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İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

CAPITALIST DYSTOPIA: AN EXAMINATION OF THE CONCEPTS OF "COMMODITY FETISHISM" AND "CONSUMERISM" IN SELECTED WORKS BY PHILIP K. DICK

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Konya – 2023

ACKNOWLEDGEMENTS

First and foremost, I would like to express my sincere gratitude to my supervisor Assoc. Prof. Dr. Barış METE for his invaluable patience, guidance and feedback during the whole process. This endeavour would not have been possible without his help and encouragement.

I am extremely grateful to all my lecturers here in Selçuk University and Hacettepe University for their support and contributions throughout my education.

My heartfelt thanks specially go to Assist. Prof. Dr. Can ABANAZIR who inspired me to follow my passion for science fiction studies.

Finally, from the bottom of my heart I would like to thank my dearest family, especially my mother, Nuran CENGİZ, my father Nusret CENGİZ, and my dear sister Beha CENGİZ for their constant love and support throughout my entire life.

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ÖZET

Bu çalışma çerçevesinde amaç, Marx'ın sosyalist devrim ütopyasının, içerisinde karakterlerin kapitalist sistemin kurbanları haline getirildiği Dick'in distopyaları tarafından yenildiğini analiz ederek; bu sistemin meta fetişizmi, tüketimcilik, reklamcılık ve diğer ideolojik aygıtlar aracılığıyla sonunda toplumdaki karakterleri bir çaresizlik durumuna, benlik ve gerçeklik kaybına sürükleyen bir ilüzyon yarattığını göstermek ve bilim kurgu üzerine Marksist bir eleştiri sunmaktır. Bu görüş dâhilinde Philip K. Dick'in üç romanı *Do Androids Dream of Electric Sheep? , Ubik* ve *The Three Stigmata of Palmer Eldritch* irdelenmektedir.

İlk bölüm, yazarın geçmişi hakkında bilgi vermek için Philip K. Dick'in hayatı ve edebi kariyeri konusunda okuyucuyu aydınlatmaktadır.

İkinci bölüm, kapitalizm ve distopik bilim kurgu ile alakalı kavramların detaylı bir incelemesini ele alır. Bu bölüm, özellikle Karl Marx, Jean Baudrillard, Theodor Adorno ve Max Horkheimer gibi Marksist ekonomist ve teorisyenlerin yaklaşımları ile geç-dönem kapitalizmi, meta fetişizmi ve tüketim kültürü üzerine bir görüş içermektedir.

Üçüncü, dördüncü ve beşinci bölümlerde, *Do Androids Dream of Electric Sheep? , Ubik* ve *The Three Stigmata of Palmer Eldritch* romanları, karakterlerin eşitlik ve özgürlük fikirleriyle aldatılmasına odaklanan kapitalist distopyalar olarak

analiz edilmektedir. Bu çalışmada, Marksist ütopyanın, Philip K. Dick'in seçilmiş romanlarında anlatılan kapitalist distopyaya çoktan yenik düştüğü okuyucuya gösterilmektedir.

Anahtar Kelimeler: Kapitalizm, ütopya, distopya, meta fetişizmi, tüketimcilik

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ABSTRACT

Within the scope of this study, the aim is to give a Marxist criticism of science fiction by analysing how the Marxist utopia of socialist revolution is defeated by Dickian dystopia in which the characters are victimized by the capitalist system, and to indicate that this system creates an illusion of utopia in the society through the fetishism of commodities, consumerism, advertising and the other ideological apparatuses, which eventually drags the characters into a state of despair, loss of authenticity and reality. In this perspective, three of Philip K. Dick's novels, *Do Androids Dream of Electric Sheep? , Ubik,* and *The Three Stigmata of Palmer Eldritch* are scrutinized.

The first chapter enlightens the reader on Philip K. Dick's life and literary career in order to give information about the author's background.

The second chapter makes a detailed survey of the concepts related to capitalism and dystopian science fiction. The chapter includes an outlook on the late-stage capitalism, commodity fetishism and the consumer culture under the perspectives of Marxist economists and theoreticians, particularly of Karl Marx, Jean Baudrillard, Theodor Adorno and Max Horkheimer.

The third, fourth and the fifth chapters examine *Do Androids Dream of Electric Sheep? , Ubik,* and *The Three Stigmata of Palmer Eldritch* as capitalist dystopias that

focus on the characters' deception with the ideas of equality and freedom. The study concludes by stating that the Marxist utopia has already succumbed to the capitalist dystopia narrated in Dick's selected novels.

Keywords: Capitalism, utopia, dystopia, commodity fetishism, consumerism

TABLE OF CONTENTS

ACKNOWLEDGEMENTS ii

ÖZET iii

ABSTRACT v

TABLE OF CONTENTS vii

INTRODUCTION 1

CHAPTER ONE – PHILIP K. DICK 5

1.1. Philip K. Dick's Biography 5

1.2. Dick's Drug Abuse and Paranoid Visions 6

1.3. Dick's Literary Career 8

CHAPTER TWO – CAPITALIST DYSTOPIA 12

2.1. Late-Stage Capitalism 12

2.1.1. Commodity Fetishism 16

2.1.2. Consumerism and the Consumer Culture 20

2.2. Marxist Theory in Science Fiction 24

2.3. Tradition of Dystopia in Science Fiction 26

2.3.1. Cyberpunk 30

2.3.2. The American Dream vs. The Capitalist Reality 32

CHAPTER THREE – *DO ANDROIDS DREAM OF ELECTRIC SHEEP?* 35

3.1. "Kippleization": The Legacy of the Consumer Society 36

3.2. Fetishism and "The Need" to Survive in a Capitalist World 39

3.3. The Toad and the Fraud: A Fake Dream 51

CHAPTER FOUR – *UBIK* 57

4.1. The Conapt and the Will of Commodities 58

4.2. The Half-Lifers: An Insight into the Consumer Culture 64

4.3. Ubik, the Product: Advertisement and Commercialisation 68

CHAPTER FIVE – *THE THREE STIGMATA OF PALMER ELDRITCH* 78

5.1. The Bubbleheads: Loss of Authenticity 79

5.2. Can-D: The Hallucination of Freedom 85

5.3. Palmer Eldritch: The Stigmata of the Capitalist Ideology 93

CONCLUSION 101

REFERENCES 105

INTRODUCTION

As an author of 1960s America, Philip K. Dick creates worlds, planets and universes in which ordinary human beings are in a constant struggle for preserving their selves in technologically progressed societies adorned with multicultural corporations, android servants, industrial machinery, mass production and consumption. In his fictions, the characters, objects and commodities all epitomize the ongoing capitalist social structure and the power of the economic system that controls both the acts and the thought-casts of the individuals. The capitalist ideology is unfolded by him in terms of how the industrial authorities make use of technologically advanced commodities as a way to sustain people's expectations of a better future and how these beliefs leave people as slaves in a dead end capitalist cycle of production and consumption. Therefore, Dick's fiction cannot be analysed by being dissociated from the social, political and economic climate of his lifetime.

Like most of the New Wave science-fiction writers, Philip K. Dick as well witnessed the political and social tides in the twentieth century United States of America, the time which corresponds to the late-stage capitalist period in the world. Late capitalism defining the era between 1940s and on has been a distinct time of industrialized and emerging market economy, automated manufacturing, mega corporations, rising environmental problems, mass production and consumption of the mass produced commodities under the capitalist hegemony. The capitalist system that made its grounds on cheap labour and exploitation of the working class increased the gap between the capitalist and the consumer, the rich and the poor, the controller and the controlled; thus, between the bourgeoisie and the proletariat.

It is due to this unfair distribution of income and social injustice that these two opposites have long been in a conflict which can only be settled down — according to Karl Marx — through the socialist revolution which promises to recover the social order. For that reason, the well-known economists and the theoreticians like Sombart, Mandel and Marx regard the capitalist system as headed for a fall.

The principal purpose of capitalism, in that perspective, is to secure its profit-oriented organizations by all manner of means. Hence, the consumer undertakes a

reluctant mission of perpetuating the capitalist system by getting involved in the capitalist cycle of production and consumption. To be more explicit, the consumer being the proletariat itself and the lower classes in the society falls into the trap of capitalism while striving after bourgeoisie life standards by purchasing and possessing private properties, which makes them serve, again, to the capitalist itself.

Within a mountain of infinite mass produced objects that they have accumulated in an aspiration for luxury and opulence, the human beings are stuck on a sense of depthlessness and begin to get themselves across through these commodities. This invasion of the subject life by the commodities transforms them into subject-like beings which have rather more power than the human beings.

However, for Marx, there will come an eventual end to capitalism as a result of this social and financial unrest, which will only be possible in a socialist system of living. The society will be restored and reconstructed only through the social revolution which will bring freedom and equality by demolishing private property, class distinctions, alienation, exploitation and eternal consumption. In that sense, in a Marxist point of view, the socialist revolution is actually a desire for an ideal social order, or a utopia for the lower classes.

As a genre fantasizing about outer space, distant planets, aliens, estranged species and humanoid robots, science-fiction is one of the most appropriate literary genres to speculate about a new world order. Pertaining to this genre, the authors have plenty of space to offer the reader with an opportunity to observe the alternative options in life. Especially the New Wave science fiction selects the contemporary socio-political, economic and philosophical matters as its baseline. No matter how distinct and distant they are, the fictional planets stand for Earth just as the alien creatures and products symbolise the humanity itself. That being the case, science fiction has a natural mission to demonstrate that it is possible to have a different social environment by changing the current one (Taş, 2020, p. 68). That’s why the genre can be associated to the Marxist utopia of socialist revolution. These fictions, from that perspective, suggest socialism as a new universe in which the living beings construct a new system without social distinctions and the capitalist domination.

In Dickian science fiction, the extraordinary stories of the human societies in which the mass-produced objects and commodities of consumption are assigned with other meanings than their purpose of use; thus, they are fetishized as the signs of a getaway from the capitalist oppression. The subjects, on the other hand, are commoditized and nearly inanimated in their desperate dependence on the system in which the objects and technological devices mostly impersonate the human beings who are alienated from their human identity. In Carl Freedman's words, the humanity gets "caught in the web of commodities and conspiracies" in Dick's novels (as cited in Canaan, 2013, p. 311).

From a Marxist point of view, the capitalist power in his novels, through its ideological apparatuses, promises a solution and gives people hope of overcoming their financial or psychological troubles on the condition that they acquire and consume some specific commodities. In the direction of boosting the market economy, the capitalist ideology manipulates the consumers' mind to induce the fetishization of its manufactures. As a result, the human beings miscomprehend the ordinary commodities as the embodiment of a bourgeois life style. So, the commodities get to signify a chance of moving up in the society or in the world/universe. The human beings seeking for a way of stabilizing and balancing their inner and outer worlds perceive the objects as tokens of freedom, equality and peace. To put it another way, the consummator behaviour becomes an act of revolution and the commodities are utopianized by the consumers.

However, in Dick's works, this constructed need to possess the commodity turns into a false ideal. The individuals who are in pursuit of toppling the capitalist dominance and restoring their miserable existence in the universe are actually defeated by the very belief that the commodities will bring the utopia. Their fetish of the commodities locks them into the capitalist system rather than meeting their expectations. Eventually, the individuals are disheartened by the capitalism because of the fact that they suffer from loss of identity and authenticity in a dystopian hyperreal. Thus, their consumption of the commodities is in parallel with their dream of a Marxist revolution. Nevertheless, their captivity under the capitalist hegemony is in the same line with their devouring selves and consumption.

In Dick's works, especially in the selected novels in this study, contrary to the common concept of a new world order presented in other utopian science-fictions, the products of human mind such as high-tech smart furniture, human evolution, private properties and traveling to space are given from a negative approach. His novels recount Dick's problematic relationship with the postmodern consumer society and his worries and concerns about the individual's being passivated by the advanced technology, political conflicts, economic difficulties and the abusiveness of the capitalist ideology (Soofastaei & Mirenayat, 2015, p. 1).

Especially, the characters in the three novels selected for this study are victimized and destabilized by their own dreams of achieving the Marxist revolution and obtaining their long-deserved right to live prosperous and independent lives. Deceived by the tricks of the vulture capitalist system in their fetish of the commodities, the individuals are thrown in the deep end of the consumer society whereas they long for social mobility, equality and freedom. On that account, technology, societal progress, interplanetary voyages and easy-accessibility of the products are offered as a criticism on the late-capitalist period; moreover, the Marxist utopia of revolution is declared as a will-o'the-wisp.

Therefore, in the present study, Philip K. Dick's three novels, *Do Androids Dream of Electric Sheep?* , *Ubik* and *The Three Stigmata of Palmer Eldritch*, will be examined closely under the light of Marxist theories with the perspective that human beings have already been impaled by capitalism that exploits them in every manner and by every means, which turns the Marxist utopia of a revolutionized society into a dystopian capitalist trap.

CHAPTER ONE – PHILIP K. DICK

1.1. Philip K. Dick's Biography

One of the most prolific science fiction authors of the twentieth century, Philip Kindred Dick, was born in December 1928 in Chicago, Illinois, United States of America. Before his death in March 1982, he had completed a wide collection of works with forty-four novels and over one hundred and twenty short stories along with some essays and letters. His ingenuity was mainly fed on his personal experiences in life which were mostly traumatizing and painful both psychologically and physically. Quite relatable to his characters, Dick's background was full of disappointments such as drug abuse, breakdown of several marriages, his financial struggle and attempted suicides.

At the very beginning of his life, Dick went through the tragic loss of his twin sister, Jane Charlotte Dick who came into the world twenty minutes after him. Dick's mother, Dorothy's negligent attitude toward Jane Charlotte and his twin's death of poor nutrition made Dick blame his mother all his life (Sutin, 2005, p. 27). Following this destructive incident, the family moved to San Francisco for nearly five years. Not until Dick's father Edgar had to settle in Nevada in 1938, did his parents decide to get a divorce. As a five-year-old boy, he was exposed by his parents to suffer from the feelings of loneliness and desertion during the long trial for Philip's custody. Between the years 1938 and 1940, Dick and his mother transferred respectively to Washington and California.

As Dick expressed in an interview, Berkeley was a significant location for him to discover his enthusiasm in reading and his talent in writing; and it was as well was a chance to examine the admirable masterpieces of British, French, German and American literature (Baruyero, 2019, 0:09:57). Especially among the well-known literary figures of the twentieth century, Berkeley became a remarkable place either as a sophisticated school of arts or as an appropriate setting for fiction like in the novels of Jack London, Jack Kerouac, Ursula K. Le Guin and Philip K. Dick (Sayre Van Young, 2012, pp. 10-19). In Berkeley in 1940, Philip K. Dick read *Stirring Science Stories* for the first time and began to develop a passion for science fiction thereafter.

1947 was the year he graduated from the high school and worked in a music store as a cashier for a while during which he had the opportunity to listen to some famous composers such as Beethoven, Wagner, Schubert and Bach. Lejla Kucukalic states that "Classical music, from Beethoven to Wagner, not only stayed Dick's lifelong passion, but also found its way into many of his works: Wagner's *Gotterdammerung* in *A Maze of Death*, *Parsifal* in *Valis*, and Mozart's *Magic Flute* in *Do Androids Dream of Electric Sheep?*" (2009, p. 28).

In 1948, Dick got married to his first wife, Jeanette Marlin and that marriage was followed by four others; Kleo Apostolides, Anne Williams Rubinstein, Nancy Hackett and Leslie Tessa Busby. However, none of these relationships could last long mostly because of the psychological disturbances he had. While 1950s and 60s were Dick's most productive years in fiction writing, they were also the most catastrophic times in terms of his mental and emotional condition. It was the time he was dragged into drug-addiction from which he would suffer till the end of his life. What made his career as a science fiction writer was his banishment from the University of California as a result of the fact that his state of mind was not to complete his college education.

Through the end of his life, he suffered from certain physical signs of health problems like the loss of eye-sight and serious strokes. In the afterwards of having been found unconscious by his neighbours at his home, he lost his "quarter life" (Queyssi & Marchessi, 2021, p. 12) as a consequence of heart failure on March 2, 1982 at the age of fifty-three.

1.2. Dick's Drug Abuse and Paranoid Visions

It is obvious that Philip K. Dick's novels were in a way based on the "real" incidents and experiences in the author's own life. Along with the environment or human relationships, the characters in his novels were also rooted in his memories. The reflections of his personal traumas, psychological handicaps, drug addiction, paranoia and damages that remained forever in his mind were both his Muse and his destruction at the same time. It is not a common tradition in science fiction to show the signs of autobiographical elements, except for Dick. The most striking point of his fiction is the conflict between the burnout characters and the cruel capitalist,

apocalyptic and dystopic setting, which gives the reader clue about Dick's own struggle in life. He explains this correspondence as follows:

> […] While I was writing this I learned that the person on whom the character Jerry Fabin is based killed himself. My friend on whom I based the character Ernie Luckman died before I began the novel. For a while I myself was one of these children playing in the street; I was, like the rest of them, trying to play instead of being grown up, and I was punished. (Dick, 1999, Author's Note)

The first symptoms of Dick's mental disorders appeared during the early years of his life when he began to suffer from agoraphobia, the fear of being in an open area. He could neither feel comfortable nor eat anything in a public area without the help of amphetamines which had been prescribed to him by his doctor. Use of amphetamine as an escape triggered his anxiety which later devolved into paranoia. He was certain that his writing capacity and speed depended on the drugs which enabled him to work every day about twenty hours (Williams, 1975, p. 46).

After having been visited by some FBI Agents in 1950s upon his wife's attendance in a meeting and being interrogated by them, Dick's paranoia of surveillance became a fact. The hardest and darkest period for Dick was the decade between 60s and 70s when his troubles increased drastically in parallel with his drug use. His mind was stuck with the idea of being followed by government agencies particularly after the burglary incident in 1971 when his house was broken into and looted by unknown people. Denying to believe in a simple burglary, Dick always had the feeling that CIA was chasing him although there was not an apparent reason (Margot, 1993, p. X). In an interview in 1977, Dick states that: "My relationship with the US has always been a very bad one. It has always seemed to me that I was about to be arrested by the American police for some reason" (Baruyero, 2019, 0:11:27).

In order to understand the underlying reason for Dick's paranoia of being tracked by the Government of United States of America, it is necessary to recall the Watergate scandal that occurred between years 1972 and 1974. Watergate was a serious political crisis including the then vice president Richard Nixon and his administration. What disclosed the scandal was the break-in of five undercover agents to a social complex known as "Watergate Hotel" in Washington DC, which initially was assumed to be simple burglary. After the intruders' having been caught in the act, Nixon and his allies

attempted to cover up the bridge between the break-in and his government. In the course of investigation, it was proclaimed that there was a voice-taping system in the Oval Office which had been built at Nixon's instigation "for the purposes of character assassination and inter-political espionage" (Charles River Editors, 2017, p. X). The overly suspicious presidency of Richard Nixon's administration was predominantly based on a surveillance system in order to have control over "the anti-American spirit", as Francis Wheen puts it (2012, p. 10). Moreover, he asserts that "Conservatives feared that the very fabric of the state was under imminent threat – whether from Communists, gays, dope-smokers or even rock stars" that put names such as John Lennon, Bill Cosby and Arnold Picker in Nixon's "enemies list and put under surveillance by the FBI" (Wheen, 2012, p. 10)

In such a chaotic atmosphere, Philip K. Dick's mind was twisted with the idea that he himself was one of the victims followed by Richard Nixon and the FBI. He believed he was one of the "eggheads" (Baruyero, 2019, 00:16:43) – a derisive term used for intellectuals – soon after the robbery of his house. In *Radio Free Albemuth*, one of his dystopian novels, Dick introduces the reader with the character Lyndon Johnson as a representation of Richard Nixon. In addition, *A Scanner Darkly* and *The Eye in the Sky* are both criticisms and reflections of the authoritarianism in this period. In short, the dystopic elements in Philip K. Dick's works are all stemmed from his true life experiences whether from his highly exposure to pharmaceuticals or from his troubles with the state that put this paranoia into his heart.

1.3. Dick's Literary Career

Philip K. Dick, throughout his life, had a broad variety of works inclusive of short stories, letters, essays and novels. Along with his initial efforts to write about the common subject matters of science fictions of the cult figures of the genre – such as Isaac Asimov and Robert Heinlein –, he managed to raise the level of science fiction by concentrating on further social, political, philosophical and metaphysical issues in his later writings. Andrew Mark Butler classifies Dick's literary progress into three phases: (1) 1952-1962; years of "apprenticeship", (2) 1962-1966; a major

improvement and development in literary style, and (3) 1974-1982; a period of recession and downfall (1995, "Introduction").

The American readers were first introduced with Dick's work during 1950s when science fiction as a genre chiefly focused on scientific and technological themes. Dick's first printed short story was "Roog" published in *The Magazine of Fantasy & Science Fiction* in 1951. The storyline of "Roog" which is about a conflict between a street dog and garbage men and told from the dog's point of view attracted reader's attention though the story is much of a fantasy rather than a science fiction. From this year until 1955, Dick was largely occupied in producing short stories to obtain finance for his life. In that sense, it would not be wrong to emphasize that science fiction, to Dick, was a means rather than an end. "Paycheck" (1953), "Imposter" (1953) and "Minorty Report (1956)" which were later adapted into screen had been some of his most appealing short stories. *Solar Lottery* (1955) was Dick's first published novel which turned his focal point from short stories into novels. Thus, the decade between 1950s and 1960s happened to be a time span for Dick to find his gout, literary taste and a period of introduction or according to Butler's statement; an age of "apprenticeship" (1995, "Introduction").

The second part in Dick's career corresponds to the New Wave era of science fiction between the years 1960s-1970s. It was a movement during which the New Wave authors started to concern more about deeper issues and concepts such as humanity, ethical values, individuality and postmodernism by wiggling out of classical science fiction topics like aliens, spaceships, other planets and so forth. Intellectuals of the genre reacted to the social and political turmoil in their writings particularly upon the exhaustion after the World War II and outbreak of Vietnam War (1955-1975). Social problems echoed in Dick's writing as well. His novels and short stories in New Wave era projected a light on the late capitalist culture, politics, authoritarianism and meaning of life with a rather experimental style. Even more in France than in the United States of America, Dick was accepted as a serious author of ideas due to his Kafkaesque paranoid reflections and existential pursuits. His productivity was at his best given that he wrote *Vulcan's Hammer* (1960), *The Man in the High Castle* (1962), *Clans of the Alphane Moon* (1964), *The Simulacra* (1964), *The Three Stigmata of*

Palmer Eldritch (1965), *Do Androids Dream of Electric Sheep?* (1968), *Ubik* (1969), and *A Maze of Death* (1970). Charles Thorpe in the well-known Philip K. Dick Volume (38) of *Science Fiction Studies* defines the components in Dick's novels as follows:

> In Dick's sf novels, power often takes the form of the corporation (*Do Androids Dream of Electric Sheep?* [1968]), some combination of technocratic, media, and military power (*The Penultimate Truth* [1964]); *The Simulacra* [1964], or the police-surveillance state (*Flow My Tears, the Policeman Said* [1974]); *A Scanner Darkly* [1977]; *Radio Free Albemuth* [1985]). The sense of the individual threatened by the monstrous coercive power of the collective might be interpreted as expressing a Cold War American fear of Soviet Communism. […] Yet Dick's existential dread more deeply follows from and expresses the transformations of the middle-class self under pressure from the development of corporate capitalism. (2011, pp. 413-414)

The process that began in 1974, the final phase in Dickian literature, is perhaps the hardest for his audience to interpret, and the hardest for Dick to explain to people. From 1974 onwards, Dick's fictions put emphasis on mystical and unaccountable perceptions right after a spiritual or delusional vision he experienced then. In one of his letters in 1975, Dick narrates this phenomenon. He asserted that those hallucinations or unverifiable scenes all began when "the dark- haired stranger girl who came to [his] door in late February 1974 wearing the gold fish sign in necklace form, the sign of which had fascinated [him] […]." Under the enchantment of this image, Dick learned from this girl that the fish-shaped sign was "a sign that the early Christians used" (as cited in Arnold, 2016, p. 117). Then, the vision continues with a pink light as a beam that blinds him for a while. Highly amazed by this very incident, Dick was kept haunted by visions for the rest of his life. In the dystopian environments in his novels, he tries to find a logical explanation and rationalize what he experiences. Not only his life, but also his literary pattern evolves into an extremely ontological one in 1974 and thereafter. Dick determines his position as an author in the following lines from his speech in Metz:

> The best I can do […] is to play the role of prophet, of ancient prophets and such oracles as the sibyl at Delphi, and to talk of a wonderful garden world, much like that which once our ancestors are said to have inhabited — in fact, I sometimes imagine it to be exactly that same world restored, as if a false trajectory of our world will eventually be fully corrected and once more we will be where once, many thousands of years ago, we lived and were happy. (Baruyero, 2019, 00:55:39)

Dick's other novels such as *The Divine Invasion* (1981), *VALIS* (1981), *Radio Free Albemuth* (1985), *The Transmigration of Timothy Archer* (1982) are the reflections of this period.

As a consequence of the incomprehensibility of his third-period-novels and the threatening course of his mental illness, Philip K. Dick remained productive and fully creative till the end of his life. Most of his works have been adapted into television and cinema the most celebrated of which is *Blade Runner* (1982) based on *Do Androids Dream of Electric Sheep?* , *Total Recall* (1990), *Minority Report* (2002), *A Scanner Darkly* (2006) and *The Man in the High Castle* (2010) and *Philip K. Dick's Electric Dreams (*2016) are some of these adaptations. In 1975, with his novel *Flow My Tears, the Policeman Said*, he won the John W. Campbell Memorial Award, and got Hugo Award – the most prestigious science fiction award- for his novel *The Man in the High Castle* in 1963.

CHAPTER TWO – CAPITALIST DYSTOPIA

2.1. Late-Stage Capitalism

"Late capitalism," "late-stage capitalism" or "end-stage capitalism" is a term used by Neo-Marxist theoreticians to refer to the epoch from 1940 and onwards including the Post-World War II period, known as the Golden Age of Capitalism. Even if the term is mistakenly accredited to the German philosopher and economist Karl Marx, it was a German economist, Werner Sombart, who came up with the term "late capitalism" for the first time in his three volume book *Der Moderne Kapitalismus* published gradually between the years 1902 and 1927. Though he alluded to the later stages of capitalism in his magnum opus *Das Kapital*, Marx never used the term late-stage or end-stage. Late capitalism was made a universalized concept by such well-known Marxist political theorists as Ernest Mandel and Fredric Jameson shortly thereafter.

In Marx's definition, the capitalist system of production in the world is built upon the struggle between the "bourgeoisie" (the ruling class which owns and maintains the means of production) and the "proletariat" (the working class exploited by the former). To Marx, capitalism is a market-based economic system concerned with the idea of private property and the bourgeois' pursuit of profit while "the proletarian, by selling his labour for a definite quantity of the necessaries of life, renounces all claim to a share in the product", therefore, "the product belongs exclusively to the capitalist, who supplied the raw material and the necessaries of life" (Marx, 1887, p.139), which he addresses as "the capitalist mode of production" (Marx, 1887, p. 6). Following the Industrial Revolution, the emergence of the factory system that allowed mass-production and manufacturing by using machinery created a gap between the controller of the means of production, bourgeoisie, and the wage labour, proletariat.

The system procreates, then, a wealthy class of owners and controllers whereas the labourer, the rightful owner of the product, receives a minimum wage. While the labourer is overwhelmed with long hours and heavy workload, bourgeoisie throws them into a deep end by using their labour-power. As Marx and Engels put it: "In

proportion as the bourgeoisie, i.e. capital, is developed, in the same proportion is the proletariat, the modern working class, developed – a class of labourers, who live only so long as their labour increases capital" (2008, p. 9). In-between these two classes, there stands the petite bourgeoisie (small bourgeois, traditional middle class) separate both from the haute bourgeoisie (high bourgeois) and the proletariat. Petite bourgeois becomes an imitation of the upper class manners constantly being afraid of "of falling from respectability into the proletarian abyss" (Caudwell as cited in Thorpe, 2011, p. 414).

According to Marx, whilst the capitalist has earned a fortune by sustaining the mode of production, the system has been a stagnation for the labourer. He sees capitalism as uncertain and unstable because of its dependence of an on-going consumption by the weakened people (Marx, 1887, p. 301). Like many economists, Marx also presumed that the capitalist system was self-destructive and condemned to vanish. Capitalism would eventually destroy itself as a result of the rising conflict between the two classes, he predicted. Concordantly, the fall of capitalism would become the rise of proletariat, which Marx and Engels call it "the Communist revolution" (2008, p. 34).

Werner Sombart uses the term "Late Capitalism" as a description of the economic boom in Europe around the turn of the twentieth century, a phase of industrialization and expansion. In *Der Moderne Kapitalismus*, Sombart subdivides capitalism in three periods each of which names after one volume of his book: (1) *Frühkapitalismus* (early capitalism), (2) *Hochkapitalismus* (high capitalism), (3) *Spätkapitalismus* (late capitalism). This work gives a chronicle of economic development in the world from the feudal early middle age society till the present-day capitalist one. His initial thoughts on the transition from the capitalist system to socialism are in the same direction with Marx and Engels on the grounds that the capitalist "system is itself producing the means whereby it will be abolished" (Sombart as cited in Gioia, 2015, p. 3). The reason why Sombart was later widely criticised by the economists and critics of the time was his distinction from Marxist theory *Sozialismus und Soziale Bewegung* and as well his developing interest for the Nazi politics, his "volte-face" in a later book, *Deutscher Sozialismus* (Sert, 2018, p. 12).

The popularization of the term, late capitalism was not until the Marxist economist Ernest Mandel's 1972 publication entitled *Der Spätkapitalismus*, translated into English as *Late Capitalism*. His description of late capitalism covers the economic era beginning right after the World War II until the Great Recession of 1973-1975, namely The Golden Age of Capitalism. It was a time of upheavals with growing multinational corporations, developing international finance, market globalization (with the impact of exploitation of labour) and also mass consumption. Moreover, the period was referred to as "monopoly capitalism", "advanced capitalism" or "organized capitalism" by different theoreticians (Erbaş, 2009, p. 35).

Mandel took Marxist theory of mode of production one step further in *Late Capitalism.* Mandel's vision of capitalist mode of production consists of the components that form the postmodern society. The elements that sustain the capitalist system are not merely economic, but also communal, ideological, industrial, and political. In his own words,

> Mechanization, standardization, over-specialization and parcellization of labour, which in the past determined only the realm of commodity production in actual industry, now penetrate into all sectors of social life. […] Television mechanizes the school, i. e., the reproduction of the commodity of labour-power. Television films and documentaries take the place of books and newspapers. The 'profitability' of universities, music academies and museums starts to be calculated in the same way as that of brick works or screw factories. […] In the final analysis all these tendencies correspond to the basic halmark of late capitalism: the phenomenon of over-capitalization. (1972, p. 387)

He does not distinguish late capitalism from the classical capitalist mode defined by Karl Marx because of the continual "operation of the law of value." Heilbroner and Nell clarify the term as "the process of buying wage labour, turning it into commodities, selling the commodities for profit, and contending with the pressures of competition" (1976, p. 70). So long as the labourer is used and abused by the capitalist, and the consumer goods are taken away from their creator, late capitalism exists only as an equivalent of the classical one. Having the identical fault of the earlier capitalism, the rivalry between two poles – the capitalist and the labourer – the late capitalism is, too, doomed to end. Mandel predicts that the system will be recovered by the socialist revolution, in accordance with the Marxist notion.

Fredric Jameson, on the other hand, deals with late capitalism as in relation to postmodernism. Jameson does not differentiate late capitalism or postmodernism from the previous stages. He deliberately uses the term "late capitalism" in order to underline the continuity and connection with the earlier capitalism. In doing so, he denies Daniel Bell's concept of "post-industrialism" which connotes a difference or a break from capitalism. He regards late capitalism as even "a purer stage of capitalism" (1991, p. 55). In his *Postmodernism, or, The Cultural Logic of Late Capitalism*, he specifies three significant periods marking the evolution of capitalism: [1] market capitalism dominated by realism, [2] the monopoly stage/the imperialist capitalism dominated by modernism, and [3] multinational/late capitalism/consumer capitalism dominated by postmodernism (1991, p. 78).

This third era, late capitalism generates a cultural logic, postmodernism, formed by mass media and media culture. Especially after the post-World War II economic expansion, the world goes through a process of transformation by which all things can be industrialized, commodified and advertised. The collapse of high and low culture, the rise of consumerism, globalization and the growth of the internet lead to the appearance of a whole new cultural form. For Jameson, therefore, aesthetic field and economic system are intertwined and create this socio-economic order. Late capitalism, as he underlines "constitutes a process in which the last surviving internal and external zones of precapitalism - the last vestiges of noncommodified or traditional space within and outside the advanced world-are now ultimately penetrated and colonized in their turn" (as cited in Freedman, 1988, pp. 124-125). The colonization here mentioned is surely not related to the critical theory of postcolonializm or imperialism; instead, it is the elimination and destruction of nature and unconscious. It is asserted in the book that, behind this exploitation and usurpation, there is the commercial culture reinforced by media and advertising (1991, p. 78).

In today's world, every item is mass produced and commodified; even the postmodernism itself becomes a consumer product, which underpins the postmodern depthlessness. As reported by Jameson, this superficiality can be detected in every product of the humanity. Capitalism reveals itself in politics, ideology, religion and in various art forms, too, from architecture to painting. Each and every production is the

echo of the social mindset, consequently, functions as a component of capitalism (Ayaz, as cited in Yaşar, 2016, p. 61).

In its contemporary perception, late capitalism is a broad term attributed to the malpractices of the present-day economy and the uneven and unfair exercises of the modern market. In terms of modern society, the term has a rather negative connotation that refers to the social, moral and mental decadence. Since the twenty-first century, with the rise of social media, late capitalism has been frequently used with ironical implications to refer to the absurdities and hypocrisy of capitalist system and the consumer culture.

2.1.1. Commodity Fetishism

In building his theories on a solid ground, Karl Marx conceptualizes one of his most original hypothesises, the fetishism of commodities, in his *Capital* under the section "The Fetishism of Commodities and the Secret Thereof." The word fetish, in his terminology means the ascription of magical or mystical properties to an object. Marx puts forward the idea that in a capitalist society, the value of an object is defined beyond its use-value and it is hidden in its exchange-value which dominates the social relations later in the process. Hereby, it is necessary to clarify the two concepts. In Marxist theory, the use-value of an object is defined with respect to its usefulness in human life and to what extent it can fulfil the needs and demands of the human. Considering the precapitalist period that an object was only produced because the producer needed and wanted it, the objects had simply a use-value. Thus, as long as the object was helpful and beneficial as a physical entity in daily life, it was valuable.

The exchange of a specific object, on the other hand, means the interchanging of products, which in the market created a social relation between two producers of the two products. To Marx, if there is this social relation in the exchange system, it is precisely between the two products, not the producers. The actual purpose of the relation is not established between the producers as human beings anymore; hence, it surpasses the individuals and transforms into a "material relation" between the objects (1887, p. 48). While the individual is henceforth downgraded to an entity only existing with his/her engagement with the material, "by being exchanged […] the products of

labour acquire, as values, one uniform social status, distinct from their varied forms of existence as objects of utility" (1887, p. 47), that is to say they have an exchange-value.

In the capitalist economy, the reason behind the production of an object is not its needfulness but the profit that the bourgeois will derive from its sale. Things are produced to be exchanged and they no longer have a use-value for their producers. They assume the form of mass produced commodities. The value of a commodity becomes independent both from its use-value and its producer. With an adequate amount of "universal equivalent" that is gold, silver, or money (1887, p. 50), every commodity can be bought and included in the chain of buying and selling. The exchange-value of a particular commodity defines its pricing power (Ripstein, 1987, p. 735). The producer, the owner of the mode of production, the supplier all eliminated and alienated in the exchange process.

The steps between the mass production and mass consumption are blurred by the commodities. The producer of the commodity, the labourer is forgotten or ignored by the consumer, albeit still exploited. The commodity moves ahead of the social reality of its manufacture and hides its origins. It evolves from being solely a tangible, physical object into an extraordinary material that is idealized and fetishized. As Marx states in "The Fetishism of Commodities and the Secret Thereof",

> There it is a definite social relation between men, that assumes, in their eyes, the fantastic form of a relation between things. In order, therefore, to find an analogy, we must have recourse to the mist-enveloped regions of the religious world. In that world the productions of the human brain appear as independent beings endowed with life, and entering into relation both with one another and the human race. So it is in the world of commodities with the products of men's hands. This I call the Fetishism which attaches itself to the products of labour, so soon as they are produced as commodities, and which is therefore inseparable from the production of commodities. (1887, p. 48)

The capitalist system allows commodities to build a world of their own in which individuals only socialize with each other within the boundaries of the exchange market. A person feels included in this commodified society to the degree that he/she stays in the capitalist cycle. Human beings are connected through and identified by the objects they have purchased. As Haskell Lewin and Jacob Morris emphasize, "In the

fetishistic world capitalists are personifications of capital, workers are personifications of labor-power (a commodity form) or of variable capital (the money form of labor-power) and, in general, commodity owners are personifications of commodities" (1977, p. 175). So, the producer, the product, and the money all turn into and become the representatives of the commodities. Either excluded from or included in this world, human beings provide continuance for the capitalist circulation of production, exchange and consumption (Dobra, 2010, p. 6).

Austrian neurologist Sigmund Freud studies on Marx's argument from a psychoanalytic point of view and puts forward his theory of sexual fetishism in his 1905 book *Three Essays on the Theory of Sexuality*. Even though Marx and Freud both treat fetishism as the attribution of some unnatural properties to the objects by human beings, Freud's way of thinking is quite distinct from Marx's concept. Inspired by the French psychologist Alfred Binet, he considers fetishism as a sexual deviation. Freud grounds his idea upon the individual's sense of a missing sexual object which dates back to his/her infancy. Not being able to make any sense of the dissimilarities between the bodies of man and woman — especially the absence of penis in woman — the child tries to find a substitute for the missing sexual part which in his assumption might be foot, fur, an underwear, or velvet (Ellen, 1988, p. 218).

Akin to Marxist theory, a usual commodity which in daily life does not carry further meanings outside its normal function transcends its use-value, only in this case by being accredited erotic meanings. The use-value of an object is disregarded and the exchange-value does not have the capital importance at that point. Thus, in the eye of the consumer, the object or the commodity has a higher meaning and value, a symbolic-value, and it is fetishized. As Freud stresses, this new level of meaning is a result of "psychologically essential overvaluation of the sexual object" and "an after-effect of some sexual impression, received as a rule in early childhood" (1963, p. 154).

Sexual desires felt for a commodity does not necessarily signal to a psychological disorder unless it exceeds the normal sexual aim, according to Freud. Along with its utility and lasciviousness, the commodity becomes a representation of hunger; hunger to have, hunger to use and hunger to consume. Freud interprets this hunger as an ordinary human behaviour the origins of which cannot be retraced even

though it's known that it emerges during the early childhood. In spite of the fact that there is no specific correlation between the approaches of two theoreticians, both suppose that the commodity creates a social and psychological illusion for the individual.

French sociologist and philosopher Jean Baudrillard's approach to the commodity fetishism puts a new complexion to Marx's afore-mentioned binary theory of use-value and exchange-value. Baudrillard argues that in the consumer world, the individuals are surrounded by mass produced commodities the consumption of which is encouraged and ensured by the society itself. In this blockade, the production (in Marxist theory, the use-value) and the money (exchange-value) are outdone by another level of value, the sign-value in Baudrillard's terminology. The old mode of production in the world turns into a new developed mode which enables fast and massive production of every item. The production and the labour that Marx highlights lose their meaning and are replaced by consumption.

Essentially, Baudrillard refuses to name the world we live in as a "capitalist" or "industrialized" world. For him, the contemporary postmodern "society has replaced all realities and meanings with symbols and signs" (as cited in Shabrang & Hemmat, 2019, p. 109) that bring forth a hyperreal symbolic world. The objects and commodities in the hyperreal world signify a higher meaning and value aside from their use-value or their basic function. The shift in the logic of current society from production to consumption makes commodities (the products of labour) associated with social prestige, pretention and prosperity (Thiry-Cherques, 2010, p. 5). While the main reason for purchasing a product is its use-value, or its exchange-value in the precapitalist and capitalist systems, it now becomes the individual's need to place himself/herself in a particular society. As Baudrillard explains,

> The act of consumption is never simply a purchase (reconversion of exchange value into use value); it is also an expenditure (an aspect as radically neglected by political economy as by Marx); that is to say, it is wealth manifested, and a manifest destruction of wealth. It is that value, deployed beyond exchange value and founded upon the latter's destruction, that invests the object purchased, acquired, appropriated, with its differential sign value. It is not the quantity of money that takes on value, as in the economic logic of equivalence, but rather

> money spent, sacrificed, eaten up according to a logic of difference and challenge. (1981, p. 1)

In that connection, sign-value can be defined as a new level of value which symbolically gives its owner/buyer a position in the society. In order to attain this position, money becomes nothing more than a means.

According to Marx, the initial existence of a product or an object which is to satisfy a human need turns into a market that brings about social relations between these objects. To compare with Marx's theory, Baudrillard asserts that the object in these social relations begins to occupy a culturally constructed social position that overtakes the individual's place in society. The aim of the system becomes the exchange of artificial meanings attributed to that object, not the exchange of objects.

The perception of a commodity as a "token of recognition, of integration, of social legitimacy" (Baudrillard as cited in Dant, 1996, p. 12), then, causes a social illusion among the consumers. This secondary but major meaning, sign-value, is called "commodity fetishism" by Baudrillard. A commodity is fetishized because the consumer is deceived by the opinion that the purchase of a commodity actually means to belong in a society. The desire to have the fetishized object — as Freud relates in a sexual context — is basically the desire to have the signs and symbols encoded in it, in Baudrillard's theory, the prestige. As a matter of fact, the more a commodity is ostentatious, the more it will be fetishized; and the more it is fetishized the more it will be purchased in the consumer society.

2.1.2. Consumerism and the Consumer Culture

The expansion of the capitalist economy that began in the eighteenth century with the Industrial Revolution reached its peak in the twentieth century after the Second World War. The increase in purchasing power enabled people to have the necessary goods more easily and quickly. The objects that once had been bought for people's needs for survival were displaced by the objects purchased for luxury and ostentation. Though not directly relevant to the outburst of American consumerism, the association of wealth with the regular objects had started in the rich families and dynasties of Ancient Rome and Egypt, which later became a competition between the upper-middle and upper classes in England.

In the second half of the twentieth century, the individuals were already under the effect of idle consumption and vanity. Media and technology amalgamated with the everyday individual existence strengthened the bourgeois control over proletariat. The social revolution foreseen by Karl Marx gave its place to the consumer culture driven by commercials and advertisement. It was a frustration for the intellectuals to observe that the society lost its struggle against capitalism and that the use-value of the objects were lost and neglected by people. The proceeding loss of value and meaning were spotted in the cultural aspect as well as the economy, unlike Marx's thought. Marx's lack of attention in the cultural aspect of capitalism and the emergence of the consumer culture was disputed by other notable theoreticians.

Stuart Ewen accepts the "modern consumer" as a project and design of the free capitalist market system. To him, the continuity of the mass production depends on the mass consumption, which requires a mass of consumers to serve for the sake of this circulation. As a means to help the market to survive, the power-holder makes a "systematic, nationwide plan … to endow the masses with more buying power" (Filene as cited in Ewen, 1977, para. 5) which Ewen later names "the consumer production" (1977, para. 5).

The consumers as the productions of the system itself are made sure to afford small luxuries to involve them in the process of consumer-making. As a consequence of this manipulation, the society chooses wealth and immoderateness over virtue. It is media and advertisement that "invest the labourer with […] a psychic desire to consume", Ewen argues (1977, para. 6). While the consumers are dragged into a social and cultural habit change, the system makes use of advertising to make a connection with them under the illusion of free choice. Ultimately, the system provides the consumers with the commodities by making them believe in their necessity and compels them to purchase those commodities with quasi-free-will. Hence, the labourers who are working to produce are reproduced as consumers. As Mark Poster sums up, "The captains of industry [becomes] captains of consciousness" (1979, p. 5).

Jean Baudrillard's sign-value theory paved the way to a different understanding of consumption. Given that the commodities in present-day late-capitalist society have sign-values dominating and even dispelling their original aim of use, then it is a fact

that the commodities, today, cannot be perceived out of signs. As Baudrillard declares in his *The System of Objects* (1968), "[t]o become an object of consumption, an object must first become a sign. That is to say: it must become external, in a sense, to a relationship that it now merely signifies" (1996, p. 200). If every object in the system is a sign, then the individual's consumption of a certain object would not be of that object; instead, would be the consumption of its sign; that is the value attributed to it. In that sense, although in the surface the consumer seems to satisfy his/her own need by buying the commodity, inside the system he/she only paying money for the constructed signs.

In the system of objects, an individual can only consume the meanings of these objects. The signs are freely manipulated by the ideological and cultural apparatuses — media, mostly by advertising — in support of the system. Such discourses have all the power to create or change the signs in the society, causing an overproduction of signs. Surrounded by countless signs, the individual loses her/his sense of meaning and becomes mesmerized and hypnotized by the false symbols. To clarify, these apparatuses manage consumers' perceptions and decide what they need, want or desire in their stead (Shabrang & Hemmat, 2019, p. 114).

It is worth noting that the system does neither impose nor apply these signs by force. Rather, it creates the illusion that the consumers will be satisfied through the purchase of a specific commodity and convinces them to buy the commodities of their own free will. Baudrillard explains this fantasy of emancipation as a "[f]reedom of ownership […] harmless, for it unknowingly serves society's purposes" (1996, p. 186). Then, the individual begins to consume whatever appeals to him/her in order to fulfil his/her feeling of hunger and need; ergo, becomes a reckless consumer.

For Baudrillard, there is no individuality or personal identity in the consumer society anymore. Contrary to Marx's idea, the labourers change their role from the sufferers of the system to active attendants and contributors. So long as they keep on consuming, they feel inside the consumer society. Indeed, one consumer unionizes with others in the system of objects. They protect the circulation of production and consumption because one produces what the other will consume, which makes it, as Thiry-Cherques stresses, a "social work, a duty to society" (2010, p. 6). Even more,

the consumers affect and are influenced by each other in their consuming habits and buying behaviours, as in the example of the American society. Advertising and the extensive usage of a commodity [no matter how absurd it is] will arouse curiosity and influence the other consumers' decision of purchasing preferences (Dant, 1996, p. 19).

In 1947, two members of the Frankfurt School, Max Horkheimer and Theodor Adorno established an astonishing critical theory on the reproduction of the consumer culture in their book, *Dialectic of Enlightenment*. The chapter entitled "The Culture Industry: Enlightenment as Mass Deception" — wherein they claimed that the mass society was pushed to consume what the power holders offered to them through media and advertising; and in this way the entire system became a metaphorical trap of eternal consumerism — caused a splash among the intellectuals and theoreticians of the time. Like Jean Baudrillard, they denied Marx's failed [in their opinion] prospect of social revolution, as well.

Horkheimer and Adorno believed that the capitalist system secured its position and authority by applying the mode of mass production upon the consumers in the society. To put it another way, the capitalist system which is being regulated by the power holders reproduces and reforms the individuals in order to make them serve their profits. The consumers' effortless access to the commodities and services absorbs them more and more into the system of standardized objects day by day. In this system, radio, television, movie sector, newspapers, advertising, and so on all build a consensus in "infecting everything with sameness" (Horkheimer & Adorno, 2002, p.94). It is the monopoly of the power holders that intend to make this culture similar and indistinguishable in each part. On the other side, the individuals voluntarily accept this imposed culture due to the misleading belief in their uniqueness and distinctness.

The commodities are produced and determined according to the consumer needs and requirements so that each consumer can identify themselves with one of the products offered to them, despite the fact that they are identified by the power holders as the colours on a profitgraph (Horkheimer & Adorno, 2002, p. 97). The quasi-ideal commodities are presented to the consumers who are in need of assuaging their hunger which in fact can never be satisfied. Made believe in the "myth of success", they lose their ability to realize the made-up culture they belong to and thus, are enslaved to the

system, be the “eternal consumers” (Horkheimer & Adorno, 2002, p. 113). “The culture industry”, as they name it, assigns value to every object in its production including the architecture, music, movies and art, which can be defined as an “aesthetic hallucination of the real” (Featherstone, 1990, p. 16). As Horkheimer and Adorno explain,

> Everything has value only in so far as it can be exchanged, not in so far as it is something in itself. For consumers the use value of art, its essence, is a fetish, and the fetish-the social valuation which they mistake for the merit of works of art-becomes its only use value, the only quality they enjoy. In this way the commodity character of art disintegrates just as it is fully realized. (2002, p. 128)

So, the industry introduces the consumer with a fantasy of conforming to a group and having social prestige; yet, it also ensures them about their failure to reach it. As a consequence, while the industry gets larger by being fed with the dreams and expectations of the mass, the consumer gets lost in a depthless vanity.

2.2. Marxist Theory in Science Fiction

> I bring you something much bigger than love. If you're alive, you're alive. If you’re alive-with, then you know the other life is there too - both of you, any of you, all of you. Don't do anything. Don’t grab, don't clench, don't possess. Just be. That’s the weapon. (Cordwainer Smith as cited in Vint, 2009, p. 129)

The late-stage capitalism preceded by the Golden Age of Capitalism coincided with the Golden Age of Science Fiction and later with the New Wave Science Fiction movement. Thus, the literary figures of the period, particularly the authors of science fiction, were in the position of observers as well as the experiencers of the social and economic struggles in the world, which indicated unanimity between the themes of science fiction and the Marxist ideas. In contrast with the general consideration of science fiction as a mainstream fantasy of space or time travel, the genre has a serious connection with real life whether from the sociological, political, psychological or biological perspective.

It is a fact that the imaginary and fictionalized aspects of science fiction relate it very closely to the concept of “phantasy” suggested by the German philosopher Edmund Husserl in his phenomenology. Husserl reckons phantasy as a “make-believe” state where every act is accepted possible and a product of free imagination. Pure phantasy, in this respect, cannot be reconcilable with reality in any sense. However, as

John B. Brough translates, the purity of phantasy is contaminated by "its regular involvement with nonphantasying acts. The phantasies that we ordinarily experience […] are not pure phantasies, but acts in which we phantasy, a figment into a portion of intuitively experienced reality" (Husserl, 2005, p. XXXIX). Therefore, science fiction can be classified as an "unpure" phantasy (Graffigna, 2019, p. 3).

Darko Suvin, well-known editor of the *Science-Fiction Studies*, defines science fiction as "a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment" (as cited in Canavan, 2010, p. 46). In this context, science fiction does not emerge as an independent form from its author's background and experiences; on the contrary, it is bound strictly to the earthly affairs and relations. It creates a bond between the reality and fantasy by establishing relations with non-existent universes and settings; and also combines the possible with the impossible (or in Husserl's conception, the pure fantasy with the "unpure").

As explained before, Karl Marx underlines a permanent class struggle between the proletariat and bourgeoisie both in economic and social fields. For him, the only way of demolition and rebuilding of the system is a rebel among the proletariat, which will give rise to a social revolution, more specifically the communism. In a way, Marx pictures a new world order in which class discriminations are abolished and individuals get free from the exploitation of power holders. Communism points out a salvation for human beings, a liberation from the former alienation and oppression of the society. It promises a total revolution in every aspect.

This Marxist dream of social revolution becomes a common theme in the utopias of science fiction, especially during and after the WWI in the writings of H.G. Wells, Edward Bellamy, Jack London and William Morris. The tradition of an alternative world order, even not in a utopic and romantic tone, was carried on by Frank Herbert, Robert Heinlein and Kurt Vonnegut, which was later popularized by the American contemporary science fiction writers such as Philip K. Dick and Ursula K. Le Guin in their anti-capitalist visions of society (Csicsery-Ronay, 2003, pp. 114-115).

An overall change in the society is a shared objective both in Marxism and in science fiction. Communism as a Marxist world is mostly mirrored in the foreign universes and planets of the science fiction. In other words, science fiction proposes a new possibility, a new future world to the reader. Whether from a utopic or dystopic perspective, the genre has a critical approach to the current situation of the human beings who are victimized by the capitalist system. In this utopia, machinery and technological innovations happen to be the instruments that strengthen human beings instead of being tools for mass production. As Mike Wayne and Esther Leslie state, in science fiction "the dynamics between technology, social relations under capital, and the human body are explored and experimented with" (2009, p. x).

Science fiction fantasizes a new social structure in which the individuals are characterized as more powerful and competent than their real-life conditions. It presents the individuals with a preview of a fair cosmos and encourages them to take responsibility and chance in its construction. It enables human beings to connect with other species, often with aliens and robots, and supports diversity. It, then, creates a Marxist society where there is no class distinction, no private property or alienation.

In short, science fiction genre challenges the capitalist ideology that stimulates consumerism and brings a greater value than the commodity or its exchange; it brings utopia. By doing so, it raises social awareness, provides a critical thinking and political remark. It reminds people that the Marxist aspiration of human liberation is achievable and imaginable. As Fredric Jameson utters, it makes people believe that "Utopia exists and that other systems, other spaces, are still possible" (2009, p. 612); and most eminently gives them hope for the pledged anti-capitalist Marxist society.

2.3. Tradition of Dystopia in Science Fiction

Science fiction has always been a genre concerned about the future of humankind that will presumably be shaped and dominated by technological and scientific advancements. It speculates about all visionary future phenomena including travel in time and space, life in outer planets, advanced machinery and artificial intelligence. It deals with the human relationship with technology and the results of the escalation of human addiction to technology in society. While the first examples

of the genre have taken a positive attitude toward the techno-future community, the optimistic mood has been replaced by a negative manner that has been exhibited in the later science fictions. The initial aim of the authors was to depict a rosy future built by the scientific progress and to utopianize the forthcoming ages; however, the social struggle against consumerism and the human dependency on machines and technological devices made them write dystopic fictions as a notice for humanity.

Here, it will be useful to clarify the meanings of utopia, anti-utopia and dystopia in order to have a better understanding of the concepts. Coined by Sir Thomas More as the title of his book *Utopia* (1516), the term utopia was used to depict the fictional, idealized island with people living in a flawless system. In fact, it can be deduced that More's need to invent the terminology arose from his awareness of the lacks of the society that he lived in. He imagined a new world, the island, which overcame the deficiencies of the real one. Concordantly, utopia — although does not have one simple definition — has been used in the same direction meaning a representation of politically, socially, economically, and from all sides ripened and perfected culture and civilization.

In a literary sense, as Darko Suvin defines, utopia is the "imaginary community […] in which human relations are organized more perfectly than in the author's community" (1979, p.45). The imaginariness of utopias suggests an intangible and mythical place that can never be reached, achieved or realised; a place that is possible only in dreams. Notwithstanding that the utopias seem improbable, they build up people's hope in creating a new order by highlighting the wrongs and mistakes in the status quo. It draws a preferable picture of a future society.

At this juncture comes the second term, anti-utopia as a contradiction to the former. Despite usually considered the same with dystopia, an anti-utopia questions and criticizes the purposes, methods and the practicality of the utopia. It consistently seeks for and also find the faults of the fantasized utopic community. An anti-utopia does not declare a pessimistic or negative antithesis but becomes an alternative "utopia which has gone wrong or a utopia which functions only for a particular segment of society" (Gordin as cited in Tıkız, 2015, p. 15). While utopia prompts people to change and develop the conditions in which they survive by introducing another world, anti-

utopia attends to the creation of the utopic world but is not pleased with its hypothetic suggestions (Huntington, 1982, para. 9). Anti-utopias find the conflicts in utopias and assume an agnostic attitude towards the possible degeneration in the society due to their inadequate resources and insufficient solutions.

Distinctly, dystopia exists as an exact opposite of utopia in the sense that it forewarns people against a future community which is adverse and unfavourable, unlike utopias. It speculates about a new world order that brings wars, destruction, exploitation, alienation and death for human beings. Actually, both utopia and dystopia refer to a social evolution and drastic change in every aspect of the society. However, dystopia destroys the anticipation of a perfect world whereas utopia latches on to it. While utopia instils hope for the future, dystopia gives a warning against the future. Dystopias, for Vincent Geoghagean, "have been deployed to stifle necessary and beneficial change by making people fearful of such change, with the paradoxical outcome that the failure to change plunges society further into the mire" (as cited in Tıkız, 2015, p. 16).

In terms of science fiction, dystopian elements emerged in reaction to the twentieth century capitalist and consumerist system which had already been a period of alienation, exploitation, financial difficulties (for the proletariat) and oppression. The long-term debate between the bourgeoisie and the proletariat, the machines and the human beings, the strong and the weak, and the wealthy and the impoverished led to people's loss of belief in a perfect upcoming society. Therefore, Socialism, the Marxist utopia, was ratified as a failed paradise by yielding to a sense of desperateness and negativism.

Dystopian science fictions are typically characterized by a near future world in which individuals are threatened by a repressive authority that leaves no place for liberty. The nature of human beings as well as the world itself are endangered by death, destruction, wars and racial or bodily discrimination. In this future, people endeavour to survive in a world where capitalism brings nothing but anxiety and paranoia. Dystopian science fictions convey the message that the awaited revolution is nothing more than an illusion.

The tradition of dystopian narrative in science fiction had its beginning in E. M. Forster's "The Machine Stops" in 1909 (Moylan, 2000, p. 111). Unlike the other dystopian science fiction writers, Forster envisaged human triumph over technology at the end of his story, nevertheless, he did not refrain from painting the dark face of the twentieth century society by dropping a hint to the individuals about mechanization and consumerism. Following Forster's story, the dystopian science fiction was flourished by Yevgeny Zamyatin's *We* (1924), Aldous Huxley's *Brave New World* (1932) and George Orwell's *Nineteen Eighty-Four* (1949) which Gaylord LeRoy thinks of as "Utopia in breakdown" (as cited in Moylan, 2000, p. 123). The full acceptance of the subgenre as a serious literary movement was after the rising tide in dystopian fictions of Katherine Burdekin, Ray Bradbury and Margaret Atwood (Moylan, 2000, p. xi).

As stated in Tom Moylan's research, the second half of the twentieth century science fiction was marked by an anti-capitalist, Marxist discourse — by reversing the previous narrative on oppressive governmental authority — especially in the novels by Frederik George Pohl, Cyril M. Kornbluth and Kurt Vonnegut in the United States of America (2000, p. xiv). The aftereffects of the World War II and the beginning of the late capitalist stage which gave way to serious financial problems as well as the non-stop consumerist mentality were commenced to be questioned and echoed in the works published during that period.

From 1960s through 80s, science fiction novels concentrated much on the socio-political issues of the period when the production of commodities and the consumerist culture were at the utmost. As the pressure on workers and not-wealthy classes mounted, the vision of an idealized future was taken over by delusions, paranoia and also by anarchy in the subsequent decades. The apocalyptic post-war capitalist world was represented in the newly emerged cyberpunk subgenre where the utopian narratives of the former authors were rejected. During this era, Kim Stanley Robinson, Ursula K. Le Guin, Marge Pierce, Octavia Butler and Philip K. Dick contributed much to the modern understanding of dystopian science fiction in the literary world (Moylan, 2000, p. xv), which adopted a futuristic nightmarish perspective.

2.3.1. Cyberpunk

Being one of the most favoured subgenres of science fiction, cyberpunk depicts a dystopian futuristic social order run by multinational mega corporations in a hyper-capitalist world abound with scientific instruments and advanced technology such as artificial intelligence, flying cars, androids and techno-modifications in human body. As in Bruce Sterling's definition, cyberpunk is "one-two combination of lowlife and high tech" (2017, para. 16) that protests the consumer society and its degeneration caused by the late capitalism. It depicts the corrupt relationships between species and the dehumanization of people living in megacities established with high-developed techno-scientific equipment in a not-too-distant future. Cyberpunk, in this way, carries the question of a possible dystopian future one step forward by visualizing it (metaphorically) through the virtual reality goggles.

The term cyberpunk was first coined by Bruce Bethke as the title of his 1983 short story published in the well-known American science fiction magazine *Amazing Stories*. The first use of the word as in reference to the literary subgenre was by Gardner Dozois to name a group of science fiction writers called "the Movement" (as different from "The Movement Poetry" in English literature). The Movement, or "the Cyberpunks," included some of the greatest science fiction authors of the period such as Philip K. Dick, Bruce Sterling, Walter John Williams and William Gibson — who was the pioneer of the subgenre with his best known novel *Neuromancer* — (Schmeink, 2015, p. 221).

Even though the subgenre was revived and canonized throughout the 80s, its formation as a literary movement dated back to the political and social issues that began in the 60s and lasted ever since. The outbursts of the Cold War right after the World War II, the Vietnam War and the Watergate Scandal drove people to desperation, hopelessness and also caused a loss of credibility in the government. Inasmuch as the global capitalism grew and maturated, people fell behind the rapidly moving economy as well as the society that was in a constant state of flux. As a result of this, 70s and 80s were identified with the rising crime rates and drug use in the United States of America. The country was struggling to adapt to the cultural and economic transformation brought by Ronald Reagan's policies such as laissez-faire,

self-regulating market, tax boost, empowering the mega corporates and the deregulation of advertising and was also striving to survive against the feelings of socio-economic insecurity (Schmeink, 2015, p. 223).

In such a chaotic time period, science fiction and cyberpunk emphasize a decisive victory of mega corporations and enterprises over human beings by prompting people to consume more and benumbing them in front of television screens and other media. Technology, on the other hand, functions not only as a means of reaching further scientific information, but also as a power superior to individuals. For Teresa de Lauretis, it becomes "an extension of our sensory capacities; it shapes our perceptions and cognitive processes, mediates our relationships with objects of the material and physical world, and our relationships with our own or other bodies" (as cited in Hollinger, 1990, p. 29). Technology surrounds life in every sense.

Cyberpunk anticipates a dystopian future in which the life standards of human beings decline as opposed to the improvements in technology and civilization. Individuals keep living in a dark and grotesque capitalist world where there is no social norm or a just order. The order has been long-abandoned and destroyed by the mega corporations which now rule the world preceding the governments and lawful authorities. Cyberpunk describes one of the highest ranks that the capitalism can take with drugs, bribery, greed, fraud and conflicts in society.

Cyberpunk uses technology as an instrument to mechanize people in order to upskill them cognitively. The domination of artificial intelligence and androids in society blurs the distinctions between objects and human beings. Bruce Sterling states that:

> [Cyberpunk recurrently has] the theme of body invasion: prosthetic limbs, implanted circuitry, cosmetic surgery, genetic alteration. The even more power theme of mind invasion: brain-computer interfaces, artificial intelligence, neurochemistry-techniques radically redefining the nature of humanity, the nature of the self. (1986, p. xii)

In cyberpunk, human beings merge with technology and get androidized. In that sense, it interrogates the human nature and searches for the meaning of being a human.

Although the word "punk" gives the sense of turmoil and revolt, people do not crave for freedom or social and economic power because of the numbness and apathy

in the society. They do not set hopes on a *deus ex machina* or a utopic world. Despite the fact that human beings have the high technology and potential now to explore and settle in other planets and galaxies, people are trapped in our world feeling only nonchalance and saturninity. Thus, cyberpunk as a literary subgenre sheds light upon the corrupt capitalist system and its production of a dystopian technology-dependent, consumer society.

2.3.2. The American Dream vs. The Capitalist Reality

The American Dream is briefly and basically the belief in and wish for a better life standard in every terms irrespective of the person's current social status, economic condition, birth place or family. It is a dream of personal fulfilment by achieving prosperity, social mobility; by being equal before law and in society, and by becoming a self-supporting individual. James Truslow Adams who coined the term in his 1931 book *Epic of America* explains the American Dream as follows:

> […] there has been also the American dreamy that dream of a land in which life should be better and richer and fuller for every man, with opportunity for each according to his ability or achievement […] It is not a dream of motor cars and high wages merely, but a dream of a social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position. (2012, p. 404)

According to the ethos, this dream can be realized by any person who demands and aspires for it, which brings the question of "why does Adams relate the dream to the United States of America?". Within the framework of this study, it can be said that if the dream is about America, then, it must have something to do with the capitalist ideology.

Making its ground in the 1920s, the myth of the American Dream first appeared as the desire to live a modest life in a single family suburban house. With the economic expansion after the World War II, purchasing such a house in America seemed not so impossible for people in a near future. Eventually in 1960s, to have a detached suburban house in the country became an end goal among people. Homeownership was already an embodiment of the American Dream to which people assigned a higher meaning in the society. It was a social and economic indicator, "a status-mark by which

others would know that those living inside had "made it" [achieved the American Dream]" (Archer, 2012, p. 11). The house, in general terms a commodity, proclaimed a higher social status and upper class for people.

In a society of which centre had shifted from production to consumption and from equality to personal wealth, the commodities were perceived as tools to reach the uppertendom. The dream of a better life was reduced to the imitation of upper classes and hinged on the desire for possessing what the bourgeoisie had. In other words, the commodities were fetishized as the signs of freedom and prosperity. The use-value of the commodities lost its significance and the American Dream was linked to the materialistic values.

Surely, the heart of this system was capitalism. Whether the dream was to own a house, a car, a television, or to be successful, to attain social mobility, or to have freedom, it could only be realized through money. Thus, the American Dream has become a cog in the capitalist machine. In order to have freedom, a person needed to purchase and consume a commodity; in order to have the commodity, the person needed to invest money; and in order to earn money, the person needed to sweat over at work. So, the commodities that were previously managed by people have now become the authority over humans. Ultimately, the American Dream has been exploited and manipulated by the capitalism itself (Gizzo, 2007-2008, pp. 70-71).

The twentieth century America which was the land of wealth, abundant commodities and consumerism offered people the opportunity to have more and live a better life as long as they work and sacrifice their money, time and above all their lives for it. It was the Protestant doctrine (passed down by the first settlers of America most of who were in Protestant origin) to be self-reliant, self-disciplined, self-sufficient and self-supporting that guaranteed — or at least promised to guarantee — the freedom and success for the individual, namely the American Dream. The Puritan work ethic emboldens people to take their own responsibility in building their future and determine their own destiny through hard work and pursuit of opportunity. In his *The Protestant Ethic and the Spirit of Capitalism* (1930), Max Weber claims that these Puritan values like asceticism, calling and hard work contributed to the capitalist

system and “did its part in building the tremendous cosmos of the modern economic order” (2005, p. 123).

Although the system stimulates people to chase it, the American Dream has already proven itself to be “a dream”, nothing more than a myth. Post-World War II American capitalism which had been in its Golden Age culminated in a hunger for private property and consumerism; hence, had created the illusion that the American Dream was attainable for every individual. As explained above, prosperity, success and freedom had been identified with the commodities and money. The American Dream had been the utopia. Yet, because of the high unemployment rates and growing income inequality during the economic recession of the 70s, the faith in the Dream was lost for good and all.

Since then, the criterion of 1920s’ American Dream, homeownership, along with the other commodities, has become a disappointment and failure for families (Archer, 2012, p. 11). The dream has been broken by the reality that hard work brings neither success nor money. It has been a duel between “[t]he naive belief in the American Dream as an almost automatic movement toward personal success and riches and its negative counterpart of an American nightmare resulting from economic principles of growth” (Hornung, 1999, p. 547). Consequently, the capitalist reality has demonstrated that the American Dream is unrealistic, inaccessible and illusionary. It has become a nightmare where there is no class equality, personal freedom, happiness or Marx’ socialist revolution. The American Dream has lost its battle against the capitalist reality; therefore, the utopia has been defeated by the capitalist dystopia.

CHAPTER THREE – *DO ANDROIDS DREAM OF ELECTRIC SHEEP?*

The major recognition of Philip K. Dick as a serious science fiction writer was not until Ridley Scott's cult movie *Blade Runner*, an adaptation of Dick's 1968 novel *Do Androids Dream of Electric Sheep?*, was released in 1982 months before Dick's death. Given the fact that it was written and published in 1960s, the novel provided an insight for that time period and also examined the individuals' perplexed state of mind about their own lifetime and a future world. The novel concentrated on the existential frustration of human beings who were alienated by the rapidly developing industry of technology, with the elevation of commodities and their consumption in the post-war late-capitalist society in America. Additionally, Philip K. Dick raises the question of "What constitutes the authentic human being?" ("How to Build a Universe That Doesn't Fall Apart Two Days Later", 1978, para. 5) and lays stress on the capitalist processes that lead to the individuals' loss of human essence as well as their losing faith in a better life.

Do Androids Dream of Electric Sheep? relates the story of a bounty hunter Rick Deckard living in a dystopian future America that becomes a radiation area threatening the lives of people who do not or cannot transmigrate to Mars or other space colonies after the nuclear World War Terminus (WWT). That post-war underpopulated Earth is dwelled only by two kinds of people; (1) the people who are labelled as "specials", also called "chickenheads" or "antheads" due to their mental deficiency and low IQ levels, which makes them unpermitted to leave the Earth; and (2) the ordinary people, regulars, who cannot afford the emigration. People who colonize to Mars are rewarded by the authorities with the latest Nexus-6 androids, also called "andys" in the novel, which will function as servants in their lives. The mass production and distribution of the androids are made by mega corporations; thus, the android settlement on Earth is forbidden except for some that are allowed because they work for and serve to these corporations.

The futuristic totalitarian authority on Earth hires bounty hunters to track down and "retire" (euphemism for killing) the androids that rebel at their slavery on Mars and flee to Earth in order to live there undiscernibly from the humans. In the novel, Rick Deckard, a bounty hunter of the San Francisco Police Department, chases, locates

and hunts down six androids that illegally emigrate to Earth by killing their owners. Under the guise of keeping the human peace of the Earth nation, Deckard aims at earning the cash price put on each android's head to be able to buy a real, living animal which is quite valuable and high-priced due to the fact that most animals have been extinct right after the WWT. So, in *Do Androids Dream of Electric Sheep?*, Philip K. Dick pictures an entropic capitalist society in which all technological devices, androids, animals and even the acts and emotions of human beings are commodified, fetishized and consumed, which causes the loss of empathy and authenticity in the individuals.

3.1. "Kippleization": The Legacy of the Consumer Society

Philip K. Dick's gloomy vision of the future world is mainly constructed on the post-WWT setting in the novel. The characters in the novel live — or rather try to survive — on a post-apocalyptic Earth having become almost uninhabitable due to the nuclear fallout which is one of the effects brought by the World War Terminus. Despite the fact that the colony on Mars is briefly mentioned in the novel, Dick does not expand upon the characters or the atmosphere there. Therefore, the novel is mainly about the characters' fight for their lives on Earth both against the capitalist system and against the deadly climate and entropy on the planet.

The radioactive dust and entropy penetrate into every character either psychologically or physically in *Do Androids Dream of Electric Sheep?*. While the people who are approved by the UN authorities can emigrate to extra-terrestrial colonies, the ones left on Earth undergo severe changes. As an escape from the pollution and entropy on Earth, all the characters in the novel sense inwardly the exigence for possessing and using some commodities. Rick Deckard, for instance, wears his "Ajax model Mountibank Lead Codpiece" (Dick, 2007, p. 5) to protect himself from the detrimental effects of radioactivity; Iran, his wife, uses the "Penfield mood organ" (Dick, 2007, p. 3) to cope with her despair; and J. R. Isidore switches on his television to break the deathly silence in the world. Furthermore, every character has an "empathy box" (Dick, 2007, p. 17) through which all the people on Earth interconnect with each other.

The nonentity and existential anxiety somehow threaten and disturb the humanity as well as the androids; yet, J. R. Isidore, "the special", is the one who experiences it the most. He is coerced into maintain his life in the middle of nothingness without being able to emigrate or reproduce. He is quite self-aware of his being of no use for the society and an unwanted chickenhead on another planet (Dick, 2007, p. 17). Robert Horsfield in his article "*Do Androids Dream of Electric Sheep?* Borders in the Anthropocene" draws a comparison between Isidore and the people abused by the capitalist system and asserts that he is "subjected to the hierarchy of human identity, they are unsuitable for the novel's UN colonization project" (2021, p. 93).

John R. Isidore stands as an outsider, an unfit in the society. Being classified as one of the "specials", he is rejected and alienated from the society that he lives in. He works for the Van Ness Pet Hospital as a truck driver whose responsibility is to transport ersatz animals. In spite of his fondness of his work and affection for all the animals regardless of their being a real or mechanical one, neither the society nor the authorities allow him for social climbing. His biological deformity lies in his way to be a regular, "to be part of humankind" (Dick, 2007, p. 13). The society detains him from not only emigrating but also from having a better life standard, starting a family, or even from being respected. He exists within the world on the condition that he keeps his job and returns profit to his employer Hannibal Sloat. From this perspective, Isidore is located at the bottom of the capitalist hierarcy.

As Dick depicts, Isidore sojourns in an abandoned apartment squashed into a sprawling "entropic ruin" (2007, p. 17) that has a "tendency towards disorganization" and "disorder" (1989, pp. 24-28), as in Norbert Wiener's definition of the term "entropy". Within this ruin, as Dick continues in the novel, "[e]ventually everything […] would merge, would be faceless and identical, mere pudding-like kipple piled to the ceiling of each apartment", while Isidore waits for death "alone with the lungless, all-penetrating, masterful world-silence" (2007, p. 17).

This deterioration, degeneration and decadence in the universe are symbolized with "kipple" which is a word made up by Isidore to describe the masses of nonfunctional commodities and accumulation of waste on the deserted Earth

(Kucukalic, 2009, p. 87). In the novel, Isidore explains his concept of "kipple" in his conversation with Pris Stratton (one of the androids that Rick Deckard is after) as follows:

> "[…] This building, except for my apartment, is completely kipple-ized."
> "Kipple-ized'?" She did not comprehend.
> "Kipple is useless objects, like junk mail or match folders after you use the last match or gum wrappers or yesterday's homeopape. When nobody's around, kipple reproduces itself. For instance, if you go to bed leaving any kipple around your apartment, when you wake up the next morning there's twice as much of it. It always gets more and more." (Dick, 2007, p. 56)

So, kipple is a collection of the mass produced goods which occupy increasingly more place on Earth. In that sense, kipple represents the entropy itself.

By kipple, Dick refers to all the commodities that have once been fetishized by the consumers and now turn into "junk" and "useless objects" in the world. Kipple might be "the broken and semi-broken appliances in the kitchen, the dead machines which hadn't worked in all the time Isidore had lived [t]here, the useless pole lamp in the living room […], [and] every object within his range of vision" (2007, p. 16). The ostentatious commodities, in *Do Androids Dream of Electric Sheep?*, lose their use-value that Marx emphasizes and transform into a consumer fallout as dangerous as the nuclear one.

According to Marx's exchange-value theory, the social relation between people in the market is converted into a connection between products in the capitalist period. In the novel, the characters are estranged both from each other and from the society. The desolation and depopulation of the Earth can be felt by all the characters. The commodities fill in for the people who have left the planet. Dick describes the silence that leak from behind every commodity as "visible and, in its own way, alive" (2007, p. 16). Kipple and silence together spread to the world and become substitutes for the humanity. The characters are intimidated not merely by contamination on the atmosphere, but as well by the commodities that surround them more day by day.

Correlatively, Philip K. Dick provides the reader with "[a] perception of the universe as inevitable, preordained waste" (Spangler, 2009, p. 65). As he acknowledges in the novel, "The silence of the world could not rein back its greed"

(2007, p. 16). This greed, the hunger to buy, has given birth to the “eternal consumers” (Horkheimer & Adorno, 2002, p. 113) and turned into kipple. Isidore knows and Dick confirms that kipple is unavoidable for the reason that “Kipple drives out nonkipple” according to “The First Law of Kipple” (2007, p. 56). The consumer society is now in such an inexpungable state that people will always be prevailed by the capitalist ideology.

Dick does not expect a positive change or restoration in this consumer society. On the contrary, he destroys the dream that the awaited comfort will be found and people will overcome their deficiencies caused by capitalism. Dick convinces the reader that there is no escape from this future in the following quote:

> Isidore said, "We can't win."
> […]
> "No one can win against kipple," he said, "except temporarily and maybe in one spot, like in my apartment I've sort of created a stasis between the pressure of kipple and nonkipple, for the time being. But eventually I'll die or go away, and then the kipple will again take over. It's a universal principle operating throughout the universe; the entire universe is moving toward a final state of total, absolute kippleization." (2007, pp. 56-57)

Consequently, in *Do Androids Dream of Electric Sheep?*, the author demolishes Marx’s socialist revolution with the image of kipple. In the same way as human colonization on Mars, the commodities have colonized the Earth in the late capitalist period, as Dick implies. He speculates that the capitalism is at a point of no return; hence, he converts Thomas More’s utopic island into his own dystopian “kipple-ized” world.

3.2. Fetishism and “The Need” to Survive in a Capitalist World

As explained in the Second Chapter of my study, Karl Marx addresses commodities as objects having had a use-value during the pre-capitalist period, and now having an exchange-value. He underlines both people’s need to consume an object to sustain their lives and the capitalist need to ensure the production and the consumption of these commodities. Accordingly, the individual’s need and the capitalist need are interrelated in the sense that they preserve continuity of one another. To secure its position, the capitalist system is obliged to authorize the means of

production and to commercialize the material objects to be consumed by the individuals. In this manner, while the material objects are produced to be consumed, the consumers also are produced to consume the products of the system. In parallel with the Marxist thought, Sigmund Freud also theorizes fetishism as an organic and vital need in human life. However, his fetishism differs from Marx's in approaching commodities as objects that might have a sexual meaning for an individual (Dant, 1996, p. 16). For him, commodity fetishism creates the consumer need that is pushed by prurience; in terms of economic structure, this sexual drive is increased by the capitalist ideology which commodifies and sexualizes objects to make them consumable and to have maximum profit out of them.

For Jean Baudrillard who builds his theory around both Marx and Freud, the consumer does have a need to possess a commodity; yet, this need is now a construction of the society. The objects in our contemporary culture surpass their use and exchange-values; and they begin to represent social and ideological signs and are transformed into fetishized commodities that establish social relations and bring prestige in the society. As Steve Sherlock summarizes, "under capitalist and commodified social relationships […], the individual — 'person with needs' — is 'thought of in terms of use value.' The […] 'need,' as constitutive of individuals, […] produces the commodity system, which in turn meets this need" (1997, p. 65).

In *Do Androids Dream of Electric Sheep?*, human characters that have been in the minority on Earth after WWT are recognized and esteemed in accordance with the material commodities they own. The world is dominated by metal components such as machines, electrical devices and gadgets which regulate the daily lives of people. Flying cars, coffee machines, laser guns, vidphones (video telephones), Voigt-Kampff apparatus (an equipment used to distinguish androids from people) and humanoid robots in the novel indicate the embeddedness of technology and commodities in human life. The only living creatures except for human beings are the animals most of which have become extinct after the war and now they are being priced out of the market.

In the novel, the occupation of the world by a variety of commodities comes forward both as a necessity for people to continue their lives and as a danger which

might be their doom. As the kipple gets larger and the people become subject to the commodities around them, the relations between human beings are subbed out with relations between people and material objects. According to Lejla Kucukalic, Philip K. Dick "represents reality as a system of messages, the uninterrupted communication between humans and a variety of mechanical devices" (2009, p. 74). Considering Baudrillard's theory, in such a consumer society as in *Do Androids Dream of Electric Sheep?* , commodity fetishism defines a sign-value for the objects by associating them with social status or belonging. Fetishism endows the objects with lifelike properties, even more alive than the human beings. Thus, the social relations between people in the novel become dependent on the commodities and the characters need the commodities with the intent of making ground in social life.

In the first chapter of the novel, Dick presents the problematic relationship between Rick Deckard and his wife Iran Deckard who are in ceaseless conflict with each other till the last chapter. The quarrel between the couple deters them from having a healthy communication and settling the conflict. They continue their relationship with the help of a mechanical device named "Penfield mood organ" that awakens artificial emotions in the characters by stimulating their cerebral cortex according to different combinations of numbers they dial. Penfield branded product is so vital for the characters that the moment they wake up, they need to set their mood and program their day with its stimulant waves.

Beside altering their feeling and energy, the characters use the device for another purpose; to escape from facing the fact about the Earth and also about their relationship. Rick believes that the mood organ is a must for every household whereas Iran's depression pushes her to refuse the illusion created by the device. Though she is "grateful that [they] could afford a Penfield mood organ" (Dick, 2007, p. 3), she dials "six-hour self-accusatory depression" (Dick, 2007, p. 2) being aware that they are stuck on Earth all alone. Iran who realizes the despair and feels hopeless in the capitalist world needs to use the product of the system in order to suppress her feelings by setting the organ at "A 481. Awareness of the manifold possibilities open to me in the future; a new hope —" (Dick, 2007, p. 3).

The Penfield mood organ, in the novel, embodies the ideology of the consumer society. The organ, as a consumer good, becomes so indispensable that, both Iran and Rick need to press its buttons. To be able to end the misunderstanding between him and his wife, Rick dials "594; pleased acknowledgement of husband's superior wisdom in all matters" and chooses for himself "a creative and fresh attitude toward his job" (Dick, 2007, p. 5). The mood organ does not only involve in the social relationship between the characters, but also becomes an ideological apparatus to make Rick Deckard exhibit positive attitude towards his job and to the system by desensitizing him. Eventually, Deckard uses the organ to change his own emotions "although he hardly needed" (Dick, 2007, p. 5), which means that the characters do not need the commodities they use every day.

Actually, Rick does not have an intrinsic ambition and calling for his work as a bounty hunter and Iran as well is not pleased with his being "a murderer" (Dick, 2007, p. 1). His only incentive is his aspiration for purchasing a live animal to replace it with the false, electric sheep that he bought after the sudden death of his real sheep. In the novel, the endangered real animals are treated as scarce commodities that are sold at animal rows (animal shops) by animal dealers for the administered prices that have been listed on the "Sidney's Animals and Fowls Catalogue." The prices get higher and increase in relation to the animal's size, rareness and species. As Nigel Wheale expresses, in the novel, "the natural world becomes a valuable commodity; the process of collecting and buying the living merchandise itself accelerates the destruction, increasing scarcity, raising prices" (1991, p. 298).

Karl Marx asserted that the individual as a labourer was estranged from his own production and creation by the capitalist bourgeoisie that exploited the labourer for the purpose of gaining high profit (the shift from use-value to exchange-value). However, he did not assume the alienation of animals from their production as possible for the reason that the animals and their productions could only have use-value taking into account the natural process. Animals produce and reproduce with natural impulses as animal instincts. That's why there cannot be an estrangement of animals from their productions; hence, there cannot be any measurement in terms of an exchange-value, to him. (Vint, 2009, p. 123) However, with the mass reproduction of animals in

factory-farms where the capitalist uses modern industrial techniques to generate profit, the animals have been commodified and exploited both as labourers and products (Vint, 2009, p. 127).

Do Androids Dream of Electric Sheep? highlights this capitalist motivation to commercialize animals and convince consumers to possess an animal as a commodity. In the novel, the desire to have an animal — not an electric one as Rick Deckard's — is emblematic for the characters as an advantage for social mobilization and as an opportunity for inclusion in the society. From the very beginning of the novel, Deckard desperately wants to have a real animal both to reconcile with his wife and to become a model citizen in the consumer society. Even though it's widely known in the society that not everybody has real animals and have the economic conditions to buy one, it's a social stigma, as Dick writes, to ask people "Is your sheep genuine?" (2007, p. 5).

During his conversation with his neighbour Bill Barbour, Deckard receives the news about the pregnancy of Barbour's horse. In the novel, his dream to have horse is related as follows:

> He wished to god he had a horse, in fact any animal. Owning and maintaining a fraud had a way of gradually demoralizing one. And yet from a social standpoint it had to be done, given the absence of the real article. He had therefore no choice except to continue. (2007, p. 7)

Deckard abstains from the disappointment that people will realize his animal's being an ersatz. It's not only a socially imposed obligation to possess a real animal, but also it's not appropriate to have a fake one according to the doctrine of Mercerism, the religion in which all the people on Earth believe and gather under its roof. As Deckard utters "Having two animals is more immoral than not having any" (2007, p. 7) and both situations "violate the whole basic theological and moral structure of Mercerism" (2007, p. 8). Before learning the truth about Deckard's electric sheep Barbour refuses to share one of his horses with him and adds: "Now if you didn't have that old sheep, there, I'd see some logic in your position. Sure, if I had two animals and you didn't have any, I'd be helping deprive you of true fusion with Mercer" (2007, p. 8). The conversation between the two neighbours hints that Deckard's need for an animal is constructed by Mercerism, "the canned religion" as Nima Behroozi Moghadam and

Farideh Porugiv call it (2018, p. 13). A person who does not possess a live animal cannot be accepted in the telepathical communication among the Mercerites.

According to Louis Althusser "[Ideology] helps individuals of the dominant class to recognize themselves as dominant class subjects, to accept the domination […] as 'willed by God', as fixed by 'nature', or assigned by a moral 'duty'" (as cited in Hunter, 2012, p. 4). Then, it is obvious in the novel that possession of an animal as a commodity is an illusion constructed by the capitalism which for its own sake uses religion (Mercerism) as an instrument in canalizing consumers to stick to the system.

When Barbour finds out the truth about Deckard's electric sheep, he reacts: "You poor guy" (2007, p. 9) and later he reminds Deckard that it is humiliating and insulting not to have an animal, which is like a secret code in the consumer society. Mercerism plays with the individuals' perceptions so that they have the imposed need to own an animal for the fear of not being able to involve in the telepathic union with the other people and of falling from grace. Therefore, people who cannot afford a live animal feel the need to buy a budget-friendly fake substitute and try not to reveal the truth just like another neighbour Ed Smith about whom Bill Barbour asserts that Smith is pretending to have a real cat (Dick, 2007, p. 8).

Dick's characters, with a consumerist urge, work and labour so as to have an animal not for a biological need (use-value) — such as a nutritional requirement or clothing — but for communality and belonging in a society (sign-value). They fetishize the ordinary commodities, even animals, as tokens of social status, like in Baudrillard's philosophy.

Surely, the purchase of one commodity does not suffice for the capitalist circulation of the production and consumption. For the permanence of the consumer habit, capitalism reconstructs quasi-needs for the consumers in the society. Rick Deckard's desire to have an animal is formed very specifically as an obsession with possessing a bigger one. Upon Barbour's advice for buying a cat, because it is cheaper, Deckard says: "I don't want a domestic pet. I want what I originally had, a large animal. A sheep or if I can get the money a cow or a steer or what you have; a horse" (2007, pp. 10-11). Actually, this is also the reason why Deckard exerts himself in continuing

his task to terminate the androids. He fetishizes animals as commodities that will make him uncontemned both in front of society and his wife.

In Dick's post-war society which is a representation of the late-capitalist consumer society, larger animals signify higher position and eligibility. So, the characters need to possess a larger animal to gain a better place in the society; besides, to be able to buy a larger animal, they need to work harder and be more exploited by the capitalist.

Despite their being the only living things on Earth, animals become the essence of the capitalist ideology as commodities of purchase. All the characters, except Isidore, treat animals as signs of high income and wealth. There is no lamenting or sorrow over dead animals or extinct species. In Sidney's catalogue, the extinct animal species are listed "as extinct: the tiny, precise type, the E" (Dick, 2007, p. 35) like an announcement that they are out of stock. Also, Hannibal Sloat (Isidore's employer) and Milt Borogrove (a repairman in Van Ness Pet Hospital) speak of insurance cover and expenses of a real cat's death and without any feeling towards the animal, they mention its death as a "waste" (2007, p. 67).

Another example of commodity fetishism can be detected in the scene that Rick finally achieves to obtain a real animal, a black Nubian female goat. In the scene, Rick's preference of owning a pair of rabbits is changed by the salesman who says:

> "I thought as much, sit, when you mentioned rabbits. The thing about rabbits, sit, is that everybody has one. I'd like to see you step up to the goat-class where I feel you belong. Frankly you look more like a goat man to me." (Dick, 2007, p. 146)

By "goat-class" Dick suggests that Deckard's dream of jumping up in the social hierarchy becomes contingent upon his possession and consumption of the commodified animal. Even though he drops a bundle on the goat, Deckard relieves himself by saying: "I had to do it. […] My job requires it, he thought, scraping bottom. Prestige. We couldn't go on with the electric sheep any longer; it sapped my morale" (2007, pp. 147-148). The "prestige" that Dick refers to coincides with Baudrillard's conceptualization of sign-value and commodity fetishism. Deckard's need to consume,

then, comes from his desperate desire and endeavour for coming into prominence in a society that assigns sign-value to every consumer good.

Further, in *Do Androids Dream of Electric Sheep?* , the essence and the authenticity of human beings are problematized and questioned by Philip K. Dick who juxtaposes thither the human characters with the androids. In the novel, the communication between the androids and human beings overshadows that of humans with the other living beings. In Dick's society, androids are introduced as nearly indistinguishable duplications of human beings which are produced to function as servants for people who emigrate to Mars colonization. While they are highly intelligent and self-aware human-like beings, they are legally compelled to work on Mars and forbidden on Earth with the exception of some that labour for big corporations. In the novel, Dick strikes on the issue of class distinctions and hierarchy, commodification and commodity fetishism also through the use of androids as characters.

First of all, having been produced as the "Synthetic Freedom Fighter[s]" for military purpose during the WWT, the androids in the novel have currently been the "mobile donkey engine of the colonization program" (2007, p. 13), as the narrator explains. The androids that have higher capacity and become more sophisticated technological products are now reduced to slaves put under the command of human beings who joins the colonies on Mars. With an act of UN authorities, the androids are now presented to the families as rewards for emigration, which turns them into an "android servant as carrot" (2007, p. 13). Yet, some of the androids that rebel against this slavery on Mars flee to Earth in order to fight for their own "synthetic freedom."

The bounty hunter Rick Deckard accepts his superior, Police Inspector Harry Bryant's offer about the hosticide of six Nexus-6 model androids that recently escape to Earth. As a professional hunter, he traces the six androids and "retires" them. In this future society — set both on Mars and on Earth — a certain hierarchical order is built among the characters, between human beings and the replicants.

Throughout the novel, Dick makes an analogy between the commodification of the androids and the reality of the slave market. The human beings are frequently

informed about their superiority and power over the androids which are also kept informed about their function just as servants of hard labour. Empathy being the only difference between a human and an android, Rick Deckard applies an empathy test called “Voigt-Kampff” in order to make sure of the androids that are sentenced to death. The human beings feel threatened by the androids which have been the productions of their own scientific advancements and justify their murder/consumption for the benefit of individuals and the society through the indoctrinations of television and Mercerism.

In the novel, the capitalist ideology reveals itself in a television commercial which encourages Earth settlers to emigrate to New America as follows:

> The TV set shouted, "-duplicates the halcyon days of the pre-Civil War Southern states! Either as body servants or tireless field hands, the custom-tailored humanoid robot — designed specifically for YOUR UNIQUE NEEDS, FOR YOU AND YOU ALONE — given to you on your arrival absolutely free, equipped fully, as specified by you before your departure from Earth; this loyal, trouble-free companion in the greatest, boldest adventure contrived by man in modern history will provide-" It continued on and on. (Dick, 2007, p. 14)

The capitalist mode of production depends on the supply and demand equilibrium; thus, in order to grow its profit, the system has to create a need for the commodity so that the consumer constantly demands it. This android-making and commercialization contribute to the growth of capitalism which is based on the private property of the androids.

Baudrillard argues that the individuals in the consumer society are under the illusion of defining their identity through the “personalized” products offered to them. In *The Consumer Society: Myths and Structures*, Baudrillard asserts that the system creates “individualistic needs” availing itself of the personal differences of the consumer mass. By “the industrial production of differences” (1999, p. 88), the individuals are led to the expectation of finding the most appropriate products to identify themselves with; hence, to act without any pretense and to be themselves by using this particular object. However, the production of differences makes it possible for the system to exchange them with signs. As a result of this, the signs of differences vanish all the personal differences and bring homogenization (Baudrillard, 1999, pp. 87-92). For the homogenized mass of consumers, as David Riesman states, “the

product now in demand is neither a staple nor a machine; it is a personality" (Riesman as cited in Baudrillard, 1999, p. 88).

In this regard, turning back to the TV commercial quoted above, the android market in the novel does not only offer a commodity to its consumers, but it promises a self-fulfilment by supplying personalized androids which are built "specifically for [the consumers'] UNIQUE NEEDS" (2007, p. 14). The capitalist ideology creates, then, "the sign of differences" upon the androids which are mass-produced by mega corporations.

Although all the androids are based on the same prototype, the individuals are deceived by the idea that they are the personalized products that they demand. Later in the novel, Rachael Rosen (a female android) admits the mass-production process by saying: "We are machines, stamped out like bottle caps. It's an illusion that I — I — personally — really exist; I'm just representative of a type" (2007, p. 164). However, Eldon Rosen, the head of the Rosen Association, tells Rick: "We produced what the colonists wanted" and continues "We followed the time honored principle underlying every commercial venture. If our firm hadn't made these progressively more human types, other firms in the field would have" (2007, p. 46). Obviously, Dick here unveils the true colour of the capitalist order. In this constructed society, the capitalist system under no circumstances will cease to produce or to increase its profit.

The commercialization of androids in Dick's novel is advertised and propagandized by media and by the fabricated religion Mercerism as if they were "an overbearing auctioneer" (Spangler, 2009, p. 56). In the TV program which Isidore listens to, the speaker interviews with one of the immigrants of Mars named Mrs Klugman. Mrs Klugman replies the announcer's question by saying that "Having a servant you can depend on in these troubled times ... I find it reassuring" and she describes her life on Mars as "dignity" (Dick, 2007, p. 15). For Mrs Klugman, on behalf of the other colonists, androids carry a much deeper meaning than merely being servants. To her, the androids connote "dignity" or in other words, prestige and respectability. Within this context, akin to animals, androids are also fetishized in Baudrillardian sense.

Despite the fact that there is a clear class distinction between the human characters and the androids in the novel, the relationships among people are now replaced by the androids and other technological devices on Earth. The androids "surpassed several classes of human specials in terms of intelligence" (Dick, 2007, p. 25) and "evolved beyond a major — but inferior — segment of mankind" (2007, p. 26). This inequality can be related to the capitalist hierarchic social order. From this perspective, the androids are placed in the bottom of the society as robotic slaves who/which work under human control. They are exploited by the human beings by any measure.

Masaomi Kobayashi draws attention to the close relationships between human beings and machines by which the humans mostly identify themselves in the novel. Kobayashi claims that in this futuristic consumer society, the characters are characterized as obsessively dependent on technology and the overuse and reliance on technology suggest a coherence between the two. To put a finer point on it, Dick creates an indissoluble bond between the androids and the human beings. This bond is also disclosed in the human-android parallelism both in terms of physical and mental similarities. For Kobayashi, because the technology is rooted in human nature now, it becomes fundamental, which means that the technology, in this case the androids, stands for the human beings in the novel (2019, p. 3).

On this basis, the androids are presented as the images of working class, the proletariat in Marxist terminology. The androids are produced to be enslaved by the humans and labour under harsh conditions on Mars and live out their four-year life span as servants. If they refuse to obey the UN laws and revolt against the social order, they become fugitives that pay a heavy price for. Dick, in this respect, provides the reader with an opportunity to take a step back and observe the human condition in the capitalist society.

For human beings who emigrate to Mars which is a "lonely" place (Dick, 2007, p. 130), the androids are ascribed a meaning beyond their use-value. Having left behind their homes and their lives on Earth — now all kippleized —, people are rewarded with these androids as a new chance for a fresh start. Thus, having an android as a servant signifies emancipation and economic recovery. Owning an android is linked

to “dignity” and prestige in society. Thus, the androids as commodities are accorded with sign-value and are fetishized by human beings with the misconception that they will become a stairway to a better life standard.

Though at the beginning of the novel Rick Deckard conceives the androids as “solitary predator[s]” (Dick, 2007, p. 36) that must be killed, on his duty to kill the androids, his opinion of them begins to alter as he empathizes with them, especially after he is acquainted with two female androids; Luba Luft and Rachael Rosen. Deckard’s regaining his capability of empathy is not until his sexual interest in the female androids. His miscommunication with his wife leads him to make comparisons between Iran and the androids, which is eventually concluded in his feelings for the andys.

This brings us to Freud’s conception of commodity fetishism. Freud’s reformulation of Marxist idea of fetishism consists of a person’s sexual desire for an object. In that sense, a person sexually driven by a certain commodity means that he/she assigns different meanings to it than its original function and use-value. This fetishized commodity causes eroticism and results in a need for satisfaction.

In the novel, the narrator conveys Deckard’s notion about Luba Luft as follows: “He wondered, now, about her, too. Some female androids seemed to him pretty; he had found himself physically attracted by several, and it was an odd sensation, knowing intellectually that they were machines but emotionally reacting anyhow” (Dick, 2007, p. 83). Deckard’s attraction to a female android is explicitly mentioned by Dick in the novel. In spite of the fact that Luba Luft is a “machine”, a technological product of human mind, Deckard feels interest in her. Later while he is talking to Phil Resch, he thinks of his empathy for Luba Luft as possibly an “anomaly” (Dick, 2007, p. 123). Upon his asking for advice from him, Resch tells him that "If it's love toward a woman or an android imitation, it's sex. Wake up and face yourself, Deckard. You wanted to go to bed with a female type of android-nothing more, nothing less” (2007, p. 124).

Phil Resch does not deem it likely for a human being to have real feelings for an android. Although it is not lawful to have a sexual relationship with an android, it is

considered quite normal and common among the bounty hunters, as Resch states. However, Resch empathically reminds Deckard the that he must definitely retire the android after the intimacy, which again underlines the fact that the androids are only commodities in this consumer society. They are consumed either sexually or as labour force and then serve out and are eliminated by humans. After the intercourse, Rachael tells Rick that "We androids can't control our physical, sensual passions. You probably knew that; in my opinion you took advantage of me" (Dick, 2007, p. 170). It can be understood from this sentence that Rachael is conscious of her situation as a commodity in the consumer society. She has been first fetishized; then used and abused by Rick Deckard who needs to appease his hunger as a consumer.

Consequently, in the novel, everything is commodified and consumed by human beings in Dick's future society. While animals and androids are fetishized as signs ascribed against their nature, the other technological devices and machines replace human beings and take their role in arranging social relations and beyond.

3.3. The Toad and the Fraud: A Fake Dream

In *Do Androids Dream of Electric Sheep?*, Philip K. Dick scrutinizes the destructive and detrimental outcomes of the capitalist logic that sets its course upon a triangle of exploitation, commodification and consumption. In the novel, animals are commodified, androids are exploited and human beings are captured and stupefied for the sake of this system. Moreover, Dick envisages a technophile consumer society in which technology and the living beings interlace and merge into each other. The more people get involved with technology, the more they lose their essence. The boundaries between humanity and the machines are erased and there remain no distinctions between the two. While the former loses its soul and identity, the latter gets more humanized than a real human being. Thus, Dick's characters are cursed with the paranoia and anxiety of losing the human nature and human relationships.

The human characters, more specifically the regular ones, experience the postmodern identity crisis as a result of their recognition of human beings' purposelessness and meaningless stance in a consumer society. As in most of the New Wave science fictions, they endure psychological and social issues. In this novel, the

characters are alienated both from the society and from human authenticity in the sense that they are mechanized and robotized in their emotions as well as their relationships with the others in human community. The characters who are left alone on Earth millions of kilometres away from the others on Mars colony are depicted as powerless and lonely as opposed to the speciesist discourse of the real contemporary world that value people above every other being. The situation is being that the major human characters — respectively Iran, Rick and Isidore — are all prone to depression at one point.

The first implication of the lost humanity in the novel is the "Penfield mood organ" through which Iran and Rick can make contact with each other. At the very beginning, Rick and Iran are pictured as a married couple who can neither understand nor sympathize with each other. Iran's pessimistic mood is not approved or comprehended by Rick, although they do not have any other person around to be in a closer relationship with. Having lost their emotions for both themselves and the world, the characters desperately assume some attitudes and fill themselves with fake emotions by pressing the buttons of the organ. In fact, the characters are self-aware of the fact that they are dehumanized and alienated. They are so machine dependent that they need a commodity to turn back to their human nature. Iran senses the absurdity and explains herself as follows:

> So although I heard the emptiness intellectually, I didn't feel it. My first reaction consisted of being grateful that we could afford a Penfield mood organ. But then I read how unhealthy it was, sensing the absence of life, not just in this building but everywhere, and not reacting-do you see? I guess you don't. But that used to be considered a sign of mental illness; they called it 'absence of appropriate affect'. (Dick, 2007, p. 3)

In spite of her realization of their loss of human identity, Iran uses the Penfield organ even to be able to feel the depression and to rise up out of it. The genuine human being whom Dick establishes in the novel as one having empathy and emotions is lost. Dehumanized by the capitalist society itself, the characters now operate like machines and "schedule" themselves to be humanized again. From this aspect, the characters are threatened by the kipple-ized world physically, psychologically and also emotionally.

The androids, on the other hand, are the arch-nemesis for the people on Earth due to their lack of empathy. Since the people are in a continuous dread that the androids might damage human beings, they are targeted as enemies to be killed. However, Dick does not regard the androids as more dangerous and ominous than human beings' loss of empathy towards animals and others. In contrast with the human beings, the androids are portrayed more alive and organic for the fact that they yearn for freedom, to liberate themselves from the capitalist exploitation. In fact, Rick gets the message and thinks to himself: "Do androids dream? […] Evidently; that's why they occasionally kill their employers and flee here. A better life, without servitude" (2007, p. 160). According to Sherryl Vint,

> Equally common in SF is the fantasy of creating a class of beings to serve humanity. In this dream of plenitude all necessary but unfulfilling labour is done without human effort, performed by machines or manufactured beings. […] Such tales reveal the alienated nature of labour under capital and, therefore, the human desire to escape from labour as an expression of utopian longing. (Vint, 2009, p. 119)

For Dick, the dream — keeping the Marxist dream of socialist revolution in mind — is the androids' desire for an independent life; their escape from Mars is a war waged against slavery and victimization; and a life on Earth is the utopia where they will live freely and equally under no oppression or exploitation of the capitalist. Hence, what the human beings cannot venture into is attempted by the androids in the novel.

In spite of the fact that the androids are seemingly the lowest class in the society, it is the human beings who are the real slaves in the capitalist system in that their relationships with the nonhumans are restricted to the exchange of commodities. They cannot have any emotional bond with the animals, or nature itself, aside from their sign-value. The animals are the commodities with which human beings pay their way into social status and the androids are the source of income (retirement-bonus) that will be killed in the cause of owning an animal. As stated in *The Economic and Philosophical Manuscripts of 1844* by Marx, when human beings think themselves superior and keep the nature at a distance from themselves, the human beings are alienated from their own nature as well (1988, pp. 75-76). Human beings cannot be isolated from the nature because they cannot exist outside of it. The characters who estrange themselves from their nature by turning everything into commodity and profit

are alienated from the nature and lose their human identity. Voigt-Kampff apparatus which has been invented to separate the androids from human beings is in fact used to find the fragments of empathy on Earth.

Due to their loss of empathy and incapability of social relationships with each other, people try to find peace in Mercerism but they can unite under Mercerism only through a device called the "empathy box." The empathy box enables people to have a psychic communication both with the other human beings and the godlike figure Mercer who continually ascends a hill and falls back to a place called the "tomb world" on and on again. To Isidore, "an empathy box […] is the most personal possession you have! It's an extension of your body; it's the way you touch other humans, it's the way you stop being alone" (Dick, 2007, p. 57). All the people no matter if they are specials or regulars can get in contact with each other through Mercer's endless agony (ascending and descending) just as they did before the World War Terminus. Still, in order to cancel out the effects of their alienation which are caused by a world of commodities, people need to use anew a commodity, the empathy box.

For the characters, Mercerism is the only power that can alleviate their pain and relieve them of the nostalgia. They believe in it and follow its divine commands to reach a state of comfort. However, the "Mercerian ethics" are used by the authoritarian power over the human beings as a way of controlling and standardizing their actions. It is Mercerism that orders people to buy a real animal and makes them believe that taking care of an animal is an obligation for every faithful Mercerite. The use of violence against the androids on Earth is also justified by Mercer whose will is that "You shall kill only the killers" (Dick, 2007, p. 27). Therefore, the characters' wish for belonging in a group and to have a rank in the society arrives at a conclusion with their loyalty to consumerism and the capitalist ideology.

Although Buster Friendly, the announcer of the twenty-three-hour non-stop show broadcasted live both on TV and radio, assures people that "Earth would die under a layer – not of radioactive dust – but of kipple" (Dick, 2007, p. 75), Dick's characters cling to the hope that their dreams will come true. Mercerism, for example, becomes an ideal by giving a sense of belonging to the human beings in the society. However, it is again Buster Friendly who gives the message that it is a false ideal. As

Buster announces towards the end of the novel, the whole Mercerism is a fictional production of the Hollywood movie industry and nothing but “a swindle” (Dick, 2007, p. 182). In the novel, some experts discover that the place where Wilbur Mercer ascends is an artificial scene in which the moon is painted, the material of the stones that are thrown to Mercer during his suffering is soft plastic and the blood drops are catsup. Furthermore, Wilbur Mercer is also a motion picture character played by an actor named Al Jarry (Dick, 2007, pp. 181-182). Even Mercer himself confesses it by saying, “I am a fraud” (2007, p. 187).

Hence, Mercerism is exposed to be an apparatus used by the power holders to spin the capitalist wheel. Mercerism is only a production of capitalism that promotes people to consume the other products of capitalism; thus, keeps the cycle of production and consumption running. The consumerist need which has been explained before is constructed by the capitalism itself through the ethical standards of Mercerism. The characters’ longing for an upward class mobility or acceptance in the society, then, turns out to be a false dream.

Mercerism is neither the first nor the last dystopian element in the novel. All the characters witness the collapse of the utopia. His artistic enthusiasm and sexual fetish of Luba Luft makes Rick Deckard question the imposed differences between the androids and the human beings. Though he finally begins to empathize with the androids and reluctantly continues his duty to kill them, he is certain that the system will never fail or never end, which can be deduced from his following words:

> This rehearsal will end, the performance will end, the singers will die, eventually the last score of the music will be destroyed in one way or another; finally the name "Mozart" will vanish, the dust will have won. If not on this planet then another. We can evade it awhile. As the andys can evade me and exist a finite stretch longer. But I get them or some other bounty hunter gets them. (Dick, 2007, p. 85)

Despite knowing this fact deep down inside, Deckard keeps following his fantasy of having a real animal and buys a real goat for himself and for his wife with the reward he has won from his hunt. Euphemia — the goat’s name which brings the word “euphoria” to mind (Visković, 2013, p. 209) — is a “dream” as Iran tells Rick (Dick,

2007, p. 149). It is the dream of an equal life and prestige in the society. Dick also proves that it is a false dream when the goat is killed by Rachael, the android.

With the shocking experience of the goat's death, Rick travels to a desolate place where he has a Mercerist vision after which he finds a toad, one of the extinct animals on Sidney's. This toad, the last animal that the Deckards possess in the novel is not an ordinary one but it is "the critter most precious to Wilbur Mercer, along with the donkey" (Dick, 2007, p. 207). In that sense, finding the extinct toad becomes a restoration of faith and hope for Rick. All of a sudden, it represents every dream that Rick has so far and signifies both a change in the cycle and an escape from the dystopia. After a while when he returns home to Iran, they realize that the toad is an ersatz animal, which make the characters sure of the fact that "The sign is a delusion; the miracle is a fake" (Hayles, 1997, p. 439). Thus, the last hope of salvation for the characters is lost with the electric toad; Rick accepts the fact that there is no logic in aspiring for a real animal anymore and the electric ones are alive as well: and Iran calls an electric animal store to buy artificial flies for the toad (Dick, 2007, p. 213).

Although the characters have a little peace of mind at the end of the novel, nothing much changes in their lives. In this society where Mercerism is a fraud, the toad is a fake and the androids — the Synthetic Freedom Fighters- are murdered on their way to revolution; the hope to turn back to humanity is also destroyed and long gone. Isidore loses his struggle against the kipple, Iran keeps on consuming the products of the capitalist and Rick learns the truth about their society in which they will never find a place. In the society "which is a simulation of false ideals and capitalist dreams" (Hunter, 2012, p. 9), the characters are instilled that the utopian dream is only an illusion and "[t]here is no salvation" (Dick, 2007, p. 155) from Dick's capitalist dystopian world.

CHAPTER FOUR – *UBIK*

Published in 1969 *Ubik* has always become one of the most speculative and thought-provoking science fiction novels in Dickian literature. In the novel, Philip K. Dick anticipates a future 1992 American society in which mega corporations employ "precogs" (pre-cognitive people) and "teeps" (the telepaths) for espionage and are stymied by the "inertals" who work for rival organizations and companies. It is known by all the characters and regular people in the novel that the psychic powers are then an integral part of their daily lives and have become a business sector, a cash cow for the corporations. Among the coin-operated machines, financial insufficiency and corporate espionage, the characters are challenged to survive in a techno-consumer world. The ones who cannot survive on are put into "cold-pacs" (coffin-like cryonic apparatuses) in moratoriums that are run for money to keep them in a semi-dead state where they can be connected via earphones and microphones by the ones who are alive. In such a cyber-society, the characters in *Ubik* are surrounded by commodities and expect rescue from the product Ubik. There has been a variety of adaptations of the novel including video games and screenplays since its publication and it has been one of the most outstanding science fiction novels in the sense that Dick alloys his Marxist criticism with metaphysical questions.

The novel introduces the reader with Joe Chip who labours for Glen Runciter, the owner and the co-manager of the "Runciter Associates" along with his half-living wife Ella Runciter to whom Glen consults about the company issues. The inertials of the Runciter Associates have the mission to negate the precogs of another company named "Hollis Talents" which is run by Raymond Hollis in order to secure regular people from surveillance. At some point, Glen Runciter strikes a deal with Stanton Mick, a business baron, about neutralizing Mick's research facility on Luna from Hollis's telepaths. Unaware of the fact that the mission is an ambush, Runciter gathers eleven of his best inertials counting Joe Chip and Pat Conley (a newly-hired inertial who has the uncommon talent to reverse the past) and in company with his eleven inertials he travels to the lunar institution. There explodes a bomb that kills Glen Runciter whose body is immediately moved out of moon to place him into a cold-pac.

While the survivors of the explosion are seeking for a way to contact with Glen Runciter in half-life, they begin to undergo alterations and fluctuations in reality. The time gradually goes back to 1939 causing the products transform into their older versions and the inertials to decay and die. Meanwhile, Joe Chip continuously receives some messages from Glen Runciter in the form of advertisements and graffitis that finally reveal the truth that it is not Glen Runciter who is dead, but the inertials who are now tried to be connected in half-life. Runciter's messages merchandise a "Ubik" branded aerosol spray which is implied to cancel the effects of the explosion. Thereafter, Joe Chip recognizes that the assassination on Luna has been plotted by Ray Hollis through Pat Conley who has been working under Hollis's order from the very beginning of the novel. Joe Chip's exertion to get rid of half-life and loss of consciousness makes him dependent on the Ubik spray-can, which turns it into a quest for purchasing this commodity to maintain his life. Thus, the characters in the novel endeavour to have their freedom and find the reality by belonging into the capitalist system itself and having no other choice than possessing its products.

4.1. The Conapt and the Will of Commodities

Similar to the kippleized setting in *Do Androids Dream of Electric Sheep?*, Philip K. Dick begins *Ubik* with the description of a realm of objects and commodities that dominate the everyday life of the characters in the novel. Joe Chip, the anti-hero of the novel lives in a conapt — a word coined by Philip K. Dick who blends the words condominium and apartment as a reference to the isolated flats placed in high buildings and skyscrapers — which has been designed with smart home technology and high-tech small home appliances. Long before his introduction to the half-life or the Ubik, Chip sweats as a working class inertial employed by Glen Runciter and not being able to afford his daily needs. His position in the society renders him helpless as an everyman character whose passion is only to prevail and survive among the almost-living commodities of the capitalist system.

The conapt where Joe Chip dwells is a representation of the consumer world in microcosm, in the regard that it has been reticulated by artificial intelligence and smart commodities such as cleaner robots, coffee-pots, pay-televisions and pape-machines

(digital newspapers). In the house, Joe Chip is more in relation with machines and gadgets than with other individuals in the society. In that sense, Dick prepares his reader for a future world in which the relationships between human beings are replaced by technology and animate commodities. Joe Chip, as an ordinary human in Dick's fictive world loses his control over his possessions in the conapt, just like us in the consumer world.

The reason why the conapt must be analysed in detail is because it is drawn by the author as a perfect symbolism of the late-capitalist ideology. First of all, all the items in Chip's conapt are coin-operated pay-machines from the refrigerator to the shower, including even the door to the flat. As an individual, Joe Chip can only handle them as long as he has the necessary amount of money to use them, or more specifically, to get permission to use them. Although the technological devices have been intended to facilitate the life for people, in the novel it goes against the grain and technology stands in the way of humanity. As an indication of this, Joe Chip is depicted by Dick as a character dominated by technology and money.

The central power in the novel that enforces consumerist urges on the characters is money, the universal equivalent. The average sort of daily machines and furniture in Chip's conapt can be operated only through money and credit cards, which gives them the prominent position of having exchange-value rather than stopping a gap in Chip's life. The everyday commodities from coffee-machines to shower cabins orally request money before their service to the owner of the house. In order to fulfil an ordinary need such as having a breakfast or cleaning the house, or even for walking out the door, Joe Chip is obligated to have a verbal discussion with the commodities and eventually to spend money on them. The existence of a person in this world, thus, is associated to one's capacity to earn and invest money on the system.

The first appearance of this problematic relationship between human beings and the commodities in the novel is when Joe Chip needs service from the clean-up robots of the building. To be able to have his house cleaned, Chip tries to pay the bill with his various "Magic Credit Keys" which are all denied by the maintenance circuit of the building. He is assured by the maintenance staff that his financial potential has been defined as risky by "the Ferris & Brockman Retail Credit Auditioning and Analysis

Agency", which now downgrades Chip to get services by only through cash payment. Furthermore, the person on the line tells him that "Our department - in fact this entire conapt building - is now programed against an extension of services and/or credit to such pathetic anomalies as yourself, sir" (Dick, 2017, p. 21). Chip's categorization as an "anomaly" is related directly to his financial difficulties and distress. Thus, money becomes a new norm, which makes its owner normal and fit into the social standards of the capitalist society. The value of a person is rated in accordance with his/her credit potential.

In such a society, Joe Chip is disregarded and fallen into disrepute not only by the others in the society, but also by the commodities and products in the conapt. He is rejected by the refrigerator, the shower cabin or by the door to his house. What gives the commodities that superiority over people is Joe's lack of money, and correspondingly his powerlessness in the society (Visković, 2013, p. 141). The high-tech world of 1992 does not welcome Chip who is a portrayal of the labour class whose lives are caught in a debt trap. The commodity domination over humanity is manifested by Dick in the following iconic argument between Joe Chip and the door:

> The door refused to open. It said, "Five cents, please."
> He searched his pockets. No more coins; nothing. "I'll pay you tomorrow," he told the door. Again he tried the knob. Again it remained locked tight. "What I pay you," he informed it, "is in the nature of a gratuity; I don't have to pay you."
> "I think otherwise," the door said. "Look in the purchase contract you signed when you bought this conapt."
> In his desk drawer he found the contract; since signing it he had found it necessary to refer to the document many times. Sure enough; payment to his door for opening and shutting constituted a mandatory fee. Not a tip.
> "You discover I'm right," the door said. It sounded smug.
> From the drawer beside the sink Joe Chip got a stainless steel knife; with it he began systematically to unscrew the bolt assembly of his apt's money-gulping door.
> "I'll sue you," the door said as the first screw fell out. (Dick, 2017, pp. 21-22)

As Piotr Płomiński states, such commodities (as the door) are invigorated by Dick in the sense that they borrow human abilities such as verbal communication and operation; consequently, they reverse the status of commodities with the human beings. Hence, the commodities in his novels become more humanized whereas the humanity gets more materialized and languished (2021, p. 96). Like the door refusing

to open, all the commodities in the conapt take a humanly role and oppose him with a free will. The door's willpower to disobey Chip's orders and its threats about prosecuting him actually brings Marxist conception of fetishism to the mind in the regard that as a commodity it evolves out of its use-value and behave humanly; thus, it is alienated from its original form and has an exchange-value.

As Dick reifies in his novel with the image of a resistant door, Karl Marx explains his theory of fetishism through the example of a wooden table as follows:

> The form of wood, for instance, is altered, by making a table out of it. Yet, for all that, the table continues to be that common, every-day thing, wood. But, so soon as it steps forth as a commodity, it is changed into something transcendent. It not only stands with its feet on the ground, but, in relation to all other commodities, it stands on its head, and evolves out of its wooden brain grotesque ideas, far more wonderful than "table-turning" ever was. (1887, p. 47)

Once the wooden is transformed and carved into a table, as he asserts, it leaves its original form as an object that has been initially intended to serve a simple purpose and invalidates its use-value by becoming a rather more independent, wilful commodity. During this process and on, the commodity is separated from its first position and alienated from its producer, the labourer, in the market by destroying all the connections between the buyer and the seller. The relation between men is confiscated by the commodity, which allows it to manage relations both with others and with human beings. There lies the mystical power of the commodity, according to Marx. In this world of commodities, the objects act in a human-like manner and emerge as "independent beings endowed with life" (Marx, 1887, p. 48).

Therefore, the belligerent door in *Ubik*, similar to the wooden table, is a fetishized commodity in the sense that it now has the "fantastic form of relation" (Marx, 1887, p. 48) by getting involved in an argument with Joe Chip. As an object, it evolves out of its use-value and contact verbally with the protagonist, though it is not a positive dialogue. The fetishized door requests money from Chip in exchange for any service, as well as all other commodities in the conapt, and even has the right to threaten Chip with suing him when he cannot meet its demand. As a consequence, like Don Quixote's fight with the windmills, Chip begins to struggle against the door and the other objects in his house.

At this point, it would be better to recall Carl Freedman's article titled "Towards a Theory of Paranoia: The Science Fiction of Philip K. Dick (Vers une théorie de la paranoïa: la SF de Philip K. Dick)" in which he builds a bridge between the fetishism of commodities and the theory of paranoia. Drawing on one of Dick's earlier short stories, "Colony", Freedman approaches paranoia as a fear from every existence or entity in one's life that has the possibility to plot against him/her whether it appears to be another human being or simply as an object or commodity. As he quotes from Philip K. Dick: "Objects sometimes seem to possess a will of their own anyhow, to the normal mind; they don't do what they're supposed to do, they get in the way, they show an unnatural resistance to change" (as cited in Freedman, 1984, p. 15). In other words, as Freedman emphasizes, the commodities in Dick's works almost acquire awareness of themselves and come to life either when they express themselves with human languages, have the capability to move or disobey the orders, which gives the impression that they sometimes become even more alive than the actual human beings. Hence, the paranoid characters are confused and threatened by the commodities that are "endowed with life" as in Marx's idea of fetishism (Freedman, 1984, pp. 15 - 18).

The objects which have already dominated Dick's world and overshadowed the subjects become animatedly existent and begin a competition of pre-eminence by offering service (which should have been their aim of production) only in exchange of "mandatory fee" as the door in the novel demands. The door's insistence on taking Chip's money serves to the capitalist ideology in the way that it continuously creates demand and need for a certain product, which ultimately boosts the market and brings a massive influx of cash. However, Joe Chip as a low-incomer cannot provide the necessary conditions for the economic system. Thus, he loses the battle against the occupation of commodities in his house.

Thence, the fetishized commodities in the novel do not bear their historical meaning — their first intended purpose of use (use-value) — and appear on an active part in the consumer society more as stimulants than ordinary objects. As Baudrillard expresses, they transcend their origins and transform into "the actors in a global process in which man is merely the role, or the spectator" (1996, p. 56). The capitalist

ideology manifests itself through such animated objects; therefore, the societal hierarchy in which human being is at the bottom-rank is guaranteed and ensured.

Moreover, it is the dependence on money and financial wealth that establishes relationships among the humans in the novel. Right after running out of cash, Joe Chip begins to borrow money from his colleagues in order to get rid of his financially straitened position. G. G. Ashwood pays for him to go through his apartment door, Pat Conley renders payment for the refrigerator for cream and sugar, and Herbert Schoneit von Vogelsang buys him breakfast. Even Tippy Jackson, one of the inertials in Runciter Asc., confirms Chip's situation by saying that "I think that's fine for Joe to have a mistress who pays his front door" (Dick, 2017, p. 73). Considering the Marxist definition of exchange-value, it can be stated that in Dick's society which is ruled by the capitalist system of value, the individuals get in touch with each other or manage to exist as long as they exchange commodities and the universal equivalent.

However, Dick does not see any future for this commodity-based world of 1992 and for that reason as a glimmer of hope, he underlines the fact that it is not impossible to restore the society and make it free from the capitalist order. Upon their conversation about the price for a shower, Pat Conley tells Chip that "At the kibbutz […] everything is free […] Our salaries are paid in and we're credited with having done our job" (Dick, 2017, p. 28). Even though Chip considers this system as "not economically feasible" (Dick, 2017, p. 28), he indeed cannot stop himself from fantasizing its possibility. From that perspective, the kibbutz economical system becomes an ideal for Chip, which he later reveals in an argument with the speaker machine of the coffee shop. When the speaker is insistent on one poscred (monetary currency invented by Dick) for a cup of coffee, Joe Chip expostulates as follows:

> "One of these days," Joe said wrathfully, "people like me will rise up and overthrow you, and the end of tyranny by the homeostatic machine will have arrived. The day of human values and compassion and simple warmth will return, and when that happens someone like myself who has gone through an ordeal and who genuinely needs hot coffee to pick him up and keep him functioning when he has to function will get the hot coffee whether he happens to have a poscred readily available or not." (Dick, 2017, p. 77)

The revolutionary tone in Chip's above-quoted speech gives the reader a tantalizing clue about a possible Marxist uprising in the society. Here, Joe Chip like Dick himself,

romanticizes a pre-capitalist period of freedom and equality. Chip's nostalgia for the past becomes, then, a utopia. Chip aspires for a drastic transformation in this world, albeit not in a future direction but vice versa.

At the same time, in *Ubik*, Philip K. Dick draws a rigid dichotomy between the concepts of life and death, precogs and inertials, wealthy and poor, past and future; thus, between the pre-capitalist stage and the late-capitalist one. In such a world, money comes as the only exit door for a human being who endeavors to survive. Later in the novel, Chip's desire to travel back to a utopian past becomes a fact during the inertials' time in half-life where every object or living creature is slowly transformed back into a previous version in 1939.

Among the coin-operated objects and the financial difficulties, Joe Chip experiences a sense of trappedness in the novel, which can only be overcome with monetary resources. For that reason, money is also fetishized by the characters in the sense that it creates and expectance of a better life standard, a salvation from the harsh conditions. Along with the past simpler days of the world, money also becomes a utopia for the human beings in the novel. Hence, money represents for an exit door to an alternative world. However, in 1939, Chip notices that there emerges Glen Runciter's face on the inertials' money which is invalid in this past world. Money and the nostalgia for a bygone era which are fetishized as the signs of freedom from capitalism and its apparatuses trap the characters in 1939 even more than in 1992. A Joe Chip who has been literally trapped by the door in his conapt is now metaphorically trapped by his fetishes. As Richard D. D. Visković expresses, "money is both hindrance and freedom [in the novel], making the object world traversable, but offering the potential for impediment" (2013, p. 142). Thus, Joe Chip finds himself in a dystopian past world while he dreams of the utopia.

4.2. The Half-Lifers: An Insight into the Consumer Culture

Philip K. Dick's preoccupation with the philosophical theories and his deep concern about grasping the meaning of human life, having a ring of authenticity or experiencing the hyperreal in his own life reveal itself in a fictitious alternative world, called the half-life, in *Ubik*. In the novel, Dick creates this techno-future world in

which nothing is assumed impossible — even saving people from death, or at least delaying it — thanks to the sophisticated artifacts of the human mind one of the examples of which is the cold-pac technology in the moratoriums. The moratoriums (the word is usually associated with the postponement of payments in economy) in the novel are depicted as business firms founded and being run by entrepreneurs all around the world with the object of serving to deceased people who can be now kept in a state between death and life.

In the novel, Philip K. Dick first introduces the reader with the cold-pac technology in the very first chapter when Glen Runciter travels to Zurich where his late-wife Ella Runciter's body is kept in a cold-pac bin that provides a half-alive, half-conscious condition for the dead people as in cryonic adjournment. In her half-life in the Beloved Brethren Moratorium in Switzerland, Ella Runciter keeps with her duty as the co-owner of the Runciter Associates. Though in a restricted mental capacity, Ella can be contacted with the help of a variety of cables and gadgets such as protophason amplifiers, microphones, earphones; hence, Glen Runciter can consult her about the company issues.

Admitting that the moratoriums raise people's hope for a second chance in life and also connect people with their beloved deceased ones, their being operated on a material basis transcends the former purpose and makes them the embodiment of the capitalist ideology. First of all, the "privilege" of being kept as a half-lifer is granted by the moratoriums on the condition that they pay a vast sum of money to the facility, which is regarded by Dick as "a profitable business" (2017, p. 4). The profit-oriented aspect of the moratorium is protected on all occasions by Herbert Schoneit von Vogelsang, the employer. When Glen Runciter's communication with Ella has been interrupted by Jory Miller, a teenage half-lifer located next to Ella, von Vogelsang offers Glen Runciter to pay more to have the "advantage" of "[placing] her in a high-grade isolated chamber with walls coated and reinforced with Teflon-26 so as to inhibit hetero-psychic infusion, from Jory or anybody else" (Dick, 2017, p. 16).

In "The Culture Industry: Enlightenment as Mass Deception," Horkheimer and Adorno assert that in capitalist ideology, the distinctions between the products, movies or services do not reflect an actual difference from the original commodity; that is to

say, the differences offered by firms or companies are mainly misleading and fabricated to stimulate the consumers' demand in the market. The purported differences between the versions or the variants of a certain object contribute to the mega companies in the labeling, grouping and segregating the customers (Horkheimer & Adorno, 2002, pp. 96-97). The entire process is organized by the capitalist so as to persuade the consumer to purchase more to possess what is more appropriate for him/her. Eventually, the lesser the differences between the versions of the same product are, the higher the price of it escalates. The customer who pays the most price feels distinguished, special and unique which are ostensible. The "high-grade isolated chamber" (Dick, 2017, p. 16) that von Vogelsang advertises to Runciter is a criticism of this make-believe process. The half-lifers are preserved in bins made of fraudulent materials just like commodities being hidden in fancy boxes.

In addition, the half-life being a high-paid service is only available for the people with higher income, or for the bourgeoisie. While Joe Chip and the other inertials are waged with a small amount of money for their labour, Glen Runciter is wealthy enough as a boss to bear the expense of Ella Runciter. In this manner, half-life becomes a measure for affluence and ostentatiousness; in Baudrillardian terms, it becomes a sign for class hegemony and financial supremacy. In the novel, von Vogelsang conveys the cultural norm about the half-life as follows:

> When I pass, […] I think I'll will my heirs to revive me one day a century. That way I can observe the fate of all mankind. But that meant a rather high maintenance cost to the heirs - and he knew what that meant. Sooner or later they would rebel, have his body taken out of cold-pac and - god forbid - buried.
> "Burial is barbaric," Herbert muttered aloud. "Remnant of the primitive origins of our culture." (Dick, 2017, pp. 3-4)

It can be understood from his words that in the novel the inhumation of our culture has already been considered savage and replaced by the new custom. However, it is only an illusion that the half-life is modern or civilized. On the contrary, it gives rise to distinctions and class struggle in the society. Even in and after death, people are still made numb by the commodities and manipulated as the servants for the capitalism itself. Half-life is fetishized by people in the sense that it both promises a connection with the beloved dead ones and signifies better life standards and sophistication.

Jean Baudrillard suggests that in such a society of signs and codes, “Just as the wolf-child became a wolf by living among wolves, so we too are slowly becoming functional. We live by object time […] we live at the pace of objects, live to the rhythm of their ceaseless succession” (1999, p. 25). In this context, it can be said that there appears no clear distinction between the subject and the object anymore in our postmodern society which has already been enveloped in commodities and products. Bearing that in mind, a subject who is compelled to survive among the objects in the world converts into an object-like being whereas the object becomes more alive and active.

In the novel, as Petra Vinski states, people in cold-pac bins are transformed into machine-like objects which can be interacted through other technological devices, which tangles the oppositions of subject and object (2020, p. 24). The subjects are reduced to their bin numbers organized in a barcode-like identification system. Herbert Schoneit von Vogelsang finds the elderly lady in the cold-pac bin numbered “3054039-B” at the request of her grandson who is also called a “customer” not as the relative of a half-lifer (Dick, 2017, p. 3). Moreover, von Vogelsang vouches for his grandmother’s current situation by telling that she is “Functioning perfectly” (Dick, 2017, p. 3). Stored in narrow objects called cold-pac bins, the characters in the novel are restricted in their capacity and turn into half-living objects by losing their human identities. Even though their vital signs are carried on, the subjects become commodities that have some significance in the society only in terms of their exchange-value.

Half-life technology assures people of defeating the death and reaching the infinity; hence, it promises the utopia. However, this fetishism brings a much worse ending to people than the actual death. Although he knows the answer deep down inside, Glen Runciter asks himself that: “Is this worth it? […] Is this better than the old way, the direct road from full-life to the grave?” (Dick, 2017, p. 10). People who are deceived by the idea of immortality finds themselves trapped in a coffin, isolated from the others and eventually cease to be in the “fragments of the mysterious dream” (Dick, 2017, p. 10) or in an illusion as Dick implies.

During his meeting with Ella Runciter, Glen Runciter's contact is jammed and prevented by Jory Miller, a young half-lifer who have the potential to interfere with the conversations of other half-lifers because of his young age and high power. Joe Chip's acquaintance with Jory is made following the bomb explosion on Luna when Jory admits that he is the force that haunts half-lifers by saying that: "I eat their life, what remains of it. There's very little in each person, so I need a lot of them […] If I'm going to be able to live myself" (Dick, 2017, p. 189). Also, it is later revealed that it has been all along Jory who "constructed a tangible reality" (Dick, 2017, p. 190) in the half-life in order to eat the half-lifers. Though humanity manages to produce a technology that can stop people from death in 1992, Jory stands as a danger, a malevolent force that sooner or later exterminates them even in a more agonizing way.

According to Shabrang and Hemmat, "Jory can be interpreted as the evil power of capitalism that creates a hyperreal world in which everything is a projection of the constructed realities of capitalism" (2019, p. 112). By "eating" or consuming Chip's co-workers and the other half-lifers, Jory tries to immortalize himself. Obviously, Jory can be regarded as a reflection of the capitalist ideology that builds its own system (the hyperreal world of half-life), empowers itself by consuming people at all costs and achieves this by engraining a firm belief of salvation (infinity) in them.

Consequently, the individuals who are deceived by the fetish of half-life with the expectance of escape from death endure more by experiencing a much slower death coming through decay and destruction. The half-lifers allegorically stand for the consumer society and conclusively sacrifice themselves for the sake of capitalism. The half-lifers who are passed away in the moratoriums are labelled as "expired" (Dick, 2017, p. 5) because they do not mean anything but numbers and statistics in the system. In the long run, they lose their human identities, suffer from the misapprehension that they will find the utopia; yet, they become the victims of the system.

4.3. Ubik, the Product: Advertisement and Commercialisation

In *Ubik*, the turning point for the inertials in Runciter Associaties is their mission on Luna where they have experienced a blast that causes them to go through some unexplainable and mysterious oddities. Following their departure from Luna by taking

Glen Runciter's critically wounded body with them, the inertials come to recognize a reversal in time and gradual deterioration in the whole world. In a struggle for interpreting the events around, the inertials observe the commodities in the world alter back to their past forms and versions as well as noticing that the characters who have been perfectly healthy right before the explosion now perish one by one and die out eventually. Later, at the end of Chapter 9, Joe Chip realizes that the inertials actually could not outlive the bomb incident and they have been put in cold-pacs by Glen Runciter who is the only survivor, which results in a confusion of reality in the novel.

Philip K. Dick's typical captivation with the idea of hyperreal and authenticity of humanity is embedded into the concept of half-life in *Ubik*. In the novel, Dick surpasses the conventional understanding of reality and questions the meaning of it through the parallelism of two alternate worlds; the one with the inertials getting out alive from the bomb explosion on Luna, and the one with them actually being in half-life. The intertwinement of the two alternate worlds puts the characters, as well as the reader, into a dilemma about which of the alternates is real. Both seemingly possible, the parallel worlds obligate the characters to clarify their status either as half-lifers or survivors, and to cast about for pausing the regression of time and preventing Jory's consumption. For that reason, it becomes a quest for the characters, especially for Joe Chip, to find out the truth about their lives.

As aforementioned, the inertials in the novel encounter with the fact that their lives will be eaten up by Jory who engorges himself on the lives of others and attempts at standing as the only power that survives the half-life. It is inferred by Dick that Jory stands for the capitalist ideology that ensures its continuity by any means even if exploits the labourer or the consumer. Likewise, the inertials are resembled to the consumer society trying to gain a place in this capitalist world with an instinct to survive. It is possible only through defeating Jory, stopping the regression and turning back to their own identity, which seems achievable only with Ubik, the spray can.

Jory's alternative world in which the characters suffer from regression and decay can be balanced only through an aerosol spray can, Ubik, which according to N. Katherine Hayles, is "associated both with the worst kind of hucksterism for predatory capitalism and with the divine force that, its name suggests, is ubiquitous and eternal"

(2009, p. 65). Though Ubik has a crucial task and an important place in the storyline, neither the ingredients nor the fundamental principles in its production are revealed clearly in the novel. However, the reader has been introduced with Ubik since the very first sentences of the novel, in the following epigraph: “Friends, this is clean-up time and we’re discounting all our silent, electric Ubiks by this much money. Yes, we’re throwing away the blue-book. And remember: every Ubik on our lot has been used only as directed” (Dick, 2017, p. 1).

Each of the following chapters begins with a preface in a similar advertising format, each over-promoting a separate object in a wide range of products such as a cleaner kit, razorblade, instant coffee, bra, seasoning for salad or food for breakfast. Each Ubik in each preface represents a different commodity chosen randomly among the everyday products and machines used regularly by the individuals in the late-capitalist period. Despite its being the only weapon against the destruction in half-life, Ubik is depicted in these promos as the ordinary stuffs possessed by almost everybody in the consumer world. Thus, it becomes “the ultimate and universal commodity and the symbol of the ubiquity of the commodity structure” (1984, p. 21), as stated by Carl Freedman. From this perspective, it can be said that Dick allegorizes the commodity culture through the image of Ubik in the novel.

Correlating it with the late-stage capitalist period when the apparatuses of the capitalist ideology came into prominence and the consumerism reached its peak, Dick had the target of presenting a portrayal of the consumer-production process in the novel. In doing so, he underlines the role of advertising and commercialisation in maintaining the supply and demand equilibrium in *Ubik*.

As Baudrillard suggests, the subject or the individual living in the system of objects is a construction forged by the society which is run by the capitalist norms. In this system, the objects are not defined by their use-value or the individual does not purchase them in order to satisfy a certain basic need. Rather, the objects of consumption in this system is ascribed with a symbolic meaning which he calls “sign-value.” In a broader political sense, for Baudrillard, these signs are attributed and designated advertently by the capitalist for the sake of the production-consumption system. He states that “[f]ar from the individual expressing his needs in the economic

system, it is the economic system that induces the individual function and the parallel functionality of objects and needs" (1981, p. 133). Accordingly, the system produces the objects as well as the individual's need to buy its productions; thus, it produces the consumerist urge in this contemporary society. The need to possess this sign-value is imprinted by the capitalist via discourses of such apparatuses as television, radio, advertising and newspaper. In conjunction with this theory, Dick's use of Ubik commercials in the novel functions as an exhibition of the duty of media in making the consumer culture.

The epigraphs each of which advertises a different kind of Ubik product are given completely irrelevant to the overall context of the novel by suspending the narration. As a break from the plot, the commercials pop up at the beginning of the chapters and keep the reader in a state of suspense about the true nature of Ubik which shifts perpetually from one object to another. The ads that interrupt the story to call out to the reader include them in the story as the structures (consumers) of the capitalist system. Vincent B. Leitch emphasizes that "sign [as an image of what we want] is created before the thing" (as cited in Vinski, 2020, p. 23). Since the very first sentences of the novel, despite its unknown essence, the reader has been imposed with the idea that possessing a Ubik is a must for the characters. The curiosity about the function of Ubik is reinforced with the infused perception of it as a commodity — most probably — useful and necessary (Vinski, 2020, p. 23).

The needs of the consumers are constructed upon their tendency to cover up the deficiency of a certain commodity. For that reason, mass media concentrates on what its audiences do not have rather than what they possess and like. It starts out from the individuals' insufficient life standards and promises to fill a specific gap. According to Scott Bukatman, "Advertising generates anxieties and makes the subject aware of lacks [perhaps in self-image or personal appearance]. In becoming a consumer and acquiring a commodity, the subject fixes the lack, repairs appearance, becomes an image" (1993, pp. 96-97). As a result of this, the commodity fits perfectly to the consumer's needs and demands.

In the novel, Philip K. Dick makes use of such a discourse in each epigraph in order to spread the seeds of false needs in the reader. The recognition of a lack that Bukatman mentions can be exemplified with the following epigraph:

> We wanted to give you a shave like no other you ever had. We said, It's about time a man's face got a little loving. We said, With Ubik's self-winding Swiss chromium never-ending blade, the days of scrape-scrape are over. So try Ubik. And be loved.
> Warning: use only as directed. And with caution. (Dick, 2017, p. 58)

In this advertisement, Ubik is publicized as a razorblade that guarantees an extraordinary shaving experience to the consumer, which will bring "a little loving" in exchange for the money spent for the product. In a particular way, the advertisement here points out a man's lack of affection that needs to be fulfilled immediately; however, it is also stressed that only Ubik can enable him to have that love (Starn, 2013, p. 7). Thus, rather than focusing on the use-value of the razorblade, which is actually a simple product, the advertisement focuses on a symbolic meaning by attributing a sign-value to Ubik. Ergo, Ubik is fetishized in the eyes of the consumer by creating the expectation of being cared for and loved by other people.

In terms of the inertials, Ubik is a cure for the unstableness in life and reality. Apart from the Ubiks in the epigraphs, the first actual presentation of the commodity in the novel is seen in the advertisement on the TV screen announced by Glen Runciter, which corroborates Joe Chip's uncertainty about the inertials' death on Luna and the half-life. Unlike the others, Runciter's ad is directly addressed to the inertials and conveys a specific message to them by signalling that the spoilage of the food that they have been experiencing due to the regression will end on the condition that they use the particular commodity branded "Ubik." It is later understood that beside its ability to reverse the deteriorating objects to their previous states, Ubik is also capable of Jory's destruction and consumption of the inertials in the half-life world as Runciter declares in the following ad:

> "One invisible puff-puff whisk of economically priced Ubik banishes compulsive obsessive fears that the entire world is turning into […] unglimpsed manifestations of decay. You see, world deterioration of this regressive type is a normal experience of many half-lifers, especially in the early stages when ties to the real reality are still very strong. A sort of lingering universe is retained as a residual charge, experienced as a pseudo environment but highly unstable and

> unsupported by any ergic substructure […] But with today's new, more-powerful- than-ever-Ubik, all this is changed!" (Dick, 2017, p. 122)

In the advertisement, Glen Runciter releases Ubik as an antidote for all the calamities and turmoil in half-life, or as a "reality support" (Dick, 2017, p. 122) as announced in the same ad. Also, it is not surprising that all that quality service is provided everywhere and appropriate for every budget, as the ad underlines.

Richard D. D. Visković points out the discourse in these ads which convey their message in an energetic and passionate spirit by making use of reduplications, popular sayings, mottos, and a special rhythm within themselves (2013, p. 144). For Baudrillard, "adverts generate false needs" (as cited in Dukut, 2006, p. 42) and specifically build a connotation between the consumer's lacks and the commodities. So, with this ad, Ubik is enunciated as a way of reversing the half-life and of ending Jory's threats against the inertials as well as all the half-lifers.

Despite its being a simple commodity, the make-believe process codes Ubik as "a brightly colored spray can" and "Sparkles of magic light lit up in a nimbus" (Dick, 2017, p. 122). It is this discourse that creates a false reality, an illusion that the spray can is a weapon against Jory's consumption and a miraculous magic wand that will bring the "real reality" back for inertials who need to preserve their identities. All the Ubik ads demonstrated on newspapers, TV and radio serve the same purpose; to make the consumer need and purchase Ubik. Through the end of the ad, Glen Runciter directly calls out to Joe Chip and leaves the word: "So, look for it Joe. Don't just sit there; go out and buy a can of Ubik and spray it all around you night and day" (Dick, 2017, p. 123).

Through the ads, the spray can is fetishized in the sense that it promises normality and reality for the inertials. It comes as a quick and fix and ultimate answer — a "deus ex machina" (Visković, 2013, p. 147) — for the half-lifers that will save them from the commodity culture they represent, and thus, it becomes a sign of revolution after which they will not be oppressed, afraid of or consumed by Jory, the capitalist. Joe Chip is deceived by the false impression of salvation immediately after watching the ad and says: "I'll be safer carrying a can of Ubik with me. […]. One should pay attention to such admonitions, he realized, if one expects to stay alive – or

half alive" (Dick, 2017, p. 125). He willingly accepts the idea that they are in need of Ubik as long as they want to maintain their lives and the reality of the world.

Ubik is believed to be the indicator of a new design of life, a way to reconstruct the system and the first step of the Marxist revolution. The deception is created by Dick in the novel first with the Ubik salad dressing advertisement in Chapter Four that introduces Ubik as "an entirely new and different taste treat that's waking up the world" (Dick, 2017, p. 32). Then, he persists the same manner later in Chip's aforementioned argument with the door when he says: "One of these days, […] people like me will rise up" (Dick, 2017, p. 77). The use of the words "rise up, waking up, entirely new" in these lines leads the reader to an enthusiasm, which causes the perception of Ubik (or misperception) as a precursor of the upcoming revolution. So, Ubik gives hope to the consumer contingent upon its constant consumption.

In contradistinction to the ones in the first sixteen chapters, the seventeenth epigraph is not written in an advertising tone but given as the voice of a supernatural divine authority that addresses the reader as follows:

> I am Ubik. Before the universe was, I am. I made the suns. I made the worlds. I created the lives and the places they inhabit; I move them here, I put them there. They go as I say, they do as I tell them. I am the word and my name is never spoken, the name which no one knows. I am called Ubik, but that is not my name. I am. I shall always be. (Dick, 2017, p. 207)

The God-like voice here attributed to Ubik reminds the Marxist concept of fetishism in which the commodities stand as the "independent beings endowed with life" (Marx, 1887, p. 48). Correspondingly, Ubik in the novel is alienated from its original form as a product of human mind (use-value) and fetishized as an almighty being that will grant people's wishes. Mark Poster asserts that in the last preface, "he [Dick] invokes the highest spiritual force, the force that is the ultimate "reality support," as the cultural dimension of the capitalist solicitation, of the ad" (2006, p. 262). Actually, Dick chooses the title "Ubik" intentionally as a reference to the word "ubique" meaning everywhereness and omnipresence, which is also in accordance with the divine power of commodities in the novel. From this point of view, it can be stated that from the specific to the general; Ubik, advertising culture, and the commodities of consumption

are all associated with a mystical and spiritual entity with an eye to show the power of the capitalist hegemony.

Under this hegemony, the half-lifers are well informed about the importance of having Ubik as a bridge between life and death. The characters who need to escape from the decaying world (the hyperreal) and Jory's destruction fall into the infinite loop of consuming and being consumed in return. Scott Bukatman agrees with Baudrillard's arguments in that in this contemporary society, the commodities are commercialized through advertisements that generate the demands and desires of the consumers by adding that the need to consume a particular commodity is increased by the capitalist itself on account of the illusion of happiness or a "pseudo-satisfaction of desire" (1993, p. 37) in his terms. Therefore, the consumer's pursuit of fulfilment is canalized to another commodity by the system which displaces the individuals with the "eternal consumers" and controls the process.

In the novel, Joe Chip is deceived by the idea that Ubik will restore the reality and protect him and the others from evanescence. For that purpose, he strives to have a can of Ubik. Ubik's being a consumable material makes his quest abiding and his satisfaction temporary. As the ad continues on TV, it is revealed that Joe Chip will find a free sample of Ubik at his conapt until he can buy one from a store. Yet, as soon as his arrival at the conapt, Chip realizes that the free sample has also regressed and transformed into an expired form. From then on, Chip's every attempt at reaching the spray can results in frustration and disappointment either due to its being a rare product or because of Chip's financial problems. The utopia, in this case, is achievable only through buying Ubik in exchange for the universal equivalent, money; however, the money also becomes obsolete as a result of the capitalist destruction in the half-life.

As the protagonist of the novel, Joe Chip is expected to be a rebellious character who will revolutionize the world and defend the others against Jory by defeating the capitalist ideology. However, his lack of power against Jory is always adumbrated in a minor key. When Chip unexpectedly meets Jory in the pharmacist, he recognizes his helplessness against Jory who has regressed all Ubiks in order to prevent him from reaching the commodity. As a member of the consumer society, Joe Chip only

counteracts him by saying that: “I think I’ll complain to the manufacturer” (Dick, 2017, p. 202).

In the final chapter of the novel, upon abandoning his hope of finding Ubik in this hyperreal world, Chip encounters with Ella Runciter who supports his struggle by giving him the certificate of a lifetime supply of Ubik which clings Chip to the hope of defeating Jory. In spite of the fact that Jory is depicted as a teenage boy trying to survive in half-life by eating the others, his existence symbolizes rather more than this in the sense that Jory represents the stable social order which has been structured by the capitalist ideology itself. Even Ella, as the ultimate supplier and the producer of Ubik, does not foresee a full recovery from the regression and salvation from the capitalist system, which is implicitly manifested in her following words:

> “Destroy him, you mean?” […] “He’s not invulnerable. Maybe in time you can learn ways to nullify him. I think that’s really the best you can hope to do; I doubt if you can truly destroy him - in other words consume him - as he does to half-lifers placed near him at the moratorium. […] And - there are Jorys in every moratorium. This battle goes on wherever you have half lifers; it’s a verity, a rule, of our kind of existence” (Dick, 2017, pp. 199-200)

Although the producer of this fetishized commodity admits Ubik’s being useless in the war against consumerism, Chip attacks the capitalist hegemony by constantly consuming Ubik; in this manner, by being a servant to the system.

The ending of the novel, however, surprises both Joe Chip and the readers by breaking the perception of reality once again. In the last scene when Glen Runciter hands the attendant of the moratorium some money, he discovers that the money has Joe Chip’s profile on it, which recalls Chapter 8 when the inertials begin to be aware of their status as half-lifers. As Peter Fitting discusses, in this final scene the reader’s belief in Joe Chip’s accomplishment and their relief of witnessing him finding the reality is deconstructed by Dick (1975, p. 51). The novel’s open ending comes with the last words: “This was just the beginning” (Dick, 2017, p. 208), denoting that Ubik has not solved or cured anything.

It can be said that Ubik which has become the representation of Marxist revolution, as indicated in this study, is ended up by Dick as becoming only the illusion of this revolution. In the end, the characters are left alone in the deception of reaching

the reality. The aerosol spray Ubik is understood to be a fetish that becomes the sign of actuality, freedom and salvation. It cannot fulfil the promise of being a “reality support” and does not help defeating the capitalist force, Jory. On the contrary, the consumer society, half-lifers, are deceived by their own beliefs by getting addicted to Ubik. Neither cold-pac technology nor Ubik brings salvation, reality, revolution, or utopia. As a result, the characters are trapped in the capitalist mode of consumption in the hands of the dominant ideology.

CHAPTER FIVE – *THE THREE STIGMATA OF PALMER ELDRITCH*

Philip K. Dick's most productive years in writing were 1960s when he was under the severe influence of drugs and medicine, and he published his most impressive and speculative novels such as *Do Androids Dream of Electric Sheep?* , *Ubik*, *The Penultimate Truth* and *The Three Stigmata of Palmer Eldritch*. As related by Lawrence Sutin, the revelation for *The Three Stigmata of Palmer Eldritch* first came to Dick with one of his metaphysical experiences in 1963 when he recognized the apparition of an unknown entity looking at him from up in the sky. Through the end of the same year, the amalgamation of Dick's vision of this mysterious face in the sky and the image of his children's Barbie and Ken dolls galvanized him into writing the short story titled "The Days of Perky Pat" in which the immigrants in Fluke-pit (a recurring theme in Dickian literature) bear the brunt of living the after-war colonist life by playing a doll-game called "Perky Pat" through which they virtually find themselves in their previous middle class lives as if there has not been a destructive hydrogen war in the world. Eventually in 1964, Dick's idea of "Perky Pat" and the evil face of the sky were culminated in the novel *The Three Stigmata of Palmer Eldritch* (2005, pp. 181-184).

In the novel, Dick pictures a future universe in which human beings are conscripted by the UN to the outer space colonies in the Sol System like Mars, Luna or Venus due to the unbearable temperature rise, hot weather and torridity on Earth which in the novel he calls Terra. One of the protagonists of the novel, Barney Mayerson is an employee of the P. P. Layouts company owned by the other protagonist Leo Bulero, a businessman well-known for his company's production of pint-sized figures and layouts for the game "Perky Pat" which is most preferred by the colonists in order to cope with the life on other planets. The company's most talented pre-cog (pre-cognitive), Barney Mayerson works as the chief Pre-Fash (pre-fashion) consultant whose job is to envisage the future trends about the Perky Pat miniatures, evaluate and choose the potential layouts that will yield profit to the company. Meanwhile, the colonists on the other UN settlements use the game and the layouts as a way of enduring and escaping from their dull lives there. The fusion with Perky Pat's virtual world can only be experienced through the hallucinogenic drug Can-D which is also

illegally produced by Leo Bulero for the colonists to participate in the game during the time they are doped.

The domination of Bulero's Can-D on the colonies is jeopardized by the interplanetary industrialist businessman Palmer Eldritch when he releases another chemical drug called Chew-Z which provides an illusion needless to possess the layouts and the miniatures of Perky Pat. Entering into rivalry with the Chew-Z product, Leo Bulero visits Palmer Eldritch scheming to kill him in order to maintain his absolute monopoly in the drug market. However, captured by Eldritch himself, Bulero is injected with Chew-Z which leaves him in a phantasm of hyperreal state. Upon his recognition of Chew-Z as a more dangerous delusional incapacitating agent, Bulero decides to mount against Eldritch with the intention of saving people from his persecution with the help of Barney Mayerson who has been transferred to Mars colony. There, Mayerson is overdosed with Chew-Z making his hallucination even more hyperreal and tangled.

In general terms, *The Three Stigmata of Palmer Eldritch* becomes a novel of Philip K. Dick's overloaded mind in which his silent resistance to the capitalist power and the metaphorical dopiness of the consumer culture is banded together with his metaphysical questions and instability. The characters in the novel are witnessed in their struggle against the inhumanly (which has been represented through "the three stigmata" of Eldritch) oppressions of the system, which in the end draws them to a fragmented reality and identity consumed by Eldritch himself.

5.1. The Bubbleheads: Loss of Authenticity

As is the custom in Dick's fiction, *The Three Stigmata of Palmer Eldritch* is set in a future 2016 United States of America in which people endeavour with the effects brought by the global warming and the ecological imbalance in the world (Terra). Along with the other elements that will be analysed in this chapter, the setting in the novel is also created brilliantly by the author as an analogy for the financial distress and oppressive capitalist authority in the contemporary American society.

In the novel, Dick pictures a Terra in which the glaciers are retreating, the temperature is rising to 180 degrees and the humanity is being threatened by the nature.

The high-tech society which has created the "robot workmen" and has enabled the interplanetary voyages is hog-tied by the hot waves in the planet. It is impossible for human beings to survive under such conditions without any protection (e.g. pith helmets, portable cool wind units, etc.) in Terra's atmosphere. Observing the animals dying of drought and burnt, the human beings wait for the "fatal moment" to arrive (Dick, 2012, p. 7).

In search for an escape from the extinction and decay in Terra, UN sends people to the colonies built on the other habitable planets of the Sol System for a purported "patriotic duty" (Dick, 2012, p. 132). On the other hand, the ones left on Terra maintain their lives in conapts coded with a numbering system in which the small numbers mean to have a higher rank in the society. The conapts have the inner building rules determined by the directors and even the human relationships are framed in accordance with these principles. Barney Mayerson, the little protagonist in the novel, is introduced as a man who has abandoned his wife Emily upon her pregnancy (which is a violation of the building code) in order not to be expelled from his number-33-conapt in New York City (Dick, 2012, pp. 10-11).

Rethinking the Baudrillardian aspect of value and fetishism in the postmodern consumer society, in opposition to the Marxist view, the objects are consumed not for their use-value or exchange-value. Instead, the objects are purchased and possessed only in relation to the codes assigned to them in the society. In that sense, the reason for the consumer demand and the consumption of a particular commodity is because it signifies a higher meaning for the individuals, which as Baudrillard defines as prestige. With the need to conform to a society and to have a place among the other human beings, the consumers exhibit a behaviour of endless need to own an ordinary object which has already been loaded with a sign-value (Baudrillard, 1981, p. 1).

In pursuant of this theory, the conapt numbers in the novel can be said to symbolize a higher meaning for the characters in the novel. The use-value of an apt which is to satisfy the individual's need for shelter is deployed by the consumers who dream of settling among the reputable people. Contrary to the expectations, the middle-aged man who relates the anecdote on Mayerson's divorcement sympathizes with Mayerson who leaves his pregnant wife for the conapt 33 by confessing that it is "A

natural mistake […]; for God's sake, what wouldn't you and I give to have an apt in 33 or 34?" (Dick, 2012, p. 11). The apt as an object or a commodity has been fetishized to the extent that it is valued above all human relationships. Thus, the fetish brings a loss of empathy and compassion in humanity. The object overruling the subject; that is, Mayerson's ambition to have a lower-range apt in the novel brings us again to Dick's quest for finding the human essence in the present-day capitalist American society.

The disengagement from the self and the break from the origins of humanity come both as an opportunity for the growth of the market and as a result of the capitalist ideology in the novel. Apart from their concern for having a better life standard, human beings are also in pursuit of being considered important intellectually as well in Terra, which is only possible through an advanced technological application called "Evolution Therapy" or "E Therapy". As defined by Richard Hnatt in the novel, E therapy is "an acceleration of the *natural* evolutionary process" (Dick, 2012, p. 68) that is executed in Dr. Willy Denkmal's E Therapy clinics in order to capacitate the customers with an acquired talent of precognition. The therapy improves the cephalic activity of a "normal" individual by stimulating the brain metabolism. The process brings an enlargement in the frontal part of the brain and the forehead, which is why the other people call these evolved people "bubbleheads".

Even though the E Therapy is a highly experimental and unsafe method for evolution, most people believe its essentiality — yet, only some can afford it — in human life as in the case of Richard Hnatt. In the novel, Barney Mayerson's ex-wife Emily and her second husband Richard Hnatt live a low life in the "miserably high-number conapt building 492" (Dick, 2012, p. 6) with Emily producing ceramic pieces for Perky Pat Layouts and Richard making the deals for the highest income. After Richard Hnatt has signed a contract with Icholtz — an employee of Palmer Eldritch — his first and foremost desire turns out to be entering into an E Therapy clinic. Upon Emily's hesitation about the Denkmal's evolution procedure, Richard shows a valid reason to Emily by resembling the process to that of their ancestors' living in the caves. For him, the human beings need to evolve again to gear up for the forthcoming Fire Age like the cavemen did before the Ice Age (Dick, 2012, p. 68).

As a matter of fact, Richard's insistence on getting E Therapy has a further connection in the novel, rather than its contribution to the physical and mental improvement of the human beings. In a conversation, Richard tries to convince Emily by uttering the following sentences:

> "I mean, it could save our lives, and if not ours then our kids'--our potential kids that we might be having, someday. And even if we're only there a short time and only evolve a little, look at the doors it'll open to us; we'll be personae gratae everywhere. Do you personally know anyone who's had E Therapy? You read about so-and-so in the homeopapes all the time, society people… but —" (Dick, 2012, p. 34)

As he states, Richard and Emily are not acquainted with a "bubblehead" because it is a service offered only to the wealthy upper class people in the society. As the settlers of number 492 conapt, the closest evolved person to Richard and Emily, though they have never met in person, is Leo Bulero, the owner of the company that pays for Emily's ceramics.

Leo Bulero, the bigger protagonist of the novel, is one of those "society people" among which Richard dreams of joining. He lives in his "Winnie-ther-Pooh Acres" having an ultra-luxury bourgeois life on the razzle with attractive girls, AA grade Can-D supply and his prominent name both in Terra and the other planets. Dr. Denkmal describes Bulero as a "very evolved" man (Dick, 2012, p. 70). That is what Richard Hnatt expects from E Therapy; that is to say, he wishes to be a "very evolved" man just like Leo Bulero.

As it has already been discussed in Chapter Two, James Truslow Adams defines the American Dream as a "dream of a land in which life should be better and richer and fuller for every man" (2012, p. 404). In the 1960s American economy, purchasing a family house was only affordable for the upper class people with the higher income. Thus, the dream of having a land of one's own was associated with prosperity and acceptance in the society. Eventually, homeownership became the American Dream, and the American Dream turned into the utopia for the lower class people. In Dick's fiction in which family houses have been transformed into the conapts in skyscrapers, then, the 1960s American Dream of homeownership has been translated into the 2010s American Dream of evolution and E Therapy.

By getting E Therapy, Richard seeks neither for a physical power nor a mental enhancement; so, the evolution has nothing to do with Marxist use-value for such people. Instead, being a "bubblehead" becomes a symbol of social and financial upgrade in one's life. Likewise, in a later scene Anne Hawthorne suggests Barney that they can evolve "as the rich do" (Dick, 2012, p. 149). It is well-known in the society that Denkmal's application is pertinent to richness and prestige (in Baudrillardian sense, the sign-value). Indeed, when they enter into Dr. Denkmal's clinic, Richard says to himself: "I am up with the greats" (Dick, 2012, p. 68). As soon as he takes a step into Denkmal's office, he believes mistakenly that from then on he and his family will be placed among the bourgeoisie and the result of the E Therapy will be the proof that he has "made it" (Archer, 2012, p. 11), or has achieved the American Dream.

However, the illusion of the societal upheave and the fetish of evolution lead the characters into a nightmarish dystopia. According to Horkheimer and Adorno, "The curse of irresistible progress is irresistible regression" (as cited in Palmer, 2003, p. 61). The consumer society is in a ceaseless hurry to keep up with the cultural standards of the capitalist cycle of production and consumption. It becomes an ambition for the consumer to actualize the necessary conditions and to possess the fetishized commodity at once. This endless chase, however, causes a loss of identity and authenticity. In the novel, Richard Hnatt's appetite for prestige and his emulation of Leo Bulero's life standards lead to Emily's devolution and her talent and creativity to regress.

Evolution as a term suggests a process of gradual change and development of the living creatures or objects, which spreads over a long period of time. To evolve, then, means to change, and to change means to become different from the first version or the origin of the living being or the object. Although it is not my purpose here to discuss the biological and genetic change, I want to touch briefly on the issue concerning the evolution concept in *The Three Stigmata of Palmer Eldritch*. Evolution, beyond its sign-value, brings a physical and cognitive change to the human beings in the novel. The characters who prefer to be evolved by Dr. Denkmal choose to enter into a phase of transformation — whether in a positive or negative sense — and to be estranged from their former selves. Richard Hnatt thinks that they need to diverge from

their ancestors in caves anon by receiving E Therapy. He tells Emily that: "The farther away we can get from them the better" (Dick, 2012, p. 68). Although it is an expression used mockingly, becoming a "bubblehead" is a willingly accepted result of the evolution process for those people. For them, being a bubblehead means to be separated from the former lacks of the humanity. Hence, in the novel, the fetish of evolution connotes the change of the self, alienation from the origins, loss of human identity and authenticity.

Under the illusion of this "irresistible progress," Emily and Richard experience the therapy though she has been reluctant. Right after the therapy, Richard with his recently-increased precognitive skills comprehends that Emily's therapy has not worked as planned and Emily has only evolved back (irresistible regression). He recognizes that Emily will not be able to produce genuine art anymore because she has regressed and devolved due to the operation. Furthermore, he can clearly perceive that Dr. Denkmal is "a cheap little pseudo-quack, [and] that this whole business preyed off the vanity of mortals striving to become more than they were entitled to be, and in a purely earthly, transitory way" (Dick, 2012, p. 73). Despite his expectation of a satisfaction for his desperate need of mobilization and prestige, he awakes from his American Dream with his evolved mind. He now realizes that he has been deceived by Dr. Denkmal, the capitalist force, and led Emily to this downfall. His comprehension continues as follows:

> Hell and heaven, not after death but now! Depression, all mental illness, was the sinking. And the other [ascent] . . . how was it achieved?
> Through empathy. Grasping another, not from outside but from the inner. For example, had he ever really looked at Emily's pots as anything more than merchandise for which a market existed? No. What I ought to have seen in them, he realized, is the artistic intention, the spirit she's revealing intrinsically. (Dick, 2012, pp. 73-74)

As he gets the picture, he understands that what drags them into "sinking" is nothing but human beings themselves who are misled by the capitalist ideology via the fantasy of achieving their goals (utopia). Richard's previous approach to Emily's ceramics only as exchange commodities projects how human relationships have been dominated by the objects (exchange-value).

Eventually, the evolution process that is supposed to take them one step further in life appears to be a false ladder that moves them away from their self-identity. He becomes aware of the fact that far from bringing social prestige, his fetish of becoming a bubblehead has deprived him of his ability of empathizing with other people which is actually the essence of human nature. According to Dick, as he underlines in Richard's utterance, the only way of ascent is to get back to the roots of the humanity. However, if there had been a chance for a salvation, it was only possible "[t]hrough empathy" (Dick, 2012, p. 74). The salvation is in the human essence, but now it has been lost as well.

5.2. Can-D: The Hallucination of Freedom

As is the case with Philip K. Dick's personal life, drug abuse and addiction are common themes in his literature as well. It is very frequent in Dick's novels that the characters that use his fictional drugs — Can-D, Chew-Z, Substance-D, JJ-180, etc. — go through a period of serious mental disorders, and suffer from paranoia and fear from surveillance. Such an irrational anxiety or chaotic state of mind, for John Hickman, is most probably the result of the users' recognition of themselves as criminals who have been involved in illegal drug-market either as the sellers or the buyers of the product. In this light, Hickman asserts, the aftereffects of a hallucinatory drug cannot be considered only in relation to the regularity or quantity of its use. Thus, these symptoms clearly mirror the legal approach, economic condition or the atmosphere where it has been used by the addict (Hickman, 2009, p. 154), namely the late-capitalist period and the consumer society.

Given that the drugs are substances to be sold and bought which build a market on their own terms and contribute to the production and consumption cycle, then it can be inferred that they are among the commodities of exchange in the capitalist system. The capitalist production always has to stimulate the consumption of its products. For that reason, the constructed needs of the consumers have to be satisfied by the system itself. According to Paul Youngquist, "A logic of need structures an economy of exchange, and the commodities that reproduce it inculcate dependency. By using drugs

as a trope for commodities Dick suggests that an economy of exchange breeds a culture of addiction" (2000, p. 89).

In Marxist theory, the need to purchase and consume arises from a biological need or the lack of a vital product. In terms of drug consumption, the state of addiction makes the consumer feel this lack of commodity, in this case the drug, so deeply and keenly that it becomes an almost biological need. The consumer's life depends on the satisfaction and the fear of deprivation serves as the driving force behind the act of buying. Thus, drugs constitute a huge part of the economic system by ensuring the cash flow especially in America.

In *The Three Stigmata of Palmer Eldritch*, as a last-ditch attempt to sustain the well-being of the human race and to depopulate the human beings on Terra, the UN has launched an operation to the colonies on other planets through a compulsory enrolment program. The individuals who have been selected for those colonies are assigned to live in the hovels and to waste time there by working the vertisol soil of the off-Earth planets. However, they open their eyes to the reality of the "promised land" (Dick, 2012, p. 167) where they have to face the difficulties of colonies which actually are undeveloped, cruel and tedious places to live. Therefore, the colonists longing for Terra are wrapped up in the game Perky Pat that continually creates a simulation of an ordinary day on Earth through the illegal use of Can-D.

In fact, it is not quite defined in the novel that for what purpose the planets have been colonized or people are sent there by force. Even though the UN defends this action under the cover of preserving humanity, it is understood that the individuals are trapped in their hovels because of the dangerous environment; moreover, the farms and agricultural instruments in the hovels are only a dead investment. Thus, the colonists who have lied down on the job of cultivation fill in their time only with Perky Pat and Can-D. In his way to P. P. Layouts Company, Richard Hnatt interprets the issue as follows:

> The doll, he reflected, which had conquered man as man at the same time had conquered the planets of the Sol system. Perky Pat, the obsession of the colonists. What a commentary on colonial life . . . what more did one need to know about those unfortunates who, under the selective service laws of the UN, had been kicked off Earth, required to begin new, alien lives on Mars or Venus

> or Ganymede or wherever else the UN bureaucrats happened to imagine they could be deposited . . . and after a fashion survive. (Dick, 2012, p. 9)

It is clear in the novel that the colonies have been built and deployed by the UN with random people chosen for a kind of patriotic service. Despite the fact that the use and distribution of Can-D is prohibited by the UN laws, Perky Pat is an utterly legal activity for the colonists. Besides, it is apparent that Perky Pat does not have any use for the colonists unless they are not on Can-D during the simulation (Dick, 2012, p. 21). In this regard, well-being of the humanity is ignored by the UN that turns the blind eye to drug use. So, it would not be a wrong inference that the whole mission there on the colonies is an ideological pressure of the capitalist mindset. "What a commentary on colonial life…" indeed. The whole system, as David Golumbia utters, has been constructed "to get the consumers to consume: to put them in an environment where they have no choice, no purpose, other than to consume their sacrament. These colonists are not productive; they only consume, and what they consume is Can-D" (1996, p. 91).

Can-D is an illegal byproduct mass-produced by P. P. Layouts that is run by Leo Bulero on Terra. The major aim of the company is to create the game Perky Pat and its miniature layouts which function with the expansion packs in the game. Beside Perky Pat, the company presents Walt Essex (Pat's boyfriend) and a wide range of versions through the ceramic pieces including Walt's car, Pat's flat, various home furniture, a beach, Pat's fancy dresses and even a "Great Books" pack which animates the famous literary works of all times. When used with the drug Can-D, the game creates a simulation of a Saturday on Terra where the users go through a mental assimilation and union with the characters Perky Pat and Walt who lark it up in the micro-world of the game.

The colonists who have been drafted from Terra to Mars (and many others) spend most of their lives there by playing the game and daydreaming about what they have been alienated from. The characters who are "translated" or virtually transformed into Perky Pat and Walt spend their constant Saturdays by attending in simple Terran activities like having a picnic by the beach or going for a drive in San Francisco streets. The inhabitation of Perky Pat and Walt by the individuals mostly becomes a communal

experience in which the females assume Pat's, and the males assume Walt's personas. Though the experience lasts a very short time, the characters are relieved by the idea that they have left their uninhabitable colonies during the game.

The simulation of the day on Terra is so powerful for the colonists that Perky Pat and Can-D are appreciated and obsessed by the colonists as a way out from their worthless lives on Mars. As Leo Bulero, the creator of the commodity himself admits: "It's like religion; Can-D is the religion of the colonists […] One plug of it, wouzzled for fifteen minutes, and — […] No more hovel. No more frozen methane. It provides a reason for living" (Dick, 2012, p. 24). Like in every religion, Perky Pat also has its own believers who think of the game as an involvement in a spiritual ritual, as a "purifying experience" (Dick, 2012, p. 42) or a "miracle of translation — the near-sacred moment in which the miniature artifacts of the layout no longer merely represented Earth but became Earth" (Dick, 2012, p. 37). On that account, this hyperreal activity in its totality creates a portal to the characters' previous happy lives on Terra and gives them strength to stay on the colonies without resistance or chaos. Mary Regan's (one of the colonists in the hovel Chicken Pox Prospects) following sentences indicates the significance of Can-D in their lives: "The way out […] is through one or the other of the translating drugs, Mr. Mayerson. Otherwise, […] It would be impossible. We'd simply wind up killing one another in our pain" (Dick, 2012, p. 139).

According to the Marxist point of view, neither Can-D nor Perky Pat have a use-value for the colonists. The commodity does not fulfil a basic necessity in human life. Getting back to the definition of fetishism, the word refers to the magical or mystical attributions of an object or product. In the novel, Can-D as a mass-produced commodity of the capitalist system is given a mystical property by its users. For some it signifies an escape from the colony and for some it becomes a hocus-pocus through which they live out their fantasies on Earth because "While translated one could commit incest, murder, anything, and it remained from a juridical standpoint a mere fantasy, an impotent wish only" (Dick, 2012, p. 43). It gives the colonists a space where they can act independently, away from the restrictions and meaninglessness on

Mars. Either way, the game is fetishized in the sense that people assign a higher value to the commodity.

On the other hand, the life standards of Perky Pat and her boyfriend Walt are determined in accordance with the variety and amount of the miniatures purchased to find more pleasure during the simulation. The components of the game give individuals the chance of living in a world surrounded by ostentatious properties that they either cannot afford or do not have the place to put in the hovels. For that reason, the game promises an experience of social class mobility and prosperous life for the colonists through its numerous layouts and miniatures, even if it is for a short period of time. The character Walt, for instance, "owned a Jaguar XXB sports ship […]. His shirts came from Italy and his shoes were made in England. [He had] the little G.E. clock TV set by his bed" (Dick, 2012, 43). Pat, again, has a perfect life in her flat with an enormous wardrobe full of elegant dresses and dreamy swimsuits.

Every item that Walt and Perky Pat possess in their mini model world is a manifestation of luxury and flashiness. Every day, they wake up to the amazing scenery of San Francisco morning and enjoy the rest of their Saturdays by spending time on the activities they like. This bourgeois lifestyle of Perky Pat and Walt appeals to the colonists who would like to free themselves from their figurative imprisonment in the hovels. That being the case, the colonists not only seek for an exit door from Mars, but as well they pursue a goal of getting rid of their economic problems and miserable lower class lives by impersonating Perky Pat and Walt. Thus, the colonists are captivated by these ostentatious commodities (the miniatures) in order to get a taste of affluence and prosperity beside freedom and emancipation, which proves that the objects in the game have been accredited with a sign-value according to Baudrillard's theory.

This fetishization of the game subserves for the sake of the capitalist ideology due to its function as an "ideal consumerist trap" (Vinski, 2020, p. 34). In Perky Pat, every item is a sign, and every sign is a message for the consumer society. The colonists are well-informed about the fact that a better life standard on Mars is only achievable by playing the game. Getting relief from their conditions is contingent upon their experience of Perky Pat; and, in order to get the most out of the game, they need

to consume more Can-D and buy more of the miniature elements. The more they buy and consume, the more they are supposed to be pleased. As a result, the death of productivity is celebrated with the continuous consumption on the colonies. The characters devote their lives to the game and even adjust their budget to purchase more layouts (Vinski, 2020, p. 34).

In addition, the experience involving the individuals entering into the miniature world and taking the role of Pat and Walt dominates the human beings (the subjects), by commodifying them as the objects in a hand-made ceramic production. Once they chew Can-D, they can no longer stand in their human bodies but they transform into the models of Pat and Walt. In Marxist idea, it is argued the commodities of exchange dominate the social relations between the individuals in a manner that the relations between the subjects are reduced to that of objects sold in the market. Bearing that in mind, the colonists in the novel are engaged in social relationships either with each other as the commodities in the game, or with the others on Mars during the drug trafficking. Perky Pat, then, in every aspect becomes a fetishized commodity; in other words, one of "the independent beings endowed with life" (Marx, 1887, p. 48).

In the novel, the commodities have been revived by Dick whereas the human beings are passivated and inanimated under the influence of Can-D just like the consumer society is benumbed by the apparatuses of the dominating ideology. Perky Pat, for the colonists, becomes a "leisure time activity" which — by the sociologist Gordon Marshall — is defined as the productive or non-productive activities of the individuals preferred and found pleasure in during their off times (1994, p. 288). With the capitalist economy, however, leisure time has become a "market product" (Dick, 2012, p. 288) and a commodity of pleasure; that is, leisure time has recently become the time consumed for the commodities of consumption.

In terms of the colonists, the only pleasure in the novel is derived from Perky Pat and they have plenty of leisure time provided by the system in order to promote the consumption of Can-D. As stated by Horkheimer and Adorno,

> Amusement always means putting things out of mind, forgetting suffering, even when it is on display. At its root is powerlessness. It is indeed escape, but not, as it claims, escape from bad reality but from the last thought of resisting that

> reality. The liberation which amusement promises is from thinking as negation. (2002, p. 116).

As an attempt to mask the ideology that eternalizes the consumer production, the capitalist uses "pleasure and amusement" as a stupefactive weapon on the consumers. By presenting them with the adequate leisure time and the commodities that will satisfy them, temporarily of course, the capitalist system secures its own position. The very ideology that condemns the individuals to the life on colonies ironically begins to pretend to be the savior by giving them a purported chance to evade their agony and despair.

Barney Mayerson as a part of this capitalist cycle can only sympathize with the other colonists when he himself has been chosen for the Mars project of the UN. No sooner has he confronted the reality of Mars, he admits the fact of the capitalist manipulation in his following words:

> Maybe each new colonist had started out this way, in an agony of effort. And then the torpor, the hopelessness, claimed them. And yet, was it so hopeless? Not really.
> It's an attitude, he decided. And we — all of us who comprised P. P. Layouts — contributed willingly to it. We gave them an out, something painless and easy. (Dick, 2012, p. 168)

In doing so, the producers of Perky Pat not only provide the colonists with a utopia of freedom and social upgrade, but also they insure the system by opiating the masses to prevent a potential resistance. Therefore, P. P. Layouts company and the UN appear to be "the agents of exploitation and repression" that Louis Althusser holds responsible for "the reproduction of its capacity to handle the dominant ideology properly, so as to ensure the domination of the dominant class […]" (2014, p. 51).

The colonists fall into the capitalist trap and go round in the circles of consumerism as a result of their hope to endure their lives on Mars. While the absence of Can-D means a malfunction in the wheel for P. P. Layouts, it also means a loss of meaning in life for the colonists who would "simply wind up killing one another in [their] pain" (Dick, 2012, p. 139) but for Leo Bulero and his corporation. Eventually, Leo Bulero and the UN become the "captains of consciousness" (Poster, 1979, p. 5) in the novel.

However, the satisfaction of a fifteen-minute-experience of Can-D does not last long for the consumers. The concept of fetish in the contemporary consumer culture is founded on the consumer's hunger and ambition for satisfaction. In the novel, the characters peddling Can-D are presented with a quite limited capacity and time to live in Terra as Walt or Pat. To clarify, the colonists are only enabled to move and behave within the borders of the game board, which deludes the characters into the reality of the experience only to the extent of the layouts they own. As their fantasy gets monotonous, the utopia becomes implausible. As they sober up to the hovels and Mars, their pleasure loses ground to a much deeper agony. As a result, Can-D is exposed to be a "pseudo-satisfaction of desire" (Bukatman, 1993, p. 37) for the colonists. For example, one of the colonists, Tod Morris, reveals his disappointment with the drug as follows: "Can-D is kaput; it's too hard to get, costs too many skins, […] it's too artificial, too superficial […] we enjoyed it for a while, but it's not enough in some sort of unmatterialistality way" (Dick, 2012, p. 138). Anne Hawthorne also knows that "They're tired of it" (Dick, 2012, p. 157).

In the late-capitalist period, the consumer's satisfaction with the product or service vanishes as soon as the commodity is fully used up or the consumer is attracted by another object. Seeing that Can-D is a pointless illusion of reality which cannot make Mars more habitable for them, the colonists embark on a quest for finding another drug that will please them. Consequently, this never-ending quest for the utopia becomes both a result of and a catalyst for the capitalist mindset. Correspondingly, Can-D is produced only to deceive the individuals with the dream of a paradise. In the second chapter of the novel, Leo Bulero mutters to himself: "[…] I supply those colonists with their Can-D […] I mean, somebody has to; they've got to have it. Otherwise what good are the Perky Pat layouts to them?" (Dick, 2012, p. 21). Thus, for the capitalist, it is both a duty and a burden to enclose the consumer within the system and keep them enchanted and mesmerized by the hallucination of freedom in a free market of countless commodities.

5.3. Palmer Eldritch: The Stigmata of the Capitalist Ideology

Where the consumers have long been dissatisfied and bored with Can-D, the reign of Palmer Eldritch begins with the whispers about his new product called Chew-Z. Palmer Eldritch, an eminent interplanetary industrialist who had no sign of life since his last travel to the Prox System, returns with the drug precursor lichen which he uses to manufacture Chew-Z on Terra. The new drug which will soon steal the thunder of P. P. Layouts company is allegedly a non-additive and much more effective commodity than Can-D. The introduction of Chew-Z into the market with the UN approval escalates the monopoly battle between Leo Bulero and Palmer Eldritch.

Among the hungry consumers on the colonies, Chew-Z creates a stir by promising them a more satisfactory experience without any necessity for the layouts or different items all offered for a budget friendly price. Moreover, the drug gives the colonists an opportunity of an everlasting simulation by abolishing the time limitation of Can-D, which makes it the market leader all of a sudden. As Eldritch asserts, the consumers will be locked in a time warp during their involvement in the simulation even if it lasts for fifty years or so; hence, when they wake up they will not notice any difference from the moment they have left. During their confrontation on Luna, Eldritch tells Bulero that: "You were wrong, I did *not* find God in the Prox system. But I found something better. […] God promises eternal life. I can do better; *I can deliver it*" (Dick, 2012, p. 90). Palmer Eldritch, the ultimate capitalist of the novel, puts his production even above the God with the awareness that the commodities are the rulers of this consumer society just like a divine entity. Through Chew-Z, Eldritch promises the colonists with a "reality" in which they can behave, act or stay at their own will.

The idea of an eternal escape in a limitless time in exchange for only five skins (the currency unit of the colonies) entoils the consumer and the colonists reach a unanimous verdict to try the new Chew-Z. In the same way as the all commodities of consumption, Chew-Z also addresses directly to "the wishes and fantasies of the individual user" (Fitting, 1983, p. 226) whose most profound desire in the novel is to turn back to Terra and wind the clock back to the last time — nostalgia for the past —

they have been peaceful. Unlike Can-D, Chew-Z places every individual in their own simulations and in these constructed universes, every individual is allowed to attain their own utopias. In his first trial of the drug, for example, Barney Mayerson finds himself in an ersatz universe with his ex-wife Emily and he seizes the opportunity to apologize to her. Then, the utopia becomes a sales strategy for Palmer Eldritch like Chew-Z becomes the fetish for the hovelers.

The mysterious content and the function of the new drug is first given clue about by Leo Bulero, the first character going through the Chew-Z experience. The rise of Chew-Z product in the market compels Leo Bulero to visit Palmer Eldritch on Luna and to block his growth in the market even if it comes to murdering Eldritch. There ambushed by Eldritch and injected with Chew-Z, Bulero finds himself sitting on a grassy bank with a girl in the middle of nowhere, "a nonexistent world, analogous to the irreal 'Earth' to which the translated colonists went when they chewed his own product, Can-D" (Dick, 2012, p. 83). Though initially the simulation seems innocuous and favourable, it later turns out to be a "labyrinth with no exit" (Sleight, 2010, para. 5) in which Bulero loses the sense of place, time and reality. Chew-Z, the commodity that has been produced to be kept in human body locks the individuals in itself (Hayles, 1997, p. 431). The simulation imprisons him inside a hyper-reality from which he cannot find a way out. The illusion is so "real" that he does not recognize he is still being deceived by Eldritch when he thinks he has come back to the reality. From then on, the reality is created and dominated only by Palmer Eldritch who manifests himself on and on through his three stigmata; "his enormous steel teeth, an artificial arm, and horizontally slotted dead artificial eyes" (Dick, 2012, pp. 170-171).

In the novel, Palmer Eldritch is the personification of the capitalist power controlling the personal utopias of each character. The fact remains that he has the capitalist mentality by which he traps people within the system. Meanwhile, Barney Mayerson is characterized as the eternal consumer who cannot get out of the cycle. As mentioned before, Barney's first dose of Chew-Z brings him back in time to a memory of Emily where he agonizes himself over not being forgiven by her. Despite the fact that he ceaselessly proposes to Emily for a remarriage during the simulation, he fails to persuade her. The moment when he is about to throw his hands up in despair, the

stigmata of Palmer Eldritch appears on Richard Hnatt who now has breakfast with his artificial body parts. Hnatt/Eldritch spurs Barney on persevering in his struggle by saying that: “Don't give up,” Eldritch said. “Remember: this is only the initial time you've made use of Chew-Z; you'll have other times later. You can keep chipping away until eventually you get it” (Dick, 2012, p. 185).

Scott Durham argues that both of the drugs in the novel are presented by the capitalist monopoly in order to offer them with the “real reality” above the one people experience in the late capitalist period (1988, p. 177). Therefore, the drugs, for the colonists, mean a way of drifting apart from the capitalist reality and Chew-Z especially promises them a chance to fix it, which causes a “need for illusion” (Fitting, 1983, p. 227). However, the aborted dreams of the consumers create a lack of satisfaction which leads them to repurchase the drug and serve to the capitalist hegemony. With the frustration of awakening from Chew-Z illusion, Barney aspires to use it again and turn back to Emily one more time. Dick depicts Barney’s instinct to consume as follows: “But he experienced the craving within him, the yearning. To do it again, and as soon as possible. Everything else was unimportant” (Dick, 2012, pp. 185-186).

Palmer Eldritch’s afore-cited message, “keep chipping away until eventually you get it,” here reminds us the “made it!” discourse which means to succeed in life and to achieve the American Dream, the utopia (Archer, 2012, p. 11). Under the illusion of “making it” or “getting it,” Barney becomes an eternal consumer who believes he will eventually achieve his dream. The fantasy world of Chew-Z turns into “the only place [he has] any real chance” and he decides to have the drug over and over again until he is successful (Dick, 2012, p. 199). Also, the deception that they are free to choose either one of the products as free individuals only proves that they are not indeed independent from the capitalist ideology at all.

Dick characterizes Palmer Eldritch as the absolute power, the greatest authority and the God of the Chew-Z universe. He creates the fake realities each of which he controls and manipulates and also interferes in the minds of the consumers. None of the individuals can return to reality without his will. Although his malignant existence is felt by all the colonists, the desperation leads them to the impotent need for his help

as well. Being an almighty capitalist even challenging God, — “GOD PROMISES ETERNAL LIFE. WE CAN DELIVER IT” (Dick, 2012, p. 159) — his only desire is to capture the whole market by enhancing his capacity. “I'm going to be everyone on the planet,” he says (Dick, 2012, p. 215). Not personally but ideologically, he wants to conquer every colonist on every planet in order to pull them into his Chew-Z universe and subjugate them to himself. He enslaves the masses to enter his (the capitalist’s) service. Eventually, the more they use Eldritch’s manufacture, the more they accommodate him with money and dominance in the society. Hence, as Eugenia Barthelmess cites from Dick, he becomes an “invader, the Renegade against the Sol System” (1987, p. 140). In point of fact, the capitalist stratagem behind Eldritch’s invasion is declared by himself in his following conversation with Barney:

> “I'd like to know," Barney said, "what you were trying to do when you introduced Chew-Z to our people.”
> “Perpetuate myself,” the creature opposite him said quietly.
> He glanced up, then. “A form of reproduction?”
> “Yes, the only way I can.” (Dick, 2012, p. 236)

Apparently, for Eldritch, consumer production is a way of maintaining the capitalist dominion and Chew-Z becomes the primary commodity that will make it happen.

In the novel, it is common both for Can-D and Chew-Z that though the consumer has been bidden a better reality than their own in the hovels, both drugs drag them into a deadlock, a worse experience than they had before. Contrary to what they believe, the realization that the commodities decentre them from their utopias makes them dissatisfied with the drugs. The fetishized Chew-Z, despite its pledge of freedom and escape, now becomes a bottomless pit more unstable and threatening for the human identity. On that account, once-utopianized nostalgia is understood to be unrealizable through Chew-Z. Now, the utopia changes into a hope for the colonists to preserve their identity and regain their consciousness awakening from Eldritch’s simulation into their own reality, instead of escaping it.

By virtue of this discontent with the drugs, there breaks out the individuals’ war against the domination of Eldritch; to be more precise, against the capitalist invasion. “Isn't a miserable reality better than the most interesting illusion?” (Dick, 2012, p. 151), asks Anne Hawthorne to Barney. To interpret, Anne’s rhetorical question is an

expression and voice of the society in their silent rejection of Eldritch's hegemony. Thus, with the idea of extricating themselves from Eldritch's illusory world, the individuals begin to seek for reality and revolution.

In his article "Outlines of a Critique of Political Economy," Friedrich Engels encapsulates the concept of monopoly as follows:

> The opposite of competition is monopoly. Monopoly was the war-cry of the mercantilists; competition the battle-cry of the liberal economists […] Competition is based on self-interest, and self-interest in turn breeds monopoly. In short, competition passes over into monopoly. (1988, p. 188)

The first character who has gone through Eldritch's never-ending illusion, Leo Bulero, takes the role of a revolutionary hero in the novel. As the stronger protagonist, Bulero is the first to come up with the idea of defeating Eldritch by demonstrating to the UN that Chew-Z is a hazardous substance on human health, which will make them ban the production of the commodity and then pull it out of the market. Moreover, he claims responsibility for the strike only for the sake of humanity by stating that Eldritch's product must be abolished "Not for myself; not to save P. P. Layouts and the Can-D trade. But for - he knew what he meant. Everyone in the system" (Dick, 2012, p. 105). However, what is salvation and revolution for the colonists thus converts into a "battle-cry" between "two mammoth commercial cartels for the sake of total market manipulation" (Barthelmess, 1987, p. 138).

In a dead end situation, the individuals' freedom depends on Leo Bulero's victory over Palmer Eldritch. Ironically, the consumers who suffer from the practices of the capitalist Eldritch are promised to be saved by another capitalist. In the novel, when he flashes forward to the 2010s under Chew-Z influence, Bulero discovers a granite plaque written on it: "[…] THE CHAMPION OF OUR NINE PLANETS, LEO BULERO OF TERRA" (Dick, 2012, p. 110). Despite his capitalist stance, the illusion makes people regard him as a hero, a saviour from the capitalist mindset; ultimately, as a revolutionary leader that will bring balance to their lives.

The first veteran of the marketing war between the two exploiters becomes Barney Mayerson who is thought to stop Eldritch's uncontrolled boom in the market "[…] sticking a mere pin in through the armor, and goodbye king" (Dick, 2012, p.

194). The open spot through a capitalist's armour is the commodity and the market, of course. For that reason, Barney is convinced by Bulero to ingest a poisonous substance subsequent to his Chew-Z consumption in order that they can accuse Eldritch of releasing a product causing Epilepsy. Like the UN that permits drug trafficking under the counter, Leo Bulero as well does not refrain from putting human health at risk when it comes to seizing the control of drug market. From that standpoint, Barney as a little individual in the economic system is once again deceived and manipulated by the power-holder under the illusion of recovery and freedom.

In his desperate attempt to reverse the time and seek Emily's forgiveness by the help of Chew-Z, he realizes that every individual he encounters in this universe is a replica of Palmer Eldritch. His detection of Eldritch's three stigmata in every human being makes him cognizant of his weakness against Eldritch's supremacy over the others. His most desperate moment gives way to his acceptance of the impossibility of triumph over Eldritch, which can be seen in the following quote:

> Palmer Eldritch said, "You want my help, Mayerson?"
> "Yes," he said.
> […] Palmer Eldritch had […] demonstrated his power over everyone who used Chew-Z; Eldritch had done something and he could not even tell what, but anyhow it was not what he had said. Not what had been promised. (Dick, 2012, p. 211)

Thus, he descends into a mood of pessimism with the recognition that there will be no way back to the reality anymore. The promised revolution will never be achieved because the reality has already been occupied by Eldritch — his stigmata have pervaded every individual including Barney himself —, or by the capitalist ideology.

Barney's full compliance with the ideology, however, comes with his wish to substitute for a plaque on the wall, an object given to Emily for her mastery in ceramics (Dick, 2012, p. 210). Sara Gaarn-Larsen links his aspiration to be objectified in this scene with Freudian theory of "death-instinct" which indicates a living being's inclination to form into an object. When viewed from this aspect, Gaarn-Larsen continues,

> Barney's death-instinct appears as the result of his subjectification within a system whose ideology enforces the notion that fulfilment may be reached by

> achieving a state of blissful unconcern which reinforces a trend to seek mind-numbing escapisms to momentarily satiate this drive. (2018, p. 26)

The stigmata that have conquered the consumer world, then, make Barney comply with individual's stagnation and apathy in this simulacrum. Later in the novel, he relinquishes over the battle against Eldritch and decides to live out the rest of his days on Mars leaving Leo Bulero alone in his purported revolution by stating that at the end of this war "Palmer Eldritch would be successful, would achieve survival. And that was the unbearable part; not his own death […] but Palmer Eldritch's putting on immortality" (Dick, 2012, p. 221).

As usual in Dickian fiction, the ending of the novel is highly enigmatic and open to interpretation given the fact that there is no clear-cut explanation or a clue about Leo Bulero's triumph. The final scene depicts Bulero on his way back to Terra with Felix Blau to confront Palmer Eldritch, defeat him and monopolize the colonies again. However, in the ship they are travelling in, both Leo Bulero and Felix Blau notice Eldritch's three stigmata on each other, which overthrows the reality once again. Even though he does not feel the reality for certain, Bulero thinks he can win out over Eldritch with his blind confidence in his E Therapy and reassures Blau about his reality in his following words: "I may be looking out at you through a couple of Jensen luxvid artificial-type eyes but it's still me inside here" (Dick, 2012, p. 243). As the revolutionary hero of the novel, Bulero here lays stress on the human authenticity; that is to say, the real human identity is somewhere behind there hidden under the capitalist intruders, which is the only way for the individuals to rebalance their lives. "So don't give up yet. Believe in me" (Dick, 2012, p. 243), he says. So, he tantalizes the troubled consumer for a last time for the possibility of revolution and salvation.

The wait for the utopia does not last long, however. Immediately after this scene, Leo Bulero remains unresponsive to Felix Blau's calling his name for a few times and then he asks "Leo? How come you keep calling me Leo?" (Dick, 2012, p. 243). In spite of the fact that he interprets the situation as "just a temporary slip" (Dick, 2012, p. 243), Dick alludes to a glitch here in the sense that his mind slip might refer to Eldritch's repossession of Bulero's mind anew. He forgets his own name whether because of a "temporary slip" or because Leo has become one of the replicas of Palmer

Eldritch. As Bulero expresses in a previous part in the novel, he gets trapped in "a one-way gate" (Dick, 2012, p. 195) of the capitalist mind. Moreover, he cannot even rescue his own identity from Palmer Eldritch so far from preserving humanity from Eldritch's power.

Dick's depiction of Palmer Eldritch as the representation of the capitalist ideology beside the victimization of the colonists can be understood clearly in the below-given quotation:

> *Who gets sacrificed?* Leo asked himself. Me, Barney, Felix Blau - which of us gets melted down for Palmer to guzzle? Because that's what we are potentially for him: food to be consumed. It's an oral thing that arrived back from the Prox system, a great mouth, open to receive us.
> But Palmer's not a cannibal. Because I know he's not human; that's not a man there in that Palmer Eldritch skin. (Dick, 2012, p. 196)

The essence or the true nature of Palmer Eldritch is never totally revealed in the novel. Eldritch is neither a human being, a living creature nor a machine or human-made product. He is the reflection of the social order of the late-capitalist period that uses and abuses human beings in every manner.

According to Darko Suvin, Palmer Eldritch with his three stigmata — his artificial eyes, arm and teeth — becomes a revision of "the Wolf in Little Red Riding Hood - to see [understand], grab [manipulate], and rend [ingest, consume] his victims better" (1975, p. 14). From this standpoint, Eldritch's stigmata can be elucidated as a portrayal of the starvation and greed of the capitalist for profit, power and monopoly in the cause of which every consumer is consumed and wasted in the consumer society. As a consequence, the characters in the novel — even the ones who have never used Chew-Z like Felix Blau — are chased and ground by the metaphorical teeth of the capitalism, which results in their slavery in the system. The stigmata that the characters begin to spot everywhere become the sign of the capitalist ideology in which they have long been captured. Thus, the individual's failure to recover from the stigmata, apparently, transforms their illusion of the utopia into the reality of the capitalist dystopia.

CONCLUSION

In an effort to reveal the undisclosed intentions of the contemporary market economy and their adverse outcomes in the twentieth century consumer society, this thesis has been centred around the long-lost ideal of the Marxist revolution in Philip K. Dick's three novels; *Do Androids Dream of Electric Sheep? , Ubik*, and *The Three Stigmata of Palmer Eldritch*. The reasons why the revolution and utopia are dystopian elements in these novels have been analysed by focusing on the acquisitive spirit of the consumer culture that has been constructed upon the capitalist accumulation and market growth. In each of the novels examined in this study, the products of the human mind, the consumer goods and technology are fetishized by the society in high hopes that their individual dreams will be realized, and their consumer needs will be satisfied. Yet, their endless illusory demands and false significations leave them in a much further state to their ideals than their previous circumstances.

Surely, in understanding why Dick's fictions are so preoccupied with the idea of revolution, it is important to comprehend the historical and social processes which gave birth to the Marxist concepts of revolt, restoration and socialism. In that sense, one of the questions I have answered in my study is: "What is the Marxist utopia?" The survey on the capitalist dystopia in Chapter Two suggests that Karl Marx regards capitalism as an unsettled, impermanent system for the reason that it has no firm footing other than reckoning on the individuals' continuous consumption. Marx sees that the system will sooner or later kill itself as a result of the rising discontent and strife between the two social classes; the bourgeoisie and the proletariat. The Marxist philosophy suggests the socialist revolution as the only way out from the capitalist order of injustice. Hence, the idea of Marxist revolution is connected with the concept of utopia in terms of its being the dream of building an idealized society instead of the current oppressive and disorganized one.

Dick's approach to the idea of revolution, on the other hand, is not a positive assertion given the fact that he was an author of the post-WWII American society in which he observed the cultural logic of the twentieth century consumer society shaped by the instructions of the capitalist. In his novels, Dick divulges the fact that the overpopulation of the commodities of consumption has isolated the human beings

from the world and put them in a position of no significance in the society. Like J. R. Isidore in his kippleized apartment, Joe Chip in the conapt with his digital-voiced furniture challenging him, and the colonists who live among the piles of ceramic miniatures of Perky Pat are all haunted and overpowered by the commodities.

The threatening existence of a growing body of commodities not only encloses human beings in a realm of production and consumption, but as well allows commodities to weasel out of their tangible forms and to transform into almost alive fetishized materials. Such a society of commodities and commercial relations requires human beings to embrace the capitalist tradition by being involved in the process providing that they regularly possess, consume and waste. Even though they feel disturbed by the commodity domination, neither of the characters are alive enough to confront the demons.

Now that the postmodern "society has replaced all realities and meanings with symbols and signs" (Baudrillard as cited in Shabrang & Hemmat, 2019, p. 109), the act of consumption does transcend its primary purpose and the deal becomes the transaction of meanings and signs that have been ascribed to the simple products. To have a place in the society of commodities means adhesion to the system. Rick Deckard's setting his heart on purchasing a real animal, Joe Chip's need to earn money to be able to open his apartment door, Barney Mayerson's greed to live in a small-numbered conapt all signify the same basic need; the need to belong in a community and to have a higher social status.

The previous system of subjects, for Jean Baudrillard, has been conquered by the objects; thus, the system of objects has been taken over by signs and symbols in the contemporary world. The sign-value of an object is assigned and the consumption is ensured by the apparatuses like media and advertising which convey those appointed meanings in a certain ideology and format. By this way, the consumers get enthralled and fascinated by the abundance of the signs. In the novels, the intoxication of the human beings with the perpetuated free choice to purchase a commodity is provided through the images of Mercerism, the comercials of Ubik and the Chew-Z distribution in the colonies. Mercerism as a false religion, the Ubik spray with the deific cry and

the Chew-Z allegedly supplying people with what God cannot indicate how the human beings are brainwashed under the desensitizing effect of a broad array of commodities.

Dick's portrayal of the commodities in his novels as omnipotent and ubiquitous beings making their revelations heard in a God-like voice etherealises the process of consumption. The fetishized commodity, as in Marxist definition, is given a magical capacity to make the individuals submit to the system and abide by the rules. In the end, consumption becomes a task, an obligation in the society just like devotion and worship in a certain religion. In other words, the individuals that hanker for obtaining every object around are indeed stimulated by the illusion of utopia, in a similar motivation to the hope of ascending to heaven.

Actually, this mysterious force adopted by the commodities in Dick's novels fit well with the nature of science fiction taking account of the fact that the genre is a product of creative thought and phantasy. Science fiction fantasizes about the impossibilities and the improbabilities of the humanity. For that reason, Dick raises the question that: "Is it still imaginable to achieve the Marxist utopia?", which constitutes another focal point for this thesis.

In each novel, the characters begin a quest for a relief from their despair and pain caused by their current incarceration in their poor conditions of life. Mercerism, the Ubik spray and Perky Pat doll game, in this respect, signify a liberation. Thus, the commodities are ironically fetishized as an escape from the capitalist system which has produced that fetish. In a scientifically developed universe, the human beings are assumed to be climbing up the ladder owing to the advanced technology and life standards. Traveling to the other habitable planets with liveable environments and encountering with other species are supposed to provide human beings with a chance to overpass the constraint in their actual world.

However, the commodities in Dick's novels provide only a fake utopia in order to "ensure the domination of the dominant class […]" (Althusser, 2014, p. 51). As a result, even the utopia becomes a selling strategy to trade the commodified real animals, as well as the spray can filled with the unknown Ubik stuff, and the addictive drug Chew-Z. Besides, this domination of the upper class — or the bourgeoisie — is

bolstered up by the industrialist power holders of the economic system that are represented by the UN, Jory Miller, Leo Bulero and Palmer Eldritch in the novels.

Eventually, all the protagonists experience a loss of authenticity and fragmentation in their human identities caused by their concurrences with the prevalent ideology of the capitalist. In this manner, one of Dick's most specific points of interest, the essence of human identity is also thrown into question in each novel. The quasi-satisfied manufactured needs of the consumer society, as a result, appear to be the deceptive signs of a contrived utopia. In addition to their false sense of success, the protagonists are unable to demonstrate empathy or affection towards the others. Even their perceptions of time and reality are blurred intentionally by the author with the suggestion that the Marxist utopia is already doomed to failure for the contemporary consumer culture living in a fool's paradise.

Consequently, in each novel, Dick draws an alternative world in which he manifests the global mindset of the twentieth century capitalist authorities. As capitalist dystopian science fictions, all three novels reflect the humanity having lost their war to be set free from their slavery to the system. Here, I would like to state that the limitlessness of Dick's fiction has formed a solid ground for his intention to delineate the limits of the society. All in all, by examining Philip K. Dick's novels *Do Androids Dream of Electric Sheep? , Ubik,* and *The Three Stigmata of Palmer Eldritch* with reference to the concepts of commodity fetishism and consumerism in this thesis, I aimed to show that the surrender of the contemporary society to consumerism makes the Marxist utopia of revolution capitulate to the capitalist dystopia in Dick's science fictions.

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