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Technology of Power in Philip K. Dick's *Do Android Dream of Electric Sheep?*

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ABSTRACT

The science fiction of Philip Kindred Dick is a manifestation of the unprecedented challenges of man in modern times. This essay is a sociological study of Dick's *Do Androids Dream of Electric Sheep?* based on Michel Foucault's concepts as well as Jean Baudrillard, and Thomas Mathiesen's theories about power and its techniques. The library research method is used to trace some elements of the technology of power and the sociopolitical issues in multiple layers of the novel which reflects implicitly the nineteen sixties' mood. The high-tech society of it is watched, controlled and conducted through advanced devices, media, consumerism, and pseudo- religion doctrine. The Foucauldian surveillance and panopticism are discussed in this carceral society where the minds of the individuals are routinely inspected in search for deviancy; and where their moods are regulated and their feeling are shared voluntarily. In addition to panopticism, due to the important role of the media in the novel, Mathiesen's synopticism is discussed. The man's efforts for compensating what he had destroyed i.e. the devastated nature result in Baudrillard's concepts of hyperreality and simulation that blur the line between real and unreal. *Do Androids Dream* illuminates the revolutionary mood of nineteen sixties, the uprising of the youth and marginal groups against the prevalent beliefs and values. It also reflects the anxieties of atomic age, cold war paranoia, and McCarthyism. In the novel, the individuals are ubiquitously surveilled and mercilessly conducted; the truth does not have an existence of its own, and it's just part of the regime.

Keywords: *Do Androids Dream*, hyperreality, Jean Baudrillard, Michel Foucault, panopticism, Simulation, surveillance, synopticism, technology of power, Thomas Mathiesen

INTRODUCTION

I have been interested in Philip K. Dick's fiction after I watched the Japanese anime series named *Psycho-Pass* (2012-2012) which is an excellent example of cyberpunk. It portrays a high-tech society where advanced technology has reduced the quality of its citizens' lives. Its sophisticated villain thinks that there are some similarities between his society and the societies pictured by Philip K. Dick. When I read some of Dick's work, I noticed that, as the villain suggests, his fiction has profound insights into his society's concerns.

The post-apocalyptic novel of *Do Androids Dream* is the story of a desperate society after the atomic war caused the death of people and the extinction of different animal species. The remaining population's health is threatened by radioactive dust, and the ones who are already affected by it are known as chickenheads. The others are inspired to emigrate to Mars to stay safe while they are provided with android servants as promotions. The new generation of the androids rebel against their human masters, kill them and escape to Earth. However, the novel has more to offer than atomic bombs' destructions and androids that murder, it deals with individuals' worries and struggles in a modern carceral society.

It deals with psychological, social and political issues of Dick's time by presenting the dark side of modern life such as the negative impacts of capitalism, consumerism, and technological advancements; the oppression of the marginal groups; surveillance; isolation and loneliness; and the power's deceptions. The same issues of nineteen sixties have been elaborated upon by Michel Foucault.

Foucault as a historian, sociologist, philosopher, and social activist has discussed the difficulties and limits of men in modern societies. With the passage of time, his discussions about panopticism, surveillance, docile bodies, carceral society, power/knowledge relationship, and the production of truth have not become obsolete but expanded and evolved. Besides New Historicism, Foucauldian concepts have been applied in analyzing literary works, mostly on dystopias such as George Orwell's *Nineteen Eighty-Four* (1948) and Margaret Atwood's *The Handmaid's Tale*. But I find them more applicable to *Do Androids Dream* because in this novel, power practices a more moderate, and less harsh techniques in conducting and controlling the society than the two mentioned novels.

In this essay, the library research method is used to trace the elements of technology of power in Dick's *Do Androids Dream*. Besides Foucault's theories, the Jean Baudrillard's concepts of simulacra and hyperreality are used to elaborate upon the androids, electric animals and Mercerism or, in other words, the man's failure in compensating his devastations. Thomas Mathiesen's ideas regarding synopticism, as an evolution of Foucault's panopticism, is also discussed to emphasize the media especially television's vital role for controlling people's behavior. Mathiesen argues that Media provides some patterns to follow and conduct the society through the predetermined frameworks and programs.

Do Androids Dream of Electric Sheep?

Do Androids Dream of Electric Sheep? is set in 2021 (in earlier edition in 1992) in San Francisco where the World War Terminus caused irrecoverable damages to the world, and its nuclear destruction and radioactive dust lead to extinction of different animal species, people's death and degeneration. So the remaining population are inspired to emigrate to Mars, and they are promoted by having androids as their servants; unfortunately, a new

version of the androids surpasses people in intelligence and power. Therefore, they revolt and kill their masters and come to Earth. Meanwhile, the extinction of animal species makes people more concern about the remaining animals, and they also start producing electric animals to compensate the loss.

Rick Deckard is a bounty hunter who retires the rebellious androids. He lives with his wife, Iran, in an apartment in San Francisco and cannot leave the Earth because of his job. They possess a Penfield mood organ that helps them overcome depression and sadness, also an electric sheep but they wish for a real and genuine animal. Iran is a follower of Mercerism which is, somehow, a religion that is conducted by Wilbur Mercer or his spirit. The followers of Mercerism use empathy boxes to fuse with Mercer who is climbing a hill, and they share a collective experience or empathy.

To detect and cleanse the androids, Rick uses Voigt-Kampff test that examines them based on their empathic responses. Rick meets Rachael Rosen in the Rosen Association, the company that produces Nexus-6 androids. The company's executer wants to continue the androids production and tries to bribe Rick with expensive animals, but Rick declines his offers.

Because of the degeneration, people are divided into the two groups of the normal and the chickenhead. John Isidore is a chickenhead who is not allowed to emigrate, and he works in artificial animals repair shop. His mistake in thinking of a real cat as an electric one causes the death of the animal. He meets some of the fugitive androids in his apartment block and communicate with them. Isidore, as well as the whole population, is watching the most famous TV show, Buster Friendly and his friendly friends which is broadcasted twenty three hours a day.

In searching for the androids, Rick investigates an opera singer, Luba Luft, who accuses Rick and calls the police. Rick does not have any information about that police station and it turns out that it is controlled by androids. After retiring inspector Garland, who is an android, Rick leaves the office with Phil Resch, another bounty hunter. Rick and Resch doubt that they may be androids; Resch goes through empathy test, and they make sure they are not androids. Then, Resch murders Luba Luft, and Rick wishes to retire from bounty hunting.

Rick buys a real goat with the money from bounty hunting and decides to retire. When his boss asks him to retire three more androids, he calls Rachael Rosen for help. After having intercourse with her, he tells her that if she were a human, he would love to marry her and stay with her. The intercourse with the android is another trick of the Rosen Association to prevent him from hunting the androids. He does not retire Rachael, but it does not change his decision in killing the other androids.

Buster announces on his program that Mercerism is a Hollywood trick and mercer is Al Jarry, an actor; the news disappoints Mercerism's followers. Meanwhile, Rick goes to Isidore's building block to retire the remaining androids where he meets Isidore. He also fuses with Mercer and he tells him that he has to continue hunting androids although it is wrong. After retiring the androids, he gets back home and notices that his goat is killed by Rachael. Going to Northern California, he steps into the nature and climbs the hill and he takes the shape of the Mercer. He fuses with Mercer completely and understands the true meaning of empathy. Getting back home, he finds a toad that he thinks of it as real, but, in fact, is artificial. But Rick and Iran take care of the toad as if it were a real animal.

Michel Foucault

Michel Foucault (1926-1984) is one of the seminal figures among the twentieth century intellectuals. Foucault, whose theories cover various fields of knowledge, as a philosopher, sociologist, historian, political activist and literary critic, criticizes and challenges the accepted opinions and thoughts. His influence on literary criticism has not been limited to New Historicism, and it has been inspirations for postcolonial, African-American, feminist and queer literary critics. To avoid discrepancies and irrelevancies, I focus on his works of middle period and the works related to literary studies. Foucault's theories such as surveillance; docile bodies and carceral society; power/knowledge relationship; the production of truth; and the other are portrayed as struggles in many modern and postmodern fictions.

Author as the Subjects of Power

In *What is an Author?* (1969) Foucault suggests that literary criticism is to consider the key role of the author as a "subject" who is influenced by the cultural elements of his time and the analysis is not to be limited to the psychological aspect of his life. Subject in Foucault's discussions is produced by power (qtd. in Leitch et al. 1617). Since the power constitutes the individuals as subjects before they have their statuses as individuals, the author's works would reflect the discourse and cultural factors which have to be considered in criticizing literary works.

The Otherness

In *Madness and Civilization* (1961), Foucault argues how the concept of "proper" or acceptable behavior has been used by societies to produce its opposite as the excluded other. In the Middle Ages, The Otherness was attributed to the leper whose deformed appearance prevented him from his spiritual escape while this spiritual escape from physicality was the main principle of medieval Catholicism; in seventeenth century the attention of official power has changed from the body to the mind since the leprosy became less prevalent (qtd. in Booker 121). By the rise of enlightenment, when the human body became more important than his soul, and reason and rationality gradually has replaced the religion, the focus of otherness has changed from people's bodies to their minds; so the madman was the other excluded from the rational men (qtd. in Booker 121).

Foucault asserts that while leprosy was an excuse for exclusion or dividing people into two groups and an initial model of confinement, the plague was a good reason for "multiple separation, individualizing, distributions, an organization in depth of surveillance and control, and intensification and a ramification of power". Therefore, controlling a society stricken by plague is a model for disciplinary society and created "the utopia of the perfectly governed city" (*Discipline and Punish* 197).

Regarding plague and leper, respectively as images of "confusion and disorder" and "projects of exclusion", authorities have controlled individuals through "binary division and branding (mad/sane; dangerous/harmless; abnormal/normal); and that of coercive assignments of differential distribution ("who he is; where he must be; how he is to be characterized; how he is to be organized; how a constant surveillance is to be exercised over him in an individual way, etc."; the "normal and abnormal" is constantly divided, and the abnormality has to be

detected, supervised, individualized and treated by the related techniques and institutions (Discipline and Punish 199).

Carceral Society

Foucault believes that the techniques and methods of penal institutions were expanded to the "entire social body and the "great carceral network reaches all the disciplinary mechanisms that function throughout society" (Discipline and Punish 298). He argues that the carceral network has been supporting the normalizing power in modern society-where everyone is judged by teachers, doctors, educators, social workers and etc.-through its "systems of insertion, distribution, surveillance and observation" (304).

Panopticism

The concrete example of the mentioned disciplinary projects is Jeremy Bentham's Panopticon. Panopticon is an institutional building with a unique design- the circular building that consists of cells and a tower in the middle of it. The inmates of each cell can be observed by the inspector in the tower, but they are not able to see the observer. Therefore, they never know for sure whether they are being observed or not. Foucault asserts that, in fact, the act of surveillance in this apparatus is of less importance than the point that the inmate is aware of himself being observed; so, through the constant and permanent surveillance the power can automatically function, "independent of the person who exercises it" (Discipline and Punish 201). He suggests that the Panopticon is also a kind of laboratory of power: it can "penetrate into men's behavior"; it can change the behavior, and "train or correct the individuals" (203).

He considers it as a perfect schema for exercising power for some reasons: it decreases the number of people who exercise power and increases the number of people on whom the power is exercised; it makes momentarily intervention possible and it even acts through "constant pressure before committing the crimes, mistakes, etc. in other words, it is preventive; "it acts directly on individuals" and "it gives power of mind over mind" (Discipline and Punish 206).

Technology of Power

According to Foucault, this schema has been spread and generalized throughout the social body; "it is running through society without interruption in space or time" and led to the formation of disciplinary society (Discipline and Punish 208,209). He argues that the power is exercised through constant surveillance in a way that all the people are observed permanently by invisible, faceless gaze (Discipline and Punish 214). According to him, the modern society is not only in need of prisons-since it creates the deviants-but also is prison like; the individuals are trained, watched and normalized through different institutions (Discipline and Punish 215).

Power to Foucault, is "exercised rather than possessed" and it is "productive" rather than repressive; it is "decentralized and depersonalized" (qtd. in Leitch et al. 1618). The capillary "microtechniques" of power is ubiquitously reinforcing the norms to produce and maintain the docile bodies (qtd. in Leitch et al. 1662). He goes further discussing that the power wants to increase its opportunities of intervention by naming some actions as crimes and perversions (qtd. in Leitch et al. 1619). It tries to categorize and classify every single

action to penetrate in every aspect of individuals' lives and outsource the deviants to the related institutions for normalization.

Foucault uses the term Power/knowledge to explain the nexus between power and knowledge indicating "how the production of knowledge is wedded to productive power"; according to him, "The exercise of power perpetually creates knowledge and, conversely, knowledge constantly induces effects of power" (qtd. in Leitch et al. 1620; Power/Knowledge 52). The narrow categories are employed by modern power to "analyze, differentiate, identify and administer individuals", and the human sciences provide the related matters for this process as well as legitimizing the following actions (qtd. in Leitch et al. 1620).

In *Truth and Power*, Foucault suggests that even truth is produced by power, and it does not exist out of the regime. Actually nothing exists out of it, even the oppositions of the regimes, are parts of the existing power; they ostensibly oppose the current system, but they actually enforce it. He discusses that,

Truth isn't outside power, or lacking in power: contrary to a myth whose history and functions would repay further study, truth isn't the reward of free spirits, the child of protracted solitude, nor the privilege of those who have succeeded in liberating themselves. Truth is a thing of this world: it is produced only by virtue of multiple forms of constraint. And it induces regular effects of power. Each society has its regime of truth, its 'general politics' of truth (Power/Knowledge 142).

He explains that "There can be no possible exercise of power without a certain economy of discourses of truth which operates through and on the basis of this association" (Power/Knowledge 93). We are subjected to the production of truth, and power cannot be exercised except through the production of truth.

Post-Foucauldian Criticism

Foucault uses the Bentham's panopticism as a model for the function of power and surveillance in the society and emphasizes the production and maintenance of the docile bodies through different institutions such as school, university, army and hospitals. The foucauldian theories about surveillance, docile bodies, and the technology of power are not obsolete; in fact, by the recent technological advancement and the rise of internet, hyperspace, and social networks, they have been evolved by other sociologists and philosophers such as Jean Baudrillard and Thomas Matheisen.

Jean Buadrillard

Jean Buadrillard (1929-2007) as a French philosopher and sociologist is mostly known for his concepts of hyperreality and simulation. He suggests that in postmodern world, the real has been replaced by simulations of reality (qtd. in Castle 149). He proposes that signs or signifiers has been increasingly detached from reality or the signified (qtd. in Klages 79). In his discussions regarding "mass culture and mass media", he asserts that there is no reality, but only representations or simulations (qtd. in Klages 94). According to him, things do not exist anymore, and he relates the topic to Friedrich Nietzsche's utterance of "death of God" to the destruction of the nature and all the primitive others; and to hostility towards all the different things (qtd. in Leitch et al. 1730).

Baudrillard believes that the changes worsen the condition; we yearn for what we have devastated and we create more signs to simulate the lost things. According to him, the result of our efforts to simulate the lost things is simulacrum. The meaning of simulacrum which denotes representation embraces "the sense of counterfeit, sham, or fake" (qtd. in Leitch et al. 1730). Simulacra refer to the real phenomena but they mark the absence not the existence of what they represent.

The modern world to Baudrillard is a dystopia where people live the pre-existing patterns of cultural discourse and produce simulacra to compensate for what they have destroyed. According to him, in a modern society there are no boundaries between the real and the image; these two have converged and became a "hyperreality" where the image is more real than the real, and even continues its presence in the absence of the real (qtd. in Segall, et al 37).

Thomas Mathiesen

Synopticism

Thomas Mathiesen (1933), the Norwegian sociologist, in *The Viewer Society: Michel Foucault's 'Panopticon' revisited* (1997), goes beyond Foucault's panopticism by suggesting that,

[Foucault] overlooks an opposite process of great significance which has occurred simultaneously and at an equally accelerated rate: the mass media, and especially the television, which today bring the many –literally hundreds of millions of people at the same time–with great force to see and admire the few. In contrast to Foucault's panoptical process, the latter process is referred to as synoptical. Together the processes situate us in a viewer society in a two-way and double sense (215).

Mathiesen explains that synopticism or the concept of panopticon, which characterizes our society in parallel with panopticism, is composed of the Greek words of syn which means "together" or "at the same time", and optic that adds the visual aspect; in fact, it means a large number focusing on a common, condensed thing, or in other words, many are watching the few (219). According to him, "the reporters, commentators," as well as the ones working behind the scenes are very important since "they actively filter and shape information... and produce news" (226). He also quotes indirectly Ole Kristian Hjemdal, the Norwegian Sociologist, that "television has produced television personalities who themselves, from the screen, function as opinion leaders and link between the media message and people–well known, dear to us, and on the face of it close to us" (qtd. in Mathiesen 227).

Mathiesen suggests that although we cannot specify accurately the panoptic "intersecting gazes", but we are aware of it, so behave and act accordingly (229). He argues that synopticism "directs, controls or disciplines our consciousness" via "modern mass media", especially television (230). Finally, he believes that "things are much worse than Michel Foucault imagined", and the situation have to be resisted which is difficult because the call for resistance would be silenced by "the very panopticon and synopticon which we wish to counteract" (231).

The Traces of Cold War and Nineteen Sixties' Rebels

As I mentioned above, to Foucault, the author as well as all the members of a society is a subject of power, and in analyzing his work, the discourse and cultural factors are to be considered. Since the novel is written in nineteen sixties, I explain some of the issues of the time which are related to the story such as cold war paranoia and nineteen sixties revolutionary mood.

Cold War

By the end of the Second World War, the anxiety of the atomic age has persisted and now and then has intensified; the forty five years of the cold war involved the apocalyptic fear as well as suspicion and terrors of espionage (Blades 18). The feeling of mistrust has grown between the Americans, as if America is experiencing not only the cold war with Russia but also another war with itself (17). The Americans mistrust is not restricted to their enemies, but it is extended to their compatriots.

McCarthyism or the Senator Joseph McCarthy's policies for encouraging people to identify and report communist tendencies is the remarkable example of the dominant atmosphere of suspicion and espionage or, in other words, cold war paranoia (Blades 18). The citizens are looked as potential terrors and enemies. They also comprehend that they are under constant gaze and their actions are continuously recorded, categorized and analyzed.

Speculation, paranoia and suspicion are the noteworthy motifs of *Do Androids Dream*. Nothing can be known as real for sure, nothing can be trusted, everything is real and unreal at the same time: The real animals and the electric ones are too alike to be distinguished; Isidore cannot understand that the ill cat is a real animal not a robot; the genuineness of the animals kept as pets are doubted by the neighbors; men and humanoid robots are extremely identical; and Rick is incapable of differentiate the android police department from a real one.

Nineteen Sixties

In the novel, the alliance of the chickenhead and the androids as well as the androids resistance and revolt against men can be the reflection of the oppressed and marginal communities' rebels of nineteen sixties. The nineteen sixties' youth generation decline the values and morality of the previous generation and look for some new and unrestricted experiences (Bradbury 197). The androids likewise the nineteen sixties' youth protest and rebel against the creator of the current situation and deny their legitimacy.

Surveillance

Dick has dealt with surveillance in many of his works such as *The Minority Report* (1956), *The Penultimate Truth* (1964), and *A Scanner Darkly* (1977). Surveillance in the novel, can be viewed from three perspectives: first, controlling the vid-phones and wiretapping; second, searching for the deviants: the chickenheads and the androids; and third, controlling the minds of the individuals through synopticism, Mercerism and Penfield mood organ. Regarding the wiretapping, apparently, the calls in the Rick's office are controlled since he asked the secretary not to listen his call, "Give me an outside line, Miss Marsten. And don't listen in on the conversation; it's confidential" (Dick 13). Besides the wiretapping and CCTVs, the issue of looking for deviants and deviancy is dealt with in Foucault's discussions. There are two marginal groups in the novel: the chickenheads, and the androids.

The Deviant

The chickenheads

While the dust or remained radioactive fallouts of the World War Terminus compels people to emigrate from Earth to Mars, the immigration is not allowed for the ones infected by radioactivity. Like the time of the plague, according to Foucault, the separation, and dividing, or defining "the other" start. People are being examined and categorized as the regulars and the chickenheads,

Despite his [Rick's] lead codpiece the dust – undoubtedly – filtered in and at him, brought him daily, so long as he failed to emigrate, its little load of be fouling filth. So far, medical checkups taken monthly confirmed him as a regular: a man who could reproduce within the tolerance set by law. Any month, however, the exam by the San Francisco Police Department doctors could reveal otherwise. Continually, new specials came into existence, created out of regulars by the omnipresent dust (Dick 4).

Calling the ones who are struck by the radioactive dust and mentally and genetically hurt as chickenheads is what Foucault regards as labeling. According to him, people who are labeled for some kind of deviancy are not only diagnosed for being deviant, but bear the deviancy as a label on themselves (Vincent B. Leitch et al. 1619). The chickenheads, like John Isidore, as the excluded “others” are employed for menial jobs and are convicted to stay and deteriorate on Earth,

[John Isidore] had been a special now for over a year, and not merely in regard to the distorted genes which he carried. Worse still, he had failed to pass the minimum mental faculties tests, which made him in popular parlance a chickenhead. Upon him the contempt of three planets descended (Dick 8).

The Androids

The androids are the other marginal group in the novel. The humanoid robots made to serve their masters on Mars are used as a promotional commodity for inspiring people to emigrate to Mars. Although it is claimed that they lack human feelings such as sympathy, it seems they dream of freedom and the termination of their servitude. The androids are distinguishable from men only through Voigt Empathy Test that measures the quality of empathy. The search for the androids represents the increase in power's chances of intervening by looking for deviancy.

Synopticism

Thomas Matheisen suggests that as the technological advancement has provided media with more power and variety, the concept of gaze and panopticism has accordingly changed to synopticism. In other words, the media presents people with some images, information and patterns, and then it is expected that they behave and live according to them. In fact, people are supposed to conform to whatever presented as normal; afterwards, they are checked and examined based on the data collected from the individuals for the inclinations for oppositions or deviancies.

Buster Friendly and his friendly friends as the most watched television's program provides people with the impossible and unreal images of men and women as well as some patterns to follow. Most people are watching and it is expected that they will imitate the celebrities, who are never tired, never getting old, always beautiful and smiling, and most importantly always happy and friendly. While, the gloomy mood of the story conveys that the population of Earth are feeling extremely depressed, it seems the media wants to induce happiness, and reduce the depression which impacts productivity negatively.

Mercerism

There is no acute explanation of the religion of Mercerism in the novel, but since people share experiences with Mercer and each other, and its fakeness publicized, it can be suggested that Mercerism is used by power for achieving personal information from the individuals. Although categorized as disabled, the chickenheads have empathy boxes –likewise normal people- to share their experiences with others. Sharing the experiences which may be regarded as a means of surveillance -unlike other privileges dedicated to the wealthy- is possible for the chickenheads. According to Foucault the other, the marginal, the subordinated are not only suppressed but also studied and exploited (Monnikendam).

Penfield Mood Organ

The beginning of the Dick's dystopia i.e. the awakening by Penfield mood organ is a vivid example of the Foucauldian concept of "docile bodies" with regard to the technological advancement. A Penfield mood organ, which is used to create exultant and productive mood, represents how power reinforces its systems to intervene more delicately and ubiquitously. In *Do Androids Dream*, the creation and preparation of docile bodies for increasing people's efficiency and profitability is beyond controlling them through schools, hospitals, institutions, and armies and extends to their homes, effecting them from awakening in the morning and controlling their feelings during the entire day to keep them productive.

Iran yearns for feeling different from what is imposed on her and by shutting down the TV she wants to feel the emptiness and absurdity instead of fake happiness, "so I put it on my schedule for twice a month; I think that's a reasonable amount of time to feel hopeless about everything, about staying here on Earth after everybody who is smart has emigrated" (Dick 2). While the dominant mood of this society is the mood of despair, happiness is injected to the individuals, not only to make them productive but also to impose the feeling of satisfaction.

Truth

According to Foucault, nothing exists out of power and knowledge/power relations even truth (Power/Knowledge 131). To Foucault truth does not have an existence of its own but is created by power. The media is one of the means for conveying the "truth". The host and guests of Buster's show seem strange and never change with the passage of time. Buster and the participants as well as the information provided by them are apparently not real; even Isidore doubts their reality and originality,

How did Amanda Werner find time to be a guest every other day, month after month, year after year? How did they keep talking? They never

repeated themselves-not so far as he could determine. Their remarks, always witty, always new, weren't rehearsed. Amanda's hair glowed, her eyes glinted, her teeth shone; she never ran down, never became tired, never found herself at a loss as to a clever retort to Buster's bang-bang string of quips, jokes, and sharp observations (Dick 30).

In the novel, it is implied that Buster and his guests are not human but androids that surpass men in energy, wittiness, and even time; even the name of the show denotes fakeness by too much emphasis on the term "friend". In the society where the animals do not exist anymore, and hopeless men are deteriorated and killed by radiation, the reality is buried under the fake smiles and laughs.

The Mercerism that has the quality of a religion is conducted by Wilbur Mercer or presumably his spirit. The Mercerism decreases the feelings of loneliness and alienation by letting People share their experiences with each other and Mercer via empathy boxes. The Mercerism's benefits are undeniable,

The American and Soviet police had publicly stated that Mercerism reduced crime by making citizens more concerned about the plight of their neighbors. Mankind needs more empathy, Titus Corning, the U.N. Secretary General, had declared several times (Dick 30).

At the end of the novel, Buster reveals that the Mercerism is a Hollywood trick with an actor played as Mercer. On Buster's show, it is declared that,

... the gray backdrop of sky and daytime moon against which Mercer moves is not not Terran – it is artificial.... The 'moon' is painted... there is even some evidence that the scraggly weeds and dismal, sterile soil-perhaps even the stones hurled at Mercer by alleged parties are equally faked. It is quite possible in fact that the 'stones' are made of soft plastic, causing no authentic wounds... Wilbur Mercer is not suffering at all... the figure of Mercer could well be merely some bit player marching across a sound stage.... Al Jarry [who plays the role of Mercer] made a repetitious and dull film, a series of them in fact, for whom he knew not-and does not to this day. Wilbur Mercer is not human, does not in fact exist. The world in which he climbs is a cheap, Hollywood, commonplace sound stage (Dick 82,83).

The disillusionment of the Mercerism, the disappointing news for its believers, is announced by its rival that competes Mercer for controlling the minds of men. While as an android programmed to entertain and conduct, Buster ostensibly reveals the true identity of the Mercer and the fakeness of Mercerism. Thus one may think if the novel continued, what the next truth would be after the revelation of the fakeness of Mercerism.

Real and Unreal

There is a profound feeling of confusion in Dick's science fiction; the real and unreal are not easily differentiable. Nothing can be known as real for sure, everything is real and unreal at the same time. Even the title implies doubt and suspicion because the androids which are supposed to be mere servants dream about freedom and revolt.

The real animals and the electric ones are too alike to be distinguished. For instance, Isidore cannot understand that the ill cat is a real animal not a robot, “Wow, Isidore said to himself. It really sounds as if it is dying. Maybe its ten year battery has shorted and all its circuits are systematically burning out”; and the cat dies for Isidore cannot identify that it is real, as Mr. Sloat, who repairs the false animals in a pet hospital, said, " This cat,..., isn't false. I knew sometimes this would happen. And it is dead", ' He stared down at the corpse of the cat. And cursed again' (Dick 32).

While owning animals is a sign of being wealthy, people buy electric animals to show off, and people cannot distinguish them. Men and humanoid robots are extremely identical and only can be recognized by the test. Buster Friendly and his friendly friends are allegedly androids –not real men. Rick suspects Phil Resch as an android, and Rick and Phil doubt their real identities considering that they can be android with false memories. A logical discussion between Rick and Luba Luft about the essence of Rick’s job as a bounty hunter circles around the narrow boundary between real and unreal that makes Rick doubts his true identity as a human,

“An android,” he said, doesn’t care what happens to any other android. That’s one of the indications we look for.”
“Then,” Miss Luft said, “you must be an android”.
That stopped him; he stared at her.
“Because,” she continued “your job is to kill them, isn’t it? You’re what they call-” she tried to remember.
“A bounty hunter,” Rick said. “But I’m not an android.”
“This test you want to give me.” Her voice, now, had begun to return. “Have you taken it?”
“Yes.” He nodded. “A long time ago; when I first started with the department.”
“Maybe that’s a false memory. Don’t android sometimes go around with false memory?” (Dick 40)

The genuineness of Mercer as a mystical and spiritual figure is doubted even by his followers. Although it is revealed that Mercerism is a dirty Hollywood trick, Rick fuses with Mercer later in the story, as he says, “I’m Wilbur Mercer, I’ve permanently fused with him.... I can’t unfuse... I’m sitting here waiting to unfuse.” (Dick 93). By the fusion of Rick with Mercer the readers cannot say for sure whether Mercer is real or not.

The Loss and the Simulacra

In the novel, the androids and robotic animals resemble what Baudrillard expresses as simulation or simulacra. After the atomic war, when the radioactive dust forced the unaffected population to leave the Earth and continue their lives on Mars, animal species have become extinct. The animal’s extinction and the people efforts to create the exact electric copy of them can be regarded as a literary example for what Baudrillard suggests as “simulacra”; Baudrillard asserts that people destroy the nature by trying to explore and exploit it, and after its devastation, they mourn for what they have destroyed and want to create the signs to simulate the lost things (qtd. in Klages 79). Nevertheless, the result of this creation known as simulacra lack the originality and as the word connotes fakeness and counterfeit, it remarks the absence of what they represent.

Electric Animals

There are two main points regarding the owning of electric animals: firstly, although people buy some electric animals to fill the gap of their extinction, due the robotic aspect of the animals which does not provoke love or sympathy, they are not satisfied emotionally with the simulacra. Rick constant obsession with earning more money to buy some real animals is the result of his dissatisfaction. Secondly, the purpose of owning animals have changed from having a pet or taking care of the remained animals, and has turned to a sign of being wealthy. It shows the fact that the capitalist societies devour people to optimize their profit and make people miserable by making them too dependent on commodity. Baudrillard believes that capitalism murders the true needs of human and it instead creates new needs, which are not needed naturally, and then inspires people to buy more and more to meet these needs (Baudrillard 28). For example Rick, the same as other characters of the story works hard to buy and own real animals to show off regardless of the main purpose of it.

Androids

In order to inspire people to live on Mars, people are provided with personal servants known as androids which are humanoid robots. Regarding Baudrillard's theories about hyperreality, the need for androids, as well as the need for electric animals, is not a real need and just a hyperreal one. The new version of the android servants surpass men in power and intelligence, and they revolt and murder their masters on Mars. The androids as the simulacra of real human beings, as I mentioned earlier, are counterfeit and lack what is called in the book "empathy", or love for their comrades, men and animals.

Mercerism and Buster Friendly

Mercerism and Buster Friendly are both simulacra, and they are not genuine or real. Communication via empathy boxes is another example of hyperreality, when people try to compensate the lack of communication by a simulacrum. People share their experience with Mercer and other people by their empathy boxes. Although the empathy boxes are used for sharing feeling and experience, the mood of loneliness and isolation still persists in the novel. The television program of Buster is another simulacrum made by power to entertain, and conduct people. They are as Isidore thinks in competition to control their minds. Mercer and Buster Friendly are both created to revive the exhausted people suffered from the atomic war, but in both cases, they are not satisfying and cannot compensate for the actual loss of the environment, animals and men.

CONCLUSIONS

Foucault suggests that the authors, the same as the whole society, are subjects of power, so in analyzing their works, the cultural discourse is to be considered. There are some traces of 1960s' mood in Dick's novel: First, the anxiety of the atomic age, and the feeling of paranoid and mistrust; the novel is set in a post-atomic war that severely damages different species of Earth. Moreover, testing men and androids for determining whether they are androids or not is like McCarthy's policies for inspiring people to spy on each other. Also, the deception in the novel is similar to the lies of the media during nineteen sixties. Second, the

revolutionary mood of nineteen sixties; the rise of the androids against their predetermined role and their masters, as well as their communication with the Isidore may reflect the revolutions of the youth, marginal groups and deviants against the society's norms and values.

Do Androids Dream is a portrayal of a corrupted society manipulated by power. There is no direct image of a dictator or oppressor; instead there are signs of indirect control and oppression. The characters are conducted and controlled ubiquitously in a way precisely explained by Foucault.

There are different models of surveillance in the novel: wiretapping, intervention through searching for deviancy, and controlling the individuals' mind. In addition to wiretapping, according to Foucault, looking for opponents and deviants increases the chances of intervention. In the novel, controlling the individuals' minds happens through Penfield mood organ, Mercerism and Buster's show.

The Penfield mood organ is an excellent example of ubiquitous control that influences the minds of the people who have to be free of unhealthy thoughts. It changes the mood of despair to happiness and compels men to stay happy and productive.

Mercerism is another means of control. Besides its positive contribution to reduce the feeling of loneliness and isolation, it may also be a device for obtaining private information or a model of panopticism. Its widespread use confirms the fact that it is supported by power. While deprived of all the advantages which are dedicated to normal people, the chickenheads are allowed to possess empathy boxes because they have to be watched as well.

Buster's show is a vivid example of Mathiesen's synopticism i.e. there are not only a few watch many, but also many watch a few. Mathiesen emphasizes the vital role of the media in conducting the individuals. Buster Friendly and his friendly friends or the host and the guests of the show provides the audience with some patterns to follow like being happy, witty, and beautiful. The program is on air 23 hours a day which shows that they are not human but androids; and what they do is not possible for men.

The effects of war and its environmental damages leave the characters in a devastated modern world. The creation of artificial animals and empathy boxes bring to mind the Baudrillard's concepts of simulacra and hyperreality which present the failure of man in his attempts to compensate what he has destroyed. The electric animals do not induce the same feelings as the real ones, and the empathy boxes do not amend the feeling of isolation.

To Foucault, the truth does not have an existence of its own, and it is created by the power. In the novel, the truth is not identifiable and there is a blurred line between the real and unreal. The androids, the animals, Buster Friendly and his Friendly Friends, and Mercerism or in short everything that aspires happiness and hope is not real. The despair of Rick at the end of the novel and his disappointment with the fake toad as well as Mercerism pictures the loss of hope and the disappointment of men. There is nothing left to be happy on the land where the air is polluted, animals are extinct, the popular public figures are not real, and even the Mercerism is a craft made by Hollywood.

Do Androids Dream resembles a carceral society where individuals are ubiquitously conducted and controlled. The power is not pictured in a frame of dictatorship nor an oppressive party, but it utilizes different technics to control the individuals: they are checked for deviancies; they stay productive to consume more and buy artificial animals; they are provided by android servants in case they emigrate to Mars; their minds are controlled via Penfield mood organ, Buster's show, and Mercerism. The helpless society of the novel is the

same as the desperate community of androids who are abused and controlled, even killed in case of revolt.

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