they are conveyed all at once by the legislature. The drug being referred to here is "soma-LSD", a psychedelic drug portrayed as "the ideal medication," with every one of the advantages (quieting, surrealistic, ten-hour long highs) and none of those bothersome downsides (brain damage). The natives of the "World State" have been molded to love the medication, and they utilize it to get away from any passing episodes of disappointment. LSD assumed the part of disposition control all through our examined books. Lysergic Acid Diethylamide (LSD) is a standout amongst the most powerful, state of mind evolving chemicals. It is made from lysergic corrosive, which is found in the ergot growth that develops on rye and different grains. It was created first by Albert Hoffman in 1938. It is scentless, lackluster and has a marginally intense taste. The impacts of LSD are unusual. They rely on upon the sum taken, the person's disposition and identity and the surroundings in which the medication is utilized. Daydream, visual mental trip, manufactured feeling of sureness, fits of anxiety and so forth are exceptionally basic reactions. In any case, for now's reality LSD turns into a top devoured item. Drug sponsor demonstrated it in a way that without LSD life gets to be dull and drug dealer tried to manipulate people. They additionally attempted to standardize this item in a way that people are fulfilled by their item. In *Lot 49*, Pynchon is an investigator of drug focused society. He has condemned "The Beatles" under the mask of

opiate band group “The Paranoid”. Again Oedipa's specialist Dr. Hillarious who was a hypochondriac proposed her to take LSD. He additionally proposed others housewives as a piece of his experimentation. Oedipa's better half Mucho Mass, who is acted as a DJ in a radio station KCUF, earlier acted as a utilized auto sales representative is also dependent on LSD. Like many other people, drug is used as a method for innovativeness and bliss. In the long run he has offered his significant other to take LSD but at the end of the day this drug has taken away his life and drags himself far from his better half. Toward the end of the novel, DR. Hillarious goes frantic as says; “My therapist, sought after by Israelis, has gone distraught; my significant other, on LSD, grabs like a kid further” (Pynchon, P.105). In an audit of the novel “Troubled Underground” Dr. Richard Poirier says; “Oedipa loses her better half to LSD drug.” In *White Noise* Bebette also takes LSD- Dylar and his drug supplier Mr. Willie Mink also goes mad. So it is the bad side of taking extensive drug. Again in *The Sweet Smell of Psychosis*, Richard takes high measurements cocaine for reduce his apprehension and tension. So it is seen that the utilization of medication is all over. People take drug to spur their dispositions and lives. In any case, in the meantime they have lost themselves to the medication too. What’s more, a definitive champs are the street pharmacists and makers.

One of the fundamental reasons of taking LSD is to escape from brutal reality. Drugs are often associated with aesthetic creativity. The Romantic writer John Keats needs to escape from seriousness of real world. He needs to take dormant component and traveled to the universe of songbird in his ballad “Ode to a Nightingale”. Like Keats, Tennyson also needed to escape to the conjured up universe of “Lotos World” by taking lotos fruit. Like them in *White Noise* Babette also trying to escape from the fear of death as well as reality of life by taking LSD. But her dreamer procedures are more extreme than the “sentimental idealism”. She used to take an unlicensed medication Dylar-, sold by a

man with different false names, with whom she starts to have an unsanctioned romance. This scene is parallel to Oedipa's life partner Mucho Maas taking the LSD, given by Hilarius in *Lot 49* (Pynchon, P.142-145). The two medications cause Babette and Mucho to float indiscriminately, to lose their individual personalities, which at last means they don't need to confront their passing or current society. Both Jack and Oedipa move without hesitation when they are confronted with the slow vanishing of their companions. Babette breaks the trust of a sacred bondage. Thus drug harms the bonding between family members. Babette's confessions, about her treachery and her utilization of medication draw an obscure line between her and Jack. Be that as it may, the most sufferer of her is taking LSD and losing memory is nobody yet Denise, 11 years little girl from her another marriage. Denise is curious and bossy typed girl. Denise is the person who reminds her mom's wellbeing than alternate persons from the family. She generally alerts about the reactions of medications. Here we see a different kind of mother-daughter relationship. The mother takes medication to diminish her nervousness and apprehension of death then again; the little girl ponders her mother's mental consistency for her own particular purpose. As a postmodern child, Denise knows the reality and tension of the age. That is why she is in fear of losing her mother from her side as Babette is gradually losing her memory as the side effect of using LSD. So it is said that the broad utilization of medicine seriously affects family life. At times it drags away the relatives from each other.

The Sweet Smell of Psychosis is a 1995s British novella, which also demonstrates us a negative effect of drug on both societal and family life. The legitimate utilization of what we now term "illegal" drugs was across the board in nineteenth-century Britain. Sedatives in different structures were utilized by all levels of society, both for self-prescription and for what we now call recreational use. Literature reflects the society and its problems. All through the English artistic field, the broad utilization of drugs and alcohols were

scrutinized. William Congreve had censured alcoholic London society of sixteenth century in his satire *The Way of the World* (1700), a reclamation parody. Eighteenth century is a period of parody where journalists like Pope, Swift, Defoe, Addison thus on ridicule drug dependent London society. Sentimental Age is loaded with feeling and creative energy where the utilization of medication is broad. Like S.T. Coleridge was dependent by opium while composing his well-known divided sonnet "Kubla Khan." However, the modern age is a period of "draft of most profound sense of being." The "Waste Land" syndrome is seen all around. Life got to be dull and low. The wretchedness of mechanical London life makes people parched. People are constantly spooky by dissatisfaction, dejection, nervousness, dread and so forth. There is nothing abandoned them for looking for gifts. That is the reason look for most profound sense of being in the brilliant universe of alcohol. They take a few sorts of drugs like liquor, LSD or powdered drug and which is seen obviously in *The Sweet Smell of Psychosis*. Drug is an exceptionally significant changing image here. Richard, the protagonist came to London from a rural region of England. Subsequent to going to the solid city he turned into an individual from a club "Sealink," where the greater part of the upper-middle class people investing their energy. In any case, it involves awesome distress that subsequent to coming back from the workplace they don't come back to their better half or family rather they come back to alcohol and drug. In present day world, drug turns into a method for correspondence. All the characters of the novella are dependent on drug. They have lost their family to the glitzy universe of drug and additionally they have lost themselves.

There is an obvious relationship between drug and economy. These novels do not demonstrate the reasonable money related arrangement and monetary results of medication misuse. Rather maybe there is an unmistakable sign of cycle of drug, money and economy. In *Lot 49*, LSD got advertising (1960's) that is the reason the maker of drug ran the mission

of test on housewives. Then again *White Noise* also exhibits same picture of trial utilization of medication: LSD. Bebette first got the news of examination of drug while perusing newspaper to Tradewell where she saw an advertisement requesting volunteers for mystery research. She was chosen as one of the general populations to take exploratory medicine Dylar. In both cases their therapists recommend them to take drug and joining in an experiment of drug manufacturers. What is more, the examination is identified with stipend money and money is identified with economy and economy is identified with industrial companies. As a method of offering medication the abhorrent therapists focused on the middle class housewives. Ascent of innovation and quick development of modern insurgency make forlornness and dissatisfaction among the middle classes. That is the reason the housewives were focused by the makers to offer their items. They were informed that medication will diminish their anxiety, trepidation and pressure. This is a “dark web” of business of drug manufacturers.

Sex in modern life is connected with drug. Sex is particularly private and individual yet to the modern life it gets to be fixated and foggy spots in the long run it has lost to the narcotic impact of drug. *The Sweet Smell of Psychosis* demonstrates us a picture of scurrilous longing for sex. Both Ursula and Richard are dependent on drug and both of them are engaging in sexual relations. Richard takes medication to fortify his desire for sex. Then Ursula takes drug as the piece of alleged high class society. Also, as an impact of over measurement of cocaine, Richard had a visual hallucination. He saw kingpin of “Sealink” club Mr. Bell on the substance of Ursula which is a definitive irony of Richard's life. He had lost everything to drug. In inspecting the book Katherine Guckenberger closes: “Self's message is clear: life is ugly and ironic, the sooner one cannot overcome it but accept it.” Again, in *White Noise*, we see that Bebette had unlawful relationship with Mr. Willie Mink. She did as such just to get LSD. Then we see Miles; manager cum member of

'The Paranoid' band group feels a super-perversed desire for having sex with Oedipa at an alcoholic state. And this is the power relation between drug and sex. Drug has immense power to control people's both societal and personal life.

To recapitulate it is said that drug is a very common theme for postmodern novels. Our discussed novels show the inner relationship between drug and human psychology. People take drug to lessen their fear, anxiety and tension. On the other hand some are like Mucho Mass who took drug to increase their creativity. There is a deep rooted relationship between drug and economy. The novels also show us the legitimize use of drug in American and British society. Sometimes the drug users create a sub-culture. Drug takes away the family life. Drug had a negative effect on sexual and corporate life too. These are discussed in our discussed novels.

Conclusion

The examined three books are particularly postmodernist and their inclination is to manage the issues of regular life. These books give a testimony of a world as a commercial center, overwhelmed by media, corporate life, business, economy, drug and so on. People had undergone a rapid change of social life after the World War 2. Commodities became more 'easy to get' products. People were both honored and reviled by the fast development, mechanical creation, and ascent of innovation. The manufacturers had picked different approaches to offer their items to mass people. As we find in 1950's French society, the commercial of items was for the most part secured by daily paper and magazines. With the progression of time print media moved by the visual media; 'the Television,' which we find in 1985's novel *White Noise*. The book also censures the shopping addiction of mass people and the mental response to purchase consumer products. The shopping way and the ascent of grocery store get another measurement in present day. The products are cheap and easy to purchase. People go to the market and pick items and purchase it. Along these lines, as Bebette from *White Noise*, gets the significance of life: the bliss. This "purchasing and selling" of item is additionally functioned as a medium to destroy the fatigue of rural housewife like Oedipa of *Lot 49*. We additionally see the change of drug culture and its impact on both social and family life in these books. Drug makes sub society and once in a while use as a method for imagination. However, there is a negative impact of drug which is also found in our discussed novels.

The idea of 'consumerism' is nothing new rather it has a long historical backdrop. Industrial revolution gave the society a new world. Those transformations permitted results with make accessible and gigantic amounts to start with the long haul for history. The Revolution allowed products to be available in enormous quantities for the first time in

history. Because of their unheard of low cost, products were basically made available to all. Due to their unheard about low cost, items were essentially aggravated accessible to the sum. It soon grew to be expected that people have the latest model of the newest appliance. 'Why need the of age model? The new one might have been a greater amount efficient.' This logic quickly changed under people purchasing newer models in a view of manifestation as opposed function, also utilization begun and had proceeded on development. As Oscar Wilde says perfectly, 'Now-a-days people know the price of everything and the value of nothing.' However since the 1950s, people everywhere on the globe have consumed more goods than the combined total of people throughout history. There are five essential phases of the customer cycle: extraction, production, distribution, consumption, and transfer. These may be the premise of the material economy. My discussed novels reflect these traits of consumerism.

In section 1 of this paper I talked over French consumer society in the light of Roland Barthes' *Mythologies*. In the nineteen-fifties, France may have been experiencing a monetary blast, a social movement and moreover political crisis. Acquiring force may have been expanding, and, with it, getting and its master exercises like modern creation and promoting. Movies were incredibly standard (and that is the spot individuals saw plugs—they weren't around TV). A juvenile time may have been encountering adolescence with climbing wishes from guaranteeing entertainment also amuse nearby their moving social usage. On that day and age nourishment, magazine and impressively photography got consideration by consumerist. Roland Barthes demonstrated us the change of consumerism of 1950's French society in his book *Mythologies*. Barthes may have been analyzing our present reality of impacting consumerism to which French housewives may look over a more phenomenal compass for chemicals over continually going before. He assumed that his expositions may reveal the 'ideological misuse' camouflaged on parcels about chemical

or other purchaser items. To Barthes the work of the mythologists might be with counter myths by uncovering them and delineation lies. His short stories divulge the uncovered scene of publicizing of customer items. He also condemns eye washing representation of consumer merchandise in the magazines and daily paper. The manufacturers speak to the items in way that people are intrigued to purchase those items at any expense. He additionally discussed the fixation for branding products of French people and how it impacted the French national society.

In part 2 of this paper I had examined the life of rural territory, ascent of supermarket and shopping way. In modern time and postmodern time there is quite is remote. So the rural range is no remote and quiet from the madding horde of the town. Innovative progression and transportation framework urge individuals to move from focal city to the suburbs. There is also seen skyscraper, image of free enterprise, dynamic correspondence framework, shopping center and so on in rural range. So there is an interrelationship among the suburbia and private enterprise and this relationship cleared the smooth path for consumerism. Customer interest is controlled by “purchaser private enterprise,” a speculation of financial and socio-political condition. American author Bryant H. McGill says; ‘the new slavery is consumerism. Actually in a purchaser arranged society we are enchained to different customer items. More often than not it is seen that we are purchasing items without its significance to our day by day life. Sooner or later people are dependent on purchasing items and merchandise superfluously. As we see both Oedipa and Bebette are purchasing items superfluously and inevitably though they do not know why they purchase items. Then again there is a mental impact of purchasing customer merchandise. People are controlled by the brilliant and bright representation of consumer goods and it decreases their mental misery. In *White Noise*, Both Bebette and Jack continue doing shopping always to decrease their nervousness and trepidation of death. What is

more, they turned into the slave of manmade items and merchandise. Eye catching shopping center and its representation of purchaser products make individuals more consumerist. This vivacious shopping center is only a blade trap to offer more items, underwrite cash and makes individuals relied on upon marked items. In this connection American author Bryant H. McGill flawlessly says; “the new slavery is consumerism.”

The part three of this paper is about the ascent of well-known media: TV, TV promotion and its impact to family life. A standout among the most essential works of TV is to entertain people. In any case, it also functions as a medium of engendering any motivation. Actually ascent of TV and web liberated the world and the consumer manufacturers took the risk to proliferate the characteristics of their items through promotion. Also, it is possible to gaze at the TV meanwhile by various people from different part of the world. As David Fischer says; “Advertising has us chasing cars and clothes, working jobs we hate so we can buy shit we don’t need.” But it is a presentation on screen and in ‘on screen’ presentation everything won't not be always truth. Today we see the jingle of TV advertisements turns into a dialogue. People are discussing the jingles all the time despite the fact that when they are snoozing. The same scene we see in 1980's novel *White Noise*. *Lot 49* presents us a negative part of TV. In the lodging room when Oedipa and Metzgar had an illicit relationship the TV was running on the background and the legal advisor also said Oedipa that he was the infant performing artist of that TV arrangement and assumed the part of Baby Igor. This indicates the behind the situation of TV and media. It is Metzgar, who is a legal advisor and an adulterated person. Verging on same situation we additionally find in *The Sweet Smell of psychosis*. There we see a media personality Mr. Bell, the kingpin, who is ambisexual and debased. He is dependent on drug and opiates and had numerous illicit relationships to others. Once more, in some cases TV replaces the spot of a family member. It is regardless of how the family is atomic or

developed however TV played the most vital part of a family. The estimation of family life is undermined by the TV. Our talked about novel *White Noise* also concentrates on the effect of TV in family life. The Gladney family is constantly occupied in sitting in front of the TV and it runs dependably out of sight. It is regardless of to them while they are eating, resting, tattling or engaging in sexual relations. In spite of the fact that it's a major family yet they are estranged and isolated from each other. They invest more energy before TV set instead of with family. The situation is pretty much the same till now. Just about the same picture we find in 1998's short story "A Temporary Matter" by Jhumpa Lahiri where both Mahesh and Shova go through more with TV as opposed to each other. Again TV filled in as a supplier of data to the Gladney family. They get the news of "Airborne Toxic" from TV set. However it is great or terrible TV has a vital part to the shopper society and in addition to the family life.

Consumerism without a doubt brings more prominent physical solace, accommodation and assortment to the individuals who can manage the cost of it. Furthermore, whilst our publicizing doused society makes it troublesome for anybody to reject consumerism, it is absurd to claim that it has been constrained on individuals. They effectively grasp it. However, consumerism doesn't definitely bring satisfaction, or personal satisfaction (rather than an exclusive expectation of living). Individuals express annoying questions about it, implying that life in a buyer society is some way or another estranging, sub-par and shallow. We see distanced life of advanced individuals in our talked about books. Every one of them has family however it appears they are living independently. Their life is all the more forlorn and dull. We see this sort of distanced life in Saul Bellow's novel *Seize the Day* (1956). There we see estranged existence of Tommy Wilhelm. Tommy is a moderately aged man. He has originated from a rich family. Be that as it may, all the relatives are attempting to be glad independently. They are occupied in

going to club, hotel and so on. Be that as it may, toward the day's end they are divided, smashed and distanced by the extreme substances of consumerist society. Really they are living in a society where everybody is occupied with procuring cash and looking for joy rather being glad.

The section 4 of this paper is talked about drug, sex and corporate society. Medication is a method forever sparing pharmaceutical. Be that as it may, the broad utilization of medicine makes people dependent on it and opiate about existence. Drug takes away the estimation of family life. In *Lot 49*, we see 1960s American drug society where drug is utilized as a method for innovativeness. Mucho takes LSD to ascend his imagination. However, toward the end of the novel we see he had lost himself and his family life to LSD. On other hand we see diverse utilization of medicine in *White Noise*. Here Bebette takes LSD to reduce her trepidation of death not as a method for inventiveness. Despite the fact that the books are from two distinct decades however there is comparability between the books and that is the "test" utilization of LSD. This experimentation is identified with award of mechanical organizations and economy. The specialists or advisor get recipient financially. This is the means by which drug kept up financial relationship. There is long history of medication society. Post-World War 2 America is surely understood for the ascent of medication society. "The Hippie Movement" in America and "The Beatles" band bunch in England both fortifies the ascent of drug culture. They also have important role to normalize drug as sub-culture to the society. The picture of drug culture remains almost the same from its rise till now. 1990's drug oriented society effectively introduced by Will Self in his novella *The Sweet Smell of Psychosis*. In this novel we see both male and female are captivated to drug and take it as a characteristic means. In present day we see the most radical utilization of drug when ISIS hands over "Captagon Drug" to its kindred terrorists and fanatics. Captgon helps the

fanatics to take care of the battle and pitiless slaughter and uprising. There is also a relationship amongst drug and sexuality. For quite a long time, cocaine has been known for its “Aphrodisiac properties” (Washton Arnold). Amid the late nineteenth and twentieth hundreds of years, cocaine picked up reputation for its capacity to instigate what was then known as "sexual "craze" and "wild desire." In *Sweet Smell of Psychosis* we see the same photo of the utilization of medication where Richard takes cocaine to satisfy his lewd yearning. Then again we see the illicit relationship amongst Bebette and her specialist for LSD. There is also an insights how drug controls corporate life in *Sweet Smell of Psychosis*. All the characters of the novella take various drugs and which negatively affects their expert life.

Overall, consumer culture has changed over course of time among people of the societies over the world which is an imperative tool of globalization. The demand from shopping mall is beyond shopping towards fulfilling recreational needs. However a substantial variation is observed in absorption of ‘consumerism’ between different regions due to area-specific socio-cultural frame. At the same time globally standardized advertising influences buying branded or foreign products attributed by the influx of cable/satellite TV channels. The Bangladeshi society is essentially a traditional society with a strong influence of family structure. The conventional family presents a tightly interwoven and interlocked bond, defining individual social identity and individual attitudes. To influence such traditional society advertising also falsifies real information to achieve their target. Harmful drugs are being labeled as to be pain killer, ecstatic, source of eminent source of strength and energy. The most endangered to this challenge is the youth generation which becomes attracted towards culture offered to them through lucrative advertising and trending in social media. The drug “YaBa” became famous to the young generation as a means of recreation and productivity. Produced in Myanmar and pirated

unlawfully crosswise over outskirts, “YaBa” misuse is bringing on a massive number of problems is the main domination things. The opportunity has already come and gone to concentrate on these issues delivered from the negative side of consumerism. Youngsters are very entranced with this illicit drug. There is an interlinked relationship between drug peddler and the client of unlawful drug. Youngsters buy illicit drug and drug runners profited financially yet to purchase drug they had carried out different sorts of wrongdoings like pick taking, carrying, thiefting and so forth. Therefore society has fallen in an unexpected turmoil. We are living in money driven society. What is more, literature is one of best media concentrating on our day by day existence with a basic understanding. So we can investigation our societal issue in the light of literature. (Total 17,058 words)

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