

---

Saiyma Aslam, Ph.D<sup>\*</sup>

Abida Younas<sup>\*\*</sup>

---

## Desire and Consumerism in the Contemporary American Novels

*It is not surprising that consumerism in today's age has become a fundamental aspect of modern society. In this article the researchers explore the working of desire and consumerism in the American capitalist society. For this purpose, five novels published from 1991 to 2005 are selected for discussion as by the 1990s shopping malls and Wall-Marts had become the dominant forces in the American market. American fiction writers write about this rampant consumerism. Keeping in view the theoretical frame work provided by Stavrakakis, Manel Hamouda, Macherey and other theorists in the field, the researchers analyze five different novels which include: Feed (2003) by M. T. Anderson, Fight Club (1996) by Chuck Palahniuk, Infinite Jest (1996) by David Foster Wallace, Cosmopolis (2003) by Don DeLillo and American Psycho (1991) by Bret Easton Ellis.*

**Keywords:** Consumerism, Hyperreality, Fragmentation, Alienation, Decenterdness, Self-objectification

---

<sup>\*</sup> Assistant Professor, International Islamic University, Islamabad, Pakistan

<sup>\*\*</sup> Visiting Teacher



## ■ Introduction

**T**he expansion of consumerism is reflected in the contemporary American fiction. From a Marxist perspective, literature does not exist in vacuum rather it is a product of socioeconomic and ideological conditions of the time and place in which it is written, whether or not the author intended it so. In the postmodern American world, desire and consumerism form the cultural relationship between human and consumer goods. Postmodern society is a consumer society and postmodern literature adequately reflects this reality. Thus any discussion about American fiction would be incomplete without considering consumerism and, its antecedent force, desire in action. Arguably, desire and consumerism constitute and compose the essential milieu or context of American fiction and society. Emile Gauvreau aptly expresses this reality in words: "I (am) part of that strange race of people aptly described as spending their lives doing things they detest, to make money they don't want, to buy things they don't need, to impress people they don't like" ( cited in Christensen, 2010, p. 74).

## ■ Theoretical Framework

The analysis of the five selected novels is done by keeping in view the framework of Stavrakakis, Manel Hamouda and Macherey centering on the issue of desire and consumerism and their affect on the human psyche to see how themes and form of the selected novels expose the incongruities created by the hyperreal corporate world.

Yannis Stavrakakis claims that desire is essential for consumerism. He argues that human desires are not fixed

entities as there is nothing that can satisfy the instincts. Since they are ephemeral, they are easily stimulated by advertisements in the promotion of the capitalist market. Stavrakakis explains that false needs and desires are thus created but ironically the ultimate satisfaction promised by the advertisements must always postpone from one product to another. This affects the psychology of consumers. In "Postmodernism and Consumer Psychology: Transformation or Break", Manel Hamouda identifies the adverse effects of postmodern consumer culture which include Hyperreality, decentered subject, fragmentation and objectification of subject (Hamouda, 2012, p. 99). Researchers seek these characteristics in the above selected novels in order to see the effect of corporate world on the psyche of consumers. These affects are also exposed through the gaps and silences created by the novelists. In this regard Macherey says that there is always some sort of silences and gaps that are left by the writer intentionally or unintentionally which reveal the final and true meaning of the text. Macherey quotes Descartes that,

In order to ascertain their real opinions, I ought to take cognisance of what they practiced rather than of what they said, not only because, in the corruption of our manners, there are few disposed to speak exactly as they believe, but also because very many are not aware of what it is that they really believe, for as the act of mind by which a thing is believed is different from that by which we know we believe it, the one act is often found without the other (as cited in Macherey, 2004, p. 703).

Macherey says that the actual speech of the book is the certain silences that are embedded in literary form. Silence is actually the language of the book that speaks of factual and true meaning of the text. He is of the opinion that "the book is not self-sufficient; it is necessarily accompanied by a certain

absence, without which it would not exist" (Macherey, 2004, p. 704). So a book is incomplete if one does not take into consideration the silence of the book. He also says that nevertheless silence in any text can be juxtaposition or conflict of numerous meanings yet one cannot say that text promotes any ideology because "it simply displayed" the true meanings. (Macherey, 2004, p. 704).

## ■ Desire in Postmodern Era

Consumerism in this age has become a cardinal and fundamental aspect of society. It has penetrated into every territory of contemporary society, specifically America because the roots of consumption lie in America. According to Benjamin Barber, Consumerism in America is:

Ubiquitous (it is everywhere); it is omnipresent (it is 'all the time' and aspires to fill up all time); it is addictive (it creates its own forms of reinforcement); it is self replicating (it spreads virally) and it is omnilegitimate (it engages in active self-rationalization and self-justification, eroding the moral basis for resisting it). (qtd. in Dix, 2011, p. 32)

Trevor Norris in his book *"Consuming Schools: Commercialism and the End of Politics"* (2011) says that "marketplace with its insistent ideology of consumption and its dogged orthodoxy of spending" (p. 16) colonizes our multidimensional lives. Likewise *Consumed: How Markets Corrupt Children, Infantilize Adults, and Swallow Citizens Whole* (2007), Barber relates that consumers are accustomed to pursue and follow their first order desires. He compares consumers with infants for desiring the instant satisfaction of their desires. Thus consumer society is ruled by an "empire of impulse" (Barber, 2007, p. 221).

One fact is thus very much obvious that consumers of this eon work on the principle of desires. They actively seek for new desires and every time they desire new goods. Their desires never satisfy them rather they leave them dissatisfied and they constantly seek for new and more fashionable things. Taylor and Essa Saarinen rightly say that "desire does not desire satisfaction; to the contrary desire desires desire" (as cited in Bauman, 2005, p. 37). In "Consumer Behavior and Dependence Effect (1958)," Galbrith talks about wants that are originated in the personality of consumers. He says that when a person's wants have been fulfilled, his desires take over. Unfortunately desire can never be fulfilled as it desires more desire (p. 1). As a result this activity of consumption is never ending activity and it takes breath after every instant and offers a new life and new look from time to time.

Deleuze and Guattari in their book *Anti-Oedipus: Capitalism and Schizophrenia* (1983) say that desires act as dynamic machine which constantly produce new connections and new productions. For Deleuze and Guattari bodies are constructed as desiring machines constantly seeking for new products. Moreover they say that this desiring machine and its production are responsible for the production of reality and in turn social forces and relations. They further say that our social field is invested by our desire as: "there is only desire and the social and nothing else" (p. 38). So we are no more ruled by our reason rather we are ruled by our impulses and desires and like a robotic machine we follow these impulses rather than resisting and defying them. More or less the same stance is presented by Peter Sloterdijk and Žižek. They believe that our activity is guided by our desire which creates an illusion. The illusion creates fantasy and shapes our reality. What we follow in the end is the illusion.

However Sloterdijk adds by saying that we know that we are following an illusion but still we follow because our reasoning has become cynical, that is, in the clutches of our desires.

Consequently we start consumption in order to fulfill our desires. The more we consume, the more we desire and ironically we never get satisfaction. As a result postmodern subject is caught up in a network of desires and consumption. Postmodern subject can never be free from this network because in order to fulfill his desires, to get satisfaction and to live in the postmodern world, he has to consume. Yet the dilemma of postmodern subject is that he never gets satisfaction. At the end members of the consumers' society are themselves reduced to consumer commodities. It is this quality of being consumer which makes them bonafied and legitimate member of the consumer society. This activity is a never ending and uphill struggle but still one is happy to be a part of the consumer society because it promises a modern, updated and privileged social status and personality. In order to get this so called modern status, modern man consumes and consumes but still he fails to attain the desired status. This desire leaves him in anxiety.

Daniel Boorstin says that modern consumption highlights the American society. He says that in American society men are more affiliated with things they consume than those they believe in. In Boorstin's words consumption communities are "factitious, malleable and as easily made as they were evanescent" (as cited in Jacobs, 2011, p. 563). He is of the view that popular culture, advertising and journalism have altered American lives and moved them away from reality to an unreal world. Most of the critics' account is that by constantly

bombarding with powerful advertising images, capitalist market alters the lives of people. It throws them into the midst of vast space and they do not know where to go rather they are suspended somewhere in the perplexity and ambivalence. Thus in order to get satisfaction in their lives, consumption acts as a new religion, giving them satisfaction for the time being.

## ■ Consumerism in Postmodern Era

Bauman in his book *Work, Consumerism and the New Poor* (2005) says that our postmodern society is a society of consumers. In this postmodern world people are merely judged by their ability and willingness to play the role as consumers (p. 24-25). In order to have this role fulfilled, postmodern capitalist society uses strategies. In "Consumerism, 'Style Obsolescence' and Cultural Theory in the 1950s and 1960s", Nigel Whiteley says that postmodern capitalist society gives their product a fashionable appearance which is called as an 'added value'. However by giving fashionable or stylish appearance, the manufacturer virtually guarantees that it will look old fashioned in two or three years. Thus consumer will demand another fashionable product and in this way constantly fulfill his role of consumer (Whiteley, 1987, p. 2-3). Bauman points out the consumer game in this postmodern world. He says that for the expansion of capitalist market the consumers' satisfaction ought to be instant. The consumed goods should bring satisfaction immediately. Nonetheless that satisfaction should also end as soon as possible (Bauman, 2005, p. 24).

Consumers of this age are puppets in the hands of capitalist market. By constantly bombarding them with new, fashionable, modern and user friendly goods through cultural industry, capitalists destroy the cognition and reasoning power of



individuals. Marcuse calls such individuals as one dimensional beings. In his book *One Dimensional Man* (2006):

One-dimensional man pays for satisfaction is to surrender freedom and individuality. One-dimensional man does not know its true needs because its needs are not its own—they are administered, superimposed, and heteronomous; it is not able to resist domination, nor to act autonomously, for it identifies with public behavior and imitates and submits to the powers that be. Lacking the power of authentic self-activity, one-dimensional man submits to increasingly total domination. (2006, p. 27-28)

Markus and Nuirus add to it by saying that in today's age no one exists with its original self because we make our "possible selves" (as cited in Elliott, 1997, p. 287) by constructing the pastiches of others that are available to us through culture industry. Thus Taylor and Saarinen conclude that in the postmodern "cyberspace I can change myself as easily as I can change my clothes" (as cited in Elliott, 1997, p. 287-88).

In *Jean Baudrillard: From Marxism to Postmodernism and Beyond* (1989), Kellner explains that Baudrillard calls this world as a new world of consumption. Baudrillard is of the opinion that people of this age are all the time surrounded by material goods and objects and these material possessions are now the fundamental part of today's society. He says that people of the today's world are no longer social animals as they were in the past. They are instead surrounded by objects as he explained:

Just as the wolf child becomes a wolf by living among them, so we are ourselves becoming functional object. We are living the period of objects: that is we live by their rhythm, according to their incessant succession. Today, it is we who are observing their birth, fulfillment and death, whereas in all previous civilizations it was the object,

instrument and perennial monument that survived the generations of men. (as cited in Kellner, 1989, p. 13)

It is often said that market appeals to its customers. In order to do so, market needs those customers "who want to be seduced" (Bauman, 1999, p. 38). In "The Self in a Consumer Society", Bauman says that "in a properly working consumers society, consumers seek actively to be seduced" (Bauman, 1999, p. 38). Consumers of postmodern world live from one attraction to another, from one temptation to another and each new attraction and temptation brings stronger sensation than the previous one. It is because we are living in the age of "empty self" (as cited in Elliott, 1997, p. 289) in which we solve our loss of communication and alienation by purchasing different life style and by consuming the different products featured by advertisements. Thus it is true as Bauman says in "The Self in a Consumer society", that consumers of this age are like their ancestor producers. As their ancestor producers produced identical goods previously, so the consumers of this age turn their attention to consume those identical goods.

Baudrillard also presents this activity of consumption as an "unending activity" which constantly seeks for "unlimited renewal of needs" (as cited in Kellner, 1989, p. 5). This means that consumption in this age is no longer based on needs rather it is a mode of social activity through which one can be confirmed as a member of consumer society.

### ■ **Desire and Consumerism in the Contemporary American Fiction**

Keeping in view the theoretical framework of Macherey, Hamouda and Stavrakakis, the researchers intend to analyze ideology of consumerism in five different novels: *Feed* (2003) by

M.T.Anderson, *Fight Club* (1996) by Chuck Palahniuk, *Infinite Jest* (1996) by David Foster Wallace, *Cosmopolis* (2003) by Don DeLillo and *American Psycho* (1991) by Bret Easton Ellis. In all of these selected novels one finds the condition of hyper reality in which people live in images and they have lost contact with the real world. Today's postmodern world exists in images because culture industry creates the copy of real world. In hyper reality this copy world seems to be a real world because culture industry and its apparatuses blur the distinction between real world and copy or image world to the extent that it is difficult to differentiate between real and fake. Technological advancement especially in the field of advertisements has led to the loss of distinction between real and image and this ultimately leads to fragmented and decentered subject. In all of the selected novels, one can see this condition of hyper reality where all the characters wanted to be like an image which is presented to them through culture industry. In *Cosmopolis* (2003), DeLillo shows the condition of hyper real world. It is seen that protagonist of the novel Eric Packer views the outside world in images through the digital display of his own limousine. He himself says in a novel that we try to link the image with real as: "Mirrors and image.... These are two separate systems that we miserably try to link. (p. 24) DeLillo also shows postmodern world as hyperreal world by describing the power of images as he says:

His image used to be accessible nearly all the time, video streamed worldwide from the car, the plane, the office and selected sites in his apartment. (p. 5)

These lines show the power of image and show that in the postmodern world everything is accessible in images because of technological advancement.

Postmodern subject's real world is the world of images as they are being constantly bombarded with images. Anderson in *Feed* (2003) also shows the power of images. He presents the stance that feed implanted in the brain of human beings give

them an easy access to images of all sorts: "our feeds were burbling all sorts of things" (p. 14). Further he also shows that feed give them awareness about the new trends as "the feed spoke to me real quite about new trends" (p. 157). These lines show the powerful and persuasive nature of the world of images.

From all these images postmodern subject chooses to consume because for him consumption will bring satisfaction in this age of anxiety. In order to get satisfaction and happiness, postmodern subject starts consumption of each and everything. In *Feed* (2003) M. T. Anderson thematizes the power of corporation and its seminal role in spreading consumerism. In *Feed* (2003), Anderson shows that people of this era are the servants of the corporate world. The Feed in our brain shows our desire to us. This feed constantly needs to be fed, as it constantly desires more desire. In order to feed this, postmodern subject starts consumption. Anderson defines feed as:

It knows everything you want and hope for, sometimes before you even know what those things are. It can tell you how to get them, and help you make buying decisions that are hard. Everything we think and feel is taken in by the corporations, mainly by data ones like Feedlink and OnFeed and American Feedware, and they make a special profile, one that's keyed just to you, and then they give it to their branch companies, or other companies buy them, and they can get to know what it is we need, so all you have to do is want something and there is a chance it will be yours. (Anderson, 2003, p. 48)

To satisfy their desires, postmodern subjects consume everything as Anderson (2003) says:

We Americans [...] are only interested in the consumption of our products. We have no interest in how they were produced, or what happens to them [...] what happens to them once we discard them, once we throw them away. (p. 290)

So members of the postmodern society consume everything. Further Anderson also reports the idea that "we are the nation of dreams...we have only to stretch out our hand and desire... what we wish for, is ours" (p. 159). Anderson also presents the unsatisfied nature of corporate world by saying that "I kept buying these things to be cool, but cool was always flying just ahead for me, and I could never exactly catch up to it. I felt like I'd been running toward it for a long time" (p. 289). These lines explicitly reveal the unsatisfied nature of our desires and shows that desires can never be fulfilled as more desires are born after every fulfillment.

Manel Hamouda says that postmodern subject lives in a series of consumption and in every act it requires different products which fill specific needs. These multiple acts of consumption affect the consumers and bring the fragmentation and degeneration of subject. In *Feed* we see this fragmentation in the main character. As a result of this fragmentation postmodern subject moves away from its center and confuses itself with object. Thus it can be concluded that postmodern subject does not really enjoy a privileged status of humanity as he is guided by his desire not by his reason.

So in today's age people do not control the products rather products control the minds of people and seduce the people for buying those products. We thus reach a stage where products are manipulating the reasoning faculty of human beings. In *Fight Club* (1996), Chuck Palahniuk shows the meaningless, bored and dissatisfied life of the unnamed narrator. The unnamed narrator of the novel gives meaning to his life and brings satisfaction in his life through consumption. He starts consumption of different things as described in the text:

*You buy furniture. You tell yourself this is the last sofa I will ever need in my life. Buy the sofa, then for a couple of years you're satisfied that no matter what goes wrong, at least you've got your sofa issue handled. Then the right set of dishes. Then the perfect bed. The drapes. The rug. Then*

you're trapped in your lovely nest, and the things you used to own, now they own you. (p. 44)

These lines clearly show the confusion between subject and object. It shows the control of products over the subject and makes doubtful the assumed superiority of the human subject. In "Working Weeks, Rave Weekends: Identity Fragmentation the Emergence of New Communities" (2002), Goulding, Shankar and Elliott illustrate the same fact. They refer to the postmodern society as an alienated and dystopian society where consumers live with fragmented identity. They argue that the consumers of postmodern world hide their alienation and fragmentation through the "consumption of signs" (2002, p. 263).

Finally self objectification is another postmodern condition pointed out by Manel Hamouda. In self objectification stage, the confusion between subject and object is greatly reinforced and consumers tend to view themselves and others as marketable items. The best example of self objectification is given by Bret Easton Ellis in his novel *American Psycho* (1991), in which almost all of the characters are only concerned with superficial appearances and material gains. The protagonist of the novel Patrick Bateman views everything as a commodity, including people. This attitude of Bateman leads him to the cruel act of murders. It is because of this attitude that the rampant objectification of human beings has become possible. Bateman remarks in the *American Psycho* (1991):

Though it does sporadically penetrate how unacceptable some of what I'm doing actually is, I just remind myself that this thing, this girl, this meat, is nothing... (p. 345).

Heldman and Cahill also presented more or less the same stance that consumers, specifically women, "are typically portrayed as mere objects or bodies in popular media. In the same way Kite deems that advertising turns the consumers in to commodities who "desire only to be consumed" (Kite, n.d., p. 5).

Postmodern literature shows that materialism is closely linked to postmodern consumers. Firat and Dholakia argue that postmodern consumers surround themselves with material goods (as cited in Hamouda, 2012, p. 104). They consider these material goods are necessary for the improvement of their well being and their living condition. Nevertheless we see dissatisfaction and anxiety in the lives of these people. In all of the above novels, we see the collapse of whole society because of the rampant consumerism. In *Infinite Jest* (1996), author David Foster Wallace shows the psyche of humanity and its hunger in this age of consumerism. However author clearly states the end result of consumerism by saying that:

It did what all ads are supposed to do: create an anxiety relievable by purchase (p. 163).

This line shows that postmodern subject relieves the anxiety by purchasing different products, but ironically it remains in anxiety even after purchasing so many products. The same dissatisfaction is also seen in Packer's voyage in DoLilleo's *Cosmopolis* (2003). In *Cosmopolis*, author depicts and portrays an age of consumerism, technology and at the same time an age of emptiness. The novel depicts an overwhelming sense of consumerism suggesting that "Even when you self-destruct, you want to fail more, lose more, die more than others, stink more than others" (p. 84). It depicts an overwhelming sense of chaos in Packer's life due to consumerism and that chaos in Packer's life symbolizes the

chaos in New York. He objectifies his own body through excessive consumption.

In almost all of the selected novels we also see that consumption produces emptiness, meaninglessness and hollowness. Patrick in *American Psycho* (1991) only exhibits human shell on the outside:

There is an idea of a Patrick Bateman, some kind of abstraction, but there is no real me, only an entity, something illusory, and though I can hide my cold gaze and you can shake my hand and feel flesh gripping yours and maybe you can even sense our lifestyles are probably comparable: I simply am not there. (p. 362)

These lines plainly show the alienated, fragmented and chaotic postmodern subject which in return expose the chaos and confusion in American Corporate world.

Lastly, fragmentation, decenteredness, and alienation are also prevalent in literary form of contemporary American fiction. Macherey points out that there are always some silences and gaps inscribed in literary form which exhibit the true meaning. Silences give life to the text by creating the gaps where the real messages are embedded. However one cannot say that in the silences and gaps an exact or true meaning is implanted as the aim is to activate the critical reasoning of the readers to draw their own interpretations and critical judgments.

In *Cosmopolis* (2003), DeLillo tells us about so many facts of the global corporate world but then leaves to the readers to discover the underlying meanings of those points. In the very beginning of the novel, it is shown that Packer remains restless and he could not even sleep. DeLillo describes his condition by saying that it could not be described in words as: "it was a matter of silences, not words" (p. 5). DeLillo's silence left a gap for the reader. One might deduce the meaning that one remains restless in the corporate world because the corporate world incites our desires and desires never get fulfilled and desire for more and more. So it would



not be false to say that gaps reveal desires of postmodern subjects in postmodern fiction. As mentioned above desires are unfulfilled entities and hence create the scenario of dissatisfaction and anxiety in postmodern subject.

This gap in subject's life is filled by consumption but the ending of almost all the selected novels suggest the disintegration of the whole society because of consumption, as described in *Feed* (2003):

Everything was not always going well. because for most people. our hair fell out and we were bald, and we had less and less skin (p. 277).

Therefore the silence that is produced by gap is actually the silent message that people in this era are the monsters that are produced by Multinational Corporations. In the novel *Infinite Jest* (1996) drugs and sports fill gaps in the life of postmodern subject but at the same time they produce other gaps because drugs only numb for a time being and after that produce extreme dissatisfaction. Postmodern fiction leaves gaps and silences on the reader's critical judgement. Macherey says that:

The speech of the book comes from a certain silence, a matter which it endows with form, a ground on which it traces a figure. Thus, the book is not self-sufficient; it is necessarily accompanied by a certain absence, without which it would not exist. A knowledge of the book must include a consideration of this absence. (p. 705)

In *Feed* (2003), Anderson shows that people of the corporate world perform their activity of life well in the presence of feed but when their feed is hacked by some unknown hacker, they felt their heads empty as described: "our heads felt real empty" (p. 56). Anderson shows this fact of the corporate world and then without further commenting on it, he leaves this job for the readers so that they

themselves discern that technology even cripples human reasoning capabilities.

Along with this, Anderson also shows two types of people in his novel. On the one hand, there are people like Titus and his family and friends who can afford the luxuries of life and thus have feed implanted in their brains since childhood. Though at that time they were very expensive, they got them implanted to have an updated personality (p. 234). On the other hand, there are people like Violet and her father who succumb to social pressures and have feed implanted much later in life. The comparison of the approach to feed, to life, to dignity and autonomy of human personality expressed by the two groups create a critical gap, clear enough to reveal the immense loss a person experiences for depending on feed and total apathy generated in people who never have had to think since infancy. Thus the task of the reader is to identify and interpret those gaps and silences as they contain the accurate message inscribed by the author.

## ■ Conclusion and Recommendations

This study has been carried out in order to investigate the element of desire in the age of consumerism. It is also revealed that contemporary American fiction actively addresses the issues of desire and consumerism in the American society. The analysis shows that capitalists work on the desire because desire works in the promulgation of capitalist market and objectification of the consumers. The analyses also revealed the fragmented, alienated and de-centered identity of consumers living in the hyperreal corporate world.

Analysis of the selected works reveals the need to carry out further research studies on desire, how is it caused and nurtured by the capitalists and how it yields unfailing supply of consumerists. It is pertinent also to undertake qualitative and quantitative studies to understand the extent to which Pakistani society has also succumbed to temptations of desire and consumerist choices and what are the repercussions in the society.

## ■ References

- Anderson, M. T. (2003). *Feed*. Great Britain: Walker Books.
- Andrew Dix, B. J. (2011). *The Contemporary American Novel in Context*. London: Continuum International Publishing Group.
- Barber, B. R. (2007). *How Markets Corrupts Children, Infantilize Adults and Swallow Citizens Whole*. *Cato Journal*.
- Baudrillard, J. (1998). *The Consumer Society: Myths and Structures*. England: Sage Publication.
- Bauman, Z. (2005). *Work, Consumerism and the new Poor*. New York: open university press.
- Bauman, Z. (1999). *The Self in a Consumer Society*. *The Hedgehog Review*, 37-38.
- Caroline Heldman, M. C. (2007). *The Beast of Beauty Culture: An Analysis of the Political Effects of Self-Objectification*. *Western Political Science Association Conference, Las Vegas*.
- Christensen, Wayne T. (2010). *The Way of Wisdom*. USA: Xulon Press.
- Christina Goulding, & A. S. (2002). Working Weeks, Rave Weekends: Identity Fragmentation and the Emergence of new communities. *Consumption, Markets and Culture*, 5(4), 261–284.
- DeLillo, D. (2003). *Comopolis*. Great Britain: Picador.
- Deleuze, & Guattari. (1983). *Anti-Oedipus: Capitalism and Schizophrenia*. USA: University of Minnesota Press.
- Elliot, R. (1997). Existential Consumption and Irrational Desire. *European Journal of Marketing*, 31(3/4), 286.
- Ellis, B. E. (1991). *American Psycho*. New York : Vintage Books.
- Galbrith, J. K. (1958). Consumer Behaviour and the Dependence Effect. In J. K. Galbrith, *The Affluent Society*. Boston: Houghton Mifflin.

- Hamouda, M. (2012). Postmodernism and Consumer Psychology: Transformation or Break? *International Journal of Academic Research in Business and Social Sciences*, 2(1), 96-117.
- Jacobs, M. (2011). State of the Field: the Politics of Consumption. *Project Muse*, 39(3), 561–573.
- Kellner, D. (1989). *Jean Baudrillard: from Marxism to Postmodernism and Beyond*. California: Stanford University Press.
- Kite, L. (n.d.). From Objectification to Self-Subjectification: Victoria's Secret as a Do-it-Yourself Guide. *Running Head: VS as a Do-It-Yourself Guide*. Department of Communication, University of Utah.
- Macherey, P. (2004). Theory of Literary Production. In M. R. Julie Rivkin, *Literary Theory: An Anthology* (pp. 703–711). USA: Blackwell Publishing Ltd.
- Marcuse, H. (2006). *One-Dimensional Man*. London, New York: Routledge classics.
- Norris, T. (2011). *Consuming Schools: Commercialism and the End of Politics*. University of Toronto Press.
- Palahniuk, C. (1996). *Fight Club*. United States: W.W. Norton.
- Stavrakakis, Y. (2007). "The consumerist 'politics of jouissance' and the fantasy of advertising" In *The Lacanian Left: Psychoanalysis Theory Politics*. Edinburgh: Edinburgh University Press Ltd. 227–253.
- Wallace, D. F. (1996). *Infinite Jest*. London : Brown Book Group.
- Whiteley, N. (1987). Towards a Throw away Culture. Consumeism, Style Obsolescence, and cultural theory in the 1950s and 1960s. *Oxford journal*, 10(2), 2-3.