TECHNOLOGY AND THE HUMAN CONDITION IN PHILIP K. DICK'S 1960s
SCIENCE FICTION:
EMPATHY IN ALTERNATIVE WORLDS

Philip K. Dick の 1960 年代 SF におけるテクノロジーと人間
—オルタナティヴ・ワールドにおけるエンパシー—

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Title: Technology and the Human Condition in Philip K. Dick's 1960s Science Fiction:

　　　Empathy in Alternative Worlds

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　　　　This dissertation explores how Philip K. Dick depicts humans' empathic interactions in four novels written in the 1960s: *The Man in the High Castle* (1962), *The Three Stigmata of Palmer Eldritch* (1965), *Do Androids Dream of Electric Sheep?* (1968), and *Ubik* (1969). To establish his literary world, Dick wrote science fictions depicting technology that imitates humans or human activities. Technology is used here in a broad sense that can include ancient methods of fortunetelling and psychedelic drugs as well as machines that can aid and simulate actual animals or people. The term empathy – which is defined as the individual ability to understand others' situations and feelings – is used as an important tool with which to examine how Dick portrays the human condition influenced by the various technologies that are used in these four works. Dick employs his characters' empathic attitudes as resistance against late capitalistic dominant figures. In addition, applying Lyotard's postmodern theory, this study explores how Dick imagines alternative worldviews by deconstructing various grand narratives. Dick's protagonists search for meaning in their existence, and Dick depicts them as ontological heroes who struggle against alienation in society and capitalistic exploitation. When they overcome these difficulties, they feel empathy with others and imagine more fulfilling alternative realities which can include embracing technology with a sense of equality. Dick's perspective is beneficial for many people today, who tend to be addicted to technology, commodities, and social media in this digitally expanded world. In such a chaotic society, solidarity becomes important to imagine others' situations altruistically, even if one must rely on technology to establish meaningful fellowship. Dick's four novels in the 1960s represent the inseparable relationships between

not only his characters but also contemporary people along with simulation technology.

ACKNOWLEDGMENTS

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INTRODUCTION

The main focus of this dissertation is an examination of how Philip K. Dick's writings

in the 1960s represent human empathic interactions with both other humans as well as with

nonhumans, but this emphasis is linked to an examination of technology's increasingly

powerful role in what it means to be human. Dick's novels are filled with references to

technology; however, this key term, "technology," is used in a broader sense than its common

usage, and it includes ancient methods of fortunetelling (like the *I Ching*), psychedelic drugs,

androids and other phenomena in order to reexamine human communicative activities. In

Philip K. Dick: Canonical Writer of the Digital Age (2009), Lejla Kucukalic argues that

"Dick took under consideration many advanced scientific concepts and ideas that were

unexplored by general audiences at the time his novels were written" (15-16). Dick has

become a canonical writer[1] in the era of digital culture, which Kucukalic defines as "the age

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[1] Kucukalic also argues that "Philip K. Dick today is a literary figure of significant

importance to artists, filmmakers, academics, scientists, and a vast readership. Dick's forty-

five published novels have been translated into twenty-five languages, while in the United

States, an almost complete series of novels and stories have remained in print since his death

in 1982. In 2007, the Library of America recognized Dick's achievement by bringing out four

of his novels in a volume edited by the American novelist Jonathan Lethem, a leading

member of the current generation of writers and a longtime fan" (1).

of information," and "an alternative to natural analogue signals" (14). In this work, Dick depicts how human activities can change and offer a wider range of interactions due to information and media, as well as other advanced technologies. The twenty-first century is "in the moment of the digital age[2] when the borders between physical and virtual reality, the actual and the simulated self, and humans and machines" blur (Kucukalic 14-15), and all of these phenomena are prominent in Dick's SF[3] and central to the analysis offered in this

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[2] In Kucukalic's summary of the history of the digital age, she illustrates how "[t]he development of programming, languages, and mathematical algorithms that enabled machines to solve problems and deduce solutions lead to the emergence of artificial intelligence in the 1950s. More sophisticated operating systems helped with the creation of the personal computer; in the 1980s, the Internet, or the World Wide Web, emerged as the new information infrastructure, creating not only virtual, but material and human networks, making networks a central organizational principle in society and science" (14).

[3] See also Joshua Matthew's argument in "Toward a Robust and Scholarly Christian Engagement with Science Fiction" on the influence of SF on modern culture: "SF has permeated most aspects of modern American and even global culture – movies, music, games, technology, advertising, shopping, manufacturing, politics, economics and so on – all of which assume at least a few of tropes and expectations of the future that SF develops in its

dissertation.

Dick was a science fiction writer who first became famous for winning the Hugo Award for *The Man in the High Castle*, and since then many of his works have been adapted into movies, TV series, games, and other media (Kucukakic 2). *Do Androids Dream of Electric Sheep?* was famously adapted, for instance, as the movie, *Blade Runner* (1982), and movies such as *The Matrix* (1999) and *The 13th Floor* (1999) share narrative and thematic concepts[4] with Dick's works. A more recent example of adaptation is the serial drama, *The Man in the High Castle* (2015-2019). These adaptations show "the centrality of Dick's

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readers and viewers. This cultural permeation of SF is really the science-fictionalization of modern culture, a set of attitudes towards technology and scientific discourse in society greatly affecting even people and institutions who do not pay much attention to genre SF at all" (337).

[4] Kucukalic explains that "[c]haracters in movies that are both direct and indirect adaptations are immersed in an alternative universe, at 'play' with their reality, and fighting for their survival under circumstances made murky by external powers – usually facing murder mystery in the technological milieu – all elements central to Dick's works such as *A Maze of Death*, *The Three Stigmata of Palmer Eldritch*, *Ubik*, *A Scanner Darkly*, and, to an extent, *Flow My Tears, the Policeman Said*" (2).

concern with fabricated reality," and issues that Dick's adaptations reflect on are represented

in our digital age, particularly "the construction of reality by media, commerce, and politics"

(Kucukalic 2). As for the common features of his world, Dick deals with the characters who

are attracted to various powerful technologies which seemingly help them to cope with a

harsh reality. These technologies are essential tools that allow the protagonists to forget their

regrets in the past and to overcome high-pressure situations in business and, indeed, in daily

life. Such technologies become guides for protagonists to explore the different phases of their

lives and, in addition, encourage humans to recognize their need for a social bond. Dick

depicts the main characters' confrontations with powerful capitalistic figures,[5] that force the

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[5] Dick's powerful capitalistic figures are one of the main elements his novels' protagonists

confront. See Vest's *The Postmodern Humanism of Philip K. Dick* (2009) which analyzes

four fundamental themes in Dick's alternate-world fiction that "deals with restrictive political

ideologies" (57). He argues how Dick's protagonists meet the powerful capitalistic figures in

a process of four stages. First, Dick depicts "*[p]olitically powerless protagonists/narrators*"

who find themselves "at the mercy of politically regressive bureaucracies that erase

individual autonomy and subjectivity" (57). Second, Dick's alternative world often features

"a cabal (of human beings, extraterrestrials, or robots) that secretly controls the world by

generating an illusion of freedom, democracy, and/or autonomy that prevents its subjects

protagonists on journeys to regain solidarity with "others" to experience alternative realities that recreate a semblance of "normal" society.

In this dissertation, in terms of the human relationships with mind-altering technology, Dick's works are examined in accordance with these five steps. First, humans generally believe that empathy is a humanistic element that machines lack. The belief in empathy is one of Dick's themes, and empathy is considered a unique to human beings. Second, human beings can lose their empathic feelings either because of the highly developed capitalistic society's pressure or because of the destruction of nature and the animals. Dick often portrays the hopeless situations of human characters in ecologically and socially devastated societies. Third, the machines and technologies (which include some narrative technologies) are

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from realizing their own oppression" (57-58). The third feature is "*[r]eality breakdowns*," and this postmodern theme makes his story curious especially after "the protagonist realizes that his world is an artificial (and largely narrative) construction" (58). Therefore, the protagonist's life "comes to resemble that of a fictional character, subject to the control of unknown (and unseen) creators who might change the narrative rules at a moment's notice" (58). Finally, Dick puts an emphasis on his "fictional worlds' verbal artifice," which means "[t]he manipulation of words and images" is "the primary means of political and ideological control" in Dick's alternate-world fiction (58).

expected to aid human empathy. Dick often portrays characters who rely on technology because they hope it will improve their lives. Fourth, the more advanced technological entities such as androids, electric animals, and the empathy box, can inspire various empathic feelings in exhausted human minds. Technologies in Dick's works support the anxious, less-confident characters who struggle with the social structure and their cultural identity. Finally, the highly developed machines achieve technological empathy, and humans make use of technology to regain empathy.

Dick is a representative writer of the New Wave SF that captured the cultural imagination through the middle of the twentieth century, impressively foregrounding changing human conditions due to scientific developments. Hard science and technology, such as nuclear weapons, are, of course, important elements represented in SF, but New Wave writers including J. G. Ballard and Kurt Vonnegut[6] also portrayed the cognitive influence of

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[6] For Dick, Vonnegut's *Player Piano* is "[t]he best novel" he has read ("Will the Atomic Bomb"). See also Carlo Pagetti's "Dick and Meta-SF" which comments on these SF authors. Pagetti points out that, in the early 1960s, "Dick reached a maturity – as did, incidentally, Anglo-American SF in general: Robert Sheckley's *Journey Beyond Tomorrow* and J. G. Ballard's *The Downed World* appeared in 1962, Kurt Vonnegut's *Cat's Cradle* in 1963, etc" (24). In addition, as for Dick's works in the late 1960s, "[i]n Dick, in fact, unlike the other

technology. Humans tend to be affected by technology psychologically and socially, which means that development of technology inevitably brings forward challenges about what defines human beings. Lisa Yaszek and Jason W. Ellis argue that "SF writers seized on the narrative possibilities" of science "to produce new modes of literary and experimental SF" (76). Dick experiments with a both-cognitive-and-physical transformation phenomenon by exploring posthuman conditions, and his work often illustrates special powers, peculiar body types, and artificial beings. In *Do Androids Dream of Electric Sheep?*, Dick "problematizes the human-posthuman dichotomy" by describing empathic androids (Yaszek and Ellis 77). Dick's works frequently harbor complexities, but complications offer an opportunity to reconsider how humans live in the technological development of society in the twenty-first century.

Dick's definition of science fiction is not only based on setting or plot but also a more

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authors that emerged in the 60's, the triumph of hallucination does not imply escapism, flight from reality and refuge in myth, but is rather an attempt to stretch to the extreme limit of SF a narration that remains substantially anchored to American society…. The dissolution of the scientific datum which becomes increasingly stronger in the last works, coincides on the collective level with the breakdown of society and on the individual level with the crisis of emotional values associated with the family" (28).

fundamental conception. The idea that "the society advances out of our own in some way,

perhaps ontologically, as with the alternate-world story or novel" (Dick, "My Definition" 99)

suggests Dick views science fiction as causing the real world's transformation.[7] Dick

considers "dislocation" as "the essence of science fiction" ("My Definition" 99). The

dislocation is a powerful basis of an alternative world, and its effect on readers illustrates a

process through which "a new society is generated in the author's mind, transferred to paper,

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[7] See Dick's essay, "Pessimism in Science Fiction" (1955): "Since science fiction concerns

the future of human society, the worldwide loss of faith in science and in scientific progress is

bound to cause convulsion in the SF field. This loss of faith in the idea of progress, in a

'brighter tomorrow,' extends over our whole cultural milieu; the dour tone of recent science

fiction is an effect, not a cause. If a modern science fiction writer mirrors this sense of doom,

he is only doing what any responsible writer does: If a writer feels that present-day saber-

rattling and drum-beating are leading the world to war, he has no choice but to reproduce his

feelings in his writings – unless he is writing purely for profit, in which case he never

reproduces his feelings, only those sentiments that he feels will be commercially acceptable"

(54). In his works, Dick keeps focusing on human society, pondering how humans are

involved in others' situations in the chaotic environment. Dick's losing faith in progress can

be connected to Lyotard's perception of the end of the grand narrative.

and from paper it occurs as a convulsive shock in the reader's mind, *the shock of dysrecognition*" (Dick, "My Definition" 99). Realizing what one reads is different from—but a reflection on—one's actual world can be a strong motivation for change, and such a re-orientation can lead to deep deliberation of the ontological meaning depicted in some fictionalized, alternative society. Darko Suvin views SF as an alternate form of cognition,[8]

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[8] Suvin explains details about the definition of SF in his article. He argues that "SF sees the norms of any age" as "unique, changeable, and therefore subject to cognitive glace" (375). Thus, the myth is "opposed to the cognitive approach since it conceives human relations as fixed, and supernaturally determined" (375). In addition, Suvin describes how SF is "organized by extrapolating the variable and future-bearing elements from the empirical environment," and "[w]here the myth claims to explain once and for all the essence of phenomena, SF posits them first as problems and then explores where they lead to; it sees the mythical static identity as an illusion, usually as fraud, in the best case only as a temporary realization of potentially limitless contingencies" (375). SF "does not ask about The Man or The World, but which man?: in which kind of world?: and why such a man in such a kind of world? As a literary genre, SF is just as opposed to supernatural estrangement as to empiricism (naturalism)" (375). These ideas are connected to Dick's approach to his works and his characters because he always questions human traits in their relationships with the

arguing that SF[9] is "*a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition,*" and its main device is "*an imaginative framework alternative to the author's empirical environment*" (375). Dick creates fantastic narrative viewpoints and thoroughly "unlocks the reader's mind" ("My Definition" 100). Dick's detailed investigation of what constitutes good science fiction is established on whether science fiction stimulates reader's minds imaginatively and harbors new ideas that can possibly transform fixed opinions.

This thesis uses a key term, empathy, to reconsider the characters' relationships in Dick's four novels. Empathy has been studied in a wide range of areas including psychology, science, and literature. Originally, empathy comes from the Greek word "empatheia," which means "having insight into another person's reactions" (Rasoal 2).[10] Elisa Aaltola

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world, and he avoids finding the fixed, ultimate answer to his own questions as he reflects that indeterminacy in his works.

[9] Jameson argues that SF is "generally understood as the attempt to imagine unimaginable futures" (*Archaeologies* 345). However, "its deepest subject may in fact be our own historical present. The future of Dick's novels renders our present historical by turning it into the past of a fantasized future, as in the most electrifying episodes of his books" (*Archaeologies* 345).

[10] Rasoal also argues that "empathy has been described as both the ability to understand

summarizes the historical definitions of empathy. In Adam Smith's usage of empathy, he

assumes that "[w]e are to project ourselves, with the aid of imagination" (245). Smith's

"projective empathy" is meant to "simulate the conditions of others in order to grasp their

inner lives" (Aaltola 246).[11] Then the additional two kinds of empathy that David Hume[12]

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another person and as caring for another" in philosophy (2). In this paper, I focus on empathy

as an ability.

[11] See also Adam Smith's *The Theory of Moral Sentiments* in which he introduces his idea of

empathy. Since the term, empathy, was not generally available during his age, he used

"sympathy" or "fellow feeling" to express the human empathic condition in which human

beings "derive sorrow from the sorrow of others" (9-10).

[12] In his original text, Hume does not use the term, empathy. However, he uses the term,

sympathy, in a broad range of situations. Aaltola summarizes Hume as seeing sympathy as

"the most astonishing feature in the human (and animal) mind" and defining sympathy as "a

capacity with the help of which one can undergo the experiences of others, as impressions

(for instance bodily sensations) of those others are transformed into ideas (for instance

'suffering'), and ultimately into one's own impressions (whereby we feel the suffering of

others)" (244). In this way, Aaltola claims sympathy "helps one to experience what would

otherwise simply remain an idea or a notion concerning the mental states of others; it renders

discusses are "*cognitive empathy*"[13] and "*affective empathy*" (245);[14] the former "enables us

to directly perceive" or "infer the mental states of others," and the latter includes

"reverberation with the other" (Aaltola 245-46). Aaltola's argument shows that "the

understanding of other minds is based on a sense of mutuality with or openness toward other

individuals, whereby we grasp our shared embodiment and our constant, co-constitutive

interaction" (248). From this point of view, Aaltola evaluates Max Scheler's "*embodiment*

empathy"[15] as the most perceptive one because it leads us to "view empathy as embodied

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the 'joy' or 'pain' of another into a tangible, self-experienced state" (244-45).

[13] Aaltola explains this key term, cognitive empathy, in the following way: "one has a

representation of the mental state of another individual, which again can be based on

immediate perception or inference concerning the expressions or behavior of that individual"

(245). Thus, "we see a smiling face and instantly perceive or infer that the person is happy"

(245).

[14] Aaltola argues, as for affective empathy, one "feels what the other is feeling – or to be

more philosophically precise, feels something akin to her feelings. To reiterate, instead of in a

detached manner perceiving or inferring, we feel the other" (245). This form is "immediate in

the automated sense" (245).

[15] Aaltola summarizes Scheler's idea of empathy. First, Scheler argues that "knowledge of

access to the experiences of others" (248). Historically, empathy has been viewed as a

significant element of understanding others.

As we can see clearly from these definitions of empathy, empathy entails a

cooperative approach to alternative experiences brought by others. Dick explores empathic

experiences between humans, but sometimes he tries to step beyond an ordinary notion to

discover empathy happens between human beings and nonhumans. This thesis tries to show,

among other innovative aspects, Dick's attempt to portray inclusive fellowship between

humans and nonhumans in dystopia. Alisha G. Scott, who focuses on humanity's loss of

empathy in science fiction, illustrates that not only utopian fiction but also dystopian fiction

leads to the "erosion of interpersonal connection and empathy" (40). Dick's four novels from

the 1960s portray dissolution of a social bond, and Dick's characters try to overcome that

destructive force by relying on technology. As Aaltola suggests, empathy is "movement":

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one's own mental contents does not arise in isolation from others" (248). Second,

"understanding the mental contents of others" is different from "a process of inference"

(248). Thus, "the understanding of other minds is based on a sense of mutuality with or

openness toward other individuals, whereby we grasp our shared embodiment and our

constant, co-constitutive interaction" (248). This idea has potential importance for discussing

Dick's characters who attempt to recover cooperative conditions with others.

"movement with the other (resonation)" and then "movement toward the other (response)"

(251). Dick's characters attempt to regain empathy that dynamically moves not only human

relationships, but also relationships with nonhumans and technological entities.

Dick's novels can also be read as a criticism of the individual's alienated situation in

capitalistic society. In various capitalistic worlds, some of the characters, such as the

bourgeois characters Leo Bulero in *The Three Stigmata of Palmer Eldritch* and Glen Runciter

in *Ubik*, run large enterprises with successful mass production. Promoting their products in

the cultural industry,[16] they strengthen what prominent social analysts have called "economic

coercion" aimed at mass consumers (Horkheimer and Adorno 136). Then, individuals in the

mass are taught by "the model represented by the cultural industry" and acquire a

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[16] Horkheimer and Adorno use this key term, the cultural industry, in their work, *Dialectic of*

Enlightenment, to criticize twentieth century culture. "The more strongly the culture industry

entrenches itself, the more it can do as it chooses with the needs of consumers – producing,

controlling, disciplining them; even withdrawing amusement altogether: here, no limits are

set to cultural progress" (115). Thus, "[i]ndustry is interested in human beings only as its

customers and employees and has in fact reduced humanity as a whole, like each of its

elements, to this exhaustive formula" (118). This system hardly offers a meaningfulness of

life, as Dick's petit bourgeois characters experience.

questionable "freedom to be the same" (Horkheimer and Adorno 136). This process shows that individuals "become a part of society's collective consciousness" (Scott 41). The petit-bourgeois protagonists are addicted to economic desires because their satisfaction seems to come from the huge economy's power and money. Dick's protagonists are deeply involved in the capitalistic paradigm, but they come to doubt their superficial prosperity. Then, they start to imagine another world without capitalistic demands.

In *The German Ideology*, originally written in 1846, Karl Marx urged modern people to consider the unstable future that capitalism brings. This modern anxiety of instability is illustrated through Dick's petit bourgeois characters' adventures. Dick's protagonists search for alternative ways to survive in society by revolting against capitalistic structures. Marx showed the contradictions that capitalism involves and argues that "[t]he division between the personal and the class individual … appears only with the emergence of the class" (Marx 84). At this broad level of analysis, Dick's petit bourgeois characters' alienations are often examined from a Marxist point of view. Borrowing Marx's words, I can point out that Dick's characters who accidentally belong to the lower-middle class are "only engendered and developed by competition and the struggle of individuals among themselves" (Marx 84). Thus, in reality, they are "less free" and subjected to violence (Marx 84). However, Dick's characters have difficulty in distinguishing reality and manipulation, which means that their reality is totally controlled by the capitalistic social structure even when they search for

freedom. Dick's economically totalized system in his 1960s works is described as powerful

enough to commodify the characters thoroughly.

Jean-Francois Lyotard argued that the social system pursues efficiency in the

postmodern paradigm to maintain "the system's power capability" (61).[17] In the postmodern

age after 1960, the highly developed capitalistic system inspired individual desires along with

a belief that proper consumption – in other words, exchange of money and goods – can solve

problems. Dick's characters attempt to reduce dystopia's complexity into the problem of the

economy and the system. For example, Rick Deckard in *Do Androids Dream of Electric

Sheep?* attempts to solve his identity crisis by owning a real goat paid for with his bounty

money. Also, the empathy test which distinguishes androids from humans epitomizes a

simplistic definition of humans against non-humans. Dick's protagonists try to trivialize the

complicated issues which they face, but Dick's chaotic society goes beyond their petit

bourgeois solutions. Dick imagines that, when technology is deeply involved in human

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[17] Today's globalized consumer society reflects Lyotard's argument. Lyotard argued that "the

system can only function by reducing complexity" and "must induce the adaptation of

individual aspirations to its own ends" (61). Speed may be considered "a power component

of the system" (61). This systematized situation that Lyotard pointed out is also seen in

Dick's characters who pursue efficiency and profit in a more simple, rational way.

activities, humans pursue their solidarity even with technologies and awaken to create

forward-looking stories. Dick's protagonists revolt against the limitations of the system and

the economy and seek for new narratives and alternate identities through communicative

connections in a confused reality.

Dick thus can be seen as an enthusiastic but complex SF author, and his works have

been investigated by various scholars focusing on postmodernity and uncertainty. Eric Carl

Link concludes that SF, including Dick's work, is "the most postmodern of postmodern

literature," and SF is "often characterized by an easily recognizable set of features,

conventions, and scenarios" (18). As for the postmodern defining traits that most of Dick's

works illustrate, "there is a shift in postmodern culture from the consumption of things to the

consumption of images and information" (Link 23). Even though Dick focuses on

consumption in his short stories and novels, his perception of consumption includes more

complexity. On the other hand, in *Philip K. Dick: Exhilaration and Terror of the Postmodern*

(2003), Christopher Palmer argues that Dick is a challenging writer because he is "*both* a

humanist and a postmodernist" (32). Dick's fictions represent "the disintegration of the real in

contemporary society" (Palmer 32), and the combination of social dissolution and ethical

pursuit of fellowship makes his "condition of postmodernity" challenging (Palmer 34). As

Umberto Rossi argues, it is difficult to place Dick as a "'simple' postmodernist novelist"

because "his sf output is not always a form of postmodernist parody/pastiche" (*The Twisted*

3). Rossi focuses on "ontological uncertainty" (*The Twisted* 12) and defines such an "ontology" as "the critical meditation on the nature of being, existence of reality, as well as the basic categories of being and their relations" (*The Twisted* 10). Dick's characters often struggle with the postmodern system and the search for ethical relationships.

The more desperately protagonists try to find a right answer, the more their journeys become contradictory. Dick depicts double features of humanism: "a resource in crisis" and motives of human condition (Palmer 33). However, Dick eventually "appeals to kindness, fellow-feeling, readiness to sacrifice, and humility" (Palmer 33). My dissertation also suggests that Dick's characters are alienated in the postmodern society, but the more important aspect is that their demand for empathy stimulates characters to redeem fellowships. More investigation will be necessary to bring out the complex role of empathy in the postmodern condition. Dick often presents superficial connections between humans made through technological powers to form social bonds created in a virtual world when they attempt to comprehend possible alternate situations.

The Man in the High Castle (1962), *The Three Stigmata of Palmer Eldritch* (1965), *Do Androids Dream of Electric Sheep?* (1968), and *Ubik* (1969) are "considered to be some of the finest SF novels produced by a twentieth-century American author," and the 1960s[18] is

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[18] See Carlo Pagetti's "Dick and Meta-SF" which discusses Dick's works in the 1960s and

"[Dick's] most productive period" when he wrote more than 20 works, which display "Dick's narrative talents, particularly his emotionally complex characters" (Vest, *The Postmodern* xvii-xviii). These four novels[19] deal with mind-altering technology: the *I Ching* in *The Man in the High Castle*, psychedelic drugs called Can-D and Chew-Z in *The Three Stigmata of*

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contends that the early 1960s works are more valuable. Pagetti argues that "Dick's fiction is increasingly becoming a reflection on the subjective nature of reality, culminating in *The Man in the High Castle* [the disintegration of history] and *The Three Stigmata of Palmer Eldritch* [the disintegration of planetary reality]. The first of these dates back to 1962; the second, together with *The Simulacra* and *Martian Time-Slip*, is from 1964; indeed, the period 1962-64 can perhaps be considered the highest moment in Dick's fiction both in the quality of the works and the richness of their motifs" (24).

[19] The editor of *Philip K. Dick: Four Novels of the 1960s* (2007), Jonathan Lethem, argues that these four novels "are summits in Dick's career. They exemplify the hallucinatory logic, darkly comic exuberance, and unsettling prescience of Dick's genius. These are universes where alternate realities can be marketed and individual identity eroded in unexpected ways, and where the very question of what is human is redefined as the virtual becomes the real, and the divine may lurk in a mass-marketed drug or in a household product. Dick was a true American original whose worldwide influence continues to grow" (Lethem).

Palmer Eldritch, androids, electric animals, the empathy box, and the mood organ in *Do*

Androids Dream of Electric Sheep? and the Ubik spray and half-life technology in *Ubik*.

These four books all depict advanced technology as a realizable means of intervening in

human activities, including changing human minds. These technologies are powerful enough

to change characters' minds, and characters rely on them to justify their decisions, to

experience an illusory world, to feel empathy beyond the boundary between humans and

nonhumans, and to maintain solidarity with other companions.

Dick reflects deeply on the harsh reality his characters experience "to respond to the

political, personal, economic, and social tensions of the early 1960s," such as the US

involvement in Vietnam and President John F. Kennedy's assassination (Vest *The Postmodern*

153). In these four novels, Dick also describes the consumer-centered worldview which

reflects American society in the 1960s, in which people gained access to advanced

technologies. His characters are dominated by addictive technologies and affected by a highly

developed capitalism as a result of a postwar capitalist social system, which has been

analyzed thoroughly, for instance, by Horkheimer and Adorno. Dick, however, combines both

hopeful and dangerous possibilities of technologies in depictions of protagonists' revolts

against the dominant economic force.

Those four novels written in the 1960s have three common elements. First of all, they

share a similar component in protagonists who are paranoiac men seeking meaning in every

detail of late capitalist society. These protagonists are dominated by transcendental powers

and tend to rely on technological tools to escape from harsh reality. Dick puts an emphasis on

these paranoiac protagonists as "an effective and coherent way of understanding social

situations" (Palmer 37), while many view the paranoia as an illness or a negative

psychological issue. Such characters attempt to overcome their addiction to technologies,

hallucinated illusions and egoistic desires, so that they are able to open up new possibilities in

their own lives. The double nature of paranoia is revealed from protagonists' doubt and

objectification of their obsession. The protagonists in these four novels share a tendency to

become easily addicted to powers and technology, but their dependence on authority and the

technological apparatus of everyday life shifts whenever they make important decisions in

their lives.

Second, although Dick's works are often viewed as entertaining science fiction or

even fantasies with chaotic world settings, Dick deals with moral perceptions in each of the

four novels, especially empathy. In Dick's writings that struggle with human ethics, human

bonds are rarely depicted as warm and affectionate ones, because artificial agents such as

Palmer Eldritch and androids intervene in human relationships. Protagonists must deal with

such uncertain, ambivalent agents, who have unrealistic and cruel aspects even though they

paradoxically may lead protagonists to the realization of empathic attitudes. Dick's

characters, who have various other burdens, struggle with isolation, and their alienated

situations cause excessive individualism. Some assume that SF merely presents stories about

humans versus technology, but Dick portrays technology as both alienating and empathy-

building in his works. In this dissertation, however, the main focus is Dick's implication of

the possibility that technology enhances human empathy and underscores the possibility of

human choice even in the face of addiction and illusion. These four works reflect the

inevitable uneasiness about what protagonists do not know, the uncertainties in a

materialistically affluent society where they are blindly involved in technological

development.

Third, Dick establishes an ambiguity in each ending, creating an open-endedness in

terms of protagonists' final decisions. When it comes to descriptions of complex reality, Dick

conducts a postmodern "experimentation in discourse" (Lyotard 50),[20] which in this case

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[20] Lyotard adds in his argument that a postmodern experiment with discourse "is regarded as

having little or no operational value and is not given the slightest credence in the name of the

seriousness of the system" because "[s]uch experimentation offers an escape from

functionalism" but "it should not be dismissed lightly since it was functionalism itself that

pointed the way" (50). This perception can be applied to the interpretation of Dick's works.

Dick's novels are so full of illusion, destruction, and ambiguity, that some might say that they

are not realistically functional at all. However, I intend to reinterpret his technological,

means the destruction of linear narratives. One major feature of narratives used in Dick's

fictions is that characters transcend current realities not only physically but psychologically,

and this means that characters go beyond time and place as well as their bounded everyday

consciousness. Such a technique creates labyrinths in characters' adventures in a borderland

between reality and hallucination. In provocative ways, Dick tries to represent the end of the

grand narrative by providing innovative narrative experiments in SF.

Fredric Jameson argues that today's global culture is "the internal and superstructural

expression" of American economic domination throughout the world (*Postmodernism* 5).

Jameson also specifically illustrates how Dick's novels are a "nightmare and the expression

of deep, unconsciousness, collective fears about our social life and its tendencies"

(*Postmodernism* 282). Dick's protagonists are commodified selves who consume everyday

life related to the exchange of items, but they fight against "fantasies of mind control and

unconscious exploitation" of late capitalism (Jameson, *Postmodernism* 282). For example,

Rick Deckard in *Do Androids Dream of Electric Sheep?* views animals as commodities and

earns a great sum of money by killing escaped androids, hoping to buy an animal with his

earnings. In *The Three Stigmata of Palmer Eldritch*, the drug business is used to take over the

characters' lives, and Barney Mayerson tries to revolt against that oppressive capitalistic

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illusory representations by insisting that they create a driving force to pursue efficiency.

power. Dick depicts a commodified structure where his protagonists struggle to seek their life meaning besides drug usage.

These four novels, I will argue, represent characters who are trapped in capitalistic desires. N. Katherine Hayles demonstrates that "[c]apitalism encourages the inflation of desire, marketing its products by seducing the consumer with power fantasies" (*How* 170). For example, in *The Three Stigmata of Palmer Eldritch*, characters consume the product, drugs, and they are captured in the virtual world of Palmer Eldritch who makes all the rules. Hayles argues that "Dick's narratives extend the scope of inquiry by staging connections between cybernetics and a wide range of concerns, including a devastating critique of capitalism" (*How* 161). Dick's major works seek to define the human by comparing it with artificial forms such as androids, electric animals, and the transcendent presence, Palmer Eldritch.

It is difficult to assert that Dick willingly supported humans' technological usage. Dick is more interested in what kind of element defines humans and how to distinguish humans and artificial entities in the process of technological development. This dissertation substantiates how Dick believed in the human ability to feel empathy towards others through technology. Donna Haraway proposed that "[l]ate 20th-century machines have made thoroughly ambiguous the difference between natural and artificial, mind and body, self-developing and externally designed, and many other distinctions that used to apply to

organisms and machines" (120). Borrowing Haraway's term, one can say that

"[t]echnological determination"[21] is an "ideological space" for examining Dick's works

because he raises a question about re-conceptions of humans and machines (120). Haraway

also states that "our sense of connection to our tools is heightened" (144), and it can be seen

that Dick portrays technologies not only as tools but also as biotic systems and

communication devices that lead humans to feel fear, confusion, and empathy.

Dick's problem concerning the relationship between humans and androids must

stimulate readers to "rethink our taken-for-granted modes of human experience" (Wolfe xxv).

Braidotti argues that the posthuman condition[22] represents the human as "the former measure

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[21] Haraway points out that "the certainty of what counts as nature – a source of insight and

promise of innocence – is undermined" (120). Dick questions the certainty of the natural

border between the authentic and the fake in his novels, and, from my point of view, these

four novels I explore in this dissertation show Dick's intension to blur the traditional border.

[22] He illustrates that "the posthuman condition introduces a qualitative shift in our thinking

about what exactly is the basic unit of common reference for our species, our policy, and our

relationship to the other inhabitants of the planet" (1-2). Also, this issue "raises serious

questions as to the very structures of our shared identity – as humans – amidst the complexity

of contemporary science, politics, and international relations" (2).

of all things," and declares that "[d]iscourses and representations of the non-human, the

inhuman, the anti-human, the inhumane and the posthuman proliferate and overlap in our

globalized, technologically mediated societies" (2). When the human is decentered, "[t]he

boundaries between the categories of the natural and the cultural" become blurred "by the

effect of scientific and technological advances" (Braidotti 3). Braidotti believes in the

potentiality of technologies as a means to fight against "a profit-oriented system that fosters

and inflates individualism" (58).[23] Individualism, and in particular excessive isolation in

human society, is represented prominently in those four novels of Dick, and ontological

characters seek solidarity or empathic experiences with others in alienated dystopias.

In the first chapter, on *The Man in the High Castle,* by positioning the *I Ching* as an

ancient technology, I will investigate the main characters, Juliana Frink, Nobusuke Tagomi,

and Frank Frink, who often rely on the Chinese oracular tool to make important decisions in

their lives. These three characters are addicted to the *I Ching* because it gives them persuasive

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[23] Braidotti also argues that the potential of technology to undermine the profit-oriented

system is "one of the most pointed paradoxes of our era," and it becomes "the tension

between the urgency of finding new and alternative modes of political and ethical agency for

our technologically mediated world and the inertia of established mental habits on the other"

(58).

advice when they struggle with problems with their identity in American society. However, as

they gradually find release from the *I Ching*, they find it to have possibilities for changing an

unsatisfying situation if they make decisions for themselves. Making use of narratives which

are not linear but as complicated as labyrinths, Dick portrays the psychological phases of

decision-making in these characters' lives.

Exploring *The Three Stigmata of Palmer Eldritch*, the second chapter discusses Dick's

portrayal of characters' confrontations with a dominant figure as well as his presentation of

the ontological hero, Barney Mayerson, attempting to regain a second chance to rebuild the

empathetic self. Mayerson works as a consultant who foresees what kinds of commodity will

become popular in Leo Bulero's company. He succeeds as a businessperson; however, he

regrets that he has destroyed his married life. To atone for his egoistic behavior, he decides to

move to Mars, where immigrants are using hallucinogens. When using these drugs, they

submerge themselves into an "ideal life" and view a beautiful but manipulative environment

into which they can project their ideal self-images. The creator of the drug, Palmer Eldritch,

aims to establish his own world by controlling drug users, but Mayerson attempts to seek his

identity in real life and his own, actual future.

The third chapter describes how it is possible for humans to have empathy through

communicating with technological beings such as androids, electric animals, an empathy box,

and a mood organ, by focusing on *Do Androids Dream of Electric Sheep?* Those technologies

are involved in human activities beyond being merely useful tools. The protagonist, Rick

Deckard, gradually realizes a change in his empathic perception towards androids and robotic

animals. I will analyze in depth Deckard's identity crisis after meeting androids who exhibit

more significant human-like actions. Also, the empathy box plays an important role for

humans in regaining an emotional response in an alienated, dystopian society. I will illustrate

how technologies questioning humans' empathy contribute to restoration of human society

and humans' recognition of necessary solidarity with others.

The fourth chapter focuses on Joe Chip's revolt against late capitalist figures and the

complex possibilities of plural realities in *Ubik*. Chip is a half-lifer who is mentally alive but

physically dead, and he is constantly driven by Runciter, Chip's boss, to pursue more Ubik

spray in its continually changing forms which activates half-lifer mental and economic

activities. Runciter, as a capitalist figure, tries to establish dominance in business competition

by using half-lifers. With the end of ideology, all of the characters' actions are inevitably

involved in economic activities. Chip, as a "survivor" among half-lifers, adopts empathic

attitudes to stop both Runciter's capitalistic ego and egoistic exploitation by Jory, another

half-lifer. The main question I will address is how Dick portrays Chip's sense of

responsibility based on his belief in alternative worldviews and an inherited altruistic

empathy to cherish bonds with others.

Dick represents human empathy and use of technologies in the four novels written in

the 1960s. The characters in those novels have suffered from social alienation, and their entire environments are economically and socially controlled by capitalistic figures. The protagonists rebel against fixed beliefs such as a commodified system, a desire for money, and mass-produced goods. The solution for their confrontation with the powerful controlling figures is a technology which stimulates the protagonists' emotional attitudes because they will recognize that they need solidarity with others during their chaotic journey beyond time and place.

CHAPTER I

THE REORIENTING ROLE OF THE *I CHING* AND PHILIP K. DICK'S NARRATIVE
EXPERIMENTS IN *THE MAN IN THE HIGH CASTLE*

Philip K. Dick's *The Man in the High Castle* (1962) – henceforth called *MHC* –

depicts the human condition in an alternative society. In 1979, Lyotard argued that

contemporary postmodern writers who question the rules of narratives have doubts about

reality and identity (75).[24] *MHC*, written in the 1960s, groundbreakingly anticipates the

Lyotardian postmodern situation through use of a Chinese ancient oracular tool, the *I Ching*.

The main characters, including Juliana Frink and Nobusuke Tagomi, often follow the *I Ching*

oracle's advice concerning their decisions, as well as to establish new and unexpected

empathic relationships. In this chapter, the *I Ching* is seen as a technology that can change

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[24] Dick is one of those questioning writers with great doubts about fixed conceptions.

Lyotard proposes that such questioning writers "possibly share their suspicions by circulating

their work," and they are "destined to have little credibility" in the "'correct' images, the

'correct' narratives, the 'correct' forms" which can be "the appropriate remedy for the anxiety

and depression that public experiences" (75). I can see Dick's attitudes toward his novels

mirrored in Lyotard's argument because Dick doubts the definition of humans and the

existence of reality and reflects his questions in his works even though he struggles to find

clear answers to those questions in each novel's ending.

human minds and lives. The characters' empathic interpretation of the fortune telling implies

that the *I Ching* can be a powerful tool to alter personal narratives. However, in order for each

character to establish his/her own story, each character has to make his/her own decisions,

including how to use the oracle and whether to use it. Dick uses the *I Ching* to question both

reality and characters' mindsets, insisting on the absence of absolute fact. Everett and Halpern

show in particular how the *I Ching* is tied to alternative history and argue that Dick's

divergent timelines "bring into question the nature of reality itself" (48). This novel's

characters demand the truth, but Dick's endlessly tricky ways of changing the historical time

frameworks enlarge the imagined parallel world's agitating impact.

The *I Ching* influences characters' actions and inter-relationships, and Dick uses it

himself to restructure the novel's time flow. In fact, the *I Ching* has over 3,000 years of

history since it was first documented in China. There are 64 core hexagrams derived from

oracle-bone commentaries and oral lore. When a questioner consults the oracle, he or she will

be given one of its 64 hexagrams based on some randomizing, unsystematic method. In

consultation, the questioner receives from one to six lines that carry abstract commentaries

purportedly associated with their situations. Mountfort points out that "the view of history

and time implicit in *I Ching* is not only cyclical but synchronistic" (291). Dick's narrative

time scheme hardly seems cyclical in any simple sense, but without a doubt the characters

simultaneously recognize multiple possible pathways to realize their linked desires. The *I*

Ching gives the questioner some advice about how to act in the given situation, but the oracle also reflects the unconsciously shared common fears and desires of the questioner. That synchronistic reflection does actually push characters toward action. Although the responses offered by the *I Ching* are not always what the questioner wants, it seems even negative instigations can lead to characters' actions. In any case, in this dystopian future, action can be a viable option.

The *I Ching* is a reference used as a device to unify stylistic and philosophical dimensions of Dick's postmodern techniques, which explore the boundaries of the fictional text and the historical discourse. Mountfort's analysis of *MHC* focuses on the oracle's contribution to the novel's historically parallel vision, which makes Dick's *MHC* a major example of the alternative history novel in modern literature. He declares that the *I Ching* provides this novel with a philosophical foundation, a technology that advocates a synchronistic notion of simultaneity that is contrary to classical western views of causality. Using the technical notion of simultaneity of time, Dick depicts each character's adventure in finding one's own narrative, one's own viewpoint, and one's position relative to existential dilemmas, and thus building a responsibility for the individual story. In fact, Dick himself used the *I Ching* to write this novel in a self-reflective way. Plotting a novel based on the oracular structures of the *I Ching* was, needless to say, an experimental method for an American writer in the 1960s.

The oracle enables an experiment, in which the Chinese ancient tool guides characters' audacious attempts to garner the will for radical changes. The main characters use the sayings for advice, but, more importantly, the *I Ching* also seems to suggest alternative plots. The oracle can work because its users seek better decisions, and better empathic connections to others. Everett and Halpern's analysis and Mountfort's study both see the *I Ching* as a distinctive tool in the novel, but they do not sufficiently investigate how the oracle interpenetrates characters' acts brought on by their emotional turmoil. Characters in the novel welcome the ambiguities generated by the *I Ching* as a tool for legitimizing their own beliefs. The *I Ching* works when users feel anxiety about their emotional complexes. For instance, they suffer from a sense of inferiority associated with various cultures, races, and identities. Those issues become triggers leading characters to rely on the oracle as they try to redirect their destinies, and lead to a committed engagement with their choices. The *I Ching* is thus not only an oracle but also a device for adding alternative views to the novel.

Two arguments of the *I Ching* underscore this oracle's reorienting role. The oracular idea of plural timelines has a significant impact on human relations that are faltering. Laura Campbell argues that Dick reflects "different perceptions of time" to clarify characters' journeys and redefines ways of responding to the moment (190-92) and to others (both human and posthuman), but characters' "clarification" of their destiny does not mean their endings are always happy. Therefore, the ambiguity of the story's ending strengthens the *I*

Ching's effects in changing practitioners' actions and also reorienting historical possibilities. According to James Burton, Dick's attempts to transform our "perception of history" are expressed in his rhetoric, which is "attentive to the ways subjective knowledge and objective reality cannot be separated from one another" (23). Following up on these thought-provoking proposals, this chapter focuses on the *I Ching* as a technical device shaping its users' actions and explores its constitutive role for rebuilding narratives through examining Dick's tricks to alter a generally accepted historical perception.

The *I Ching* and Oppressed Characters' Justifications

The *I Ching*, predicting the future, encourages its users who lose confidence in their divided society to search for new visions of their lives. Dick's *MHC* depicts a twentieth-century alternative history, in which America is colonized by Japan and Germany. People have become beaten down by the chaotic situation after the war because war has divided humanity on the basis of race and nationality. In *MHC*'s fictional setting, after the Japan-Germany Axis won World War II, the eastern half of America belongs to Germany, and the West Coast belongs to Japan. San Francisco is the capital of the Japanese-occupied Pacific Coast. As for Dick's way of describing dystopia, James Thrall states that *MHC* is "a particularly striking example of Dickian thought experiment" and he points out how Dick highlights issues of national and cultural identity (211-12). Characters Dick depicts in the

novel do not have any confidence because of their racially and nationally oppressed situations

and rely instead on the *I Ching*'s random fortune-telling advice for their important decisions.

Dick's experiment is represented in this novel by altering the outcome of WWII. This

attempt shows "Dick's interest in history as malleable record of events" that can be "altered

in the narrative" (Kucukalic 21). The situation where characters in the occupied US are

psychologically oppressed is connected to the altered result. Lampe views the *I Ching* as

"divination for important life decisions" which becomes popular along with "a growing

feeling of passivity and weakness among the defeated Americans and a belief in the moral

superiority of Eastern traditions" (226-27). Those who use the oracle believe in a fatalism and

make essential life choices based on "the random results of the manipulations" (Lampe 227).

When they are helped by the oracle's navigation, they feel that the *I Ching* gives them

spiritual authority. However, Lampe argues that characters' embrace of the *I Ching* has to do

with their feelings of being "powerless over the things" they "cannot control," which means

that "[t]he West has failed and so have its ideas" (227). The losers' less-confident attitudes are

reflected in Dick's characters' dependence on the *I Ching* and their escape from taking their

own responsibility.

Because of their cultural backgrounds, characters feel their social inferiority, which

leads them to turn to the *I Ching*. For example, one of the main characters, Juliana Frink,

follows the *I Ching*'s directions and finally discovers the basic fact that being dominated by

someone does not lead to a fulfilling, authentic life; she has been cruelly treated by the

Japanese and requires judo's physical skills to protect herself. Americans are the colonized

people in this novel, and Juliana's attitude to Japanese martial arts symbolizes an indigenous

people's typical reaction to a dominant culture. Timothy Evans, who explores the colonialism

in *MHC*, points out that "[t]he attitude of [colonized] Americans toward [dominant] Japanese

is a combination of emulation and resentment characteristic of a colonized people" (368). Her

humiliation might be the impetus for her learning the dominant culture's art of self-defense.

She thinks that their "tiny lives" have "no value" (*MHC* 29). Her attempt to picture her own

alternate life appears in her resistance to the Japanese: keeping herself in a safe place and

teaching judo. She sometimes is depicted as hesitating to act using her independent

judgement because of her sense of humiliation. The guide for achieving her personal goals

becomes the *I Ching*. She says "Frank [her ex-husband] got me hooked on it [*I Ching*] and I

use it all the time to decide" (*MHC* 75). Using the ancient technology to support her mental

strength, Juliana's role as a heroine who believes in such an ancient tool's possibilities

demonstrates the way she leads her life to accomplish her internal desires. The oracle retains

the human history's disorienting and reorienting views concerning the future, and each

character's fate becomes more complicated as a result of the oracular pronouncements.

Juliana believes that the *I Ching* has the power to decide the character's moral

judgments. Juliana kills Joe Cinnadella who has joined Juliana's trip but actually is revealed

to be a Nazi spy. He is planning to kill the author of *The Grasshopper Lies Heavy* (hereafter

GLH),[25] called Hawthorne Abendsen, whom Juliana wants to meet, and this means that Joe

might harm Juliana and crush her quest. She in consequence kills Joe. After fleeing the hotel

where she assassinated him, Juliana asks the oracle, "Tell me what to do, *please*" (*MHC* 191).

The result that the *I Ching* shows to her is a philosophical but ambiguous message; "One is

enriched through unfortunate events" (*MHC* 192). Juliana interprets this message as a

positive one, and decides not to give up her quest to meet Abendsen. John V. Karavitis argues

that the oracle practitioners "treat the results of the *I Ching* procedure as being inescapable,"

and the oracle is "perceived as being intelligent, infallible, and *alive*" (85). Juliana consults

the *I Ching* to determine her will, to confirm whether her decision is right or not. The *I Ching*

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[25] Dick refers to *GLH* in his essay "Biographical Material on Hawthorne Abendsen" (1974).

GLH "has become Hawthorne Abendsen's most renowned book, although 'underground' both

in printing and distribution, due to its political and religious nature" (118). Although *GLH*

"offended the Authorities, they themselves studied it with keen professional intent, for it

outlines major historic 'possibilities' of an 'alternate world,' of a sort of familiar to SF

readers, in which the Axis is not favorably described, thus causing Mr. Abendsen and his

family to seek an uneasy and certainly temporary sanctuary in the Rocky Mountain states

between the two more militant zones of the United States" (118).

thus provides its users with fatalistic points of view when looking at the world.

Another isolated character seems to have lost all self-confidence and become attracted to the *I Ching*. Frank Frink is hesitant to make decisions by himself and always relies on the *I Ching*. He used to work at a factory but was fired, so he reconsiders his future plan. Mountfort claims that Frank is a "typical Dickian everyman" (293). The self-distrustful character uses the oracle as a dependable device for deciding his future, but his reality-based experience teaches him more. Frank's colleague, Ed McCarthy, offers the suggestion to make original contemporary American items and distribute them to retail shops–beginning his own business. However, Frank is reluctant even in the face of practical business advice. Consulting the *I Ching*, he is faced with the following cryptic instruction: "PEACE. The small departs, The great approaches. Good fortune. Success" (*MHC* 45). The oracle also shows a different possible result. "The wall falls back into the moat. Use no army now. Make your commands known within your own town. Perseverance brings humiliation" (*MHC* 45). These two prophecies are "good fortune and doom mixed together" (*MHC* 46), which seems to give Frank a trial to overcome. His determination is "working, creating in my own way right up to the end, living as best I can" (*MHC* 46). As a heavy user of the *I Ching*, he indulges in wishful thinking, which simply mirrors a convenient way to interpret advice. The *I Ching* at least provides confidence among its users even though its advice is sometimes vague. Interpretation of the guide is fulfilled in users' actions, but this case of decisive action

is a result of blindly following a randomized oracle.

Both Juliana and Frank use the *I Ching* and these two characters seem to be connected through the *I Ching* despite not having met each other since their divorce. They share the similar idea that the *I Ching* provides the right choice, and this link transcends the timeline through the *I Ching*. In the past, Frank recommended that Juliana listen to the oracle's advice, which means she has obtained the chance to use the oracle thanks to their former relationship. In fact, these two are indirectly connected because they have no opportunity to directly meet in the novel, but it might nevertheless be possible for them to sympathize with each other. Frank reflects that Juliana is "not even knowing what it is herself, what her biology needs" (*MHC* 48). This situation is similar to that of Frank, who does not know his life's ultimate goal. Each of them seeks a solid lifelong purpose, and it is impossible to deny any chance to build a different relationship again. Furthermore, as for interlocking fates led by the *I Ching*, Mountfort concludes that "Dick used the oracle to develop the direction of the novel and adopted its synchronistic view of time and interconnectedness" (300). The *I Ching* leads the plot forward by giving values of existence connecting the characters beyond the timeline, and also with their shared trust in the simple oracular device.

Juliana and Frank are ordinary people who have anxiety about their future and seek purposes to live their own lives, and their belief in the *I Ching* stimulates them to act

independently.[26] According to Lampe, "[p]ower is central to how the *I CHING* is being

applied," and the oracle can often be "used to encourage action" (227). In this sense, power

means characters' independent, subjective actions rather than control over others. Juliana and

Frank succeed in acquiring their free will. All the decisions they made simply seem passive

acceptance of their fate, but they try to be free from fatalistic points of view. They attempt to

get through difficulties and traumas on their own and learn a lesson from their experience that

the *I Ching* guides.

MHC characters rely on the *I Ching* to make their decisions, and their situation is

similar to ours in our real world, using social media. People immediately look up what they

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[26] Lampe argues that "while the *I CHING* can be used passively, it can also often be used to

encourage action" (227). There seems to be a passive acceptance of fate, but the *I Ching* users

in *MHC* are often assertive. Lampe's argument examines in detail how the characters use the

I Ching in a positive way. "Acceptance of fate is not a path to weakness. It is through an

awareness of the forces that work against us that we can be willed to action. The *I CHING*

cannot provide clear answers, only hints through cryptic messages. The interpretation of each

hexagram is where our important decisions are made. In the same way, mere acceptance of

fate does not doom us to passivity, it teaches us our potential and challenges us to make the

best of our limits and to try to transcend them" (228).

do not know on the Internet and easily get the answers they want. For example, Google "has

become a culture of search, expressed by the fact that if people want to find out something,

they say 'I'll google it', 'I'll have to investigate this on Google'" (Fuchs 161). In *MHC*, the *I

Ching* has become the most accessible platform where people find out something. The

difference is that the *I Ching* users have to interpret the result by considering their own

situations and their worries about life. The answer that the *I Ching* provides is often

ambiguous, so a profound interpretation is inevitably needed. However, on the Internet, it is

easy for us to acquire information, and this convenience generally satisfies our needs. While

information on the Internet offers immediate answers to the users' questions and seems to

provide no room to interpret, however, fake news is a case where users need to consider the

content. Hate speech and false information created by AI[27] are good examples, and this "may

lead to a world in which it is no longer clear what is true and what is false, where facts and

fiction mix" (Coeckelbergh, *AI Ethics* 103). False information, of course, existed before

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[27] Coeckelberg defines AI as "intelligence displayed or simulated by code (algorithms) or

machines" (64). As we have already known, "AI is created and used by IT ad internet

companies" (Coeckelbergh, *AI Ethics* 3). Coeckelbergh raises several examples. "Google has

always used AI for its search engine. Facebook uses AI for targeted advertising and photo

tagging. Microsoft and Apple use AI to power their digital assistants" (*AI Ethics* 3).

development of AI[28], but with AI, "combined with the possibilities and environment of the internet and digital social media" (Coeckelberg, *AI Ethics* 103), there seem to be more chances for manipulation. Dick's representations of each character's interpretation of the *I Ching* can thus be connected to our modern world's situation full of both good information and bad information.

The *I Ching* temporarily gives self-confidence to vulnerable characters who experienced humiliation based on their cultural condition. According to Wilson in his philosophical analysis of the novel, both Juliana and Frank are "Dick's heroes," though they feel they are powerless and humble (47). Karavitis also argues that the main characters of this novel accept the "futility of challenging their lives," and this is expressed "in persistent use of

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[28] Coeckelbergh summarizes the history of AI in *AI Ethics*. "The history of AI is closely connected to that of computer science and related disciplines such as mathematics and philosophy…. AI is generally seen as having started in the 1950s, after the invention of the programmable digital computer in the 1940s and the birth of discipline of cybernetics…. An important moment of the history of AI was the publication of Alan Turing's 1950 paper 'Computing Machinery and Intelligence' in *Mind*, which introduced the famous Turing test but was more broadly about the question whether machines can think and already speculated about machines that could learn and do abstract tasks" (*AI Ethics* 65-66).

the *I Ching* to make decisions about the future" (90). The *I Ching* is a device guiding people

and making them confident, even when the confidence may be unjustified. Lyotard's

postmodern notion of "the obsolescence of the metanarrative apparatus of legitimation"

(xxiv) offers a thought-provoking relation with the *I Ching*. This postmodern novel's

characters use the *I Ching*'s obsolescent, forgotten narrative to justify their behaviors, and at

the same time their acts imply that the *I Ching* has little value in and of itself. Because the

ancient discourse is ironically worthless when people seriously want to prove their actions are

necessary or good, *MHC*'s characters who cannot stay away from the *I Ching* desperately

justify the necessity of the device, believing that the oracle provides them with precise clues

to overcome their weakness and to change their fate. Shared beliefs in an arbitrary guide to

action can only provide self-justification and motivation for characters having a delicate

mentality.

The *I Ching* and Dickian Time

The *I Ching* is inseparable from Dick's redefinition of time, which is connected with

Dick's attempt to picture plural timelines. With the *I Ching*'s function of reorienting historical

continuity, characters have hope for reconnecting with others. Dick represents empathy as,

for instance, characters' indirect interaction with others through telepathic connection brought

by the *I Ching*'s suggestions. Using this oracular technology which reformulates characters'

relationships, Dick twists chronological time settings in the plot and makes characters'

relationships transcend the typical linear time flow. Sharing timelines is often guided by the *I*

Ching, showing possible futures for several characters.

Twisted timelines emphasize characters' erratic relations, as well. Everett and Halpern

examine the narrative structure of *MHC* and place the novel in the context of the alternate

history genre of speculative fiction by representing a time labyrinth consisting of multiple

continuous paths. They specifically suggest that the connection of alternative histories with

the *I Ching* conveys a sense of the world as consisting of plural worldviews. The author of a

narrative like this can transport the reader from one character's perspective to another,

connecting parallel timelines. Everett and Halpern thus convincingly argue that Dick reshapes

typical linear plot structure, which is one of his strategies for allowing the connections

between persons in plural times that the *I Ching* predicates.

Indirect interactions between characters are depicted in *MHC*, but characters' multiple

links through the use of the *I Ching* show how the oracle involves seemingly unconnected

characters in events. For example, the *I Ching* contributes to the creation of an indirect

relationship between Tagomi and Frank. In one scene, Frank brings an ornament he made to

Childan's curio shop. In another scene, Tagomi wants to exchange an antique Colt 44 for

some items at Childan's antique shop, and Tagomi gets the ornament that Frank made. This

time flow suggests Frank and Tagomi are indirectly involved in the same sort of business

dealings. Both Frank and Tagomi have a strong faith in the positive effect of the *I Ching*,[29] and they willingly obey the oracle's advice in their every decision. Their situations are quite separate, but, in a collective way, their decisions lead to actions which connect plural human timelines.

Although Dick clearly portrays disintegration in society as a result of war, which causes a high level of anxiety and loss of purpose, Dick's multi-layered realities and plural timelines in this novel enable his characters to feel empathic connections again. Franklin Perkins argues that "a complex web of seemingly insignificant events" reaches beyond "our grasp or control" (174). The empathy that Dick deciphers in the connection between Frank and Tagomi is aesthetic rather than practical. Because of the effect of narrative, these two

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[29] It is important to point out that the *I Ching* is "not only embraced by the losers of the war" (Lampe 227). Tagomi is one of the Japanese officials, and he also consults the *I Ching* before an important conference with a German representative and before purchasing artifacts at Childan's store. According to Lampe, Tagomi "is clearly less fatalistic in his use of the oracle than Frink," and for Tagomi, the *I Ching* is "a closer to a bureaucratic procedure, a necessary step before going forward with an important meeting" (227). While Frank tries to adopt all the advice from the *I Ching* as far as he could, Tagomi uses the oracular tool "creatively and purposely to get the answer he wants" (Lampe 227).

characters are successfully involved in promoting a possible world which they indirectly

establish through their stories. This novel not only depicts "the 'what if' of World War II

ending" (Weiss 5) but also the "what if" of characters' relationships. As we have seen in the

indirect communication between Frank and Tagomi, their movements bring about "meta-

experience" in this context, to borrow Aaltola's term. Borrowing further from Aaltola and

applying her framework to the context of *MHC*, Frank and Tagomi are not "disconnected" or

"cut off" from the experience of the other, but they step from "resonating with another

individual's primordial experience to a motivational state of responding to this resonation

with further experience" (251). The relationship between Frank and Tagomi seems

disengaged and superficial, but Dick represents this incidental connection as a very powerful,

empathic one.

The indirect but empathic relationship between Frank and Tagomi becomes a bridge

to overcome the cultural gap in a colonized place. Frank and Tagomi are embodiments of

dichotomy: Frank hides his true identity as Jewish, and Tagomi is a political person who is

able to rectify Frank's lie. However, Tagomi does not interrogate Frank's identity. Tagomi

realizes that "there's no balance between the powerful evil and the saintly weak," and he is "a

prime example" of an "evil-fighting hero" (Wilson 54-55). Tagomi can be both a powerful,

dictating figure and a brave hero, and he chooses to be empathic to Frank. Wilson argues that

"Dick frequently has the understanding that political people and their power (be it military,

economic, or industrial) are evil in contrast to his heroes, who tend to be ordinary people like Juliana and Frank" (55). Tagomi's action shows an alternative possibility that influences others' lives, and Dick portrays this condition through narrative experiments.

The colonial aspects of this world give characters opportunities to consider in which directions they are going and where the goals are. Tagomi indulges in daydreaming and asks himself "Where am I?" and believes that, to find his true self, he should get out of there, or "[o]ut of my world" (*MHC* 205). His daydreaming becomes an important experience for him to realize the value of his existence. He also feels he must "refocus concentration and thereby restore ego center" (*MHC* 205-06). Campbell analyzes this scene by focusing on its unreliability: "[t]he moment is brief, however, and as Tagomi winds up physically where he began his journey, there can be some doubt in our minds as to whether or not it was actual, not simply metaphorical" (191). Arguably, his inner experience was not "simply" metaphorical, but it constituted a fictive but authentic pathway to a future beyond colonization.

Tagomi believes his temporal existence in the ongoing world is not a true one and tries to bring back the real self. The trigger for his genuine experience is an ornament, "a single small silver triangle" (*MHC* 200), which Tagomi gets in Childan's curio shop, and this item can be positioned as a prediction of the *I Ching*. Tagomi's belief in the *I Ching* leads him to this genuine experience, and this becomes an influential experience for Tagomi in

changing his future. This unrealistic plot surely puzzles many readers; however, the *I Ching* moves the character's mind beyond time sequence. Kiran claims that "technologies influence the lifeworld not only through their actuality" but also "through their *potentiality*" (78). Tagomi accepts whatever the *I Ching* brings about, even if it is extraordinary. He willingly accepts this experience because he needs it to make decisions for himself. Tagomi embodies technology's potentiality through realizing the oracle. His daredevil conduct suggests his own possibilities for facing his own life.

Tagomi discerns his reality through his insight brought by the navigation of the *I Ching* and pursues his possibilities to view another world with technological power. According to Kucukalic, three kinds of "reality" exist in Dick's works. First is reality as "an evolving, continually changing process without a set point" (Kucukalic 3). The second one is the idea of reality as "a completely unchangeable Other, an entity that is unknown to human beings" (Kucukalic 3). Third is "a view that reality exists in a separate dimension from the quotidian, chronological world" (Kucukalic 3). Tagomi's spiritual experience is based on the third perception of reality because Dick presents Tagomi's illusory reality in a separate timeline. Dick describes reality with "two layers," "the real and unreal one" (Kucukalic 5), and his imaginary world transcends dualistic views through his characters' inner experiences and adventures.

Dick constantly mixes real history with fake, warning that the real timeline restricts

the development of our imagination. Campbell perceptively argues that "the use of

atemporally juxtaposed narrative lines distorts the perceived linearity of time within *The Man

in the High Castle*" (194-95). Tagomi's daydream (his experience in the other timeline)

implies that fictional experience brought by the *I Ching* generates real possibilities to change

one's life. What should be emphasized here is not the *I Ching*'s advice but the user's own

choice. When the presupposition that the timeline in narrative should always be linear is

destroyed, the common borders between good/bad, justice/injustice, and

valuable/nonvaluable become ambiguous. Dick's effort to accumulate multiple time

perceptions and align them with people's growth represent the awakening of a sense that they

can delineate a future for themselves. Because the *I Ching* productively functions for the

deconstruction of narrative time, the characters' integrity within the fictive verisimilitude

must confront reconfiguration.

The Reorienting Role of the *I Ching* at the End of the Novel

The *I Ching* is used to grant alternative time frames for characters to recreate their

lives, but the intertwined connections of the *I Ching* and time do not necessarily have any

relationship with the discovery of truth. Evans uses the word "authenticity" to examine *MHC*

only to claim that "[i]ndividuals must define their own authenticities" (367). This claim

suggests individuals should find their own justifications, especially when they use ancient

technologies. The *I Ching* is used as an outdated discourse of legitimation by characters. This ironical condition is proved by the story of Juliana, who believes in the *I Ching* the most. Her biggest quest is meeting Hawthorne Abendsen. The world looked at by each of them remains different because Juliana experiences an alternative reality that the oracle leads to. Focusing on the last three chapters of *MHC* and considering both Juliana's final decisions and the story which Abendsen tells her, we can examine the productive functions of the *I Ching*.

Various characters in *MHC* enjoy each other's alternative worlds and search for possibilities in their lives, but their alternative stories are guided by the help of the *I Ching*. The technological fortune telling attracts people, and this fact leads to changeable historical narratives. Juliana is interested in *GLH*, a book that represents what the world would be like if the Allies had won the war. The author, Abendsen, lives in an area named Cheyenne, and his home is called "The High Castle" (*MHC* 79) which implies Abendsen looks at the world from high ground and searches for truth. Juliana wants to place confidence in him because he seems to know the so-called ultimate truth which she has been seeking. However, predicting the future sometimes disappoints people. Juliana asks Abendsen directly if the oracle drove the writing of *GLH*. The situation in which *GLH* is written is revealed to be analogous to that of *MHC*, because Dick used the oracle, too. Abendsen turns to the oracle to make thousands of choices such as historic period, and thus he rewrites a foundational assumption in the world, changing the Axis world to the Allies world.

Juliana's own legitimation on the most important quest reveals the *I Ching*'s

technological limitation as an oracular tool. When Juliana is asked about what she is going to

do next, the oracle's answers imply that the notion of truth is ambiguous. She feels that

"[t]ruth" is "[a]s terrible as death" and "harder to find" (*MHC* 229). Juliana wants to believe

that meeting with Abendsen is her most important quest and fate determined by the *I Ching*,

but the incident disappoints her in the end. Juliana seems to achieve her goal, but she fails to

gain any enlightenment. The ancient *I Ching* leads her astray, and Juliana tries to discover

another possibility to reorient her life by herself. According to Coeckelbergh's theory of

narrative technologies,[30] "[t]echnologies are not only the object of narratives but also

'cowrite' them. They can configure our understanding of the world and reorganize and shape

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[30] In *New Romantic Cyborgs*, Coeckelbergh also argues that "[n]arratives help us to

understand what we do and what happens to us, and they are not merely individual: we draw

on collective narratives" (262). His statement is "not an exercise in cultural studies, if this

means that it is about culture separated from technology; rather, it is mainly about

understanding and thinking through technologies, which shape our culture" (262). Thus,

technology "mediates our experience and practices in a way that is similar to text" (262). This

perception can be applied to the role of the *I Ching* because the *I Ching* "cocreate[s] plot,"

"(re-)organize[s] characters and events into a meaningful whole" (262).

the narratives we tell about ourselves" (*New Romantic* 262). Practitioners of the *I Ching* form

their narratives by telling their stories to suggest that consulting the *I Ching* is an act of

creating their own narratives. Their narratives are easily reformed because of the *I Ching*'s

twisted oracular function, and the characters' postmodern recognition actually occurs at the

end; what they have believed can easily collapse. Juliana finally wants "a just society"

(Lyotard xxv)[31] by always looking for the right way to go. Her achievement of her quest is

realized in her own legitimation when she recognizes she is a pragmatical player of the

narrative.

Another important character in terms of using the *I Ching* is Frank, who finally

decides to move forward without the *I Ching*'s advice. The novel clearly shows he continues

working as a creator of fake American crafts. His identity is reformed through his act of

creating the crafts as suggested by the *I Ching*'s advice. Frank has continued making fake

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[31] Juliana wants to own her life based on her own decisions by feeling a connection with

others in both direct and indirect ways. Borrowing Lyotard's words, one could say that

Juliana achieves "a legitimation of the social bond" (75) by giving up reliance on the *I Ching*.

However, it is important to notice her actions represent paradox. Her life is led by the advice

of the *I Ching*, and her stories, including killing Joe and meeting with Abendsen, are a part of

her narratives.

items in order to establish his identity, but Frank's final decision implies that even people who have reproduced fake products can arrive at an unselfish life. Various characters often use the *I Ching* for advice and decisions, but as Karavitis points out, the portrayal of the *I Ching* has an important negative side: practitioners thoroughly accept the result of the *I Ching* and assume that the oracle is more intelligent than they are. They believe in a fatalistic way of looking at the world rather than trusting in their free will (85). Both Frank and Juliana experience the frustration of being who they are and are afraid of the future. However, release from the addiction to an oracle is a first step for them in terms of making their own decisions, which can recreate their new narratives. This empathic interaction, and a shared understanding of how oracular works such as the *I Ching* can delude users, is of tremendous importance.

In contrast to characters who are absorbed in the *I Ching*, Dick also portrays a character who has not used the oracular tool. Rudolf Wegener pretends to be a businessman called Baynes. He is revealed to be a Nazi German colonel and faces dangerous, difficult situations all the time. He views his future as a negative one, and, and his pessimism represents "[t]he terrible dilemma of our lives" (*MHC* 217). Wegener considers human fate to be always tragic and filled with evil. He also questions himself; "Why struggle, then? Why choose? If all alternatives are the same…" (*MHC* 217). However, he also tries to regain some hope and decides to move forward, declaring that "[e]vidently we go on, as we always have"

(*MHC* 217). By depicting Wegener, Dick "takes a strong stance about self-ownership" (Wilson 47). In contrast to the identity crisis of Juliana and Frank, one can conclude that Wegener is more self-confident and described as an independent figure. However, it is unclear whether the absence of the *I Ching* affects Wegener's attitude. Dick seems to emphasize the transformation of vulnerable characters into heroes, and the *I Ching* provides them with a second chance to build their lives.

The *I Ching* offers many futures, but it is a person who spins the story. Those who use the *I Ching* not only passively get advice about their future, but they become practitioners of technology independently rewriting metanarratives. Dick portrays changeable metanarratives by describing characters who are indecisive and deprived of confidence through warped timelines and technology providing possibilities for altering one's perceptions. Characters empathically read the *I Ching*'s maxims as fateful advice. This means that characters find aesthetic value in the oracular tool. Dick's postmodern attempt to recreate alternative historical notions by twisting the traditional assumption of the grand narrative suggests that possible narratives can be reformulated through individual human decisions, made by independent practitioners of radical narrative technologies.

Conclusion

The *I Ching* is an ancient fortune-telling technology for giving its users various

potentials for rebuilding their lives. When people are isolated or oppressed, they have a desire to be united again to feel empathy. Such people desperately seek a better way to accomplish their goals, and many of them rely on various technologies. People today use social media to recollect information, reemphasize their opinions, and remake friends. They also rely on AI chat to solve their problems. Dick portrays how to use the *I Ching*, and this can be seen as a reflection of how to use AI in our modern world. Does AI generate little narratives? Do people need to interpret an answer provided by AI? Coeckelbergh argues that AI such as that seen in chatbots is "the more abstract, cognitive kind" (*AI Ethics* 201). He also suggests that "[a]nswering ethical and political questions concerning how to live, how to deal with our environment, and how we best relate to nonhuman living beings requires more than abstract human intelligence or AI pattern recognition" (*AI Ethics* 201). Both AI and the *I Ching* offer a pattern, which gives people room to interpret it when they have to choose and decide. The recent digital information explosion has had a considerable impact on society, and Dick's focus is precisely on such technological discourses as a driving force reorienting our human relations and goals.

Dick's narrative experiment is related to ambiguity of the *I Ching*'s message and the open endings addressed by each character. The former gives vulnerable characters opportunities to lead their life on their own, which makes them practitioners of technology in a positive way. The latter case suggests that Dick's narrative strategy is "not to satisfy" his

readers "but to dissatisfy them," and "leave them hungering for something beyond

normalization and beyond conventional patterns of moral settlement" (Stableford 28). Dick's

characters in *MHC* believe in the monologic stability of their life and in the *I Ching*'s

complete dominance of their life. It is important to note that Dick portrays the shift from their

normalized perception of the grand narrative to the new formation of social connections. As

for endings, instead of portraying each character's clear outcome, Dick inevitably makes the

character's fate unstable. This sounds negative, but Dick's representations suggest that

characters continue their little narrative experiments to create a new future.

The alternative world's characters in *MHC* who are isolated and colonized desperately

demand the *I Ching*, an outdated technology, which will not only superficially lead the plot

lines of their lives forward but also internally suggest possible human bonds. Christopher

Ketcham argues that "Dick didn't ask us to believe in the alternate reality but to question it in

our daily lives" (231). This statement explains Dick's attempt to deconstruct the grand

narrative as a means to find each individual's personal narrative. The seemingly small and

obscure technology, the *I Ching*, is in fact useful for this purpose; Kiran states that

technological presence "offers us opportunities, possibilities, and reveals to us potential

actions, potential forms of life, and potential ways of relating to our social and physical

surroundings" (93). The process of altering narratives through technology influences the

potentials available to its users. Even an ancient technology can still give viable hints for

humans to recreate their own alternative stories. Some might argue that people should just

passively obey the oracle's advice, but Dick foresees that those who can empathetically

integrate their recreated narratives with others are truly the practitioners of fundamentally

innovative technologies.

CHAPTER II

VIRTUAL REALITY AS EMPATHIC EXPERIENCES ON COLONIZED MARS IN
PHILIP K. DICK'S *THE THREE STIGMATA OF PALMER ELDRITCH*

Philip K. Dick's *The Three Stigmata of Palmer Eldritch* (1965) – henceforth called

TSPE – represents a virtual reality which induces characters to escape from the drudgery of

their lives on a colonized planet in space. Dick invites readers to enter a zone of "nested

hallucinations" (Star 34), which Alexander Star, Umberto Rossi, and many other critics have

examined. Most of the characters, especially immigrants on Mars who live a harsh life,

heavily use drugs which pull users into a simulated experience of their ideal and nostalgic

world. Such a setting integrates oppositional notions[32] such as "reality versus fakery" and

"material versus virtual" (Rossi, "The Game" 207). Drawing on such an analysis, one can

argue that Dick often makes use of hallucinated perceptions to illustrate characters who are

psychologically merging and struggling.

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[32] Rossi points out that "[t]hese readings have often attempted to distill Dick's 'message'

about some fundamental issues of late modernity, such as TV politics, the postmodern

condition, and media-dominated society" (207). The binary opposition also includes humans

versus androids which will be deeply discussed in the third chapter. However, from my point

of view, Dick does not only juxtapose opposite concepts randomly to attract readers but also

attempts to disassemble seemingly contrary ideas in his narratives.

Virtual reality is an important concept for discussing this novel, which is effective in

showing what virtual reality is like. Samuel Greengard, a business and technology writer,

pictures his experience through "an immersive virtual-reality environment" called The VOID

(xi). "[W]alk[ing] across a narrow ramp and board[ing] a spaceship, … [m]y brain, my eyes,

and my senses tell me that with one wrong step I will plummet into oblivion" (Greengard xi).

For Greengard, this is a thrilling but terrifying experience even though it lasts only 20

minutes, and he is sure that "The VOID represents the leading edge of a massive wave of

virtual reality, augmented reality, and mixed reality" (xii).[33] When *TSPE* was published,

virtual reality of course did not exist, but a reading of Dick's characters' experiences in

Eldritch's virtual world can be connected to today's virtual reality's development. In this

chapter, I use the term, "virtual reality," to refer to Palmer Eldritch's hallucinated world. On

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[33] Greengard defines three kinds of reality. Virtual reality (VR) is defined as "[a] computer-

generated 3D environment that appears to be real or approximates the realities of the physical

world" (217). Augmented reality is "[t]he use of digital technology to enhance physical

reality by displaying images, texts, and other sensory data on a smartphone, glasses,

windshield, or other media" (213). Mixed reality is referred as "[a] state of extended reality

where elements of virtual reality and augmented reality appear together with physical

objects" (216).

the other hand, illusion indicates the Mars immigrants' illusory drug experiences. In illusion,

it is hard for the drug users to control their consciousness. However, in virtual reality,

Eldritch, the drug supplier, can control everything. Those who experience Eldritch's world

apparently gives the open-field world experiences to the users, but, in fact, it is strongly

controlled by Eldritch. The idea that people's perceptions can be altered is important for

investigating this novel, because psychedelic experiences that Dick depicts sometimes

produce intriguing illusions that alter and control a character's mind. Thus, Dick's virtual

reality simultaneously blends elements of physical features with digital technologies.

This novel is set mostly on Mars, where characters show "destabilized ontologies"

and identity crises, and drugs reveal "technology's relationship to madness" (Ellis 114). For

the "disaffected settlers" on Mars who live in "horrid conditions without much optimism"

about their future, "depression is a way of life" (Lampe 191). The protagonist, Barney

Mayerson, is absorbed in the drug-induced world.[34] He deceives himself to assume that he is

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[34] Dick was a drug user, and it seems that his experience of the use of drugs is reflected in

the novel. In his essay "Will the Atomic Bomb Be Perfected, and If So, What Becomes of

Robert Heinlein?" Dick writes: "[r]ecently I took yet another dose of LSD-25, and as a result

certain dull but persistent thoughts have come creeping into my head" (57). After these LSD

experiences, he may have taken the resulting philosophical thoughts and put them into the

worth being controlled by the capitalistic principle, and this means he covers up his

"psychological instabilities" (Hayles, "Adam" 63), listening to what the bourgeois boss

orders him to do. When he tries to direct his own free will, his attempt to regain his "self"

leads to a petit-bourgeois refusal of the bourgeois boss's basic authority. His resistance

against "psychotic delusional" experiences (Rickels, "Endopsychic" 1) shows the process of

how he tries to regain the self in both "[h]ope and fear" (Vest, "Worldly" 359) by fighting

against Palmer Eldritch, who is a founder of the delusional world of a drug called Chew-Z.

Eldritch aims to rule people by taking them out of their reality, and, in Eldritch's virtual

reality, Mayerson becomes free from his real self for a short term while Chew-Z is effective,

to discover some hope for his future. For Mayerson, resistance against Eldritch, a dictatorial

figure, is a means to attempt to have a conversation with various characters and to listen to a

variety of voices. This action stimulates him to incorporate heterogeneity into his

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essay as well as into his novels. Dick also describes in detail the experience of drug usage.

"Under LSD I saw radiant colors, especially the pinks and reds, they shone like God Himself.

Is that what God is? Color? But at least this time I didn't have to die, go to hell, be tormented,

and then raised up by means of Christ's death on the cross into eternal salvation" (61). He

does not refer to how his drug experiences are reflected in *TSPE*, but the representation of

psychedelic illusion in this novel can be read as a mix of imagination and realism.

"reinterpretation of the deep structures of the physical world" (Hayles, "Adam" 11). This

chapter explores how Dick portrays characters' confrontation with the dominant figure's all-

encompassing hallucinatory world, a sort of artificial "grand narrative," to borrow a well-

known phrase from Lyotard (37), and examines how the ontological hero, Mayerson,

attempts to regain a second chance to rebuild an empathetic self.

Late Capitalism and the Fragility of Self

Dick's *TSPE* reflects his contemporary late capitalist society when he depicts his

characters' use of drugs as an escape from their harsh reality. Fredric Jameson defines this

late capitalism[35] as a "postindustrial society," in other words, "a *purer* stage of capitalism" in

which the people confront "the primacy of industrial production and the omnipresence of

class struggle" (Jameson, *Postmodernism* 3). Dick's main characters in *TSPE* are fascinated

and frustrated with the mass-produced drugs which are supplied by the dominant capitalist.

Mayerson, particularly, dedicates his life to the drug production industry and is heavily

addicted to the manipulation of drugs. As Mayerson struggles with the influence of the drug-

oriented illusions to regain his own social position, the connection between late-capitalistic

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[35] Jameson also argues that late capitalism is often designated as "consumer society, media

society, information society, electronic society or high tech, and the like" (*Postmodernism* 3).

system and identity crisis is exposed.

It is important to note the 1960s counter-culture and history of LSD when Dick wrote this novel. Counter-cultures have arisen "as attempts to resolve collectively experienced problems arising from contradictions in the social structure" since the end of the World War II (Brake vii). The problems that young people suffered are rooted in "the political economy and social structure" (Brake 1), and they are represented in factors of Dicks characters' identity crises. The primary representative of counter-culture is the hippy, a category that covers "a vast array of bohemian" lifestyles (Brake 92). A major feature is their drug use, especially LSD.[36] Brake argues, however, that "LSD is seen as a negotiated version of the

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[36] "The cheap manufacture of LSD began in 1962, and the proselytizing of Leary, and the illicit acid factory of Owsley led to San Francisco becoming the acid center of the world. (Acid was only illegal after October 1966 in California). The use of acid by musicians probably continued considerably to new progressive rock forms" (Brake 103). See also Lampe's summary of LSD usage. Drug use "was reinterpreted in the 1960s to be a form of folk of vernacular mental health therapy" (190). Lampe says that there are two important observations about radical use of LSD in the counter-culture movement. First, "[t]he experiences patients (of mental illness) had when using LSD were individualized and open to interpretation," which worked "to disempower the psychiatrist and empower the patient"

basic values of self-exploration and self-improvement found in middle-class life" (95). This theme is strongly connected to immigrant characters in this novel who try to seek something valuable in their life by relying on psychedelic drugs. The young people who experienced the counter-culture movements seek "opportunities and alternatives" at the level of "personal life, emotions, and social relationships" (Brake 165). Dick went through this era and witnessed the radical change in American society in the 1960s, which is reflected to Dick's protagonists' rebellious attitudes and brave behaviors in their search for alternative chances.

Leo Bulero's and Eldritch's drugs, called Can-D and Chew-Z respectively, are powerful enough to fascinate people with extremely realistic illusions. Their industrial production has influential power in gigantic companies to control people's ideas and give a huge advantage to the chosen few capitalists, particularly Bulero and Eldritch. Both Bulero and Eldritch gain their social ascendancy because their powerful drugs are attractive enough to immerse their consumers into worlds manipulated by those capitalists; however, the differential effects of their drugs are obvious. Using Bulero's Can-D, characters seek

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(191). Second, "users of LSD believed that their temporary, self-inflicted irrationality was a pathway to spiritual, religious, or even socio-political truth" (Lampe 191). This shows the creative aspect of the drug culture that affected Dick in his 1960-era writings under the influence of psychedelic drugs.

alternative connections with others outside the economic structure and merge their

experiences with others' experiences in an empathetic condition. In contrast, Eldritch's

Chew-Z is more powerful, strong enough that each character can be manipulated in his

virtual-reality field.

In the early stage of this novel, characters use Can-D to be connected with others, and

various critics have examined the fictionalized social and psychological consequences. Can-

D is seemingly created to satisfy their need for enjoyable communications in the illusion, but

Dick underscores "the fragility and constructedness of the real world and personal identity"

(Doise 184), which is evident in the immigrants' absorption in the manipulative experiences

of an illusory world, full of "the nest-sacred moment(s)" in which they can feel more

connectedness (*TSPE* 263). Eric Doise argues that this novel's theme is the connection of the

fictionalized selves in the virtual world and the fragility of such connections in the real world.

The deeply-dosed characters experience their illusory lives more vividly and completely than

their real ones. They try to regain their confidence by participating in "the natural capacity to

share, understand, and respond" in virtual realities which give them a chance to experience

"human social interaction" (Decety vii). Mars immigrants view the illusory fusion as "the

experience of communication" (*TSPE* 267). Immigrants want to believe there is a solid

essence in their illusory experience and thus attempt to regain a chance of solidarity even in

the drug-induced hallucination.[37] Characters seek opportunities to be connected to others in

the deeply-dosed illusions and believe that this experience is reflected onto the real world.

In terms of experiencing shared experiences with others, illusory experience in using

Can-D and Chew-Z can be related to our actual world, with its many connections through

social media such as Twitter, Facebook, and Instagram. Social media is defined as "online

services which encourage their users to digitize and publicly share previously private

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[37] See also Dick's essay, "Drugs, Hallucinations, and the Quest for Reality" (1964), which

describes his philosophical ideas about hallucination. "What is the relationship between

hallucination and worldview? The German psychological notion (more accurately Swiss) is

that each individual has a structured, idiosyncratic, and in some regards unique way of

picturing or experiencing – or whatever it is one does with – reality. It now is universally

accepted that reality 'in itself,' as Kant put it, is really unknown to any sentient organism; the

categories of organization, time, and space are mechanisms by which the living percept-

systems including the portions of the brain that receive the 'raw' sense data, require the

imposition of a subjective framework in order to turn what would otherwise be chaotic into

an environment that is relatively constant, with enough abiding aspects so that the organism

can imagine, on the basis of memory (the past) and observing (the present), what the future

probably will be" (171).

personal information" (McMahon 5). As a "'self-technology'" (McMahon 4), social media

becomes a place where people express their thoughts, feelings, and experiences and

interactively share them with others. Do we view interaction online as real? To put it simply,

we take part in "computer-mediated communication," which means "we do not notice we are

online"; in other words, we have become used to "mediated experiences" (McMahon 58).

When Can-D users enjoy conscious-merging experiences in this novel, they ignore the fact

that they use hallucinating technology and are absorbed in it. When taking Eldritch's Chew-

Z, they feel like they live in Eldritch's world. Social media today provides similar

experiences. For example, an interesting point of Instagram which has a "unique network

structure" is how many of its "photographs are tagged with location data, many of which are

of holiday locations: perhaps Instagram users 'wish you were here'" (McMahon 58). Even

though social media did not exist when Dick wrote this novel, representations of mind-

altering drugs can be read from our actual world's perspective by considering the influence of

social media in our shared experiences.

The problem of late capitalism is that people become "vulnerable to manipulation"

because it is difficult to "distinguish between the authentic and the false" (Lear and Hale

134-5) in a society where monetary profit is the supreme principle. The supply of Can-D is

unlikely to stop because Bulero's company called P. P. Layouts earns so much money on

Earth, and consumers want to feel more satisfaction by using these attractive drugs. Such a

phenomenon is emphasized when Mars immigrants feel that they lead a fragile existence

and desire to use ever more fascinating drugs to experience the complete illusion of strong

selves. Their illusory experiences, such as dating on a beautiful beach, reflect their desire to

regain what they have already lost on Earth. The ideal image of "Earth-as-it-was" (*TSPE*

267) is lost in reality and regained in the "techno-cultural landscape" (Lear and Hale 133) in

which the immigrants enjoy some temporary satisfaction. A primary feature of nostalgic

reality is that it reflects the complete world, but affects characters' self-perception in

negative ways because they eventually suffer from the gaps between their ideal images and

their real situations. However, once the characters share their experiences with others in

their illusory field, they use their experience to recompose their selves with others due to the

hallucinated mixture of their consciousnesses, instead of being absorbed in its ambiguity as

well as its completeness.

The real benefits and the virtual benefits mix in Dick's world, and the virtual-reality

experience represents each character's ideal individual experience. The commodified drugs

are sold to the customers for the monetary benefits, but the experience with these drugs

generates a new worldview for the customers. Dick depicts the drug experience as an

illusion to cure the injuries of a character's traumatic past. Mayerson wants to recover from

his own "self-imposed misdirection" (Lear and Hale 133) and his egoistic fixation on social

status and business, which are destroying his married life. His desire for illusion starts with

his persistence in clinging to his past, but his focus gradually calls for "interpersonal understanding" (Decety 3) with other emigrant characters, and his action represents a form of resistance against the capital-oriented worldview.

The labyrinth of Dick's narratives derives from characters' identity issues with illusory experiences to insist that "the reality problem is central" in Dick's works, and that it is important to examine "the discovery of the fragile nature of reality" (Fitting, "Reality" 221) in *TSPE*. The novel starts with Mayerson's real life, which belongs to Bulero's P. P. Layouts. Borrowing a phrase used by Jameson one could say that Mayerson's reality is supported by his belonging to "a network of power and control" that is directed by Bulero (*Postmodernism* 38). Mayerson believes in Bulero's power, and Bulero enjoys an economically higher position in society. However, the emergence of Eldritch's new drug makes Mayerson ask himself: "*what can I get from this?*" (*TSPE* 280). Mayerson realizes that his late-capitalistic ideas are planted by Bulero's dictatorship once he reflects on the fact that Leo taught him to think in a capitalistic way (*TSPE* 280). Mayerson's decision to decline Bulero's control implies not only rejection of a socially successful position but also the acceptance of an alternative, unreliable condition of the self. Dick portrays the process of Mayerson's change not on Earth but on Mars to emphasize Mayerson's empathetic attitudes with emigrant characters in seeking a possible real future.

Bulero's P. P. Layouts, "the huge capitalist corporation" (Golumbia 90), has been

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successful by manufacturing and distributing Perky Pat layouts – "sophisticated dollhouses [which] reproduce in miniature urban life in a California [setting]" (Fitting, "Reality" 225), and the layouts are used along with a drug called "Can-D," which causes hallucinations. Golumbia emphasizes the theme in *TSPE* of "economic and ideological oppression" and demonstrates that Perky Pat Layouts "fill[s] the role of a capitalist and monopolistic commodity"; however, the layouts will be useless unless they are used with the drug Can-D, so they are mostly fetishized commodities, produced by a "capitalist monopoly" (Golumbia 90-91). People on Earth have begun to emigrate to Mars due to severe climate change, and "the layouts serve as the chief form of escape for the Martian colonists" (Fitting, "Reality" 225). This problematic presentation of capitalistic ideology leads Fitting to see "Dick's fiction [as] a description of the workings of ideology" (Fitting, "Reality" 220), and Fitting's approach suggests the hallucination in Dick's work effectively portrays the encroachment of late capitalistic ideology to reality through drug-induced illusion and virtual reality.

Heterogeneity in Others' Voices in an Illusory World

Dick portrays drugs and hallucinatory experiences to objectify late-capitalistic brainwashing effects through characters' search for alternative realities. The characters' interest in technological tools, in other words, drugs and co-used layouts, shows the presence of a "media platform" (Lear and Hale 134) where characters demonstrate their

reciprocally different values in cultural, political, and private contexts. Late capitalism

dominates not only economic but cultural phenomena to produce fictional worldviews for

people to reproduce their selves in an illusory setting. The communication between

romanticized selves in Can-D's drug world is a process of searching for ideal selves in a

virtual-reality world. In late-capitalism, a consumer-based systematic world, Mayerson finds

it is not necessarily true that everyone needs an accurate recognition of reality. If everyone is

now in the process of "systemic brainwashing" (Lear and Hale 134) in Dick's narrative, it

reveals that no one can distinguish "the authentic and the false" (Lear and Hale 133). The

hallucinatory experiences stimulate the destruction of any identified self by distorting the

belief in the very existence of reality.

Pursuing an ideal self-image is one of the themes of this novel. Mayerson attempts by

using drugs to change his psychological status or his personality, and this shows his strong

belief in drugs' power to alter him. Today's readers can empathize with Mayerson because

they can adopt different selves on the internet. When people want to change or to take on

different identities in the real world, or if they cannot achieve this in their "real" world, they

have a chance online. Greengard says that "it's common to use avatars to represent a person

or an object" in the gaming world (197). Also, when using social media, people's identities

are constructed, and this introduces entirely different ways for them to interact with others.

Just as Mayerson believes in drugs' power to change his behavior, people today have a belief

in technology such as social media and video games to act as if they were someone else, somewhere else.

Mayerson's fictional world strengthens the sense of communication with others in illusory ways. Dick's characters are consumers who heavily use drugs and technological support systems; such tools are seemingly created to make their illusory activities enjoyable, but Dick indicates how their absorption in the manipulative experiences in the illusory world unexpectedly gives them a chance to create alternative modes of existence. Mayerson believes that the drug makes the impossible possible. He wanted to restore his married life in the illusion, but he is "doing nothing but repeating the past" (*TSPE* 378). Fragility of identity becomes evident in Dick's novels when characters have difficulty in distinguishing reality and illusion; the deeply dosed characters experience their illusory lives within an alternative community. Considering this situation, in *TSPE*, Mayerson, a psychologically unhealthy hero, illustrates that characters are not only experiencing an illusory world but also using Can-D to share their experiences with others.

Anne Hawthorne is the first character who initially refuses drug usage as a passionate believer in Christianity. While Mayerson moves to Mars to fulfill his desire to try Can-D, her purpose in emigrating to Mars is "to convert as many colonists as possible away from Can-D to the traditional Christian practices" (*TSPE* 341). Both Mayerson and Hawthorne long for solidarity with others, but their ways of doing so are very different; one uses a drug,

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and the other promotes religion. Hawthorne acknowledges that "the use of Can-D indicates a genuine hunger" for spiritual ties among people (*TSPE* 341), and, actually, characters on Mars create analogous communities in a small hovel and merge their consciousness there. These communities are closed, and shared values are established and maintained to develop their alternative worlds. The alternative value systems bring out heterogeneous experiences which produce a shared process of discovering fictionalized selves which can be merged with those of other voices. With these and other related motifs, Dick sets up a number of speculative comparisons between drug use and Christian socialization, thus implementing thought-provoking analogies.

　　TSPE also represents the problem of ideological capitalism and its intermixture with the subject's heterogeneity through a "hallucinogenic drug" (Fitting, "Reality" 225). Fitting also points out that the colonists are "[a]lienated from their own [previous] lives" and instead "live the *representation* of another life" by seeing in the layouts "the emancipatory and utopian potential of the media and of technologies" (227). Pharmaceutical illusions indeed become a necessary element for the characters to find meaning for their survival in the colony. Mayerson's fate implies that he has difficulty staying away from a certain domination which limits his possibilities and freedom, but his communication with others in a virtual world helps him find some alternative base for him to be a temporarily brave hero who will struggle with Eldritch's monopolizing attitude.

The fact that the collapse of reality frequently occurs in Dick's novels illustrates that there are "limitations in focusing our understanding of Dick's fiction solely on the class-based criticism" (Golumbia 86), because non-class communications between characters in the illusory world are offered within the alternative value sets in Dick's fiction. Characters' illusory worlds offer various critiques of the highly developed late capitalism in Dick's world. *TSPE* is "one of Dick's most 'metaphysical' novels" (Golumbia 90), and it has been pointed out that Dick wrote "*SF about SF*" (Pagetti 31).[38] Dick tends to call into question the role of science fiction by experimenting with narrative structure and depicting the characters' illusory worlds to insist on a constructedness of the fiction's reality. As Althusser suggests, ideology is a collective way to naturalize one's ontological position in the world. Therefore, the self-criticizing, "ideological reading" can thus be usefully applied to analyze Dick's "manipulation of fictional reality" (Golumbia 86). Dick's characters' "tragic vision of life" (Pagetti 27) allows them to commit to Dick's own "pessimistic conception of reality and of

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[38] In detail, Pagetti illustrates that Dick is "conducting a critical inquiry on the meaning of SF through the narrative devices that SF puts at his disposal, distorting and modifying them in a search which pushes him always closer towards a meta-SF that does not exhaust itself in an intellectual game, but is simultaneously a coherent interpretation of the crisis that troubles the technological man and the American society of the 20th century" (31).

American society" (Pagetti 24). Thus, Dick's characters' unbalanced characteristics

emphasize the need to experience "the minded life of others" (Decety 5), virtual realities, in

order to give voices to characters' inner experiences.

Eldritch's Illusion as Virtual Reality and Mayerson's Final Decision

Virtual reality offers Dick's pessimistic protagonist a chance to acquire a gaze beyond

his physical and psychological limitations. When the alternatives of virtual reality lure

Mayerson to find a more heterogeneous condition with other characters, including Anne,

Bulero and other immigrants on Mars, he realizes how inflated Eldritch's techniques are.

Eldritch mixes "the unclean and the holy" in his world because the dramatically exaggerated

world will attract the people's "primitive mind" (*TSPE* 424). Thus, using the much more

stimulative manipulation, Eldritch easily overshadows Chew-Z's drug effects and gains more

customers. Eldritch's ambition is to monopolize the market of his illusory empire, and he

provides little chance for customers to escape from his hallucinated paradigm, since he

encloses his customers within his virtual-reality world.

Palmer Eldritch is not just "a fusion of organic and artificial life," but also "an

encompassing consciousness" (Simut, "The Post-human" 303). The first appearance of

Eldritch is in the form of "a voice from a technical device" which is "a mechanical extension"

and far from "a human organic body" (Simut, "The Post-human" 303). Simut argues that

Eldritch can be viewed as "an anticipation of artificial intelligence" (303), implying that

Eldritch exists in a realm different from the normal human physical existence. Moreover, he

controls other characters by "invading and dissolving the human consciousness" (Simut, "The

Post-human" 303) with his drug Chew-Z. Dominating others as well as places, Eldritch's

drug acquires the ability to introduce each individual being into his hallucinated world. As for

"the scale of consciousness" and "the scale of being connected to other minds" (Thomsen 31-

32), Eldritch can apparently overcome the limits of the human physical body and the barriers

of space, as well as the boundaries of human minds. His power over other characters

"encounters little possibility of resistance" in his conquest of alternative worlds (Simut, "The

Post-human" 305). Eldritch's "post-human paradise" represents "a labyrinth of controlled

illusions" without existence in any prior sense, because those who experience the

manipulation have difficulty distinguishing "'real' and virtual realities" (Simut, "The Post-

human" 305). His virtual reality has a role in offering immersive power to those who

experience it and allows them to believe that anything is possible in the virtual world.

 Eldritch as a cyborg is a metaphor for the process of addiction to social media in our

contemporary world. The cyborg has been typically called "a potent cultural icon of the late

twentieth century" (Clark 5), but representation of Eldritch can be also read from the twenty-

first century point of view. Eldritch tries to acquire as many advocates as he can because he

wants to sell his drugs to many immigrants and earn money. In using social media, some

people try to collect many followers and their favorable reactions to posted photos. By

obtaining advocates/followers, Eldritch wants to control the entire planet, in much the same

way social media users want to make their influence stronger. McMahon argues that there are

two types of value in terms of a characteristic of social media: "numbers of digits" and

"morals" (77). Numbers of digits means, for instance, the "total number of Twitter followers

or the days of Snapchat streak or the timestamp on the Facebook" (McMahon 77). The

second value, morals, is more important than the first one on social media, because the

"commodification of psychology is evident all over social media" (McMahon 84). Social

media users' desire to share personal information in their updates in order not to lose

followers is a typical use of commodification. In this sense, "how social media values us

remains obscure" (McMahon 91) because people tend to only pursue superficial values:

numbers of digits. In this novel, Eldritch makes use of his advocates' psychology and

successfully commodifies it by selling Chew-Z. Thus, Eldritch's actions can be interpreted as

a complicated psychological response to the use of social media in society.

Eldritch is also a capitalist figure who relentlessly pursues profits and power of

control. The linking relation between Eldritch and social media usage requires more

discussion. McMahon points out a feature of social media services, that "almost all are owned

by profit-making companies of one type or another" (6). Social media and economic

activities are inevitably related each other,[39] and it is possible to say that social media

companies are capitalist figures[40] which Dick criticizes in his novels. Fuchs argues that

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[39] McMahon points out that the number of social media companies has been increasing, and

this underscores the fact that dealing with social media is connected to money-making.

However, the competition among the social networking platforms is severe. "[F]or a while in

the early 2010s, it felt like a new social media site was launching every week. But that trend

has faded away, and now we are largely left with the big beasts and little else. New services

like Ello, Peach and Sararah burst onto the scene, but none made any lasting impact. There is

a noticeable amount of sameness to social media these days" (6).

[40] Eldritch sells his drugs, and it makes his influence stronger. Such profit-pursuing actions

by Eldritch can be compared to Google's data collections. The similarity between Eldritch's

and Google's attempts is that they both try to control and exploit the targeted people. "Google

generates and stores data about the usage of these services in order to enable targeted

advertising. It sells these data to advertising clients, who then provide advertisements that are

targeted at the activities, searches, contents and interests of the users of Google services.

Google engages in the economic surveillance of user data and user activities, thereby

commodifying and infinitely exploiting users, and selling users and their data as Internet

prosumer commodity to advertising clients in order to generate money profit. Google is the

"[s]ocial media have been the subject of lots of ideological myth-making, speculations, hopes and fears" (341). Dick's depiction of Eldritch can be investigated through today's world in which many people are influenced by social media, and in fact Eldritch almost conquers the planet to construct his ideology. Eldritch is an ideology-making figure, and his actions are much the same as those undertaken by today's huge companies trying to increase their profits and their influence over the world.

By immersing people in his powerful paradigm, Eldritch successfully creates his own empire, in which they share their consciousnesses and bodies with Eldritch. Such quasi-religious attempts have a link with Dick's literary simulation of the "transgression of the human body towards a supernatural entity by means of technology which radically transforms the world" (Simut, "The Post-human" 308). Eldritch uses technology and takes advantages of human desires which are commonly observed in both capitalism and drug usage: an ever-increasing desire for consumption and a ready acceptance of shared illusions. These two yearnings are embodied by Eldritch's manipulation, and he gathers advocates, putting them in fear of losing Eldritch's virtual world. Characters are drawn into a dream-like virtual reality replicating their ideal life through Eldritch's hallucinations, and Eldritch acquires more and

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ultimate economic surveillance machine and the ultimate user-exploitation machine. It instrumentalizes all users and all of their data for creating profit" (Fuchs 160).

more adherents as he creates his own world where he can control the inhabitants.

Eldritch's power is influential because his manipulations reflect the inhabitants' own desires, often based on their regrets or longings for their past. For example, Mayerson lives with his ex-wife in Eldritch's simulation to satisfy his desire to live an empathetic experience with her once again. However, he sees that her arm gradually becomes grotesquely like that of Eldritch in having an artificial hand. In this scene, Mayerson's "subject perspective" shows "a full contamination with Eldritch as a supernatural entity" (Simut, "The Post-human" 305). As we have seen in the title of this novel, Eldritch's three stigmata – "the artificial hand, the Jensen eyes [the artificial eyes], and the radically deranged jaw" (*TSPE* 420) – function as "recognizable signs of the simulated world" (Simut, "The Post-human" 305). Those features of Eldritch symbolically represent Eldritch's transcendence of life and the dominance of his illusions. Thus, the humans under his control feel that they can redo the regrettable past when they have become enveloped in the world of Eldritch's hallucinations.

Eldritch's simulated world is attractive to those eager to grasp their inmost desires. Ironically, however, choosing to be isolated from ordinary reality potentially offers the chance to understand that people can alter their own life. Eldritch draws Mayerson in by offering him his "ultimate object of desire" (Simut, "The Post-human" 305), and Mayerson is clearly "obsessed with Eldritch's double nature" (Simut, "The Post-human" 307), which

means he views Eldritch as not only a cyborg[41] figure but a God who knows everything.

Simut demonstrates that "[t]he appearance of the stigmata" stimulates the subject to

understand that it is "Eldritch's simulation," but it is already powerfully controlled by

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[41] See also Donna Haraway's "A Cyborg Manifesto: Science, Technology, and Socialist-

Feminism in the Late 20th Century" that provides a definition of a cyborg. She defines a

cyborg as "a cybernetic organism, a hybrid of machine and organism, a creature of social

reality as well as a creature of fiction" (117). She points out that "[c]ontemporary science

fiction is full of cyborgs – creatures simultaneously animal and machine, who populate

worlds ambiguously natural and crafted" (117). Furthermore, "[b]y the late 20th century, our

time, a mythic time, we are all chimeras, theorized, and fabricated hybrids of machine and

organism; in short, we are cyborgs. This cyborg is our ontology; it gives us our politics. The

cyborg is a condensed image of both imagination and material reality, the two joined centers

structuring any possibility of historical transformation" (118). However, a cyborg is not

always bad, from her point of view. Her piece is "an argument for pleasure in the confusion

of boundaries and for responsibility in their construction" (118). Mark Coeckelbergh points

out that Haraway's narratives show "[t]he cyborg metaphor" is "meant to help us move

toward a postmodern world of monsters in which there are fusions between animals and

machines" *(New Romantic Cyborgs* 180).

Eldritch to the degree that Mayerson considers it 'real'" (305). What makes the virtual reality

so attractive is not only its addictiveness, but also the entertaining experiences stimulating

characters to enter another world in which they hold fast to a delusion that they conduct

"direct communication from one another to learn about internal states" (Batson 5). This idea

further implies that Dick's virtual reality is not only a futuristic projection but in fact also a

close reflection of our modern society full of social media and virtual communities in

cyberspace.

In his concern with posthuman existence, Dick often employs a motif of machines

which simulate human behaviors. This novel explores "the deep connection" between "the

cyborg, artificial intelligence" and "out-of-body experiences" (Simut, "The Post-human" 302-

03). These concepts are important for considering Dick's pioneering attempt to portray a

posthuman aspect in his science fictions. Dick, part of "the advent of New Wave authors,"

portrays Eldritch as a "cyborg character" (Simut, "The Post-human" 301). Given their role as

"the mirror for the ambiguities of human subjectivity faced with the new intrusions of

technology," these cyborgs show "the possibility of simulations and transgressions that put

into question the very concept of the 'real'" (Simut, "The Post-human" 302). Dick's

representations of cyborgs are foregrounded in human characters' struggles in the unsettling

situation when a human's relation with technology is established on the idea that humans can

be thoroughly controlled in a simulated world, but their own heterogeneous conditions

provide ways to create new alternative relationships. When Mayerson realizes "I am Palmer

Eldritch" (*TSPE* 405), he identifies Eldritch's monologic viewpoints as his own. Mayerson

empathetically recognizes that Eldritch's life is "not happy" because he is "alone" (*TSPE*

406). After this experience, Mayerson recognizes the necessity of listening to others' voices

to alter himself, or alter his own Eldritch-derived elements. In the process of awaking from

Eldritch's hallucination, Mayerson learns that he can actually overcome his regrets and start a

new life on Mars. Mayerson's realization indicates clearly that sometimes humans can in fact

find the power to alter their harsh situation based on insights gained from virtual,

hallucinatory experiences.

Mayerson's experience in Eldritch's manipulative reality suggests how people in the

modern world face the development of virtual reality. Greengard points out that "[t]he

question isn't whether extended reality will become a standard part of our world; it's *how*,

when, and *where*" (187). Also, extended reality "will change the way we handle tasks, the

way we buy things, the way we interact with others, and, ultimately, the way we think and

behave" (Greengard 187). In this world, it is obvious that many people and companies are

interested in virtual reality, and the interest will continue to grow.[42] How will we make use of

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[42] Greengard refers to a survey about people's interest in virtual reality conducted by

research firm Statistica: "77 percent of individuals between the age of 20 and 29 are

virtual spaces in daily life and workplace? Then, how will these developments of technology

change the way we communicate with others? Greengard is sure that "the line between

physical world and the virtual world will increasingly blur" and "become completely

indistinguishable" (189). It is reasonable to imagine that humans and machines will become

more and more interrelated in our future world.[43] Thus, it seems that Mayerson's virtual

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somewhat to very interested in virtual reality. Among those between 30 and 39 years, the

figure is 76 percent. Remarkably, 50 percent of those in the 40 to 49 age group are equally

enthusiastic. Perhaps the most telling statistic of all is that only 4 percent of respondents

between the age of 14 and 19 indicated that they had no interest in virtual reality. The

remaining 96 percent are the people who will be shaping society over the next few decades"

(Greengard 187-89).

[43] Greengard considers how life will change in the future due to development of technology:

"Virtual reality, augmented reality, and mixed reality will certainly not replace physical

world, but these technologies will introduce an overlay that sometimes displaces and often

extends the 'real' world. Designers, architects, scientists, lawyers, writers, salespeople,

consultants, teachers, and many others will likely wear VR goggles to do some or all of their

work – whether it's conducting research or creating a 3D computer model of a product or a

building. People will also meet up in virtual spaces – and combine them with actual physical

experience proves Dick's epoch-making attempt to portray futuristic achievement of virtual

reality technology and people's struggle, anxiety, and hope toward such a technology.

The border between reality and illusion is already invisible. Through the difficult

process of Mayerson's inner struggle, Dick sketches how humans may tend to depend on

temporary satisfactions to build a new shape of social bond—the virtual-reality relation. Dick

makes use of Eldritch not only as a grotesque cyborg undermining genuine self-

understanding, but also as a stimulus for the protagonist—and even for readers—to realize an

ontological and empathic awakening beyond Eldritch's manipulated world. More importantly,

within drug-induced hallucinations, Mayerson experiences virtual empathy with others and

tries to reflect the relation in his practical actions. In Eldritch's manipulation, however,

Mayerson fails to empathize with his ex-wife Emily and recognizes his own excessively

egoistic desire, saying that his "life means too much to me" (*TSPE* 412), and this stimulates

him to accept a variety of others' voices. Mayerson decides to make a stand against Eldritch,

but he tries to accept that everyone shares Eldritch's egoism. Fran Schein, one of the

immigrants, decides to abandon Chew-Z because she is "afraid of it [Eldritch]" (*TSPE* 415).

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spaces – to create mixed-reality environments that assemble people, places, and things in new

and different ways. In some cases, these spaces will introduce experiences that can only take

place in an immersive digital world" (190).

In this scene, Mayerson advises her, "Don't be afraid of it. It's [Eldritch is] just trying to live" (*TSPE* 415). Mayerson's own decision is that he will diminish his Eldritchean egoism, work on the garden, and "[b]uild [an] irrigation system" (*TSPE* 413). Other immigrants, Norm Shein and Tod Morris, teach Mayerson how to use tools like bulldozers and scoops to cultivate the garden (*TSPE* 369). Such a cooperative interaction among immigrants is possibly a sign of their empathic communication not only for reconstructing the environment on Mars but also for regaining human magnanimity.

Mayerson's final decision is to quit using drugs, which means a rejection of Eldritch's world by realizing that Eldritch and Mayerson are not "a single organism any more" (*TSPE* 409). Eldritch's goal is to perpetuate himself as a colonizer, which can also be seen as "[a] form of reproduction" (*TSPE* 424). In contrast to this colonizing attitude, Mayerson plans to cultivate the vegetable garden and views such productive work as "the initial step" (*TSPE* 368) to gradually dispel "any ontological illusion," so that in this sense Mayerson is one of Dick's "ontological heroes" (Sims, "The Ontological" 44).[44] It is difficult for Mayerson to

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[44] See the definition of ontology by Lear and Hale. They say that ontology is "the branch of metaphysics that deals with the nature of being and refers to our broader philosophical understanding of the nature of reality. An ontological crisis occurs when a person or character recognizes that their overall conception of reality is false and is then supplanted with a new

decide to resist Eldritch's world because of Eldritch's relentless control over several planets. However, both in virtual life or in reality, his relations with others possibly build "several reality-shifting paradigms" (Lear and Hale 133) which are perhaps powerful enough to alter the highly capitalized world's ideology. Heterogeneity in posthuman worlds can become a powerful vehicle to overcome the addictive attractiveness of technology and artificial existence.

Conclusion

Eldritch's aim is not only prevailing in his domination but also making others become Eldritch. Eldritch says that "'I'm going to become a planet'" and "'I'm going to be everyone on the planet'" (*TSPE* 407). His remarks based on his extreme desire to dominate the whole planet are connected with his explanations of the reasons why he chooses Mars: "'New. Undeveloped. Full of potential.… I'll guide their [the colonists'] civilization; I'll be their civilization!'" (*TSPE* 407). Eldritch, who attempts to become the ultimate owner of the worlds (both real and imagined), is presented as an embodiment of "the possibility of creating

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understanding of reality that may also have its limitation. The best science fiction example of this type of crisis would be *The Matrix* (1999), in which the reality humans perceive is actually a simulation called the Matrix" (144).

an artificial consciousness" (Thomsen 36) inhabiting the vague border between reality and

illusion. By presenting these hallucinatory worlds, Dick's work is "obsessed with the

accelerated transgressions of boundaries between human and post-human, between human

consciousness and virtual artificial intelligence" (Simut, "The Post-human" 312). Dick

explores the various and sometimes paradoxical thematic possibilities of "entering into other

states of minds" (Thomsen 36) by representing Eldritch as a self-directed agent dominating

humans by integrating Chew-Z drug abuse and hallucinations. The representation of

Eldritch's actions underscores the need to critically consider how highly-capitalized

hallucinations can impact—for better and worse—human self-awareness, self-determination,

and the ability to understand others.

Hallucinatory experiences and Eldritch's virtual reality can be seen as metaphors for

the influence of social media and its networks today. While social media pursues profits and

can be judged according to its capitalist aims, there are positive aspects in terms of prevailing

empathy. Senbel, Seigel, and Bryan focus on mass-shooting incidents and the reactions to

them on Twitter. They argue that responses to mass shootings[45] on Twitter indicate that

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[45] In this study, the authors "compare the online reaction on social media to incidents of

religious violence against different religions" (Senbel 260). They refer to three shootings:

"the shooting at the AME church in Charleston, SC, church in 2015, the shooting in the Tree

"human beings are increasingly enmeshed in a network of relationships that are technological, mechanized, digital, and social" (245). Then, their question is "[w]hat role do empathic responses of grief and solidarity play in the development of new network affiliations?" (Senbel 246). Their analysis of Twitter reveals that religiously-motivated violence allows people to interpret actions based on an empathic network. They also show that "Twitter allows for people to respond to national and international events in a participatory and interdependent way by following hashtag, retweeting something or liking something," which proves that tweeters participated in interpretive processes related to empathy (Senbel 260). The networking of Twitter not only constructs relations between terror victims and gun-violence victims, but also provokes "sympathetic or empathetic human relations being manifested in Twitter responses" (Senbel 261). Social media contributes to building empathic connections for people who want to share their emotions in a virtual way.

While social media has possibilities to generate empathic reactions between people, some argue that social media often erodes empathy. Jean Twenge states that social media lead to more "shallow connections," in other words, weak ties (12). Twenge also says that social

of Life synagogue in Pittsburgh, PA, in 1028, and the dual shooting of the Christchurch mosque, New Zealand, in 2019. Over 900,000 tweets in response to these events were collected and analyzed" (Senbel 260).

media increases "low-effort online engagement" and generates "problematic behaviors"

including "antisocial behavior and mental health issues" (12). Furthermore, other scholars say

that empathy impairs virtues by focusing on "public charitable donations without knowing or

having relationship with receivers" as online giving platforms have evolved, because

"beneficiaries' miserable stories and pictures" that some charities show are intended to evoke

the donor's empathy, as an effective way to get donations (Wei 1803). However, how can

people interact with others when face-to-face interactions are restricted? Xuebing Qin and a

few other scholars investigate "how the pandemic experiences may alter people's empathy for

others" (1). They argue that "social media played an indispensable role in helping individuals

seek information and maintain social connections with each other" (Qin 3-4). Their study

reveals that social media play a crucial role in "preserving empathy" and help people

"maintain and extend empathy for others" during quarantines and social distancing. Another

positive effect of social media is that connections built through social media networks

stimulate people's empathy in challenging times. In this novel, Dick portrays people who try

to overcome difficult times by making connection through technology.

Dealing with these highly capitalized social and cultural phenomena, including virtual

human relations, Dick's experimental narratives in *TSPE* epitomize how "SF exposes latent

cultural hopes and desires" (Matthews 338) as our society becomes more and more a variant

of SF virtual reality.[46] Mayerson's brave actions bring about not only resistance against the

gigantic and powerful figures of the capitalistic world but also a regaining of an empathic self

in virtual reality. In the first chapter, characters in *MHC* show their possibilities for

establishing their own narratives by relying on the *I Ching*, the fortune-telling technology.

Characters in *TSPE* also reveal self-determination and extend their empathic experiences

through technologically manipulative drugs. These mutually related realizations suggest that

Dick believes in human power to choose the path they take in their lives. In *TSPE*, then, Dick

shows the possibility of a virtual reality which allows vulnerable characters to seek their own

identities. Near the end of the novel, Mayerson realizes that Eldritch, as an embodiment of

absolute control, contaminates his very body. Dick's intentional ambiguity in the open ending

represents his persistent theme of the uncertainty of real humans' lives. Human lives have

always developed in the face of the unexpected, but at the same time, virtual reality's

limitless uncertainty represents our narratives divided ever more finely. Thus, this detailed

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[46] Matthews summarizes what Dick attempts in *TSPE*: "Clever SF writers can manipulate

our common understanding of words and their referents by putting them in relationship to

hypothetical scenarios that could actually happen in some possible future or altered past,

scenarios made plausible by the particular rhetoric of SF texts and their use of scientific

discourse" (343).

exploration from virtual reality to Mayerson's empathic attitudes represents Dick's broad-

based but epoch-making attempt to show the possibility of understanding a fragile human's

worldview, and how people are capable of altering their fragmented value standards into an

alternative chance to experience empathic interaction with others.

CHAPTER III

EMPATHY AND HUMAN SURVIVAL IN DYSTOPIA: TECHNOLOGICAL SALVATION
IN PHILIP K. DICK'S *DO ANDROIDS DREAM OF ELECTRIC SHEEP?*

Philip K. Dick's *Do Androids Dream of Electric Sheep?* (1968) – henceforth called

DAD – represents how developed technology that imitates human/animal life becomes a

driving force for humans to find empathy in new ways, crossing the line between the real and

the fake. This chapter explores three kinds of technology that alter human minds: androids,

electric animals, and the empathy box, with some comments on a fourth, the mood organ.

These technologies stimulate human empathy, which is an essential element for human

survival in dystopia. Dick deals with the question of how human characters formulate their

relationships with simulation technology when they are suffering from alienation. The main

focus of this chapter is the protagonist, Rick Deckard, who has a bias against technological

devices such as androids and battery-powered animals, because he believes they lack truly

empathic viewpoints. In this chapter, I will investigate Deckard's psychological revitalization

and the eventual technological salvation of his empathy.

The novel is set in post-apocalyptic California where almost all animals are extinct and

the few remaining humans must choose whether to stay on the nuclear-contaminated Earth or

to emigrate to Mars after "World War Terminus" (*DAD* 444).[47] In such a dystopian society,

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[47] Dick does not describe the specifics of the war such as why it happened, but Deckard

Dick describes humanized technology, in other words, the sophisticated inventions of

androids, battery-powered animals, and the empathy box; the former two technologies

emulate human beings and living animals and the latter imitates humans' empathetic ability.

A religious group devoted to Mercerism uses the empathy box to guide its users to Mercer's

religious salvation. These three high-tech devices characterize technologies' two roles: means

and activity. According to Heidegger, a technology is categorized in two ways: "a means to

an end" as well as a "human activity" (4).[48] In this novel, Dick questions whether these three

reflects the influence of this war in terms of the destruction of nature and the environment:

"[N]o one today remembered why the war had come about or who, if anyone, had won. The

dust which had contaminated most of the planet's surface had originated in no country and no

one, even the wartime enemy, had planned on it. First, strangely, the owls had died. At the

time it had seemed almost funny, the fat, fluffy white birds lying here and there, in yards and

on streets; coming out no earlier than twilight as they had while alive the owls escaped

notice. Medieval plagues had manifested themselves in a similar way, in the form of many

dead rats. This plague, however, had descended from above" (*DAD* 444).

[48] Heidegger explains more about these two categories: "The two definitions of technology

belong together. For to posit ends and procure and utilize the means to them is a human

activity. The manufacture and utilization of equipment, tools, and machines, the

pieces of technology can be not only effective means[49] but also new human technological

activities that will be incorporated in a highly developed capitalistic society. Deckard, the

protagonist of this novel, feels some empathy with androids, fake animals, and his wife

because his emotion is controlled or inspired by other simulated lives and the empathy box.

Deckard uses these technological attempts in a way which realizes Heidegger's categories on

a higher level, in a technological empathy. Thus, *DAD* is a story about humanized

technological activities beyond the border between humans and non-humans. Dick depicts a

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manufactured and used things themselves, and the needs and ends that they serve, all belong

to what technology is. The whole complex of these contrivances is technology. Technology

itself is a contrivance, or, in Latin, an *instrumentum*" (4-5).

[49] Heidegger explains further about the term "a means to an end" by showing several

examples of effective, human-related technologies: "The instrumental definition of

technology is indeed so uncannily correct that it even holds for modern technology, of which,

in other respects, we maintain with some justification that it is, in contrast to the older

handwork technology, something completely different and therefore new. Even the power

plant with its turbines and generators is a man-made means to an end established by man.

Even the jet aircraft and the high frequency apparatus are means to ends" (5).

sophisticated android, the Nexus-6, which the Voight-Kampff Test[50] can hardly distinguish

from an actual human being. The fake animals also attract Deckard's interest, and they are

also hard to distinguish from natural counterparts. Furthermore, this hybridity of technology

is represented by the empathy box, which simulates human responses in order to form an

artificial emotional merger with others.

Dick portrays how human characters restore their distinctive ability to understand

others in an alienated society through the androids, the electric animals, and the empathy box.

These three technologies provoke human emotional reactions. In an essay, Dick addresses

exactly this point by emphasizing that "[a] human being without the proper empathy or

feeling is the same as an android built so as to lack it" ("Man" 211). In this sense, behaviors

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[50] In the novel, this test "had been devised by the Pavlov Institute working in the Soviet

Union," and "no T-14 android – in so far, at least, as was known – had managed to pass that

particular test" (*DAD* 444). In this test, the questioner asks androids questions related to

abuse of animals. For example, there are questions about "a calfskin wallet" as a birthday

present, "dropping the lobster into the tub of boiling water," and "a dish of boiled dog" (*DAD*

468-71). Then, how quickly they psychologically respond to the question is examined. The

androids' response reveals "a pause" before dial indicators frantically show psychological

agitation (*DAD* 476).

of androids which "are becoming more human" frighten human characters (Dick, "The

Android" 184). Deckard desperately seeks to morally justify his emotional acceptance of

such a highly developed technology's being. This chapter explores how Deckard interacts

with androids and electric animals and deals with the empathy box to survive the devastation

on Earth, where he confronts isolation and attempts to regain his connection with life.

Human Realization of Empathy in Relationship with Androids

The android is a technological vehicle which makes humans realize that they need an

empathic relationship with others. Dick attempts to include non-human entities such as

androids, robotic animals, and the empathy box in the technological "others" that humans try

to build a social bond with. The humanoid robot is defined as "the pinnacle of technological

achievement," which is "designed to be as human-like as possible" in terms of both "physical

appearance and behavior" (Sims, "The Danger" 71). The more technology develops, the more

sophisticated androids become until they successfully simulate human activities. In this

sense, refinement of the android implies "the dangers of destabilized human power" (Geraci

973). Deckard shows hatred and fear for androids because they are nearly indistinguishable

from humans and can possibly surpass human ability. However, as he interacts with androids,

he inevitably wonders what specific element divides his being from that of androids.

Empathy, particularly, works as a fundamental essence of humanity, but Deckard questions if

empathy detectable by the Voight-Kampff test truly is able to distinguish humans from androids that blend into the general population on Earth.

The Voight-Kampff test can be read as an advanced form of the Turing Test. The Turing Test is "a test for intelligence in machines," and it is based on an "examinee's verbal responses" (Michie 1). Michie points out that this test system misses components of human thinking and requires substantial extension, and the Voight-Kampff test seems to overcome such hurdles. What happens in both the Voight-Kampff test and the Turing Test is an "imitation game" (Michie 3). In the Voight-Kampff test, androids, examinees, simulate emotional human actions. Such a simulated game has already happened in our modern contemporary world. For example, it is increasingly difficult to distinguish AI-generated art, text, voice, and video from that created by humans. These advanced technologies that mimic human abilities in terms of emotions and creativity reveal that people have difficulty in telling the difference between the real and fake. This is a fundamental theme of Dick's novels, and Dick seems to foresee ethical hurdles that people must increasingly face in a future society.

The uncanny valley is a metaphor which explains Deckard's negative reaction to androids. The uncanny valley indicates how one's response to a humanlike robot rapidly shifts from empathy to revulsion as the robot comes closer to, but fails to achieve, a lifelike appearance. Masahiro Mori defines the uncanny valley in the following way: "in climbing

toward the goal of making robots appear like a human, our affinity for them increases until

we come to a valley" (1). The entities with human-like appearance include dolls, animals,

animations, and robots. Deckard's hatred or fear towards androids and electric animals

represents how his emotions have reached a valley point. This perception presents a hurdle

for creators of androids to overcome, because "the goal of android production is to create

socially acceptable computer interfaces" (Thompson 41). However, Dick suggests that this

barrier is applied not only to android developers but also to ordinary individuals who interact

with imitating entities. This novel shows Deckard's attempt to overcome the emotional

hurdles represented by the metaphor of the uncanny valley.

When the unique qualities of humans, such as empathy, are seen in androids' behavior,

human significance can be undermined. Karl Shaddox argues that "[t]he cultural dominance

of science and technology has presented significant challenges to the mission of human

exceptionality" (26). In the early stage of this novel, Deckard considers androids to be the

same as "any other machine" even though they are more intelligent than many human beings

(*DAD* 462). However, another particular ability of humans is that they can make

"modifications and sophistications" of existing technologies (Sims, "The Danger" 68).

Technology is an embodiment of the human challenge to create more refined technologies,

and humans can make use of the android to achieve a more ambitious goal.

Dick portrays a devastated world where all the surviving species swiftly need to be

protected. The android is necessary to "ensure the survival of humankind" (Sims, "The

Danger" 72) so that the most sophisticated technology is supposed to be adapted to avoid

human extinction. Dick foregrounds characters "attempting to survive in worlds beset by the

centrifugal forces of ecological degradation" (Johnson 25). Robert Geraci describes details

about the survival of human beings in this novel by focusing on the human relationship with

androids. Even though the government encourages humans to emigrate to another planet,

many of them hesitate to do so because they know that the life on a distant planet hardly

satisfies their needs and expectations. Another reason why many people stay on Earth is

sterilization due to nuclear fallout.[51] The fact that "radiation poisoning inevitably sterilizes

men" amounts to "dehumanization"; therefore, they are not permitted to leave Earth once

they are emasculated (Geraci 974). Geraci argues that the radiation has caused the extinction

of almost all of the animals, and this demonstrates humans' "need for compassion toward

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[51] Dick portrays how nuclear fallout influences humans on Earth. The fallout is called "the

dust," and it deranges "minds and genetic properties" (*DAD* 439). A person who is eligible

for immigration is called "a regular: a man who could reproduce within the tolerances set by

law" (*DAD* 439). People in this novel have to choose whether to "[e]migrate or degenerate"

(*DAD* 439). Also, it is important to note that male characters including Deckard wear

protective gear between their legs to avoid the emasculating influence of the dust.

what remains of the now lost animal kingdom" (974). Additionally, androids serve as workers

and partners on Mars, the off-planet so called "Garden of Eden" (Geraci 974). Thus, the

persistence of human life is achieved only if humans exploit androids to ensure human

survival.

While the android effectively works as a favorable means to realize human desires,

the human-like robot also threatens humans. The fear is connected to the idea that humans'

bodies and minds "can be replicated or superseded in machines" (Shaddox 24). Deckard's

hatred for androids also represents his fears, and all the human characters in the novel

desperately attempt to survive in "the era of digital replication" and "virtual simulation"

(Shaddox 24). The android equipped with "the new Nexus-6 brain unit" surpasses some

humans in terms of intelligence and evolves beyond the "inferior" class of mankind (*DAD*

455). In the chaotic world where "the distinction between the real and simulation collapses"

(Shaddox 24), Deckard has to confront the Nexus-6 android. Dick portrays a posthuman

society in which humans must face androids not only in terms of identical physical

appearance but also rational and emotional aspects in an ambiguous border between humans

and androids.

The posthuman[52] provokes anxiety about "the possibility of a serious de-centering of

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[52] Braidotti also argues as follows: "The relationship between the human and the

'Man'" (Braidotti 2). Braidotti also argues that "[t]he posthumanist perspective rests on the

assumption of the historical decline of Humanism but goes further in exploring alternatives,

without sinking into the rhetoric of the crisis of Man" (37). Deckard is concerned about the

loss of "the dominant vision of the human subject" in his interactions with two androids,

Luba Luft and Rachael Rosen (Braidotti 2). According to Geraci, Dick makes use of androids

as "a mechanism for understanding what it means to be human" (974). One of the bounty

hunters is severely injured by an android that escaped from Mars, and this incident shows that

setting them free on Earth is potentially dangerous. Androids might kill humans, and this is

why bounty hunters have to persecute them on Earth. The Voight-Kampff test, in other words,

the empathy test, judges whether the examinee is an android or a human by emotional

reactions to questions. Humans need to rely on the testing equipment to divide androids from

humans because androids are good at acting the same as humans even in emotional

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technological other has shifted in the contemporary context, to reach unprecedented degrees

of intimacy and intrusion. The posthuman predicament is such as to force a displacement of

the lines of demarcation between structural differences, or ontological categories, for instance

between the organic and the inorganic, the born and the manufactured, flesh and metal,

electronic circuits and organic nervous systems" (89). These issues that Braidotti refers to are

depicted extensively in *DAD*.

responses. However, the most sophisticated type of android, the Nexus 6, comes close to "undermining the Voight-Kampff scale" (*DAD* 477). This confusion leads to Deckard's question about humancentric perception in making the decision whether the examinee is human or non-human.

Deckard's revulsion[53] towards androids can be explained by Jeffrey Jerome Cohen's *Monster Theory* (1996). In this view, the android is considered a monster, and the monster's body "incorporates fear, desire, anxiety, and fantasy, (ataractic or incendiary), giving them life and an uncanny independence" (Cohen 4). For Deckard, the android is not only terrifying but also seductive because the android almost "smash[es] distinction" (Cohen 6) between humans and technological beings. Deckard feels empathy with Luba, the android singer. Her singing voice is beautiful enough to impress Deckard; her ability is the result of Luba's incessant lifelong effort that "has consisted of imitating the human" (*DAD* 530). For Deckard, Luba's remarks and actions seem more emotional and logically constructed than he expected. When Deckard recategorizes her again as an android who does not "care what happens to another android," Luba sarcastically replies to Deckard that he "must be an android" (*DAD*

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[53] As for "an android trait," Deckard says that there is "[n]o emotional awareness, no feeling-sense of the actual meaning of" what an android says, and there is "[o]nly the hollow, formal, intellectual definitions of the separate terms" (*DAD* 569).

507), because a bounty hunter cruelly kills androids without any compassion. The truth in her

reply shocks Deckard, causing him to doubt his own empathic ability because Luba seemed

"*genuinely* alive" beyond simulation (*DAD* 535). Deckard is judged as an emotionally

immature human by the android. Deckard's "psychic distance" (McNamara 435) from

androids should have been measured with his own empathic ability, but he gradually starts to

recognize that human beings eventually feel empathy and solidarity also with the aid of

technology.

The relationship between Deckard and Rachael proves that the Nexus-6 plays a

dangerous role when she makes the human realize the necessity of solidarity. First, Rachael

reminds Deckard of his necessity for direct connection with some humans emotionally and

intellectually. Feeling a sense of "identification" with another android who is eventually

going to be killed by Deckard (*DAD* 568), Rachael seems to exhibit empathetic feeling

toward the fellow android. Deckard begins to perceive that she has emotionally activated her

feelings in a way "certainly as human as any girl he had known" (*DAD* 574). Secondly,

however, Rachael's aim is to engage with Deckard's empathic reaction, because she intends

to prevent Deckard from killing another android. For Deckard, Rachael's clever behavior is

not only a fantasy that he can build an affective relationship with her, but a trap. Although

Deckard believes that a series of her human-like reactions are caused by her empathic

feelings towards him, the fact is that Rachael's actions are systematically mechanized

deceptions.

Rachael is an attractive figure for Deckard. Cohen not only focuses on the monster's

danger but also obviously argues that "[t]he monster also attracts" (16). Cohen's argument

implies that the monster is linked to "forbidden practices" (16), and in this novel, the

prohibited action implies building not only emotional but also sexual relationship with

androids. Rachael has seduced male bounty hunters to make them stop killing androids, and

she makes use of Deckard's sexual desire, too. In spite of Rachael's evil intention, Deckard's

relationship with the Nexus-6 gives him a development of emotional sensibility. What

Deckard finds in his relationship with Rachael is his inner desire for solidarity with the other

human beings. Becoming honest concerning his need for fellowship, Deckard is unable to kill

Rachael and thus rejects his job as a bounty hunter. Comprehending his community as

resulting from a defective process of formation, Deckard believes that Rachael might be his

companion, as if she were a living person. Though his sentimental attachment with Rachael

results in the ironical revenge of Rachael's killing his treasure, a real goat pet, he successfully

accomplished an empathic maturity. At the end of the novel, Deckard decides to fight against

his own alienation by using the empathy box and communicating with his wife again. This is

meaningful for him because he has to mature psychologically to build a social relationship

with others. It is a satisfying conclusion for Deckard, because fixing his married life with Iran

shows his hopeful future. Even though Deckard's life lesson starts with his communication

with the technologically simulated emotion of the Nexus-6 model, he is finally able to have a

chance to regain solidarity with his wife.

The android has the possibility of undertaking simulated human activity to develop a

solidarity beyond the border between authentic humans and artificial humans. Cohen argues

that monsters "ask us how we perceive the world, and how we have misrepresented what we

have attempted to place," and also they ask us "to reevaluate our cultural assumptions about

race, gender, sexuality, our perception of difference, our tolerance toward its expression"

(20). The android provides a chance with humans to engage in relationship with others, and it

does not matter if the companion is a human or non-human. Both Luba and Rachael represent

the fear of advanced technologies because their attachments to human beings are more

authentic than humans' ones. From this point of view, the humanoid robots are designed for

"YOUR UNIQUE NEEDS, FOR YOU AND YOU ALONE" (*DAD* 445). Although this

advertisement is applied to servant androids, Dick suggests that "human beings are social

animals" and companionship is "a necessary component of psychological well-being" (Sims,

"The Danger" 73), even if that companionship is created by artificial technologies. Dick

depicts how Deckard's psychological reactions to androids change through his interactions

with Luba and Rachael as if he seeks a way to escape from isolation.

Social Hierarchy and Empathy in Relation to Animals

Deckard feels isolation and demands empathy. He finds that the exploited in the social

and intellectual hierarchy potentially exhibit more empathy than those who belong to the

upper class. From Deckard's point of view, the social classification is humancentric; it

consists of humans at the top, specials who "failed to pass the minimum mental faculties test"

in the second place (*DAD* 446), and androids at the bottom. This hierarchy is not based on

intelligence, which is one of the elements that define humans. Some sophisticated androids

such as Rachael and Luba have enough intellectual ability to satisfy humans' demands, so the

intellectual distinction between humans and androids is vague. Dick views empathy, "the

ability to put yourself in someone else's place" ("'Headnote'" 106), as the more important

essence to distinguish humans from non-humans. The world that Dick depicts in *DAD* is a

society whose class order is mainly decided by empathy. Deckard wants to prove that he is

not only intellectual but also the most empathic by owning authentic animals.

The novel depicts a society in which the humans and the androids are divided, while

"human order" is maintained by emotional feelings (Shaddox 36). Empathy is considered to

be a distinctively humane action, which can be used as a standard to decide what is human,

because "logic, legislation, and law" are all rational and explicit, so androids, "the visual

virtuals of humans," are good at copying these (Shaddox 36-37). According to Gillis, "aspects

of the ideal human" include "compassion" or "a sense of pleasure with human

companionship" (265). As a shadow of Deckard, Isidore, who is "a special" (*DAD* 446) with

inferior intelligence, plays a role in representing empathic attitudes that Deckard tries to gain. Isidore can be excluded from the category of the so-called ideal individual. He lacks intelligence and has little chance to have a relationship with others because he is a marginalized character who is not "wanted" (*DAD* 448). Although Isidore is alienated from human society as he is contemptuously called "chickenhead" (*DAD* 446), he shows empathy to animals while surviving and hiding in the dystopian world, and a series of his behaviors deconstructs humancentric ideas.

Deckard appreciates animals as a way to prove his higher-class delicacy and empathy; however, when it turns out that keeping an authentic animal is difficult, technological inventions, electric animals, replace the authentic. People who are "not taking care of an animal" are considered "immoral" and "anti-empathic," which means that possessing animals becomes a proof of having human empathy (*DAD* 442). Most of the animals are almost extinct due to nuclear fallout, so they are sacred to Mercerism and the Earth culture. Real animals are sold at a high price, and only a few rich people can afford to buy them. Sherryl Vint argues that "[o]wning and caring for animals is a sign of one's social and economic status and also an expression of one's humanity" (112).[54] This sentence explains why

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[54] In this sense, Vint refers to authentic animals and emphasizes their sacredness in Mercerism culture in the novel.

Deckard demands to buy real animals. The human's relationship with authentic animals

demonstrates a human's empathy.

However, Deckard's empathy toward both real animals and electronic ones is

performative and inauthentic. Deckard tries to show his ability to feel empathy by taking care

of real animals. He wants real animals for his personal needs, but he owns battery-operated

animals as an unavoidable compromise due to lack of money. Deckard's attempt to show his

empathy through taking care of electric animals reveals that he views robotic animals as

commodified tools to demonstrate his humanistic empathy. Deckard looks after an electric

sheep as if it is an authentic one. However, he is afraid that his neighbors will discover that

the sheep is fake, meaning that owning robotic animals represents "the loss of economic

status" (Vint 116). Real animals are very expensive in the excessive capitalist society, but

Deckard hopes to buy them after killing all of the androids he is pursuing. For Deckard,

electrically powered animals are temporary tools to fulfill his desire to show his humanity

until he becomes rich enough to buy a real one. In fact, his artificial sheep hardly satisfies

Deckard's demand. Vint argues that "the animals exist as commodities rather than as beings

for the humans" in most of the scenes of this novel (116). Deckard is disappointed with

robotic animals' frigidity because robot animals are "unable to participate in ethical

relationships" with him "in the way that real animals may" (Sparrow 314). Sparrow points

out the limitation of robotic animals by saying they "are unable to love their owners" and

"incapable of genuine loyalty, or honesty, or courage or affection, or indeed any real emotion at all" (314). Deckard's dissatisfaction with electric-powered animals is connected with his abomination of humanoid robots. Thinking about "the similarity between an electric animal and an andy [android]," Deckard exhibits "an actual hatred" for the electric animal which is "an inferior robot" (*DAD* 464). Deckard is irritated because he fails to establish an amicable association with the artificial beings.

Isidore is the only character who demonstrates care for both authentic animals and electric ones without prejudice. When Isidore sees a cat which he considered an electric one, he takes it to a repair shop because "the sound of a false animal burning out its drive-train and power supply ties my [his] stomach in knots" (*DAD* 486), meaning that Isidore imagines the electric animal's pain and suffering. Furthermore, when an android, Pris Stratton, violently plays by cutting off a spider's legs, Isidore becomes extremely upset and in tears asks her to stop mutilating it. Palumbo argues that "Isidore, while lacking the minimum I.Q., is the most empathic" (1279), which means that in the novel he is the most humanistic character who cares about other existences. According to Shaddox, "Isidore's expansive affectivity challenges the traditional notion of a cohesive human" by extending one's sense of morality to non-humans (38). Isidore's empathic attitudes embody his new connection with non-human entities in the posthumanist order.

The comparison between the attitude of Deckard and Isidore to both real and electric

animals can be applied to our real world's discussion about whether robotic animals provoke

human empathy. A good example is AIBO, "an acronym for *A*rtificial *I*ntelligence ro*BO*t"

(306), a Japanese word that is often translated as "friend" or "buddy." Sparrow argues that

AIBO is "intended and advertised as a 'robot companion,'" which means "a substitute for a

real pet" (307). AIBO is one of the ersatz companions: devices which "are designed to engage

in and replicate social and emotional relationships" that humans value (Sparrow 306).[55]

However, while robotic animals mimic real animals' behaviors, Sparrow declares that they

will "remain simulacra" or "imitation" (313) because robot pets are "sentimental excesses

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[55] Sparrow indicates details of how sophisticated AIBO is: "[AIBO is an entertainment robot

animal that makes use of] near state-of-the-art artificial intelligence and robotics technology

in the attempt to generate complex behavior in a robot that will (hopefully) entertain and

amuse those around it. AIBO has a sense of touch, hearing, sight and a sense of balance. He

can walk, shake hands, chase a ball and even dance. AIBO has programmed instincts, or

drives including: Movement, Fear, Recharge, and Search. AIBO can also express six

emotions: happiness, anger, fear, sadness, surprise and dislike. He expresses his emotional

state with a wag of his tail or by changing the colour and shape of his eyes or by his body

movements. He also barks, whines, growls and uses a series of musical tones to fully express

his mood" (Sparrow 306).

that add nothing to a human life" (315). Sparrow's disagreement with ersatz animals'

possibility to create a social bond with humans resonates with Deckard's rejection of fake

animals.

Isidore's affectionate response to electric animals can be connected to AIBO's death,

that is, Sony's decisions to discontinue AIBO production and to stop servicing its repairs,

which has left "many customers distraught" (White 224). "Recognizing the deep attachment

owners had cultivated for their AIBO," a former Sony employee established his own

company to meet "customers' needs in a way that respected owners' feelings for their robot

kin" (White and Katsuno 224). At this service, employees use the word such as "surgery"

instead of "repair," and they "refer to the other AIBO models from which parts are borrowed

as 'organ donors'" (White and Katsuno 224). This company offers memorial services in

which the robot's body parts packed in a box are sent to the company's service center to "find

new life in other ailing AIBO bodies" (White and Katsuno 224). Mourning AIBO expands the

sense of life because this design of AIBO memorial service expresses "how technology could

augment a feeling-based philosophy of life beyond the artificial-living divide" (White and

Katsuno 233). This contemporary example has a connection with Isidore's unconditional

affection for electric animals, and his care for robot animals and philosophy to protect all

forms of animals proves that he is empathic enough to go beyond the real/fake division.

Both Deckard and Isidore fight against isolation, but Isidore's "unconditional care and

concern for all things human and non-human" becomes a powerful weapon to confront the

social isolation (Shaddox 38). Isidore is motivated by compassion through all his actions

involving in animals, including electric ones. On the other hand, Deckard is moved by his

humancentric desire to achieve his economic aims. For Isidore, animals powered by

electricity are more involved in human activities than humans, in other words, affectionate

practices. Sparrow argues that "animals are independent loci of experience and consciousness

also allows them to surprise us, to provoke wonder in us, and to teach us new truths about the

world" (310). It is obvious that Isidore's actions show his emotions are moved by animals

regardless of whether they are authentic or not. In contrast, as Deckard's attitude shows,

humans are socially alienated in this dystopian world and tend to treat technologies not as life

itself but as important tools in economic activities. While Deckard treats animals, both real

and electronic, as tools to satisfy his desire, Isidore rejects boundaries between real animals

and fake ones, revolting against divisions between socially superior entities and inferior ones.

The condition of both Deckard and Isidore shows humans' "kipple" situation (*DAD*

480). Isidore coins the term, "kipple," as an uncountable noun in *DAD* to mean "useless

objects" like junk or clutter (*DAD* 480). The kipple-ized citizens are losers who are in danger

of sterilization because of radioactive fallout, and this means that they cease to be a part of

human proliferation. Evan Lampe defines kipple as "the overwhelming byproduct of

consumer capitalism" (36), and also, they are "the leftovers of consumer activities" (277).

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The kipple-ized people are devastated by war and end up as "a remnant of an older

civilization" (Lampe 37). Winners go on to the future cosmic frontier, not staying on Earth.

Lampe argues that "Earth is the literal dumping ground of a transcendent and advanced

humanity" (Lampe 37). Earth is a hopeless place where only kipple "reproduces itself" (*DAD*

480). Isidore says that "the entire universe is moving toward a final state of total, absolute

kipple-ization" (*DAD* 481) Lampe calls these wasted lives "human kipple" (37) although

Dick does not use this phrase. The fates of human kipple,[56] Deckard and Isidore, "struggle to

sustain sanity in their life" (Lampe 37). It is the very fate of a number of people in our world

who are left behind by advanced technologies, including economic refugees and victims of

job-robbing technological devices. Dick portrays human kipple as the remaining residents of

Earth who struggle to find solidarity in isolation, and this is one of the significant concerns in

late capitalism that Dick challenges in his writings.

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[56] In the novel, Deckard reflects that "[l]oitering on Earth potentially meant finding oneself

abruptly classed as biologically unacceptable, a menace to the pristine heredity of the race"

(*DAD* 445). In addition, "[o]nce pegged as special, a citizen, even if accepting sterilization,

dropped out of history. He ceased, in effect, to be part of mankind" (*DAD* 445). Also,

Jameson points out that kipple is "Dick's personal vision of entropy" (*Archaeologies* 346).

The Experience of Fusion in the Empathy Box and Mercerism

The empathy box seemingly provides humans with a chance to escape from harsh

reality; this technological equipment gives them opportunities to recognize the possibilities of

changing their emotional behaviors to overcome the chaos of their lives. This device enables

its users to experience fusion with Wilbur Mercer, a founder of Mercerism. According to

Sims, Mercerism is "the newly established theology to which all surviving humans belong,"

and empathy is its "paramount tenet" ("The Danger" 74). The empathy-based religion helps

humans struggle with the danger of extinction, social division, and alienation. In the

dystopian situation, humans have to decide whether to stay on Earth or emigrate to Mars.

Dick illustrates such a process through use of the empathy box by Isidore, Deckard, and

Deckard's wife, Iran.

Mercerism encourages human beings to have solidarity. Human characters in the

novel live their lives without aim, which means that there is nothing to achieve or accomplish

after World War Terminus. The empathy box allows the user to be transported into a "spiritual

domain" (Sims, "The Danger" 79). It offers a realistic event that merges "the consciousness

of all individual users" with that of Wilbur Mercer (Sims, "The Danger" 79). The popularity

of Mercerism is also supported by Buster Friendly's TV show called "Buster Friendly and his

Friendly Friends" which is broadcast 23 hours a day (*DAD* 579). However, Buster reveals a

"sensational expose" (*DAD* 579), which is the fact that the landscape on the empathy box is

artificial, and Mercer is played by an actor.[57] Buster is the one who both encourages people

to have faith in the religion and eventually shows "*Mercerism is a swindle*" (*DAD* 583). It

seems that Dick portrays capitalistic aspects as a social structure that makes humans suffer

from the division, but Buster Friendly is a kind of controlling figure. Even though Mercerism

deceives adherents, it keeps giving some hope to humans, especially Deckard, awakening his

emotional motivations. With the psychological opportunities and the advanced technological

achievement of the so-called empathy box, Mercerism works as a sufficient comfort for

humans who suffer from declining social relationships.

    For Isidore, a special who is excluded from society, the empathy box plays a role as an

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[57] Buster Friendly exposes details about how Mercerism betrays its believers: "The 'moon' is

painted; in the enlargements, one of which you see now on your screen, brush-strokes show.

And there is even some evidence that the scraggly weeds and dismal, sterile soil – perhaps

even the stone hurled at Mercer by unseen alleged parties – are equally faked. It is quite

possible in fact that the 'stones' are made of soft plastic, causing no authentic wounds" (*DAD*

582). In other words, "Wilbur Mercer is not suffering at all" (*DAD* 582). Also, Mercer is

acted by "a former Hollywood special-effects man" named "Mr. Wade Cortot who flatly

states, from his years of experience, that the figure of 'Mercer' could well be merely some bit

player marching across a sound stage (*DAD* 582).

activity to overcome loneliness brought about by social divisions based on intelligence. He

hides himself in a large, desolated building and is dying or "slowly and inevitably decaying

into the disorder of dust" (Shaddox 37). Isolated Isidore's search for personhood starts when

he "grasped the twin handles" of the empathy box, which means the beginning of "the

physical merging – accompanied by mental and spiritual identification – with Wilbur Mercer"

(*DAD* 448-49). So far, his landscape has been always the same: "the old, brown, barren

ascent," but now Wilbur Mercer, "an elderly man wearing a dull, featureless robe" appears as

his double (*DAD* 448). Isidore's consciousness merges with Mercer's to climb the hill. Isidore

traces back Mercer's memory, and he recognizes that Mercer loved all the animals. This idea

is connected to Mercer's preaching that each person has to care for animals. The experience

in the empathy box is reflected in Isidore's behavior when he shows empathy to animals,

while androids cannot understand the fusion of human minds in Mercersim.

Technological experience brought about by the empathy box can be compared with

two types of technology discussed in the previous two chapters: the *I Ching* and psychedelic

drugs. Isidore views the empathy box as "the way you touch other humans" and "the way you

stop being alone" (*DAD* 481). The empathy box enables Isidore to realize his latent empathic

ability and to recognize his value as a human being by defeating social separation. The *I

Ching* in *MHC* plays a role in connecting distant characters and their narratives. This effect is

similar to that of the empathy box, but the empathy box is more directly involved in human

emotion. The *I Ching* provides its users advice that they are seeking, but the empathy box offers an emotionally stimulating experience even if it is virtual. From this point of view, the empathy box shares features with Eldritch's virtual reality. Using the empathy box, its users feel as if they are experiencing Mercer's sacred world in it, but this seemingly holy landscape is technologically controlled, as is Eldritch's in his virtual world in *TSPE*. The empathy box, however, gives its users surprising opportunities to alter emotional conditions, and their empathic experiences are reflected in their reality as human activities exhibiting empathic attitudes.

Deckard, as well as Isidore, tries to harmonize his emotional conditions artificially through machines. Deckard uses "the mood organ" (*DAD* 435)[58] which allows him to program his feelings with his wife, Iran. Deckard and Iran make use of the technology to maintain their conjugal relations because they are in "a loveless marriage" (Gibson 227). They have a quarrel about which emotional program to dial. While arguing, Deckard even tries to control his anger by considering whether to dial to "abolish his mood of rage" or to "make him irked enough to win the argument" (*DAD* 435). Eventually, Deckard dials number 594 to get the "pleased acknowledgement of husband's superior wisdom in all

[58] The mood organ is a device that controls users' feelings. They can dial a setting that simulates their emotions from complete happiness to utter unhappiness.

matters" (*DAD* 438). By using the emotional programming machine, Deckard attempts to

control not only his emotions but also Iran's. Since their relationship is established by

technology, Deckard and Iran give up their autonomous efforts to sustain their mentality.

As the story develops, the more Iran is addicted to the empathy box, the more

Deckard feels isolation. When Deckard shows her a real goat he purchased by bounty money,

Iran wants to share the delight with Mercer by saying "[i]t would be immoral not to fuse with

Mercer in gratitude" (*DAD* 557). Iran ignores Deckard, who wants to keep talking about the

goat, and she quicky goes over to the empathy box again. Iran's dependence on the empathy

box makes Deckard "[c]onscious of his own aloneness" (*DAD* 559). Iran participates in

"socially encouraged emotional self-manipulation" (Gibson 227), and her idea is ironically

connected with the fact that Mercerism is a perfectly controlled fraud. At the same time,

Deckard has faced his own change in terms of empathy towards androids, and his alienated

situation makes his struggle worse. Riccardo Gramantieri argues that "if people were capable

of perceiving their own emotions, there would be no need for the empathy box, or to become

a member of the cult of Mercer" (678). Both the empathy box and Mercerism help him to

recognize his empathic response.

Deckard is confused by "his newfound empathy for androids" and doubts about his

previous assumption based on commodity values and non-human inferiority (Rhee 324).

Deckard thinks that "Mercer accepts everything," and this idea inspires Deckard's final hope

(*DAD* 598). When Deckard climbs a hill, he finds a toad which he believes is real, but is eventually revealed to be artificial. He nevertheless finds a sense of liveliness in it. Deckard's mental fusion with Mercer offers him an opportunity to consider the value of human and non-human entities equally. At the same time, while Deckard merges his vision with Mercer via a reality-breaking miracle, he knows the episode of Isidore's spider: "The spider Mercer gave the chickenhead, Isidore; it probably was artificial, too. But it doesn't matter. The electric things have their lives, too" (*DAD* 606). Focusing on Deckard's awakening to the value of the lives of electric entities, Jennifer Rhee argues that Deckard "demonstrates a further telepathic connection" to Isidore, which indicates "a new orientation toward the world" (324). In changing his value standard, Deckard views Mercer's teaching to take care of animals as unconditional love beyond the human and non-human boundary. Deckard achieves the "'otherness' of animals" in the sense of his individual personality, and species "with a different mode of being in the world" imply that "their behavior and demeanour" can grant him "insight into the nature of reality" and his own experience (Sparrow 310). This reorientation, an achievement of "entangled intra-action," is the small victory Deckard gains at the end of the novel (Rhee 325).[59] Through the experience of fusion with Mercer, Deckard

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[59] Rhee leaves some comments on the ending of this novel: "The novel spans a single day and a succession of uncanny confusions between human and androids, living and mechanical.

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successfully finds a reoriented value in solidarity with Isidore.

The empathy box and Mercerism are technologies which encourage humans to perceive that their unconditional empathy transcends the distinctions between humans and non-humans. Sims focuses on the "process of humanity's relationship to technology" and demonstrates that technical artifacts themselves take part in the "production of reality and revelation" (80). The empathy box reveals that humans "are present in the realm of Being" and stimulates necessary psychological changes among its users (Sims, "The Danger" 80). In the very final scene, Iran's choice for a dial of the mood organ is "[l]ong deserved peace" (*DAD* 608), and Iran calls for a repair shop to ask them to fix the electric toad. Compared to the beginning of the novel, these actions imply the restoration of a strained relationship between Deckard and Iran even when they coexist with technology. Technologies that stimulate human empathic activities eventually and hopefully contribute to overcoming isolation and regaining solidarity.

In Dick fashion, the novel's conclusion is decidedly ambivalent. As numerous critics have observed, it offers no resolutions by which narrative nor moral integrity is restored" (325). Although Dick creates an unpersuasive, ambiguous ending to this novel, I want to emphasize Deckard's small but important achievement through reorienting himself in relation to fake animals.

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Conclusion

Portraying humans' relationship to androids (including electric animals), and the empathy box, Dick represents those technologies as altering human activities and human minds, especially empathic actions beyond conflict between human and non-human, the authentic and fake. Deckard's realization, particularly, is achieved only through "rejecting the speciesist discourse that attempts to construct hierarchies and division" (Vint 117). Dick suggests that humans' empathic behavior confronts hierarchical division. The human/non-human boundary dehumanizes others, while Mercerism overcomes this idea by introducing affection towards animals. Shaddox argues that Deckard discovers "an incipient empathy extending beyond biologically living things" (43), and he has acquired a second chance to empathize with others by telepathic interaction with Isidore. As AI-assisted technologies like AIBO "can generate affective amusement and wonder about the nature of spirit" in our real world (White and Katsuno 236), Deckard's empathy is provoked by androids, electric animals, and the empathy box. Deckard despised Isidore because he was inferior intellectually, but Isidore proves to be the most empathic character which enables him to survive in dystopia.

Dick has serious concerns about cruel human behavior in the age of technology; his human character, Deckard, who has harshly discriminated between humans and non-humans,

regains humanity through empathic communications with androids and electric animals. As

Kucukalic suggests, *DAD*'s narrative focuses on, first of all, the characters which include the

relationship between Deckard and "his peculiar double" Isidore (87). Deckard recognizes

intrinsic value in electric and robotic entities through a "telepathic connection" (Rhee 324)

with Isidore. Isidore is an important character for Deckard because Isidore has what Deckard

wants – unconditional affection towards both living creatures and simulated life.[60] Isidore's

role as Deckard's shadow implies that Isidore indirectly encourages Deckard to build an

empathic bond with alternative life that Deckard normally rejects.

Second, on the structural level, Dick represents the world as "entropy opposed to

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[60] See also Dick's essay, "*Notes on Do Androids Dream of Electric Sheep?*" (1968) which

shows Dick's own analysis of Deckard and Isidore: "In the novel, Isidore has a naïve love

directed toward the androids, Rick Deckard's view is that the androids are vicious machines

that must be destroyed. These two different (and mutually exclusive) views, running parallel

to each other in a twin-plot scheme, merge toward the end of the work, when Isidore is

confronted by the cruelty of the androids as they cut the legs off the spider. Rick Deckard's

view has won out, and the proof of this is that Isidore tells the bounty hunter where the

androids are within the decayed apartment building. Since Deckard's view proves to be

correct, perhaps he should be the viewpoint protagonist" (155).

empathy" (Kucukalic 87). Dick tries to show that technologically simulated empathy overcomes entropy,[61] which means "the force of destruction" in this novel (Kucukalic 86). For instance, electric animals are invented to support the human empathic emotions when living animals are extinct, and also, the empathy box is invented to console the poor humans who are left on devastated Earth while the rich have chosen to move to Mars. These technological alternatives that resist entropy are achieved thanks to technological development. Many human characters including Deckard strongly believe that empathy is an essential part of humanity. On the other hand, it is also clear that the more they are obsessed with the empathy box, to the point that they become addicted to the emotional fusion created by the empathy box, the more they are isolated in their real lives. Humans need to abandon humancentric viewpoints and to stop despising robotic entities to achieve technological

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[61] Kucukalic gives a detailed explanation about entropy in *DAD*: "The physical and metaphysical cycle of reduction of life applies to androids and humans alike…. Entropy affects each character in the novel: physical degeneration of the world is reflected in the mental degradation of the 'chickenhead' Isidore, and the depression of Iran Deckard; the general state of nothingness, of deserted, radiation-devoured landscapes, is reflected in the existential crisis of both Rick Deckard and the androids, who teeter on the disconcerting edge between life and death, but also have a limited expiration date" (87).

salvation. Dick's novel shows that human empathy for those technologies is opposed to excessive disintegration in dystopia. Furthermore, he emphasizes that technologically simulated empathy can overcome a decline of humanity on Earth.

Third, Dick employs "the creative fabric of language and narrative in which new concepts are brought to life" (Kucukalic 87). *DAD* is a creative breakthrough in Dick's deconstruction of the human-centered narrative through Deckard's emotional move. In regard to Deckard's attitudes towards androids and electric animals, Deckard's narratives shift from hate to acceptance. When Deckard insisted that the world is governed by human will, he was caught in a humancentric worldview. However, Deckard emotionally embraces the "life" of the electrically powered toad, and this means he experiences spiritual awakening beyond his predetermined categorization of living beings. Examining this scene, Alisha G. Scott states that "[t]his small blip of feeling from the perspective of an artificially intelligent creature is a breakthrough that ends the novel on a vague yet hopeful note for the future of Deckard and his world" (51). After this breakthrough, Deckard, who had difficulty in communicating with his wife, shares with her his newly discovered notion of the toad and they both feel empathy, implying a possible new beginning for their affectionate relationship.

What kind of reality do Dick's characters experience? They go through "a composite of uncanny forces beyond their control" and "technologically produced dreams" such as communication with androids or electric animals and fusion through the empathy box

(Kucukalic 88). It is threatening to Deckard that androids and robotic animals show some perfect mimicking, though Deckard sympathetically feels that androids and robotic animals reflect his emotions. Dick depicts androids and robotic animals not as artificially sophisticated machines, but as entities that show human-like reactions in order to forge empathy with humans who are cold towards others that they judge as inferior. Depicting the emotional effects of technologies, Dick deals with philosophical issues; androids and robotic animals encourage human empathy. Following their guidance, the protagonist, Deckard, successfully resists his feeling of discrimination based on a socially structured hierarchy of life.

Technological entities contribute to the provocation of human empathy. Mattiassi and other scholars point out that robots "could be used to provide empathic nudges to their human companion and enhance their empathic activities" (544). However, the most difficult question is whether androids will have empathy or not. How do this novel and Dick's characters reflect this issue? To investigate this topic, it is necessary to consider the real-world issue of whether people can program or train robots to be ethical. Amanda Sharkey says that "[o]ur increasing deployment of and reliance on robots means that there is a pressing need for a clear position on the possibility of developing robots that can be described as 'good' or 'ethical'" (283). Her argument means that we have to think about whether robots or androids can make "the right decisions" when they "are to be placed in situations" where their decisions have "a direct

impact on human well being" or "human safety" (Sharkey 284). Sharkey's conclusion to this

problem is "limiting robot use" due to the lack of progress, suggesting that "[h]umans should

not offload their responsibility for the effects of robot actions onto the robots that carry them

out" (294). Dick seems to face a dilemma in describing the relationship between humans and

androids because androids in the novel sometimes carry out violent actions that humans

cannot accept. As for how to use androids in human society, Dick ends up depicting them as

workers or housekeepers on the colonized planet, which symbolizes the future issues that we

will have to confront in building social relationships with technological entities.

This novel depicts the danger of individualism through describing isolated characters.

Fredric Jameson[62] says that Dick portrays "an end to individualism" (*Archaeologies* 347). As

we have seen, it could be possible for technologies to cause dehumanizing problems like

those of Iran who was extremely addicted to the empathy box. However, human characters,

including Deckard, realize that they must sometimes use technology to create humane

empathy and solidarity with others. Technology has "the power to transform our sense of self,

of location, of embodiment, and of our own mental capacity" (Clark 198). Some people fear a

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[62] In *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*,

Jameson argues that *DAD* can be read as part of the literature of the "'death of the subject'"

so as to "call into question the last glimmers of the ego" (347).

posthuman future, predicting technologically controlled mind-rot and "loss of identity, loss of control, overload, dependence, invasion of privacy, isolation and the ultimate rejection of the body" (Clark 198). However, the most crucial point in imagining our future lies in how we actively participate in this development and shape a society with nonbiological entities.

Dick depicts a human society which shifts from individualism where humans had no doubt about their own empathic ability to post-humanism where humans adopt technological support to create an empathetic society. Human characters in *DAD* struggle with social break-ups based on the human ability to survive with the development of technology, but it is also technology that solves the issue of loneliness. "Life" relationships including technological ones offer "possibilities not only for reconsidering in more complex and comprehensive terms the distinctions between inanimate and animate objects" that characters encounter (White and Katsuno 244). Deckard's emotion shifts from a human-centric assumption to a broader, more hopeful vision: "new forms of artificial life as eliciting or deserving love" (White and Katsuno 245). Dick utilizes androids and the empathy box to show that technology is potentially "a path to human salvation" (Sims, "The Danger" 86), or that the essence of humanity is empathy which becomes "an actual weapon for survival" (Dick, "'Headnote'" 106). This novel shows how human activities and technologies are indispensably linked.

CHAPTER IV

JOE CHIP'S PLURAL REALITIES:

A REVOLT AGAINST THE DOMINATION OF THE LATE CAPITALIST WORLDVIEW

IN PHILIP K. DICK'S *UBIK*

In Philip K. Dick's *Ubik*[63] (1969), Joe Chip imagines an alternative world from

which he can rebel against the highly developed American capitalism of the late 20th century.

This chapter explores how the protagonist, Chip, achieves altruistic empathy through his

mental adventures. The key term, empathy, is an essential element for him in overcoming late

capitalistic manipulation by his boss Glen Runciter. In this chapter, Chip's revolt against

Runciter's domination will be focused on, and I will investigate how Dick reflects plural

realities in Chip's quest to show half-lifers' possibilities to generate cooperative relationships.

Chip is representative of a "petit bourgeois" figure (Thorpe 415) whose career has

been controlled by Runciter. Near the end of the story Chip finds that he has been paralyzed

by Runciter's late capitalistic dominant power, leaving him "figuratively or even literally

dead" (Hardack 163). Because of an explosive accident in the middle of a job mission, Chip's

body died but is mechanically preserved in order to keep his mind active. He communicates

with other half-lifers and those who are living in his mind. The half-lifers' mental activities

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[63] Three usages of the term "Ubik" should be distinguished, as follows: first, *Ubik* represents

the novel title; second, Ubik spray represents a tool which takes multiple forms; third, "Ubik"

represents an abstract symbol of capitalism as well as its economic activities.

imply not only communication with others but also an economic connection. "[T]he Ubik

spray" (*Ubik* 769), a technological implement, encourages half-lifers' economic activities and

prevents their mental decay. In this temporarily preserved condition from life to death, a

teenage half-lifer called Jory Miller, a notorious creator of competing worlds, exploits the

other half-lifers' mental stamina to build his own empire. The technology, the Ubik spray, is a

tool for Chip that allows him to mentally recover from the fatigue caused by his half-life

activities. *Ubik*'s advanced society is a symbolic reflection of the 20th century's late

capitalism. *Ubik*[64] offers, however, some clues for rebelling against such a powerful

economic paradigm by stimulating characters' sense of empathy and creating the perception

that they can escape from the confines of the system.

Dick portrays Chip as a vulnerable character growing out of dominance to be an

ontological hero. Being controlled by a totalizing ideology which brings all human activity

into the orbit of the economy, Chip and other half-life characters are, it seems, physically

dead though still mentally alive. Ella Runciter, Glen Runciter's wife who has been dead and

preserved as a half-lifer for years, rejects her roles as a mere "entity" (*Ubik* 789) and takes on

the crucial role of presenting a new way of existing as a half-lifer. Half-lifers themselves

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[64] Jameson evaluates *Ubik* as "one of the finest and most somber of his [Dick's] novels"

(*Archaeologies* 345).

symbolize a desire to have eternal consciousness, but, at the same time, their communication might generate the possibility of an alternative world that is different from the dominant capitalistic one. Chip begins to have doubts about "a pseudo environment" (*Ubik* 720) and moves toward an experience of solidarity with Ella. Chip's resistance symbolically reveals that "we are in a state of half-life" (Dick, "Man" 216) in today's highly developed late capitalistic society, as well.

Chip, as a half-lifer, shows his empathetic "sensitivities and vulnerabilities" (Hammond and Kim 13) when it comes to imagining other half-lifers' situations and even that of Runciter. Chip imagines an alternative world with empathy. In this novel, through Chip's interaction with Ella, Dick seems to represent that it is necessary to have an altruistic point of view to fulfill fellowships. Otherwise, Chip is destined to accept his reality as a vulnerable half-lifer, in other words, as Horkheimer and Adorno's "eternal consumer" (*Dialectic* 113). Horkheimer and Adorno argue that a capitalistic society does not allow the consumer "any suspicion that resistance is possible" when people end up as "the object of the cultural industry" (113), or as an incapacitated consumer who is imbued with capitalism. In contrast, Chip plays an alternative role in acquiring altruistic desire and viewing a different reality. This chapter explores how Chip's struggle against this commodified scheme deconstructs the late capitalist system, and how Chip's empathic attitudes to other half-lifers create solidarity among the half-lifers.

The Late Capitalist Worldview and Commodified Society

Ubik can be read as a satirical novel in which Dick raises questions concerning how highly developed capitalism penetrates characters' social identities. Jameson argues that people are bombarded by "[t]he commodity production of contemporary or industrial mass culture" ("Reification" 134); furthermore, people are also "under the universal exchange value of money," and "the market system" relentlessly forms human activities which represent "the universal commodification of labor power" (131). From Jameson's point of view, it seems difficult for socially and psychologically trapped people to imagine another reality and to create a different self-image.[65] Chip, who exhibits a commercialized personality in postindustrial society in the US in 1992, strongly tends to obey his boss's

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[65] Jameson argues that "[t]he objects of the commodity world of capitalism also shed their independent 'being' and intrinsic qualities and come to be so many instruments of commodity satisfaction" ("Reification" 131). For example, in terms of tourism, "the American tourist no longer lets the landscape 'be in its being' … but takes a snapshot of it, thereby graphically transforming space into its own material image" ("Reification" 131). This example can be applied to Chip's condition as a consumed being because Chip keep failing to become a being while he is controlled by Runciter.

orders and remain loyal to him because he is "subsumed by capital and technology" (Thorpe

412). Charles Thorpe defines the petit bourgeois[66] as "traditional lower middle-class" and

points out that the protagonist of Dick's novels views himself "as perched at the edge of an

abyss" (414) of this class. This petit-bourgeois attitude is a foundation for participation in

commercialized activities. In a capitalistic society, petit-bourgeois "individual self-concepts"

become "inexorably linked with consumer ideology" because the consistent relationship with

their ruler engenders their commodified value "on the human market" (Murphy 644). Chip is

a commodified self, or in other words, "a market-oriented person" (Murphy 637) whose value

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[66] Thorpe describes the background of Dick's works to support his argument that the petit-

bourgeois character is inevitably destined to struggle with crisis of the self: "In all his works,

Dick stresses the disintegration of everyday order; he exposes the lack of foundation for what

had been previously taken as self-evident truth…. Dick's science-fictional experiments with

multiple realities all portray challenges to the ontological security of the individual, as a void

opens up beneath his characters' routine individual lives. Yet, there is something attractive

about the void, about the loss of self. In Dick's fiction, the relentless challenging of the

security of the self, and of the everyday order that sustains it, represents not just fear of the

void but movement toward its openness" (413). In *Ubik*, Dick portrays this dynamic as Chip's

movement toward his realization of being a half-lifer, showing his potential for salvation.

is decided by his boss's economic assessment.

The Ubik spray is a symbol of commodified social structure because it encourages half-lifers to join economic activities. Chip wants the Ubik spray because he strongly believes that this spray is a key tool for making his mental life more active. Carl Freedman points out that characters in *Ubik* are literally caught in "the commodification" effect (18). To take one especially bizarre example, a "comically insolent and litigious door" (Freedman 15) requires payment as its "mandatory fee" (*Ubik* 629) and Chip is "harassed" by the door when he cannot find any coins to pay to use it (Freedman 18). The commodification effect expands, and Freedman defines the spray as "the ultimate and universal commodity and the symbol of the ubiquity of the commodity structure" (21). Patricia L. Murphy argues that, in the commercialized system, "individuals often see themselves, or conceive of *themselves as objects or commodities*" (637). The Ubik spray represents "the ideology of *consumerism*" that refreshes the consumer's belief that problems can be "solved through proper consumption" (Murphy 636), so it becomes perfectly believable that a door will be opened if its fee is properly paid. Chip believes in this thoroughly pervasive consumer ideology, and his economic activity is based on consumption of whatever he imagines to be necessary. The Ubik spray thus seemingly has a strong power to encourage characters' late capitalistic activity.

The Ubik spray reflects Chip's economic desire produced by his lower-middle-class life and the obsessive idea that reality is constituted largely by payment and purchase. Dick

criticizes evil aspects of this system by showing how "Ubik" permeates late-capitalistic

commodification. Using a Marxist term, Peter Fitting defines "Ubik" as "a universal equivalent

(the embodiment of exchange value) which can represent or replace any other commodity"

("*Ubik*" 50). "Ubik" becomes the name of various commodities in each chapter's epigraph,

such as a car or instant coffee. Fitting's adaptation of Marxist theory into an explanation of

"Ubik" provides a definite commercial message: "everything has its price" (Fitting, "*Ubik*" 50).

The representations of commodified and advertised "Ubik" stress "the obligation of capitalism

to produce needs" (Fitting, "*Ubik*" 50). Fitting's Marxist point of view on *Ubik* is reconsidered

by Thorpe, who argues that commercialized representations of "Ubik" are of "particular

interest to Marxist literary critics" because Dick's writing reflects and transcends "modern

capitalist social reality" (Thorpe 412). However, Chip "can't manage his own financial

responsibilities" (*Ubik* 686), because Chip's attitude implies a beginning of his revolt against

economic ideology. Dick portrays the deconstruction of capitalist society by describing how

Chip ignores his monetary value.

Runciter is a typical capitalistic figure because he runs a huge enterprise and pursues

profits. Runciter's economic desire and profit-centered actions can be interpreted as a reflection

of our real world's large companies. For example, Google "has become ubiquitous in everyday

life," and it is "shaping how we search, organize and perceive information in contexts like the

workplace, private life, culture, politics, the household, shopping and consumption,

entertainment, sports, and so on" (Fuchs 154). This situation – controlling entire aspects of human life – is Runciter's ultimate aim. Google has successfully become "a dominant player" in business by commodifying users' data and targeting "advertising and economic surveillance" (Fuchs 342). Another example is Facebook, "the dominant social networking site," which has developed "a commodification system that is especially based on commodifying networks, contacts, user profiles, and user-generated content that are created by unpaid user labour" (Fuchs 342). As these examples show, huge companies' accumulation models are based on "the exploitation and commodification of users" (Fuchs 179), and this is what Runciter tries to do to half-lifers. Runciter exploits half-lifers' activities for the purpose of accumulating capital. By portraying Chip's rebellion against this capitalist domination, Dick cleverly criticizes the excessively capitalistic worldview, and his capitalist characteristics emerge in strikingly comparable forms in our world today.

Half-lifers can be psychological tools that the dominant figure in commodified society has the privilege of using. The state of half-life is described as "a return of cerebral activity" after physical death (*Ubik* 618). Ella, who died at the age of twenty, is preserved as a half-lifer, for instance. The Runciters communicate through earphone and microphone, but Ella is not able to open her eyes or move her mouth. Her words are "circular thoughts of no importance," and "fragments of the mysterious dream which she now dwelt in" (*Ubik* 619). Neither Runciter nor Ella understands how it feels to be a half-lifer because it is an

ambiguous psychological experience without realistic or even physical communication.

However, Runciter says that Ella will "float out of the System" and "out into the stars" if her

half-life is ever ended (*Ubik* 619). Being a half-lifer is being involved in a vast economic

system where half-lifers are forced to remain if they are to exist at all. By preserving his wife

as a half-lifer, Runciter not only comforts himself but also dominates her within his

commodified empire because he already knows she is capable of business. Half-lifers are

convenient puppets who can be a mental but also very active force in consumerism.

The bourgeois domination directly causes a paranoiac obsession with "Ubik," which

supposedly allows their consciousness to remain alive after their physical death. The half-

lifers are half-ghosts who refresh their capitalistic spirits with "Ubik." Existence as a half-

lifer is different from "a realistic future possibility" but is "the fictional transposition of the

world of ghosts and spirits" into this novel (Fitting, "*Ubik*" 47). The literary state of being

half-alive and half-dead points figuratively to modern people's mental state in today's

consumer-centered societies. Most modern consumers are satisfied with "observable reality"

(Fitting, "*Ubik*" 48) because of material affluence, but, in contrast to the Marxist point of

view, Chip tries to seek "a liberal individualism in decline" even after he has become one of

the half-lifers (Thorpe 412). Chip, as a protagonist, perceives the value of his existence not

only in the economic, commodified social system, but in his own economic activity (even

though he is forced to do so) and ghostly communication with the capitalist figure, Runciter,

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and Ella, the half-lifer companion.

Paranoia and Chip's Commodified Self

Chip is a strongly oppressed character who exhibits paranoiac symptoms in his commercialized life. Paranoia is a "ruthless hermeneutic" which someone performs as a result of "abnormally high investment" in seeking meaning in every detail (Freedman 16). The novel's plot shows that Chip is possessed by a monstrous delusion. When Runciter and his employees, including Chip, go to Luna, they are involved in a bombing. This incident is a part of Runciter's plan, and the seemingly-killed Runciter began to mentally control other killed victims' preserved mental activities. The truth is that Runciter survives that incident, and Chip and his coworkers are killed but immediately preserved in a cold storage, which means they become half-lifers. Runciter's deceptive death implies that Runciter dominates Chip's half-life mental activities even if Chip feels that he has a "new start" and a "new lease on life" as a half-lifer (*Ubik* 689). However, in his half-life activity, Chip takes over Runciter's position as president and has the necessary "will to succeed" his boss (*Ubik* 690). Chip views himself as "a bird caught in cobwebs" (*Ubik* 690), which suggests that he is unable to escape from Runciter's manipulation. Within Chip's conscious, his confidence (though lacking any real basis), anxiety, and fear coexist while he is obsessed with his social and economic assessment, and this paranoiac obsession comes from Chip's exploited

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condition.

As Thorpe's argument shows, postmodern petit-bourgeois "dread" seems to be symbolized by Chip's situation "under pressure from the development of corporate capitalism" (413-14). Thorpe's economic analysis examines Runciter and Chip, who are blindly involved in a lifeless repetition of late capitalistic desires. For example, in the novel's early stage, Chip is a puppet of Runciter's extreme aspiration to gain power to control the maximum of capital and commodity. As a result, Runciter's adherents are forcibly involved in Runciter's purely commodified empire again as half-lifers. Ironically, after the explosion, half-life Chip believes he is alive and he still wants food and commodities. Chip imagines that he stays at a hotel room and tries to "borrow" money to "eat breakfast" (*Ubik* 694). His desire to exchange money and commodities is that of a full-lifer – a desire to be both physically and mentally alive. Furthermore, Chip becomes a "positive-thinking, powerful" president, and aggressive as if he is in a "'[d]og eat dog'" situation when it comes to business (*Ubik* 694). Chip's activities are always related to buying and selling, and those economic actions ironically give him a sense of "being alive." Runciter wants to maintain this system because it yields great profit. However, Chip needs to derail Runciter's economic world because he has to spend money as a consumer. As Thorpe points out, Chip's sense "of the security of the self" is kept in his "relentless" hallucinations concerning his economic exchanges (413), because half-lifers realize all of their experiences not in reality but in their

sense of exchange.

Paranoia is a mental state which often arises from strong fear and anxiety, and the paranoiac may suffer from persecutory delusions. In *Ubik*, half-life Chip hears objects' threatening voices and experiences his illusory boss's multiple appearance; he finds the money is inscribed with Runciter's face as "Runciter's money" (*Ubik* 707) and some written messages are shown to him as "Runciter's writing" (*Ubik* 715) as if he is under the pressure of his boss's authority. This scene shares a psychological delusion depicted in *TSPE*: Eldritch's control over Chew-Z users. The characters who frequently use Chew-Z exhibit Eldritch's physical features, three stigmata, which symbolize Eldritch's erosion inside their minds. They struggle with objectifying their reality because Eldritch's virtual world is so dominant in their minds, which means they exhibit paranoia, too. Therefore, in *Ubik*, Runciter, a capitalistic dominant figure as is Eldritch, forces his subordinates to experience paranoia. Freedman focuses on paranoiac depictions in *Ubik* by making use of the arguments of Lacan. Lacan's "rationalizing" paranoia is a kind of "paradigmatic of human psychic" development; in other words, in the process of "objectifying identification," the paranoiac strangely establishes unique "distinctions" (Freedman 17). Thus, the paranoiac has difficulty distinguishing auditory or visual hallucinations and real events because there exists an alternative distinction between the subject and reality. The paranoiac has trouble organizing a confirmative configuration of subjectivity.

As for Chip's paranoiac symptoms, his communications with Runciter "reflect distorted temporal and spatial interactions" (Hardack 163). In their communications, Runciter gives his orders to Chip in various styles. Their communication is one-way from Runciter to Chip, and mechanically ordered as if Chip is discovering the dead Runciter's directives. It is certainly a weird perception about death and life because Chip is a half-life who merely perceives Runciter's willed actions, but he believes that he is alive. This paradoxical situation stimulates Chip's annoyance since Chip's ontological meaning is only preserved as an agency of Runciter's will in capitalist society.

Paranoiac symptoms, in a positive way, bring Chip a chance to imagine an alternative narrative because his paranoia successfully acquires a different viewpoint from others. Chip becomes "increasingly paranoid as the narrative progresses" (Freedman 21). In peculiar experiences of Chip and other half-lifers, time reversal and nostalgic repetition of Runciter's conscious is "a process of deterioration" of Runciter's world (*Ubik* 702). Chip's half-life consciousness experiences a nostalgic deterioration. This regression somehow reveals antiquated items such as an "old Curtiss-Wright biplane" and "a 1930 Willys-Knight 87" (*Ubik* 736-37). These phenomena are caused by the retrospective degeneration effect of Jory's half-life consciousness. Compared to Runciter's capitalistic economic force, Jory tries to reverse every social development including technologies. Runciter often appears as his voice or as his writings in front of Chip because Runciter is an agent of economic force

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which aims to encourage half-lifers' consumer activities in more actively resisting Jory's

invasion. Through experiencing these opposite processes, Chip more and more agonizes over

seeking the reason why he experiences degradation. Chip's desperate search for meanings in

each strange phenomenon that he faces is seemingly connected to exploration of the right

answer as he questions "how far can the process of decay go?" *(Ubik* 709). However, his

relentless pursuit of significance motivates Chip to objectify his peculiar situation where he

has to choose whether he remains a passive half-lifer in Runciter's capitalistic reality or

becomes a hero in the half-lifers' world.

Today's readers can understand how such paranoiac characters could appear as

capitalism develops. Because of the rapid development of the late capitalistic society, all

items and machines tend to grow out of date quickly. This sense of regression of items and

machines hints at consumers' nostalgia, and how economic behavior overshadows the high

productivity of machines and technologies. Runciter forces Chip to race after the continually

shifting effects of the Ubik spray because his aim is to drive forward the capitalistic activities

of the half-lifers. The Ubik spray is an antidote that "banishes compulsive obsessive fears" of

degradation phenomena (*Ubik* 720). However, during the time reversal, the Ubik spray also

degrades from "BALM" (*Ubik* 729) to "ELIXIR" (*Ubik* 734). The game of the Ubik spray

means that it is impossible for Chip to purchase the spray in his economic activities because

the Ubik spray is also fragile enough to be controlled by Jory's nostalgic influence.

Taking into account contemporary paranoia and discussions about technologically mediated media in our world today, it becomes important to look at how social media affects ideology. Runciter tries to expand his late capitalistic ideology, but half-lifers successfully flee from his dominance. In our current society, it is possible to say that we are trapped by social media and its influence, just as Runciter rules over any half-life activities. According to Fuchs, "[c]apitalism, crisis and unequal power relations are the main contexts of social media and society today" (341). These phenomena represent how we are caught in a world of "digital capitalism" where "social media advance social production and private ownership of data in the form of commodification of data, human creativity and social relations" (Fuchs 343). Applying this theory to analysis of *Ubik*, Runciter's strategy is a trap for half-lifers because their activities are predominantly corporate, controlled and owned by a dominant elite, although the possible forms of their empathic bonds can go beyond capitalism. However, to abolish social media (Runciter's economic dominance in the novel) is not a final solution. Fuchs also states that "[t]he capitalist Internet is not the end of history," and "[a]n alternative society is possible" (345). Dick represents Runciter's capitalistic world not only as an evil commodified structure, but also an alternative chance for Chip to liberate himself and to start his different "life."

Runciter pursuing more of the Ubik spray suggests his enthusiasm for maintaining his late capitalist scheme. Chip eventually uses Ubik to resist Runciter and change his

economically exploited condition. Freedman points out that the "world of *Ubik* is thoroughly

saturated by commodities that foreground their [characters'] status as quasi-living, mystifying

signifiers" (20). However, half-lifers' mental communications create possibilities for

observing an alternative world and having empathy. Runciter's paranoiac desire is to keep his

"bourgeois hegemony" in the quasi-living "commodity structure" which has produced "the

technology to deconstruct even the distinction between life and death" (Freedman 21). On the

other hand, Chip's strong revolt against the narrative of mechanical and technological

evaluation brings his desire for "[t]he day of human values and compassion and simple

warmth" (*Ubik* 681). Half-lifers' communications are economically aimed at informational

exchange, so Chip views the half-life condition as "interfering with the natural process of the

cycle of birth and death" (*Ubik* 679). Chip's paranoiac symptoms in searching out every

meaning in his every action are significant processes which Chip has to confront if he is to

decide his role as a salvational hero among half-lifers. Ironically, when Chip finds out he is

illusorily trapped in Runciter's utterly capitalistic strategy, his unique social role begins. His

revolt against the domination of bourgeois capital in the last pages can be expected to result

in an effective outcome.

Technological assessment of humans stimulates Chip's spirit of resistance. For

example, in a funny, symbolic scene, a machine which analyzes Chip's credit-worthiness

comments that "you've dropped from a triple G status creditwise to quadruple G" (*Ubik* 628).

Chip is degraded from the third status level to the fourth because of his financial fragility. In this machine-oriented consumer society, a machine decides a human's grade just as today's credit card company algorithms evaluate consumers' financial credibility. The machine's judgement on the human's value suggests an inversion of the roles of users and the used. Such a humiliating evaluation of financial ability increases Chip's anxiety to make him one of the economically "paranoid subjects" (Freedman 18) who must seek out significance only in the late high capitalistic world.

In one of his famous essays, "Man, Android, and Machine," Dick suggests a similarity between the half-lifers and today's people inhabiting a highly developed capitalist world in that we "are neither dead nor alive, but reserved in cold storage, wanting to be thawed out" (216). The state of half-life is Dick's experimental dramatization of psychological communication among characters, and Chip's quest for his value outside a consumer society lies in this world of empathy. This condition represents contemporary society's mad desire because today's people, like half-lifers, are paralyzed in consumer culture and still demand a virtual connection with others, thus ironically providing a justification of half-lifers' fictional lives.

Ubik can thus be read as a story of Chip's paranoia since "no character is more paranoid and mostly justly paranoid than Joe Chip" (Freedman 21). Chip experiences "waking hallucination" (Butler 278), which suggests that the characters in *Ubik* exist in an

unrealistically manipulated world "dominated by commodities and conspiracies" (Freedman

19). Chip and his fellow half-lifers experience so-called time reversal – shifting to the world

of 1939 from that of 1992, in search of "the nature and perpetrator of the horrifying

conspiracy that has enveloped" them (Freedman 19). In this process, Chip finds out that he is

"outside of time entirely" (*Ubik* 749), which means the 1939 that Chip experiences is

intentionally created. It seems that Dick attempts to find an alternative possibility in the era

before World War II when people are as yet unconscious of a highly developed consumer

society. Ludicrously, Chip still believes that he can regain his true life even though it has been

fully commodified. Dick craftily narrates the madness of protagonists with his own

thoroughly self-indulgent rhetoric. Chip's paranoia, nostalgic regression, and manipulated

condition are combined to allow readers to rethink Chip's paranoiac game as his ontological

exploration.

The End of the Grand Narrative and the Ultimate Figure

The history of criticism on *Ubik* has shown that psychological analysis and the crisis

of narratives are inescapably connected. Lyotard's argument on the postmodern condition

analyzes the end of "the grand narrative" (Lyotard 37),[67] creating paranoiac institutions and

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[67] As Lyotard introduces the term "the grand narrative," he refers to a social condition in the

showing the absence of ultimate value judgments to legitimate facts. Dick's paranoiac

reactions and doubts about his contemporary postmodern world's legitimacy are reflected in

Ubik's deceptive, simulacrum-like narratives. Umberto Rossi evaluates Dick as a postmodern

writer because he is "fascinated with simulacra and fakery" (Rossi, "From Dick" 22). The

terms simulacra and fakery are indeed important terms for exploring *Ubik* because Dick

depicts "shifting realities" which suggest "the relevance of his narrative method" with the

postmodern world (Rossi, "From Dick" 15). Dick always plants doubts about what he is

narrating because of his "desperate questioning of reality" (Rossi, "From Dick" 27-28). Chip,

looking for clues to discover whether Runciter is truly dead or alive, is a character who has

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20th century: "The decline of narrative can be seen as an effect of the blossoming of

techniques and technologies since the Second World War, which has shifted emphasis from

the ends of action to its means; it can also be seen as an effect of the redeployment of

advanced liberal capitalism after its retreat under the protection of Keynesianism during the

period 1930-60, a renewal that has eliminated the communist alternative and valorized the

individual enjoyment of goods and services" (37-38). *Ubik* shows this tendency in Dick's

representation of the hero revolting against capitalistic power with its technological aids, and

this implies that Dick's technical description of imaginative technology might contribute to a

deconstruction of the grand narrative.

been psychologically dominated by capitalistic paranoia. When his seemingly ordinary life has been dragged into another reality, Chip's quest for acquiring freedom from Runciter's control is severely jeopardized in Dick's destabilizing narratives.

The end of the grand narrative implies skepticism about a fixed plot in Dick's simulated world. This new strategy makes Dick's protagonist into a postmodern hero who fights against old-style powerful figures. Chip inherits the zealous attributes of Dick's "ontological hero archetype" (Sims, "The Ontological" 43) when he explores untrustworthy "false reality" (Sims, "The Ontological" 43). Dick's literary motifs – multilayered realities – are doubly twisted in Chip's conscious. Chip's revolt against the legitimizing notions such as the late capitalistic power of commodity and the father-figure Runciter's authority is crucial to Dick's elaboration of *Ubik*'s "faked/virtual realities" (Rossi, "From Dick to Lethem" 15). When seemingly legitimate relationships between Chip and Runciter are once assumed to be suspicious in Runciter's simulated world, Chip realizes he has no fundamental basis for trusting his sense of reality. His rejection of the previously legitimate reality, however, can be a first step in realizing that Chip and his fellows exist in fragmented plural worlds: a sense of half-life and Runciter's control.

To emphasize plural realities and untrustworthy narratives, Dick makes use of "[t]he fantasy of time travel" (Rickels, "Half-Life" 120). Distorting linear narrative, Dick invites Chip to "the itinerary through alternate times whereby the dead and the survivors keep in

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touch" (Rickels, "Half-Life" 120). For Chip, being a half-lifer represents a new stage between two types of death. In *Ubik*'s worldview, death has at least two phases if someone is successfully preserved, which suggests that Dick deconstructs the notion of realistic death – both physical and mental death at the same time. Chip successfully objectifies his late-capitalist relentless control thanks to a combination of paranoia and half-life conditions when he realizes "[*t*]*his was not a private vision*" (*Ubik* 739). When his second death is approaching, Chip experiences the force "against the weight of many gravities" (*Ubik* 763). Chip's psychological instabilities reflect the uncertainty of the border between the first death and second death, and the ambivalence of Chip's distorted narratives extends into his death of his half-life. Dick's fragmented narratives are similar to Chip's paranoiac hallucinations, which enable phases of death and life to be altered easily.

Parallel settings are one indication of such alternative worlds, and a part of Dick's characteristic rhetoric evokes uncertainty. Cristian Pascalau questions whether reality can be judged as either "objective or subjective" (263) in Dick's novel. Dick posits two characters as subjects of reality. Runciter is a subject of the late capitalist reality, as he controls half-lifers who used to be his employees. In this sense, Runciter's subjectivity is based on his superficial dominant power, controlling the lower-middle class. However, Chip, who objectifies Runciter's egoistic actions, is needed to show the coexistence of a realistic worldview and hallucinations. Chip is captured in Runciter's subjective reality, which seemingly implies

Chip is unable to be independent from Runciter's reality. Yet Chip possibly finds an "inner

spiritual" reality by empathizing with fellow mentally-killed half-lifers and Ella (Pascalau

263). Creating a "counterfeit reality" or "social reality" is a path to "a genuine fact of

consciousness" (Pascalau 264); however, half-life survivors are capable of deconstructing

Runciter's bourgeois reality.

Rejection of Runciter's economic dominance allows Chip to recognize how his and

his fellows' "general cognitive experiences and their intrinsic value" are now "undermined"

(Pascalau 262). Chip says to Runciter, "You don't know what it [Ubik] is or why it works.

You don't even know where it comes from" (*Ubik* 774). The role of "Ubik" as a late capitalist

tool favorable for Runciter's desire to control is deconstructed by Chip's recognition of half-

lifers' value. The hidden possibility of Ubik, the one Chip uses in the final phase of the novel

to protect the half-lifers' world, is that it becomes a powerful tool for Chip to doubt authority.

Runciter's ignorance of Ubik suggests that Runciter is so obsessed with desire for control that

he has difficulty imagining the situations of others, such as Chip's exploited circumstances.

As the process of deterioration of Chip's "nebulous panic" (*Ubik* 681) intensifies, his feelings

of alienation "had become absolute" (*Ubik* 760), and "the overpowering need to be alone"

had grown ever stronger (*Ubik* 761). However, Ubik, like "the sun's energy" (*Ubik* 768) gives

Chip a second opportunity to be connected with others. Ubik can be used to maintain half-

lifers' empathy in their world instead of forcing them to be effective devices for carrying on

capitalist activities. This phenomenon is related to Chip's altruistic action, taking over Ella's

role in protecting the half-lifers' world from Jory's exploitation. In this process, Chip's

empathy as a half-lifer is connected to the other half-lifers' consciousness, and Chip tries to

be independent from late capitalistic structures and Runciter's control.

Half-lifers' Empathy and Uncertainty

    Dick employs an idea of empathy[68] as a main theme in the final phase of Chip's

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[68] According to the Oxford English Dictionary (OED), the term "empathy" first appeared in

1895, in the psychological theory of K. Lasswitz; it is defined as "a physical property of the

nerve system analogous to electrical capacitance, believed to be correlated with feeling"

("Empathy," def. 1). In the early 20th century, empathy is defined as "[t]he quality or power

of projecting one's personality into or mentally identifying oneself with an object of

contemplation, and so fully understanding or appreciating it" ("Empathy," def. 2.a). In the

mid-20th century, empathy is used to represent "[t]he ability to understand and appreciate

another person's feelings, experience, etc" ("Empathy," def. 2.b). Also, the explanation of

empathy is juxtaposed with another term, sympathy. For instance, in 1963, R. L. Kats wrote

that "[i]t is true that in both sympathy and empathy we permit our feelings for others to

become involved" ("Empathy," def. 2.b) Now we see many discussions about empathy, but

adventure. Historically, by the 1960s, empathy had become widely understood as a capacity

to feel with or "to experience the thoughts and feelings of another" (Hammond and Kim 7).[69]

In the beginning of the twenty-first century, Eisenberg more minutely argued that empathy

can be "defined as an affective response that stems from the apprehension or comprehension

of another's emotional state or condition, and that is similar to what the other person is

feeling or would be expected to feel" (136). Adding to vicarious emotional reactions,

Eisenberg seems to consider the affective attitude to be important for seeing the world from

the other's perspective; it might be too optimistic to expect that empathy will solve

antagonisms among people. Hammond and Kim point out that empathy is "politically

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back in those days, when Dick actively wrote his novels, empathy and sympathy were often

used with the same meaning. From my point of view, people had in the 1960s emphatically

started paying attention to "others" in the Civil Rights Movement and Women's Liberation.

Today, we can reinterpret Dick's representations of empathy because we have become more

sensitive to what others perceive and how others think in relation to many matters such as

gender and race. I view empathy as a dynamic action based on imagination of others'

cognitive states to coexist with others without forcible, perfect understanding.

[69] Adding to this argument, Hammond and Kim argue that "empathy has been strongly

associated with ethical thought and action" (7).

dangerous" precisely because it appears "to be ethically good" by "constituting a liberal fantasy of knowing the Other without actually understanding histories of structural oppression and violence" (Hammond and Kim 9). According to Paul Bloom's *Against Empathy*,[70] in real life, people's "moral decisions and actions are powerfully shaped by the force of empathy" (9), and this empathy is held among the people who basically share almost the same ideological position. Empathy is thus analyzed as being "instrumentalized within ideological systems" and can operate as "an ethically ambiguous capacity" (Hammond and Kim 9). Half-lifers' uncertain sense of morality brings out their empathy, so this uncertainty

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[70] Fritz Breithaupt summarizes Bloom's argument about empathy in his work, *The Dark Sides of Empathy* (2017): "Bloom's main point is that empathy spotlights one aspect of a crisis, inspiring a rush to action (to help one person, for example) without any context or a long-term plan. If one expects sound moral judgments and actions, Bloom tells us, empathy should not be one's guide" (6). Also, Breithaupt attempts to correct the psychological misunderstanding that "our behavior is deeply informed by irrational biases," and Breithaupt believes that "we are more rational than often appears," even while being somewhat skeptical about rationality (6). Breithaupt agrees with Bloom's basic argument concerning empathy, but he is more skeptical about rationality. Breithaupt's book is not "against empathy," but he wants to "consider the terrible things we *do* with and because of empathy" (6).

has a certain value. In contrast, the relationship between Chip and Runciter is interpreted as a

negative empathetic communication,[71] by which Runciter takes advantage of Chip's faithful

behavior for his egoistic purpose.

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[71] See also Fritz Breithaupt's *The Dark Sides of Empathy* (2017), which posits five dangers

arising from empathy. First, empathy "can lead to self-loss" while "delivering aesthetic

pleasure to the empathizer" (17). Second, empathy can lead to "perceiving the social world in

black and white, thinking in terms of friend and enemy" (17), and this idea suggests that

conflicts emerge due to empathy. He also says that "[h]uman beings tend to quickly take sides

in conflicts and use empathy to glorify their chosen side while condemning and demonizing

the other side" (17). Third, associating empathy with "altruism and helping behavior" is often

flawed because we "identify with a benevolent helper figure" instead of "empathizing

directly with a person in need" (17). Fourth, "[e]mpathy can be used to enjoy the pain of

others," so-called "*empathetic sadism*" (17). Finally, empathy encompasses another "morally

dangerous variant" which occurs "when a person expands their own life experiencing by

over-identifying with another person's experiences," as in the case of stage mothers, too

enthusiastic fans, and the worst case, stalkers (18). The most important point is that

Breithaupt points out potentially dangerous, negative actions and events brought about by

empathy, rather than attacking empathy itself.

Dick emphasizes the positive effect of empathy to solidify characters rather than its negative aspect. In terms of the interrelationship between Chip and Runciter, empathy is used "as a tool of domination" (Hammond and Kim 9). If empathy encourages systematic violence between people who belong to different social classes, Runciter makes use of Chip's empathetic obedience to control the half-lifers' world. Chip works as Runciter's faithful employee and is utilized by Runciter even after he has been physically dead and has become a half-lifer. Chip's empathy with Ella prompts his final decision to deconstruct Runciter's egoistic mental control and highly developed capitalistic worldview. In other words, empathy can be directly connected to a self-centered desire for power, but can be effectively adopted to create a social bond among the oppressed individuals in the same situation. It is especially useful for Chip to create an emotional and perceptual engagement with an alternate companion, Ella.

Ella's crucial role is that her mental activity shows Dick's fundamental perception of empathy: the necessary emotional engagement to revolt against capitalistic control and to imagine another world. Ella, often dreaming about "progressively growing together" (*Ubik* 620) with others, tries to have a solid bond with someone through empathy. Solidarity might be a menace for Runciter who persists in his control over half-lifers' economic activities. Ella was forcibly preserved as a half-lifer by Runciter to "function with him as co-owner of Runciter Associates" (*Ubik* 618). Because Runciter understands Ella can be a counterpower

of capitalistic dominance in his reality, Runciter tries to stop her from dreaming about solidarity. Half-lifers seem unproductive, but they generate their dreams. As Ella dreams about solidarity, the dream is irrelevant to economic activities, but it is connected to empathy and thus becomes a counterpower.

In beginning to be "reborn" (*Ubik* 789),[72] Ella's revolt against the late capitalist system starts by inventing Ubik as a tool that has a role in protecting half-lifers' empathetic consciousness. In recognizing the existence of Ella's reality, Chip sees that he can be like Ella, living in another world. Also, Ella exhibits a will to live another new life even though she is in "a state of pseudo-frozen consciousness" (Pascalau 268), and this suggests an end to Runciter's dominance. Thus, Ella's rebirth is different from the mandatory actions imposed on her in that it is a spontaneous attempt. For Ella, being a half-lifer is a compulsory step, and half-lifers' ability to dream refers not to controlling but to solidarity. Half-lifers are capable of looking at an alternative world, and Ella entrusts her last hope to Chip.

Chip, *Ubik*'s ontological hero, takes over the role of Ella to help the half-lifers' bond prevail. Half-lifers are ghost-like figures, and it seems difficult for them to have a social relationship with others. However, Thompson argues that ghosts can be viewed as "social

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[72] Ella says that "I'll be reborn into another womb" (*Ubik* 789), and her remark suggests she will acquire a new physical body, ending her semi-life as a half-lifer.

entities" from a folklore point of view (53). Thompson also points out that "understanding of

personhood after death" can be effectively expanded (40). Dick tries to develop this theme by

portraying half-lifers' consciousness as being entangled in their mental adventures. Chip

attempts to have an empathic bond with Ella in the full conviction that he belongs to the half-

lifer's world. In the final part of the novel, a new currency, "the first Joe Chip money"

appears (*Ubik* 798), and this implies that Chip cuts ties with "fake realities" that Runciter

manipulates (Rosa 56). Chip begins to recreate a "virtual version" of reality (Rosa 64), which

means Chip actively attempts to recreate the half-lifer's world once eroded by Jory. Realizing

his own strengths as an empathetic agent, Chip starts off on this implausible journey to create

an alternative world and to rebuild his new identity as a courageous half-lifer.

One more character who creates a pseudo-reality is a teenage boy called Jory, who is a

half-lifer and trying to accelerate half-lifers' decay by intentionally invading other half-lifers'

consciousness. Contrary to Chip's empathic actions to build half-lifers' bond, Jory is a

predator who exploits others. Jory has "brainwashing techniques" to prevent Chip from

getting out of "hypnotic states of mind" (Pascalau 265). Jory is, in the words of one

perceptive critic, "some kind of energetic vampire" who gains energy from "the corpses in

half-life," prolonging his own half-life (Perta 279). Everything seen in Jory's constructed

world is "a product of my [his] mind" because he is a founder of this "pseudo world" (*Ubik*

781). He easily thrusts himself into other half-lifers' minds because of his desire to

monopolize the half-lifer's world as his. The half-lifers' families who are interrupted in their

communications get angry about Jory's intrusions, of course, but Jory enjoys grasping others'

feelings, including their anger and sadness. By exploiting others' feelings, Jory absorbs

energy to make the product of his mind more realistic and stronger. Jory's invasive behavior

is only for his ego, compared to that of Chip searching for a cooperating bond with others.

Dick ironically depicts Jory's egoistic invention because his illusion strengthens a

communicative exchange between Chip and Ella. Jory invades both Ella and Chip "in the

same way" to prevent them from having a cooperative relationship (*Ubik* 789). In the half-

lifers' world, there are two contrary powers working: a destructive force and a supportive

one. Jory represents destruction, and Ella is "*the other one*" (*Ubik* 789). A combination of

both Ella's decision to be reborn and Chip's new role to protect the half-lifers' world

represents a reconstruction of the half-lifers' world brought about by these two half-lifers'

empathic behaviors. Cosmin Perta argues explicitly that Dick's purpose in his works is to

"de-construct and re-construct the surrounding reality," adding that reading a novel like *Ubik*

is "a fictional roller coaster ride" (280). Dick intentionally creates stories "out of fragmented

consciousness and disturbed individuals" (Pascalau 268). While their situations transcending

human experience are seemingly unique, the fragmented individuals go through "cognitive,

affective, and aesthetic experiences" (Hammond and Kim 1). Being attacked by Jory

becomes a stimulus for both Chip and Ella to empathize with each other. Empathy in half-

lifers' dreams becomes a driving force for an alternative worldview. This dynamic paradigm of empathy makes Chip and Ella into a saver of half-lifers.

In *Ubik*, acknowledgement of the half-lifers' alternative cooperation can lead to deconstruction of the late capitalistic worldview and engender solidarity between half-lifers. Chip decides to rebel against Runciter and Jory whom Ella fought against, and both Chip and Ella share the same aim to protect the half-lifer's world from Runciter's dominance and Jory's invasion. Runciter's control (based on the late capitalist worldview) and Jory's invasion into other half-lifers' consciousness represent one-way exploitation and the desire for reproduction of the nostalgic world as a consumption. On the other hand, Chip's efforts to create an interrelated bond with Ella suggest dynamic and altruistic empathy even though their enemy is uncertain. In *Ubik*, Dick deconstructs the border between life and death by portraying a series of heroic and responsible actions by Chip. Ubik, a technology with multiple roles in activating consumer activities, half-lifers' dreams, and an alternative world, provides oppressed half-lifers a chance to create empathic bonds to imagine alternative worldviews.

Conclusion

This novel portrays "the fractured pessimism of the postmodern era" in the late

capitalistic paradigm; the humanism[73] of Dick's fiction represents "a profound compassion

for the individual's difficult struggle" to overcome a crisis of self (Vest, T*he Postmodern* xi).

In *Ubik*, Dick's "complex uses of science fiction" raise "moral and political questions" (Paura

8) related to altruism and shared benefit by depicting the half-lifers' world as a possible

platform on which to build an alternative narrative. Although Dick's "postmodern subjects"

are "oppressed by institutional bureaucracy," Dick portrays "the value of individual

autonomy" and "personal liberty" (Vest, *The Postmodern* xi). Arguably, Chip acquires "hope

of individual life" (Paura 7) by looking at and indeed by living in this alternative worldview.

At first, Ubik, an uncanny application of developed technology in the capital world, makes it

difficult for the user to perceive such alternative worlds, but Ubik finally becomes a strangely

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[73] Vest concludes that Dick is "the postmodern humanist" (*The Postmodern* 197): "His

fiction is expansive, cynical, paradoxical, and witty. He has become a necessary author for

twenty-first century readers who wish to understand their fractured and fragmented lives.

Dick's power, artistry, and relevance can no longer be ignored, diluted, or denied. He is one

of the most talented American authors of the second half life of the twentieth century.

Newcomers to his fiction will discover what his admirers have known for so long: that, as the

recipients of Dick's literary vision, we are better for having encountered him" (*The

Postmodern* 197).

symbolic indicator of an invisible remedy for bourgeois reality. Paura argues that "technology makes it impossible for us to know if what we are hearing and seeing is real or fake" (10); however, by carefully examining the paranoia which Chip has experienced, Chip's ontological game for the creation of a brand-new world without domination by capitalistic father figures should provoke more thorough explorations of protagonist's speculations.

The two basic questions that fascinated Dick most insistently were, "'What is reality?' and 'What constitutes an authentic human being?'" (Dick, "How" 260). What Dick ultimately demands is difficult to decipher, but, at the same time, these questions provide some hope for him. Dick writes, "each human being lives in a unique world, a private world, a world different from those inhabited and experienced by all other humans" (Dick, "How" 261). His perspective envisions an existence in which "reality differs from person to person" and we must be allowed to talk about plural realities (Dick, "How" 261). Dick deals with reality in the other three novels too, but he takes different approaches by making use of representations of technology. The *I Ching* is a tool for characters to experience alternative worlds, and their realities start to be connected through their decisions based on the oracular advice. In *TSPE*, however, psychedelic drugs not only end up as tools for characters to experience nostalgic visions but also play a role as effective technological means for Eldritch to induce characters to see his virtual world. The empathy box in *DAD* reveals its possibility of altering its users' emotions and empathy even though its landscape is technologically simulated. Ubik, then,

represents Chip's mental adventure as a half-lifer who goes through plural realities and

Ubik's technological power of introducing solidarity as a mind-activating implement. Ubik's

multi-faceted possibilities for reality are symbolized by Runciter's and Chip's roles as

creations of their own currencies trying to complete their own realities' reifications.

Dick's vision reveals that "[f]ake realities create fake humans" (Dick, "How" 263).

Fakery, in a positive way, becomes a strong tool to imagine an alternative belief in late

capitalism, as Chip achieves self-awareness as a half-lifer thanks to being deceived by

Runciter. Doubting is a start for deconstructing the fundamental notion of the world structure.

Both Chip and Ella are courageous enough to distrust the seemingly endless commodification

of their moral principles. In the monopolistically "commodified human experiences" (Paura

10), Joe Chip manages to solidify his responsibility, ironically based on alternative

worldviews refreshed by Ubik while inheriting from Ella an altruistic empathy which

cherishes bonds with others.

CONCLUSION

Dick's four novels written in the 1960s, *The Man in the High Castle* (1962), *The Three Stigmata of Palmer Eldritch* (1965), *Do Androids Dream of Electric Sheep?* (1968), and *Ubik* (1969),[74] represent his protagonists' ontological search for purposes and empathies in dystopian worlds. This study uses the term empathy to explore Dick's depictions of his characters' relationships with humans and non-humans. The idea of empathy also draws inspiration from Lyotard's postmodern concept in which the grand narrative is deconstructed. Though Lyotard presupposes that little narratives[75] can be juxtaposed in postmodern society

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[74] Jameson argues that "Dick was more than a supreme embodiment of 1960s countercultural themes" (*Archaeologies* 347). For instance. this is "a literature about business, and in particular the sector of image and illusion production. Its 'average heroes' – an older, populist, Capraesque type of small employees such as record salesmen, self-employed mechanics and petty bureaucrats – are caught in the convulsive struggles of monopoly corporations and now galactic and intergalactic multinationals, rather than in the Star Wars feudal or imperial battles" (*Archaeologies* 347).

[75] In the discussion of the grand narrative and the little narratives, Lyotard argues that, in postmodern era, scientists have to generate something new rather than pursue the right course of action. Thus, "a paradigm of knowledge and prediction" loses its value (60). The

as if Dick's novels describe his characters' multiple voices, I reinterpret these texts to argue

that the achievement of the little narratives can be realized in personal efforts to have

solidarity with other individuals because of the world's fragmented condition in the late

capitalistic scheme. Empathy indicates individuals' personal efforts to have altruistic

relationships, to suggest people cannot eradicate their stratified conditions but still have the

ability to listen to others' voices and attitudes and communicate with others. It is hard for

Dick's characters to conceive of acquiring the ability to understand others' situations by

themselves, but their interactions with mind-altering technology suggests which direction

their empathic relationships are aimed. In this dissertation, the concept of empathy connects

Dick's protagonists' search for social bonds in his four novels with possibilities of mind-

altering technology that stimulates them to discover alternative realities.

The idea of empathy helps us understand Dick's works written in the 1960s and

today's society in the digital age. In Dick's novels, some characters are absorbed in

technology to make important decisions or to redo their life in the middle of the story, but by

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postmodern scientist "'tells stories'" before searching for "'scientific method'" (60). As for

the function of the little narratives, Lyotard says that it remains "the quintessential form of

imaginative invention" (60) which can create collective, small stories, and this is what Dick

embodies in his works.

the end they find out that the individual ability to empathize with humans or non-humans is valuable to them even if they are under the influence of technological simulation. Lejla Kucukalic argues that Dick "renders our search for meaningful and genuine experiences as a primary impulse in a human being, instead of emphasizing our difficulty in reaching the final, definitive truths" by "placing his characters in situations that challenge the *status quo* of their worlds and worldviews" (9). Dick's characters who have suffered from social alienation use technology to search for an empathic bond with others.[76] They also live in an oppressive political/economical structure, and Dick portrays their decision to fight against their worlds' dominant power which tries to control the protagonists' will to engage in alternate worlds.

It is quite clear that in Dick's four novels technology guides humans' choices. In *MHC*, the *I Ching* is a strong tool to help characters make their choices, and the characters' attitudes in the early stage of the novel remain passive about their fates. However, the characters finally use the *I Ching* to regain the ability to make autonomous decisions, and

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[76] See also Vest's argument in *The Postmodern Humanism in Philip K. Dick* (2009): "[Dick] is a beguiling author whose work unseats conventional notions about the nature of science fiction, American literature, and humanism's survival in the postmodern era…. His fictions may not always succeed, but it always probes the philosophical, political, and personal perplexities of human identity, agency, and freedom" (197).

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create empathetic connections with others. Can-D and Chew-Z in *TSPE* are strong drugs

which allow human minds to experience nostalgic and virtual realities. The users are addicted

to drugs because they can enter into hallucinations and experience colorful illusions.

However, Mayerson decides to quit the drug to overcome his selfishness that is reflected in

various illusions. The empathy box in *DAD* emphasizes human characters who actively lust

for a social bond with others. The characters' alienation is also highlighted, and the ending

implies humans' continuous usage of technology to maintain their relationships. In *Ubik*,

Chip fights against the capitalism which Ubik represents. Ubik is a symbol of commodity and

an alternative world. The protagonist struggles with Ubik to gain his autonomous decision in

his world.

In these four novels, it is difficult to declare that humans have successfully coexisted

with technology. Distancing themselves from technology is not a final solution. Dick's

protagonists are destined never to escape from the influence of technological devices. Rather,

humans expand their relationship with human or non-human entities by discerning

connections through technology, and therefore they achieve technological empathy,

overcoming the capitalistic dominance that almost conquered human society.

It is effective to juxtapose Dick's four selected novels written in the 1960s in order to

understand how these works evolved from a grand narrative to a spectrum of little narratives.

In this dissertation, the grand narrative refers to the dominant force such as Dick's characters'

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attempts to find the truth and father figures like Eldritch and Runciter. More specifically, these dominant characters employ technology to control others whom they exploit. In contrast, the little narratives incorporate multiple characters who manage to establish their own stories by being inspired by simulation technology. The *I Ching* in *MHC* gives characters advice and guides their lives, resulting in reconnection with others. The oracle users are representative of a defeated country, the USA, which has been divided up into two countries by Japan and Germany. They suffer from frustration, anxiety, loneliness, and perplexity. Juliana, one of the oracle users, eventually decides to abandon the prophet and "begin[s] a search for spiritual alternatives" (Lampe 229). Juliana's determination to be free from her dependence on the *I Ching* is her own, autonomous choice. The theme of the novel is the sense of authenticity, and Dick illustrates characters who search for the ultimate truth in vain. Juliana seeks her confidence in her life and in her decision. Frank's continuing to make fake antiques and his belief in creating his own works presents an ironical situation because Frank pursues his pride when he produces the uniquely American items with his techniques. What the *I Ching* tells is arbitrary, but the characters read the *I Ching*'s messages seriously to make their autonomous decisions. In these experimental plots, characters' multiple narratives are constructed including synthetic movements between characters who telepathically connect with each other. The *I Ching* interactively affects individual stories. Dick's entangled realities enable characters to share their worldviews even though they do not have a chance to meet in

the real world.

In chapter 2, *TSPE* was read as a comparison between a character who symbolizes the grand narrative and another who represents the little narrative. Dick depicts characters who are attracted to the magical drug, Can-D, which invites users into hallucinations, and Chew-Z, a stronger drug, which mesmerizes them into Eldritch's virtual reality. Characters on the Martian frontier in *TSPE* have the will to use these drugs and exercise their freedom when they choose which drug will be preferable for their own "radical alternatives" (Lampe 324). Because the fragility of the Mars community has disappointed immigrants, they have no hope and no purpose, and their purpose becomes to use drugs, in other words, to be immersed in hallucinating technology. The emergence of Eldritch implies a start of personal illusions' dominance, and Eldritch's Chew-Z is actually his virtual reality. Eldritch's desire to conquer not only the Mars community but also the entire planet contrasts with Mayerson's final decision to stop using any type of drug. Mayerson's choice is to produce crops in the garden as well as to revive the sterile soil, which implies his attempt to establish his own stories for the long term. Also, this implies he has found success in rejecting the arrogance that exists inside his mind and in listening instead to other voices. This novel, in particular, shows what Lyotard called a shift from "the disintegration of social aggregates" into "a mass of individual atoms" (Lyotard 15). Mayerson's revolt against Eldritch's manipulated world is to create something new through cooperative actions with others and to live independently by creating

individual narratives.

   DAD illustrates Deckard's acceptance of androids and electric animals and his

empathic awakening toward not only humans but also non-humans through the empathy box.

In *DAD*, characters believe that empathy is the foundation of humanity. Throughout the

novel, isolation is emphasized in the lives of characters: Deckard who has a loveless married

life; Isidore as a socially marginalized special, a human with inferior intelligence. Technology

that imitates human/animal life is used to as a humancentric means to overcome their

alienation. However, Deckard's hatred for androids and electric animals represents his

humancentric view that humans can easily exclude non-humans that have no ability to think

about others' feelings. Isidore is intellectually inferior to "normal" humans, but he is the most

empathic person who tries to have a connection with androids and artificial animals in the

novel. Both Deckard and Isidore are always emotionally influenced by technologies even in

complicated phases of human relationships. Deckard not only regains his empathy to Iran but

also discerns the intrinsic value of "life" in an electric toad, and his emotional change beyond

boundaries between humans and non-humans represents his redefinition of "the notion of

'life'" and his reconsideration of his idea as "the privileged existence of the organics"

(Kucukalic 71). Dick's characters in *DAD* will continuously use technology to feel empathy,

and Dick shifts his thematic story from abominating technology to living with technology.

   Dick imagines that the vulnerable, economically dominated people's empathic bonds

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resonate with the world's discursive struggle to have cooperative relationships with others.[77]

In chapter 4, I explored how Ubik is a technology that has many faces: as a symbol of typical tools, a commodity, and an alternative world itself. Chip, as a half-lifer, eventually accepts his destiny, and he is the most defiant protagonist of these four novels. Dick puts an emphasis on consumer structure surrounding characters in the novel. Runciter, a late-capitalistic dominant figure, controls half-lifers' minds, and Chip and others are as "mere objects" used for "financial gain" by Runciter (Lampe 289). Chip's empathy for Ella, another semi-lifer, and the solidarity they build is necessary to revolt against Runciter's and Jory's egoistic exploitation. Chip's deconstruction of the capitalistic plot implies the end of dominant figures' game. This novel is about Chip's battle rather than his escape because the empathic bond between Chip and Ella proves to be indispensable to rebuild narratives of solidarity. This theme, reconstructing the individual narratives with empathy, has a link with the other

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[77] See also Dick's essay "Who Is an SF Writer?" (1974) in which he reveals his ideas about writing SF. Dick says that "[w]riting SF requires a humanization of the person" (78). This is the essential reason why he continually describes vulnerable humans who search for the meaning and value of their life. From my point of view, for Dick, writing SF is not about some imaginative future or astonishing scientific progress but essentially about human beings.

three novels.

Each of these four novels can be studied by drawing connections from many analogous phenomena to the contemporary uses of social media, AI, robot pets, and the expansion of corporations' dominant power. *MHC* provokes a consideration of our dependence on a search engine platform like Google, and today's readers may easily see their own habits reflected in *MHC* characters' reliance on the oracular tool. Also, the use of the *I Ching* can be connected to how we utilize AI in our current society. Both the *I Ching* and AI give us not solid answers but patterns as possible solutions, so we all are responsible for interpreting the hints that these devices provide and creating our own little narratives. Can-D and Chew-Z in *TSPE* can be seen as comparable to social media like Twitter and Instagram that may psychologically manipulate their users. Eldritch, a dominant capitalistic figure, is a metaphor for social media and its users themselves, collecting many advocates and desperately sharing their thoughts and experiences. In *MHC*, Deckard' and Isidore's relations to electric animals can be analyzed through parallels to the human's relationship with AIBO. The argument that robotic animals can provoke human empathy supports these two men's attitudes towards them: Deckard's emotional recognition of electric animals' "life" and Isidore's unconditional love towards ersatz animals. Ubik clearly represents commodified structure, and Runciter's control over half-lifers is clearly analogous to today's huge companies' economic activities and exploitation of data. It is difficult to assert that Dick

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foresaw all those changes in the future, but he relentlessly portrayed human relationships in their connections with technological entities, which offer powerful hints about how we actively can shape the technologically-mediated communication, society, and future.

Analyzing Dick's writings as metaphor of today's digital network and communication, people can read Juliana's, Mayerson's, Deckard's and Chip's attempts as a process to acquire will to build their narratives while retaining each individual's hope for technology amid moral uncertainty.[78] Technological empathy possibly causes moral uneasiness among protagonists, but Dick's novels suggest that even manipulated technological experiences inspire demands for suitable conditions in their mutual relationships. Dick offers these four novels to show that an empathic attitude in a capitalistic environment is part of an essential

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[78] Hayles points out the relationship between literary texts and scientific discourses: "The scientific texts often reveal, as literature cannot, the foundational assumptions that gave theoretical scope and artificial efficacy to a particular approach. The literary texts often reveal, as scientific work cannot, the complex cultural, social, and representational issues tied up with conceptual shifts and technological innovations. From my point of view, literature and science as an area of specialization is more than a subset of cultural studies or a minor activity in a literature department. It is a way of understanding ourselves as embodied creatures living within and through embodied worlds and embodied words" (*How* 24).

process of creating new social bonds and the people's alternative visions for realizing

individual narratives.

As we have seen, religion is an important theme to explore in these four novels, and

Dick portrays human relationships based upon religion. In *TSPE*, Anne Hawthorne is a

religious character who strongly believes that Christianity gives humans a chance to regain

fellowship. In *DAD*, humans survivors belong to Mercerism, and its foundation is empathy.

Dick seems to believe that religion allows humans to gain empathic feelings even though they

may have lost such emotions once. Also, religion and technology are inevitably linked.

Religion can be viewed as a kind of technology because it is powerful enough to alter human

minds. This dissertation focuses on mind-altering technologies, and Dick puts an emphasis on

how technology formulates human interactions when participants lose empathic ability.

Whitehead argues that "an advance in science will show that statements of various religious

beliefs require some sort of modification" (234). This argument reveals that religious beliefs

have to be expanded or restated if the religion is "a sound expression of truth" (Whitehead

234). Dick's representation of Mercerism in *DAD* is a good example in particular, because

there is an assumption that people have already lost their ability to understand others, which

has in turn become a motivation for establishing and expanding the religion. Thus, Mercerism

is best seen as the result of religious modification in Dick's imagination.

Dick's representations of human empathy are often related to commodification of

empathy itself. Does Dick undermine empathy by commodifying it? The answer is, Dick emphasizes the triumph of empathy by deliberately using it as a vulnerable concept of human beings. In these four novels, main characters are vulnerable, ordinary people, but they want a change in their lives. This desire is realized by technological aid, in both a positive and negative way. The positive realization means that they can enjoy technological manipulation even though it leaves some vacancy in their feelings. The negative side implies addiction to technology and inevitable domination by capitalistic figures. However, Dick's protagonists make use of technology again, to overcome the negative aspects of technology, which eventually gives them an opportunity to regain an empathic self. Fuchs argues that "alternatives require struggles" (345), and no protagonist achieves alternative worldviews without hardship. Therefore, commodifying characters' empathy is an essential step for them as a hard experience to overcome. Dick seems to understand the impact of this narrative because his normal protagonists experiencing anxiety and trauma can manage to alter themselves into ontological heroes.

This dissertation concludes that Dick's characters successfully rebuild their little narratives with technology. However, how can we, people living in today's world, construct our little narratives through technology? Do we have any means to revolt against the grand narrative as Dick's protagonists do? Technologies in Dick's novels have been used to analyze one of the popular technological tools, social media, through comparison with today's

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perspective, so it is significant to explore whether we can build little narratives on social

media. McMahon, for one, explores how social media connections are valuable. Social media

is sometimes viewed as a platform of digital personality, but it often demonstrates the users'

compassion, as well. For example, "the ice bucket challenge"[79] is "one of social media's

greatest successes" (McMahon 23). Such a phenomenon supports the idea that connecting

with people on social media is a good thing. However, there are so many platforms to connect

with others nowadays that it is hard to assert that all the tools have possibilities to strengthen

our social connection.[80] While Facebook helped university students create a connection with

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[79] The ice bucket challenge spread on Facebook in 2014 as a charity campaign to help

patients with Amyotrophic Lateral Sclerosis (ALS): "Chris Kennedy, from Sarasota, Florida,

was given the challenge by a friend. He selected the Amyotrophic Lateral Sclerosis

Association as his charity of choice and nominated a relative of his, whose partner was

suffering from the disease, to take the challenge. From there it spread through his extended

family and friends, but also through supporters of the ALS Association, many of whom put in

a huge effort to spread the challenge through their personal network" (McMahon 24).

[80] McMahon summarizes a study about how the use of Facebook interacts with users'

psychological well-being. Using a concept called "social capital," which "refers to the

observation that as we know more or less people, we gain or lose valuable information and

acquaintances,[81] Snapchat is better for sustaining close relationships.[82] People can decide

which social media to use or whether they use social media or not in the first place. If they

use it, they should strive to be wise practitioners. Social media is powerful enough to create

ideology and mythology, which can often be a dangerous capability. However, social media

can be a vast treasure trove of multifaceted voices. If people are in a weak, exploited position

in reality, social media gives them an opportunity to make the opinions of the inarticulate

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opportunities" (25). McMahon argues that generally there being two types of social capital,

"bonding and bridging" (McMahon 25): "The former refers to the type of resources one gains

from close relationships, such as family and best friends: people who would do literally

anything for you. And the latter refers to the type of things gained from casual acquaintances:

people who might give you information, but probably not emotional support. As such, while

bonding social capital is much more valuable than bridging, generally speaking we have

fewer connections that produce the former than the latter" (McMahon 25).

[81] Facebook "allows college students to cheaply maintain friendships with their high school

friends back home, and it also allows them to connect with new classmates" (McMahon 26).

[82] Snapchat encourages "the development of close friendships" that would create "bonding

social capital" because Snapchat users tend to "communicate with a small number of friends

– certainly a far smaller number than one would expect on Facebook" (McMahon 27).

masses heard. Each little voice does not amount to much by itself, but put together they can move mountains.

SF is the genre that is "the best form of expression for Dick's idea-driven speculative fiction and his experimental characterization" (Kucukalic 19). Dick's SF is a constructed genre by which he reflects on philosophical problems, scientific speculation, and experimental worldviews. The protagonists of these four novels feel the need for change while their everyday lives are invaded by powerful figures. They are in isolated, extreme conditions, but they struggle under "realistically described systems of economy and politics" (Kucukalic 19). Dick's narratives represent humans agonizing in a world of brief human communications and simulated incidents. The protagonists, like ourselves, are perplexed by the automated world around them and by the mystery of human life, so they try to "deconstruct the hierarchies of power" (Kucukalic 25). Dick has been criticized and admired "for his incessant search for truth" (Kucukalic 23); however, his attempt is far from discovering the final answer. Darko Suvin also argues that "SF has moved into the sphere of anthropological and cosmological thought, becoming a diagnosis, a warning, a call to understanding and action" in the twentieth century (378). Most importantly, "a mapping of possible alternatives" is envisaged as an enrichment of SF (Suvin 378). Dick's depictions of protagonists suggest that they attempt to find their ontological reasons by creating their own alternative stories.

Regarding the relationship between humans and technology, humans make use of technology to regain empathy and restore solidarity with others, including nonhumans. Technology also contributes to human activity by inducing those who are trapped in late capitalism and commodity structures to attempt to seek out their own will and value. Lampe Evan argues that Dick is "a technophobe that deconstructs most of the myths about technology's potential to expand human freedom" (10) and is "profoundly suspicious of technology" because it has a possibility to determine "our fates" (51). Dick describes potentially dangerous aspects of technologies; however, he is relatively optimistic concerning the use of technology because he believes in humans' possibilities for making choices even in a technologically replicated situation. Human power to make decisions and the ability to engage in technological empathy is represented in all four novels: reliance on the *I Ching*, how to perceive what characters observe in virtual reality, whether to accept that electric animals have life, and whether to fight back against a dominant capitalistic figure.

All of the protagonists of these four novels experience social alienation and strongly long for empathy. In Dick's novels, empathy is a fundamental aspect of humanity. Dick portrays a highly developed capitalistic society where people are oppressed and struggle with their loss of empathic feelings. Pursuing possessions and money brings psychological fatigue, as Dick's heroes have experienced. However, surprisingly, and importantly, machines and technologies support humans who want to regain fellowships. What would they do after

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gaining an empathic bond? As we have seen, Dick firstly portrays indirect communication

between seemingly unconnected characters and secondly illustrates their active, independent

behavior. In addition, Dick describes a connection beyond human-nonhuman boundaries.

Dick's representation of "connection" incessantly varies, becomes more complicated, and

becomes multifaceted. Technological empathy is a hope for humans to survive. It is

impossible for humans to be completely freed from economic shackles and capitalistic

domination, and Dick understands this fate while writing SF. Humans are always involved in

economic activity, and it is difficult to forget economic reality in our daily lives. Dick's

characters reconsider their relationships through mind-altering technology which offers them

the realization that they can experience solidarity and gain an alternative source of power,

enabling them to experience empathy, reposition their lives and step forward on a better path.

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