



Journal of Arts & Humanities

Volume 08, Issue 11, 2019: 01-08

Article Received: 05-10-2019

Accepted: 25-10-2019

Available Online: 10-11-2019

ISSN: 2167-9045 (Print), 2167-9053 (Online)

DOI: <http://dx.doi.org/10.18533/journal.v8i11.1759>

Don DeLillo's great Jones Street: Commodification and pandemonium¹

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ABSTRACT

The future modern condition of humanity is at stake; the market economy rationalizes and mechanizes people; reduces them to objects that consume objects. Material value predominates human value. Meaning is lost; it is equal to the accumulation of tangible objects. The complexity of human condition in the 21st century has become one of the most widely explored topics among scholars, writers, and critics in American literature. Given that DeLillo's character Bucky Wunderlick exemplifies this complexity, this paper proposes to explore Wunderlick's treatment to commodification imposed upon him by the crowds (audience/masses) and market economy. In this paper, these crowds and the economic system are reduced to the notion of Pandemonium. It denotes chaos, a state of extreme confusion and disorder. My reading of Wunderlick's commodification in contemporary America grounds on Marx and Engels' definition of the concept. I strengthen my argument with Jean Baudrillard, Guy DeBord, Lucas, and Adorno. On the whole, this study aspires to further expand the understanding of the future plight of human beings in the post-contemporary (my italics) America.

Keywords: Don DeLillo, Great Jones Street, commodification, contemporary America, the market economy, fetish.
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1. Introduction

The physical and mental state of humanity in the 21st century has become one of the central arguments among scholars, writers and critics. Literature is one of the disciplines that ponders these arguments. One of its major concern is to express the existential crisis and spiritual meaning of its culture. Among many writers that contribute to this concern, Don DeLillo deliberates the question of human condition in inhumane market economy. Hence, his novel Great Jones Street (1998) is a representation of the commodification of rock 'n' roll star Bucky Wunderlick's image by the crowds and market economy in the Pandemonium. Pandemonium, as a word, was first made up by John Milton in

¹ This paper constitutes some parts of the second chapter of my PhD dissertation. However, it was rewritten and reformatted for publishing purposes. Correspondence concerning this article should be addressed to Muhsin Yanar.

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his *Paradise Lost* (1667). The word originates from the Greek prefix *pan-*, which means 'across' or 'all,' and *demon* means 'evil spirit,' 'inferior divine spirit' and the suffix *-um*, indicates that the word is a toponymal, a place name. It once denoted 'Hell' or 'the capital of Hell' in John Milton's *Paradise Lost* (1667). However, in this paper it refers to 'a chaos' or 'a state of extreme confusion and disorder,' and it refers to the chaotic noise of large deafening crowds, hysterical teenagers and other groups of people crying, screaming in the stadiums, on the streets, and in the concerts. In DeLillo's *Great Jones Street* (1998), this underscores the crowds crave for a famous rock 'n' roll star, Bucky Wunderlick. Their chaotic noise echoes their worshipping, praising, and idolizing, not his music, but his image.

Don DeLillo's *Great Jones Street* (1998), according to Mark Osteen depicts "the lure silence and exile" (2008, p.137). This silence and exile are the redefinitions of DeLillo's protagonist Wunderlick's artistic practice. However, the novel, for Osteen, handles a key figure whose exile and "hope to embrace silence" (2008, p.138) in a tiny room far from the market economy exploits him. Don DeLillo's *Great Jones Street* (1998) illustrates a star who abandons his tour midtour in Houston. The famous star, exhausted and dissatisfied with his life full of fame and fortune, decides to live in voluntary seclusion in his unfurnished apartment in New York. In this paper, I will argue Bucky Wunderlick's flat refusal of transformation into a commodity and also argue his rationalized mental attitude towards the market economy. I will also underline how the masses or spectacle are enclosed, manipulated, and commoditized. Hence, this paper reflects the market economy as a loop from which the masses (not just in contemporary America, but also in the global world) are not able to escape. In other words, this paper will contribute to praise the notion of individual awareness in this global loop. The literature review serves to describe how the market economy creates commodification. Hence, Marx and Engels provide necessary background information, and Baudrillard, Debord, Adorno, and Lucas strengthen this information with samples and examples. In the second section of the paper, specifically chosen quotes from the book serve to understand how Bucky Wunderlick becomes a commodity in American Pandemonium. The conclusion section touches on the inescapability from the loop; there is no way out. It seems to present a dark and gloomy Pandemonium picture; however, it highlights that the unrest will be an awareness, a change, and a renewal for the masses.

2. Literature review

Commodification means not only grown and manufactured goods, but also ideas, social relationships, and individuals or subjects. In other words, commodification converts the masses or the spectacle into products. Historically, we come to know the word commodification from Karl Marx and Friedrich Engels in the *Communist Manifesto* (1967). They argue that almost everything becomes commoditized in a modern, industrial, and capitalistic society.

Furthermore, the value of a commodity is measured not by its use, but by its exchange in the market. According to Marx and Engels (1967), modern working-class people, like their products or goods that they produce, are commoditized. These people "live longer as long as they find work, and they will find work as long as their labor increases capital" (Marx and Engels, Chapter 1). There are an abstraction and alienation between laborers and the commodities that they produce. It underscores that the laborers do not consume the products, and they are disconnected from the commodities, their work, and abstracted from their society. Lukacs (1971) objects this alienation effect of the mechanically rationalized labor process. In *History and Class Consciousness* (1971), he argues that the masses function as a mechanical part in an automated system that is pre-existing and self-sufficient and functions independently from them.

The development of the masses proposes the central idea of productive forces that brings a class system in Marxism and historical materialism. Within the class system, one class can have control over the means of production and the people within a particular category. It is the consequence of the domination of the land. This domination of the property from one class over another alienates the laborers. As Judy Cox states that "they cannot use the things they produce to keep alive or to engage in further productive activity[...]the Laborers' needs, do not give them a license to lay hands on what these same hands have produced, for all their products are the property of another" (1998, p.4). Cox's statement articulates that goods dominate over the laborers, which passivizes and creates cheaper and alienated commodities. Karl Marx argues in *Early Writings* that human beings are categorized as inferiors and superiors, and their abilities are classified as profit and loss. Each attempt is undertaken to

establish power over others. For example, human beings' "depraved fancies" and "weaknesses" are capitalized (1964, p.359). It, likewise, proves that human labor is commoditized and reified.

To put it all in simple terms, a laborer produces a product. The system/boss who possesses wealth and commodity is the bourgeois, and the bourgeois, as Marx defines in *Capital* (1867), determines the use-value and exchange-value of the commodity. The use-value, for Marx, is the utility of a thing. However, this utility is closely related to the commodity, which is independent of the amount of labor. By its use and consumption, the use-value becomes a reality (Marx, 1867, p.46). To clarify, commodity, for Marx, is a product that must be transferred to another and that will serve as a use-value, through the exchange. Once the product is useless, then human labor is futile. It articulates that "The labor does not count as labor, and therefore has no value" (Marx, 1867, p.51). In other words, the value of human labor is determined according to the use-value of the commodity in its society.

In addition to Marxian concepts, Jean Baudrillard (2016) argues that commodities obtain a symbolic value that attributes their status and power to their existence. Production undergoes a developmental transformation, and the production and consumption alter the conditions of social and political institutions/structures. Baudrillard clarifies this with his notions of symbolic/sign exchange. With 'sign exchange,' he states that goods are exchanged as commodities with a new value or status. Koch and Elmore echo Jean Baudrillard that possession of objects determines the social and political situation, and the production of these objects is akin to the distribution of status and power in the society (Koch and Elmore, 2006, p.4). In *Simulations* (1983), Baudrillard describes the symbolic order in their different categories, such as counterfeit, production, and simulation proper. He addresses in *Symbolic Exchange* (2016) that the concept of 'object' is now the concept of 'code' and the 'network.' He argues that "the visibility of the objects is now possible with the new network environment, not in the sense of real environment." (Baudrillard, 2016, p.129). In the consumer society, as Baudrillard asserts, commodities are determined by what they signify rather than their use.

Furthermore, these commodities are defined not by what they do, but by their relationship to the entire system of commodities and signs (Baudrillard, 2016, p. 7). For example, people consume objects not for useful values or practical reasons, but more for their significances or symbols. Objects – all commodities now have their own symbolic and sign values, and historically structured or constructed referential values of objects are exchanged with their symbolic and sign-values. In other words, the fascinations of objects with their symbolic and sign values develops the notion of fetishism, which is in its zenith in America, the center of fetish production and consumption.

3. Bucky Wunderlick as commodity in American Pandemonium

In *Great Jones Street* (1998), the rock and roll star, Bucky Wunderlick is transformed into a prominent commodity for his consumerist fans and the corporate people in the music market. His fame and image are commoditized by consumer society. Bucky Wunderlick experiences an uncomfortable state of mind upon being a famous person since it demands such qualities as taking "long journeys", having "hysteria in limousines", facing "knife fights in the audience", "bizarre litigation", and facing or being exposed to "pandemonium" and "drugs" (DeLillo, 1998, p.3). Disturbed and disgusted with all these, Wunderlick ridicules the notion of fame as his fans, and the music industry commoditizes his existence. Mark Poster agrees with the Marxist idea that Marxism convinces men that the sale of their labor power alienates them, and it conceptualizes men as a producing animal (ibid). Bucky Wunderlick alienates himself from society as it commoditizes his physical existence as a human being. Wunderlick's condition pictures people's "dreadful cynicism, deep alienation, and desperate privatism" of the late 60s and early 70s (DeCurtis, p. 133).

In the late 60s and early 70s, there were people in America, such as African Americans, who were struggling for absolute equality before the law. Women were also fighting for their justice on pay disparity and work. Besides, people were protesting against the start of the Vietnam War and compulsory military service. Moreover, gays, lesbians, transgender Americans also complained to obtain their equality in society. Stonewall Rebellion triggered it, and people reacted and marched against the idea of sexual discrimination. In this light, Wunderlick isolates himself from society originates from these social facts. As a rock and roll star, his fans, dissatisfied, desire more than his music. For Wunderlick, rock music cannot communicate with people meaningfully after the 60s. It

represents a commercial product rather than keeping its artistic value. Hence, all of a sudden, he leaves his music band, decides to isolate himself from the society, and closes himself in his apartment in Great Jones Street in 'contaminated shrine.' It proves that Wunderlick is exhausted in the "pandemonium" of "news media," "promotion people," "agents," "accountants," "various members of the managerial peerage" (DeLillo, 1998, pp.4-5), which manifests his fatigue. In other words, Wunderlick lacks his unique character and loses his significance in an exchange-value dominated culture. Although people in this exchange-value dominated culture have more freedom and opportunities, they are all illusion. However, Wunderlick does not prefer to be exchanged in this illusionary culture and desires his voluntary recluse from the public and society. His music, as an art form, is not a need for people, but an exchange directed and sold by "news media," "promotion people," "agents," "accountants," "various members of the managerial peerage" (ibid). Wunderlick's himself and his music have a sign-value in the consumer society and symbolize a product which has no signifier/reference in its environment.

The manager Globke, as a money exchanger, say a product exchanger, does not accept Wunderlick's leaving the band behind and a recluse, and tries to convince Wunderlick to return. Globke produces some reasons why Wunderlick needs to turn back to his group. He does not prefer to lose his "product" go astray, and instead; he desires to make money over Wunderlick. Globke, with all his words, exploits Bucky Wunderlick by managing his "contractual matters, studio dates, record commitments, travels, bookings, interviews, press parties, release dates" (DeLillo, 1998). With all these, as Globke is no longer able to control the powers of the public outside, he concentrates on Wunderlick, as his product.

Moreover, he tries to force him to rejoin the market outside with his music and his image. Bucky Wunderlick, as the desired product, must sell himself like every other article of commerce. However, Wunderlick experiences that he loses his character and charm and does not desire to transform into an external body part of the machine. Globke, by contrast, pushes him into a monotonous and restricted life. It articulates that his manufacturer, the manager Globke exploits Bucky Wunderlick as a laborer. As a 'productive force,' Bucky Wunderlick augments Globke's capital.

Guy Debord argues that images mediate people, and the spectacle is a social relationship among people that is mediated by images (2012, p.12). Globke's intentionally produces fake stories/news about Bucky Wunderlick's unexpected loss to take the public pulse. It is akin to the idea that media produces tons of fake stories such as news, assassination news, war news, accidents, explosions, and advertisements, violence, talk shows, reality shows, and the like to keep the consumers' pulse. Fake stories about Wunderlick mediate the spectacle as images mediate people. Debord argues that this sector is the center of illusion and false consciousness (ibid). The spectacle does not realize that they are oppressed and exploited, and similarly, they represent "a product of real activity" (2012, p.14). In other words, the images created, and stories produced commoditize them. In this respect, Debord argues that the spectacle is, as a matter of fact, the reflection of power and dominance. In a modern sense, it is the media which bombards and blurs the spectacles' mind with its images. With this image bombardment, the spectacle cannot read between the lines and become the representation of technical development. For Debord, it is a sort of a form that chooses its technical content. Mass media, as technological development, answers to the needs of the spectacle's internal dynamics (2012, p.19). There is no unity, but a massive expansion in the spectacle in the modern period. With this enormous expansion, the idea of the individual is abstracted. Although the concept of the spectacle is the universal language to unite the abstracted individuals, it combines its separateness. It manifests the public in the society that Bucky Wunderlick inhabits. This public becomes abstracted from the bombardment of the products, or images of Wunderlick recreated by Globke. In effect, Globke is the producer of these images, which causes both Buck Wunderlick's fetish and commodity for the masses.

Lukacs predicts the future modern condition that rationalizes and mechanizes man. In this contemporary condition, individuals become less active and more contemplative beings (1971). They remain mechanized, with their lack of will. Lukacs states that they become modified into an object. In this connection, Bucky Wunderlick alienates and isolates from society in order not to be modified, destroyed or annihilated. Rumors or fake news about Bucky Wunderlick popularize his existence and reinforce his commodity both for the spectacle and for Globke:

An accident. You were in an accident, and you're hidden away in some rich private clinic in south-central Maryland. The accident thing was interesting to us, ideologically. An accident for somebody like you is the equivalent of prison for a revolutionary. We were rooting for an accident. Which is, wow, really weird. But that's what happens [...] This is pretty sophisticated stuff, Bucky. I mean there's a rumor, there's counter-rumor, there's manipulation, and there's, you know, this ultra-morbid promotional activity. What's it all means?' (DeLillo, 1998, p. 23).

This fake accident news fetishizes Bucky Wunderlick since they dominate the spectacle. True Wunderlick is replaced by a set of his images, superior to the true ones. Authentic experiences of Wunderlick are exchanged with the pictures or models of them. According to Guy Debord, the logic of the commodity world is "one with men's estrangement from one another and from the total of what they produce" (p.26). It argues that both Wunderlick's himself and the spectacle are estranged from one another. However, Bucky prefers his estrangement on purpose, in order not to be commoditized in the untrue world of commodity, but it is a world of no escape.

The word 'fame' is a commodity and fetish for the masses in the market. These masses, for Jean Baudrillard, are passive, always potential energy, a mute referent. Maybe tomorrow, they will not become the silent majority. They have no past, no future, no virtual energies to release, and no desire to fulfill (Baudrillard, 1983, p.3). Baudrillard's words articulate that the masses are abstracted and passivated in the world where sign-value bombardment is dominating the market. The masses, as potential energy besides, are nullified, and transformed into commodities, and mute referents. The "silent" masses, as unreal beings, have no "attribute", "predicate", "quality", "reference", and social "reality" (Baudrillard, 1983, p.5). Baudrillard argues that the masses are fragmented, and there is "no polarity between the one and the other. Hence, they cannot become alienated because neither the one nor the other exist there any longer" (ibid).

The taste of music has changed, according to Theodor W. Adorno. As he puts in *The Cultural Industry*; "the current musical consciousness of the masses cannot be called Dionysian, so it has nothing to do with taste" (2005, p.29). For Adorno, the notion of taste is outdated, and the reason for declining taste is the degeneration of the masses. Besides, "musical fetishism takes possession of the public valuation of singing voices" rather than the music itself, and music has a function of an advertisement for commodities which one needs to possess to listen to it (Adorno, 2005). It argues that what makes one song an idol song is its exchange value in which the smallest quantity of enjoyment disappeared. Rather than the music itself, the fetish character of the commodity is alienated from the product and glorified. Rather than his music itself, his physical existence becomes a fetish commodity. As Adorno echoes Baudrillard, "messages are given to them (the masses), and they want some sign, they idolize the play of signs and stereotypes, they idolize any content so long as they are mystified, and mystified, the masses are not allowed their behavior" (Adorno, 2005, pp.11-13). They are manifested as the silent majority as they do not have any referential signs and are no longer a subject because they are nullified and emptied. As they are no longer a subject, their alienation not possible since they have no language (Adorno, 2005, p.22). It argues that these masses are produced to demand and consume. For an extended period, people in power create a political, ideological, cultural, and sexual meaning, and the sense in question produced in a specific supply was sufficient for people back then. However, today, there exists too much untrue and fake meaning created everywhere. And the masses consume every sign and every sense with no response or participation, and they become dumb, like silenced dumbs. It proves that the silent majorities are neither a subject nor an object. They become nullified; they do not choose; they do not produce differences but a lack of differentiation. They are only fascinated by the medium that has lost its meaning (Adorno, 2005, pp.30-35).

Hence, commoditized, Bucky prefers his alienation from consumer society. As he recognizes the social evolution, "the silent untrue majority will consume, not his music as an art form. However, Bucky's image will satisfy the majority's sensual desires. When he says, "Look at me. What have I become in the scheme of human evolution? Luggage. I'm luggage. By choice, inclination, and occupation. What am I if I'm not luggage?" (DeLillo, 1998, p.87). He conceives himself as a product – the consumer silent majorities' product (luggage) rather than an artist, a product that does not differentiate, choose, decide, and participate.

Media, through signs and symbols, manipulates people, and hence, people ignore their needs, ignore use-value, and consume these signs and symbols. In *Great Jones Street* (1998), it is argued that Bucky Wunderlick is the medium, and the message is Wunderlick image. People are fascinated, captivated, and mesmerized by his image. For Robert K. Logan, “the age of information and communication media create an environment full of events that all men inevitably participate” (Logan, 2010, p.248). It argues that people participate in the media, and the contents of the media depersonalize and passivize them. His music, as a medium, and the concerts create events for the groups in which they will participate. The masses, though not a subject individually, participates in the abstraction and depersonalization, and Wunderlick's music, as a medium, neutralize social relations and the society itself. In other words, the media, Wunderlick, and the data from the media, his music, destroy the social. Exposure to this destruction consumes and exhausts Bucky Wunderlick. He says, “the more I make people move, the closer I get to personal inertness. With everybody jumping the way they do and holding their heads in the manner they’re inclined to hold their heads; I feel in a kind of a mood of melancholy because I am kind of tired of all the movement and would like to flatten myself against a wall and become inert” (DeLillo, 1998, p.101). The crowd’s consumption of the commodity increases their happiness, well-being, affluence, success, prestige, and exorcism. The consumer mentality of the masses guides their everyday life, and they firmly believe that their possession of the commodity, Wunderlick, will bring real happiness and ecstasy to their lives. However, Wunderlick believes that the crowds, as consumers, represent an utterly passive victim of the system, and hence, he flattens himself against a wall and becomes inert. It argues that the existence in the operation of production and consumption is exhausting, and the increasing competition for more production and consumption consumes the producer. In *Consumer Society* (1970; 2016), Baudrillard argues that busyness with producing and consuming bring about anomie, a personal state of isolation and anxiety (Baudrillard, 2016, p.278). Wunderlick's wish to flatten himself against a wall and to become inert can be related to Baudrillard's description of fatigue, which underscores “lifelessness, disaffection and generalized passivity” (Baudrillard, 2016, p.294).

While Bucky Wunderlick's fame brings him “riches, greatness, immortality,” he is “sitting there in this dead person's apartment suffering untold agony.” While ‘America is out there, just beyond this bridge, it's full of people passivized, depersonalized, and commoditized, waiting to be told what to do, “they’re waiting out there, just the other side of this bridge. It’s America. The whole big thing. Popcorn and killer drugs” (DeLillo, 1998, pp.136-9). Wunderlick addresses that America, the “whole big thing,” increases consumption, and people establish and reveal their identities by participating in the act of consuming. For instance, people watch TV, eat popcorn, and use drugs to alleviate their suffering and madness. For Globke, there is a big market out there in America, and he negotiates his product and earns. He convinces Wunderlick to return to the market to get a share of the cake.

Otherwise, Globke will have to pull out of the market. He says, “do you know what they’re constantly doing? They’re yowling for their food. Feed me, feed me...” (DeLillo, 1998, p.178). Globke develops more commodities out of Wunderlick. His main concern is related to the profit extracted from the product, Wunderlick, and with his exchange in the market, rather than with his actual use. Globke does not consider the fact that his product will dominate people; he ignores people’s reification with his product bombardment. His genuine intention is to make money out of his product by homogenizing, alienating, and exploiting people in the consumer culture. Wunderlick supposedly is convinced that Globke has to make money over him, and he ironically says, “that’s what amazes me. The fact that you’d go to all that trouble. Your money, your position, your reputation. You more or less own this building, Globke” (DeLillo, 1998, p.179). The new organization of objects in the modern world of objects needs an organizational man who can master, control, and order the objects in different combinations and permutation (Kellner, 1998, p.10). It proves evident that Globke is a corporate man who controls and masters Wunderlick in consumer America. With Wunderlick’s tapes, Globke participates in the system of objects. Moreover, in this new type of environment, Globke forces Wunderlick to participate in the order of signs. This system of signs will lead both Globke and Wunderlick to adopt a new, modern world. It reflects that traditional and material environment transforms into a more rationalized and cultural system of signs.

Wunderlick is a commodity fetish for Globke, a “natural fulfillment of the (their) needs,” and his human labor to produce music is dismissed both by Globke and the crowd in *Pandemonium* (Kellner,

1998, p.22). Globke attempts to convince Wunderlick to participate in the system of the signs as a commodity fetish. Wunderlick will become a dominating object in the music market with his recluse from the consumer society since it is akin to pornography, which means that in postmodernism, there is a human-machine. In other words, a man does not have any productive function any longer; instead, he performs his consumer function. In this fashion, postmodern culture, as it makes pornography the cultural fetish, the consumer public needs, objectifies the human body, and the body is offered for consumption. Schüssler argues that the status of consumption objects changes in such a way that human nature is treated as an object, and an object as human nature (2013, p.14). It argues that anything/anybody has the possibility of consumption. In *Great Jones Street* (1998), it becomes evident that Wunderlick's image is objectified and commoditized. Globke's says, "everything that takes place is taking place solely to mislead you. Others manage your reality. Logic is inside out Events are delusions" (DeLillo, 1998, p. 240). What Globke says portrays a postmodern consumer society in which human labor is neglected, depersonalized, passivized, and abstracted. Bucky Wunderlick, as an artist, is revealed as an object of consumption at the end of the book. Once Watney tells Wunderlick, "your life consumes itself," it reinforces the idea of commodification and the use of his body in the market economy. DeCurtis addresses that *Great Jones Street* (1998) is a society that does not accommodate any other choice. However, the cash nexus and the exchange of commodities for its people, and he also states that everything, such as murder, suicide, exploitation, or self-destruction, is consumed, and the human body is commoditized (DeCurtis, 1990, p.140). Buck Wunderlick, at the end of the novel, causes his self-destruction and ends this commodification by taking the ultimate drug. He experiences weeks of profound peace. It manifests his reaction against to commoditizing and annihilating contemporary American Pandemonium.

4. Conclusion

On the whole, my reading of Don DeLillo's *Great Jones Street* (1998) reflects the future condition of the humanity and underlines the notion of Pandemonium not only in contemporary America but also in global world. The rock 'n' roll star Bucky Wunderlick is a character commoditized by his fans, the music crowds, and the manager Globke. As a subject, Wunderlick does choose his recluse from social interaction and relation with the masses and rejects the notion of commodification. He inevitably faces with the self-destruction as a music laborer. Though he does reject to put his labor into the circulation of commodification, he cannot escape from becoming a human-machine.

Peter Boxall in "DeLillo and Media Culture" relates DeLillo's way of approach to the clamor of the marketplace with Samuel Beckett's drawing away from the messiness of the world toward the stillness and silence of the classic artwork (1998). Anthony DeCurtis (1990) emphasizes that it is impossible to escape from commoditized media culture. A super famous rock 'n' roll star, Wunderlick abandon his fame to take shelter in his unfurnished apartment in New York. However, he, in the end, understands that "it is finally impossible to withdraw" from the music market and market economy. DeCurtis (1990) argues that "there are no alternatives" to the market economy so that Bucky Wunderlick is subject to be consumed.

Furthermore, inspired by Ingmar Bergman's *Persona* (1966), Don DeLillo in *Great Jones Street* (1998) reflects the "nature of diminishing existence" (Osteen, 2008, p.137). However, for Boxall, it is a "deliberate movement towards silence and oblivion" (2008, p.46). Happy Valley Farm Commune's, a terrorist organization, which gives him "a lobotomizing drug that attacks the speech-forming areas of the brain" brings silence and oblivion (Boxall, 2008, p.51). Mark Osteen, in his article "DeLillo's Daedalian Artists," relates Bucky Wunderlick to Daedalus, a figure in Greek mythology who imprisons himself in a labyrinth unintentionally. In order to escape from the maze, he tries to fashion his wings from feathers and wax and escapes from the labyrinth with his son Icarus, but this escape results in Icarus' death, approaching the sun. Likewise, Bucky Wunderlick abandons the maze, the market economy, but "loses something priceless in his flight to freedom" (Osteen, 2008, p.137). Wunderlick quits his band and shelter in his apartment in New York, hoping to enjoy the silence. However, he later comes to understand that his withdrawal from the music market and market economy means to permit his exploitation and commodification by the market economies itself. According to Mark Osteen, Wunderlick's resignation is, in fact, an attempt to free himself "from servile bondage to the world,

which appears as a patron, client, consumer, antagonist, arbiter, and distorter of his work” (Osteen, 2008, p.138). Although it is Wunderlick’s silence, passivation, or abstraction, it is his way of communication or “dialogue with his fans, agent, his girlfriend, and finally with himself” (Osteen, 2008, p.138). However, it seems evident at the end of the novel that Wunderlick accepts his passivation and commodification with the drug Happy Valley Farm Commune provides for him. His muteness under Happy Valley dominance over his tapes and music reflects that he consents the market economy dominance over his passivation and commodification.

Considering all these, once DeLillo’s novel *Great Jones Street* taken at face value, it seems to suggest the inescapability from the Pandemonium. However, it provides a recognition of the whole economic system in the contemporary America; a recognition of the way how this system runs, manipulates the masses and produces human machines. In other words, the protagonist Wunderlick serve as an example of how American Pandemonium works, runs and treat individuals as a commodity. Hence, DeLillo’s *Great Jones Street* (1998) serves to expect more conscious individuals and predict and/or suggest a less complex human condition in the post-contemporary America.

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