

Postmodernism in Philip K. Dick's The Man in the Highcastle*

Silva DUMAN¹

Abstract

Philip K. Dick's *The Man In The Highcastle* is a pathbreaking novel that bears the traces of postmodernity with its contradictory, historical and political plot even though it is accepted in science fiction canon. Dick creates an alternative history in which the Allied forces lost the World War II and Germans and Japanese rule the world. Dick draws portraits from America posing the question what kind of a world would generate if America lost the war, displaying the German Nazi terror of fascism and Japanese performance of capitalism. In the shade of this question, Philip K. Dick covers a number of crucial topics of the twentieth century such as fascism and holocaust, monopolist capitalism and its results on individuals, a severe criticism of Western dominant ideology of expansion and exploitation. The presence of a reshaped and reinterpreted history, the criticism of Western dominant capitalist bourgeois society, the isolated and estranged individuals in monopoly capitalist system, underlying the results of cruel expansion policies, racism and holocaust cause the reader encounter with postmodernism in *The Man in the Highcastle*. Thus Dick highlights the results of a disastrous war in America by posing to the reader numerous questions in a postmodern fantasy that could be accepted as a fruit of an era totally under scrutiny with all its institutions.

Keywords: *Postmodernism, Alternative History, Criticism, Alienation, Capitalist System*

¹ Fatih Sultan Mehmet University, silvaduman@hotmail.com <https://orcid.org/0000-0002-2912-0124>

* Research Article - Submit Date: 02.03.2020, Acceptance Date: 15.05.2020

Doi Num: 10.17932/IAU.IJMCL.2015.014/ijmcl_v06i1005

Philip K. Dick'in Yüksek Şatodaki Adam Eserinde Postmodernizm

Öz

Philip K. Dick' in çağır açan romanı *Yüksek Şatodaki Adam* bilim kurgu türünün bir örneği olarak kabul edilse de, tarihi, politik ve kaşıt konusu ile postmodernizmin izlerini taşır. Dick Müttefik devletlerin İkinci Dünya Savaşı'nı kaybettiği, Almanların ve Japonların Dünyayı yönettiği alternatif bir tarih oluşturmuştur. Dick, Nazi terörünü ve Alman ırkçılığını, Japonya'nın uyguladığı Kapitalizmi gözler önüne serer ve Amerika savaşı kaybetseydi nasıl bir dünya oluşurdu sorusunu yanıt olarak Amerika'dan portreler çizer. Bu sorunun ışığında, Philip K. Dick, sömürüye dayanan Batı felsefesinin eleştirisi, Kapitalizm ve bireyler üzerindeki etkileri, ırkçılık ve soykırım gibi 20. Yüzyılın en belirgin konularını ele alır. Yeniden yorumlanan ve şekillendirilen tarih olgusu, Kapitalist Batı burjuvazi toplumunun eleştirisi, tekeli Kapitalist sistemde yalnızlaşan ve yabancılaşan bireylerin sıkıntılarının ve de ırkçılık, soykırım ve sömürgecilik politikalarının sonuçlarının irdelenmesi *Yüksek Şatodaki Adam* okurunu postmodernizm ile buluşturur. Dick korkunç bir savaşın etkilerini ve Amerika için sonuçlarını vurgular. Vietnam Savaşı'nın başlangıcında basılan roman, Kapitalizme, sömürgeciliğe, ırkçılığa dayalı Batı zihniyetinin eninde sonunda kendi kendisini yok edeceğine dair Amerika'ya bir uyarı niteliğindedir. Böylece Dick, tüm kurumları sorgulanan bir dönemin ürünü olan postmodern bir fantazide, yıkıcı bir savaşın Amerika'daki etkileri üzerine okuyucuya birçok soru yöneltir.

Anahtar Kelimeler: *Postmodernizm, Değiştirilmiş Tarih, Eleştiri, Yabancılaşma, Kapitalist Sistem*

Postmodernism In Philip K. Dick's *The Man In The Highcastle*

Philip K. Dick's *The Man in the Highcastle* reflects many traits of postmodernism, even though the novel was accepted to have a generic tendency of science fiction. After the World War II, people started to evaluate the disastrous effects of wars and question all the social values and institutions. In contrast to Modernists, it was accepted that there could not exist one universal objective truth to embrace the whole society. A new movement called Postmodernism became popular in Europe after 1960's

namely in the fields of Art, Literature, Philosophy and Architecture. French philosopher Jean Francois Lyotard pioneered this theory indicating that Postmodernism is “incredulity towards metanarratives”. The movement triggered the beliefs that there could be no one single truth for everyone, the importance of subjectivity, the cruciality of questioning all social values and authorities.

It has always been difficult to grasp postmodernism as a phenomenon. It is associated with uncertainty, scepticism, questioning. Postmodernists believed in subjectivity, they were sceptic about the objectivity of the truth, history and social norms. It is generally defined by the a negativized rhetoric: discontinuity, disruption, decentring and was labelled as provocative. ((Hutcheon, 2004: 3).

Philip K. Dick introduces an alternative reality after the World War II in which the Allied forces lost the battle, the Japanese and Germans rule the world and all the notions about the privileged white man turns upside down. In *The Man in the Highcastle*, Dick criticizes dominant Western view highlighting the modern man’s estrangement in the postwar American society. By creating an alternative history, by criticising all the values, systems and beliefs of society, by indicating the modern man’s estrangement in a monopolist capitalist system Dick makes the reader encounter with postmodern ideas in *The Man in the Highcastle*. The novel’s success does not only lie in being a masterpiece of a great science fiction author, Philip K. Dick, but also its ability to cover a number of topics that emerge as the disastrous effects of a cruel war. All the crucial political issues of the twentieth century such as racism, holocaust, colonisation, all kinds of discrimination have been covered perfectly by Philip K. Dick. The author creates a postmodern fantasy by changing all the historical truths upside down and by creating a totally new fake story in which he discusses what would happen to the world and America if everything changed totally by mere chance. He severely criticizes not only America’s but also dominant Western ideology of exploitation and expansion claiming that ruthless policies will terminate themselves one day. Thus he aims to pose questions to the reader about the existence of ultimate truths for everyone.

According to Carl Freedman, Philip K. Dick is accepted as the finest and most interesting author of entire science fiction. He is considered as “Shakespeare of science fiction” with his huge number of novels including *Do Androids Dream of Electric Sheep?*, *Ubik* and many more that form the canon of science fiction. Although Dick could not compose as groundbreaking novels as Le Guin’s *Dispossessed* and Delany’s *Stars in My Pocket Like Grains of Sand*, he had been the most productive author not only in science fiction genre but also the entire fiction composed in the second half of the twentieth century. Although a financial necessity he endured throughout his life, there had been a really fruitful process between 1959 and 1974. In a short period less than twenty years Philip K. Dick composed *Do Androids Dream of Electric Sheep?* (1968), *Ubik* (1969), *A Scanner Darkly* (1977), *Time Out of Joint* (1959), *Martian Time-Slip* (1964), *The Simulacra* (1964), *Dr. Bloodmoney* (1965), *The Three Stigmata of Palmer Eldritch* (1965), *Flow My Tears, The Policeman Said* (1974). Such a numerous masterpieces cannot be seen in fiction and Dick composed nearly fifty novels. Some of his works cannot reflect his genuine prose such as *Solar Lottery* (1955), *The Zap Gun* (1967), *Valis* (1981) and *The Divine Invasion* (1981). *Clans of the Alphane Moon* (1964), *The Penultimate Truth* (1964) and *We Can Build You* (1972) can be categorized as his middle-level works though they also indicate the author’s unique style (Freedman, 2000: 165).

It has always been very difficult for critics to outline the exact territories of the literary genres and create a clear difference between them. Literary critics sometimes cannot achieve to perform an absolute differentiation between the works of art. As Alfred Korzybski notes “A map is not the territory”. Even when a cartographer records every tiny pebbles of an empire, it would even be impossible for an expert to reflect all the specific points of the mapped terrain. It is again futile and meaningless to assert strict boundaries and borders while outlining the generic tendencies of postmodern fantasy. According to Brian Attebery fantasy means a “fuzzy set” and it is also true for postmodern literature. Postmodern fantasy can be regarded as the fuzziest of all sets. Fantasy shares the same attributes as postmodernism by challenging the dominant cultural and political ideologies. (James, Mendlesohn, 2012: 113-119).

The Man in the Highcastle was not accepted in science fiction canon at first even by his own publisher since science fiction generally focuses on space travel and fantasy is related with creating other worlds, elves, vampires or gothic elements. The novel cannot generically be analyzed as science fiction since the text does not indicate scientific and technological developments far in advance of the condition the novel is composed. Philip K. Dick himself declared that novel should be accepted in science fiction canon since it presents cognitive alternatives to actuality and status quo. Furthermore, technical advances are just explained as the other unimportant details in the story (Freedman, 2000: 166, 180.)

The same situation of outlining the exact territory and creating a clear difference between the genres occur for *The Man in the Highcastle*. It has been very difficult to assert a certain literary genre for such a unique and extraordinary novel. In fact, Dick unites the science fiction with postmodernity creating an absolute fake, alternative story in *The Man In The Highcastle*. In this multi-plotted text, Philip K. Dick alters the status quo and relates a story in a totally different line from the actual history. Understanding and analyzing history and using “historiographic metafiction” can be considered as a common trait of postmodernism. In postmodernism, the past is not bracketed or copied as it is : it is incorporated and modified, given new and different life and meaning, transformed into a new event (Hutcheon, 2004: 24-25).

In postmodernism, the past is changed and blended and given a different shape. Postmodernism , also, suggests a re-evaluation of and a dialogue with the past in the light of the present. This is called “the presence of the past” or its “presentification” (Hutcheon, 1988: 20). Postmodern theory does not deny the existence of past but it poses the question if past can ever be known in a different way. Dick performs the same with *The Man in the Highcastle*. Dick’s novel reflects contemporary America but totally in a different historical line in which Japanese and German won the World War II and they govern the world. America is divided and a new state-Pacific States of America -(PSA) founded on the West coast of the country. The historical facts have been totally changed and the plot of the novel is inspired from the historical background.

Linda Hutcheon claims that postmodernism is fundamentally contradictory, resolutely historical, and inescapably political (Hutcheon, 1988: 4). *The Man in the Highcastle* bears the traces of postmodernism since Philip K. Dick introduces a very different America in the novel although it is written in the heyday of America when there was no economic crisis. It is contradictory since it questions whether America won the World War II in a true sense, outlining the dangers of becoming a fascist and racist nation just like Germany and Japan. It is contradictory because it is no coincidence that the novel was published just at the beginning of the Vietnam War. The novel tries to suggest something against the dominant ideology of America and performs its duty of criticism and a warning against the expansion and exploitation policies of America.

Another positive trait of postmodernism is challenging and questioning, even though the solutions not offered. The knowledge gathered this way will be the only possible condition of change. Barthes asserted the need for questioning first and a start for change (Hutcheon, 1988: 8). *The Man in the Highcastle* questions and reflects all the political issues of the twentieth century such as racism, holocaust, capitalism and criticizes all the Western ideology of expansion and exploitation of weaker nations. *The Man in the Highcastle* also criticizes the dominant monopolist capitalist system of America after the World War II and the results of this political system on individuals. The novel poses a question that what would happen if America lost the war and the Japanese and Germans ruled the world by the rules of capitalism and fascism. The ultimate victory of the Allied forces in World War II caused the integration of world's capitalist economies into a single bloc dominated by the United States and an incessant cold war between the capitalist bloc and the weaker Stalinist bloc that resulted in the collapse of the Soviet Union. The surrender of Japanese and German in 1945 opened a glorious era for America approximately thirty years until the economic crisis in nineteen seventies. Composed in an era in which America turns the centre of absolute power, the novel can be regarded as a product of postwar American success and self-confidence (Freedman, 2000: 166). By changing the status quo, Dick criticizes the capitalist regime and the countries that own this ideology and perform this to colonize or annihilate the other weaker nations. The novel also reflects the isolated, alienated

people's psychological struggles to survive, the estrangement that people experience under the monopolist capitalist regimes. The political criticism and questioning of all the values of the system also indicate that *The Man in the Highcastle* bears the traces of postmodernism.

Most critics see postmodernism as “cultural dominant” (Hutcheon, 1988: 6) and they agree that it is associated with the ultimate results of capitalist bourgeois society and the flourishing of the mass culture. Capitalism leads totalization and a general bourgeois identity is inevitable in a capitalist society. Postmodernism contests and challenges the uniformization of mass culture and it emphasizes the importance of difference, not homogeneous identity. All narratives or systems once we agreed upon now have been questioned by the differences. The uniformization of the dominant system affects the individuals and make them feel isolated and estranged in society. This is what the protagonist Frank Fink, a very common Dickian protagonist, experiences in *The Man in the Highcastle*. Dick reflects the struggle of human existence and the alienation of modern man in the monopoly-capitalist America of his own era in this complicated text. Frank feels a certain amount of isolation and alienation in the Pacific States of America, PSA which is situated in the western part of United States after the World War II and governed by a collaborationist clique in Sactamento but in fact ruled by Japanese authorities. In fact, Frank Frink himself explains all the struggle an ordinary man encounters in a capitalist country. Frank is a kind and ordinary man who is under the effect of sexual , economic, and political pressures that he himself cannot control (Freedman, 2000: 167).

Frank Frink experiences sexual estrangement due to his charming ex-wife Juliana to whom he incessantly desires but can never obtain. Introduced as a judo instructor, Juliana turns into a femme fatale by killing her macho lover who was a German gestapo assassin in disguise.

The novel introduces economic alienation by presenting Robert Childan character. The owner of a small and expensive shop that sells (generally false) American handicrafts Robert Childan represents Marxist petit bourgeois badly (Freedman, 2000: 167). His greedy and cruel character is associated with fascism. The protagonist Frank Frink who works for

a Wyndom Matson Corporation loses his job because he has showed disrespect to his boss. He then attempts to turn to a jewelry-maker (one of the several jobs that Dick himself performed for a while for a living) in order to to earn a living in Corporation with his friend Ed McCarthy. It never becomes clear that how much economic success his tiny company Edfrank will finally have, but its initial problems (which include being manipulated and cheated by Robert Childan) are discouraging so that Frank turns a representative of common man's alienation in terms of a proletarian and as an artisan. Frank signifies the problems that an ordinary man has to face in Dick's America.

Childan insincerely flatters a wealthy Japanese couple he asserts that the world would be "much worse" if his own country had won the war (Dick, 1981: 106). But in fact Dick does not imply that Japanese hegemony in PSA is like a terroristic nightmare. The Japanese sector is reflected as praiseworthy. The Tokyo government regime has been replaced by a regime more related with commerce rather than martial conquest. The Japanese authorities were represented by Mr. Nobusuke Tagomi character, head of the San Francisco trade mission, as humanistic and civilized people. The pressure of a foreign power is felt throughout the novel although the Japanese did not show any symptoms of racism in their attitudes. The racism issue is characterized by the importance of having a yellow skin that Caucasian Americans do not possess. Despite the fact that Americans do not hold the power because of their skin colour, they are not exposed to a planned racism and discrimination by the Japanese.

Racism is another crucial plot that Dick highlights in the novel. The protagonist Frank Frink's imprisonment only because of his Jewish identity in PSA causes a tension between two Allies. Although Frank altered his surname to Fink to hide his Jewish origin, this could not help his brief imprisonment. The fact that Frank is saved by Mr. Tagomi's personal efforts also indicates the anti-racism of Japanese people. It is obvious that two Axis Powers do not share the common beliefs towards racism. The Japanese do not approve the Nazi mentality and feel sorry for the Jewish people whose only guilt was to be non-Aryan. The problematic process continues until the Japanese learn about Operation Dandelion, a nuclear

attack planned by the Nazi rulers in Berlin in order to capture the home islands of Japan and to take over the overseas possessions of Japanese empire under the German Reich's authority (Freedman, 2000: 169).

The novel focuses on the differences between two Axis Powers: That is the militarist Japanese regime turned to a liberal commercial capitalism which is similar to Dick's period in America but the post war Hitler Nazi regime shows resistance to change its terrorist and genocidal nature. In concession to the Jewish massacre, the reducing of Slavs and the depopulation of Africa followed. Germany became also the technological leader of the world by the success of their space program. Germany rules the eastern part of the USA and it is not very difficult for the reader of *The Man in the Highcastle* to understand that the Nazi terror people experienced there is unlike PSA. Americans nearer to Atlantic coast live under a totalitarian regime similar to the European countries' Nazi dominated days. In the novel, the only criticism comes from Bob Hope who broadcasts anti- Nazi jokes from an insecure place of Canadian border (Freedman, 2000: 169).

The contrast between German and Japanese powers indicate the opposition between Eastern and Western value systems, one of the crucial topics the novel tries to highlight. In contrast to Japanese commercial but peaceful atmosphere, Nazi regime is not intended to end their destructive activities. Neither the space program's success nor the depopulation of Africa can be sufficient for Germany for an ultimate victory. As a representative of a minority, Frank starts to think about the Germans asking to himself what the aim of such incessant activity could be or when Germany would be satisfied with their success. Captain Rudolf Wegener, an anti-Nazi operative of German military in a very high status, answers the question in the text. He informs the Japanese authorities against Operation Dandelion and asserts that "Suppose eventually they, the Nazis, destroy it all? Leave it a sterile ash? They could; they have the hydrogen bomb. And no doubt they would; their thinking tends toward that Götterdämmerung. They may well crave it, be actively seeking it, a final holocaust for everyone (Dick, 1981: 233)." The criticism here lies about the the nihilist mentality of the Nazi Germans, as Nietzsche suggested, that they conceal their opposition to life with their technical success. A political criticism lies here that if

America continues to his expansion plans in Vietnam in reality, it will turn to German Nazi terrorism which will result in national suicide.

A certain amount of cultural contrast between East and West is depicted throughout the novel. The *Man in the Highcastle* attempts to draw crucial differences between Eastern and Western understanding of life. The Eastern people believe in fate and wisdom which is represented in the novel by the idea of I Ching. It functions as an important consultant of life to which the Japanese and some Americans esteem but not the Germans. The novel again introduces the Eastern concept of wu: A Chinese word that represents the whole Eastern spiritual ideology. The word is not translated into Western languages simply because there is not an exact meaning of wu in Western languages. It is a concept of life that can be explained by worldly and spiritually wisdom, a balance . Wu is a discipline that all life has value and its place in the cosmos. All living beings are valuable and they perform a duty in the world by their existence. When Mr. Tagomi has to kill someone and thus to end a human life, which he had to do as a self-defence against Gestapo thugs, he suffers a nervous breakdown for acting against the Eastern value system of wu (Freedman, 2000: 171).

The German idea of domination is explained with the very name of Operation Dandelion since the dandelion signifies the constant expansion of the domination (Freedman, 2000: 169). The novel sheds light upon Western idea of expansion by showing the extreme colonisation of Germans. Dick again criticizes Western ideology of colonisation, expansion, imperialism that only conquers and dominates according to its benefits. Having consumed every sources other than itself and thus terminates all the objectivity and finally prepares the end of its own existence. There is no logical explanation for a universal holocaust for Nazis to perform it against the passive nations. It is apparent that Western domination and activeness is in contrast with Eastern wu which is difficult to understand and associated with indirection and passivity.

Dick believes that the Nazi Germans represent all the genocidal horrors and the passion for domination of the Western civilization. The Germans are the descendants of Homer, of Western civilization who have always

wanted to dominate and colonize the weaks. It is essential to quote Captain Wegener's truly Dickian thoughts: "They (the Nazis) want to be the agents, not the victims, of history. They identify with God's power and believe they are godlike. That is their basic madness..... It is not hubris, not pride; it is inflation of ego to its ultimate confusion between him who worships and that is worshiped. Man has not eaten God; God has eaten man" (Dick, 1981: 38). But this absolute egoism, this passion to rule cannot be the common feature of a single nation. Dick claims that this mentality belongs to Western civilization and it is essential to highlight the dominant will and horrors of genocidal Nazism that serves to this mentality.

In *The Man in the Highcastle*, Dick draws a picture composed of East and West that are represented by Japan and Germany. The Eastern Japanese on the other hand cannot be as innocent as Dick claims them to be. In the novel Japanese authorities strive for an economic leadership which can only be achieved by violent capitalism. In a system based on capitalism, the only important issues become expansion and domination that are totally opposite of Eastern wu. It is apparent that Dick possesses some romantic thoughts about Eastern understanding of life. Although Japanese do not approve German Nazism, they try to perform all the necessary cruel rules of capitalism to govern.

Philip K. Dick's main concern, though, cannot be focused on oriental mysticism represented by I Ching. The real aim of *The Man in the Highcastle* is based on the criticism of America, his own country. The novel was published on the very first days of Vietnam war. When Dick created an alternative history, America was the most powerful country in the world, just like Germany in the novel. The genocidal attitude of the Nazi Germans regenerates by the American assault towards Vietnam. Dick finds similarities between the Nazi Germans and Americans. The text can be analysed as a request for his country to change his route and to be controlled by Eastern values. Dick can be considered as a patriot since he tries to highlight the disastrous effects of German fascism and American imperialism. Dick represents a divided America. The idea of domination has changed the German controlled part of America profoundly. In the PSA, the foreign wu concept and Eastern way of submission protected

the core of America. The life in PSA resembles Dick's own era, 1962 period of America. The aim to dominate and destruct eventually turns self-destructive. *The Man in the Highcastle* not only is against genocide but also national suicide as well (Freedman, 2000: 173).

Dick presents America just the opposite of its bright condition in 1962. In the novel America is defeated. Dick outlines the reality of chance to create the states' future. The bullet in fact missed Franklin Roosevelt in Miami in 1933 but here have found his target. John Garner was sent to the White House. America thus lost the Pearl Harbour in 1941 and finally accepted the combined force of Japan and Germany. Dick highlights here the importance of fate (Freedman, 2000: 174).

Dick reaches his goal by altering all the history and reminding that everything could have happened totally different. He also questions what really victory means, or America's triumph after the World War II could be accepted as a real glory? *The Man in the Highcastle* forces the reader to question all the values of nationalism in America that emerged after the war. By changing the ultimate truth and thus presenting Germany as the superpower and the leader of the world, Dick makes the reader of the *Highcastle* question whether America in 1962 was changing from the dominant issues of freedom and justice towards a dominant will. The questioning of all values and criticism of all the institutions or society's morals once more reminds postmodernism basically. According to L.Hutcheon all institutions come under scrutiny in postmodernism (Hutcheon, 1988: 9). The constant questions about the values of America and creation of another world in which all the reality changed makes the text closer to postmodern fantasy. In contrast to fantasy, Dick reflects the bitter realities very vividly.

Dick draws a number of portraits from American society to emphasize that America is not merely consists of fascists. Robert Childan character which is an illusion to Richard Nixon reflects the contemporary political status quo. Fascists like Childan or Wyndom – Matson ,who accepts the Nazi domination easily, do not constitute the whole America. Jewish and thus anti-racist protagonist Frank Frink, Frank's partner in jewellery business

bold and kind Ed McCarthy, anti-Nazi Juliana Frink who kills the Gestapo assassin whom she was sleeping before he can complete his mission, by killing him, the German thug, Juliana saves Hawthorne Abendsen or *The Man in the Highcastle*, all represent America that conserves its moral values. All these characters let their lives dominated by I Ching to a certain degree (Freedman, 2000: 175). In accordance with its geographical condition America unites The Pacific and the Atlantic nations. The novel suggests that if America's victory in the World War II is certain, its huge change as a dominant superpower is certain, as well. The novel suggests an America divided between Germans and Japanese. It is not governed by one single authority and there is still the values of wu dominates. America still conserves its moral values and ethics.

The Man in the Highcastle states the importance of human's role in sociopolitical change. The importance of mere chance is emphasized in the novel by Dick. The Miami assassin and the murder of Roosevelt did not mean to change the fate of his country in the world's biggest war but it changed. A random single bullet changed the part of history. This can prove that anyone can play a big role in the course of history (Freedman, 2000: 176). Even if we are able to change events, do we have a right to do so? Each attempt to be a part of that dominant will turns individuals a part of that violent system. When Mr. Tagomi protects Captain Wegener from the Gestapo, he is forced to act violently in his office. This trauma of course cannot be accepted by Mr. Tagomi as heroic, since he performs the principles of wu ethic so sincerely in his life. His conundrum is also belongs to the novel. The novel tries to question how one can be a part of solution without becoming the part of problem? Wegener thinks that "We do not have the ideal world, such as we would like, where morality is easy because cognition is easy" (Dick, 1981: 236). *The Man in the Highcastle* claims that human beings have power to change the world for the better. Mr. Tagomi's rescue of Frank Frink can prove that the ordinary man's attempts can make a world better place. Postmodern theory as well tries to construct a new culture, postmodernists try to change everything that they did not approve related with modernism. The postmodern theory concerned with the modifications and changes, as well.

The text displaces hope from sociopolitical issues towards art and aesthetic. The changing power and transformation of art is stressed by Mr. Tagomi's words when he holds the triangle: "Yes, that is artist's job: takes mineral rock from dark silent earth transforms it into shining light-reflecting form from the sky" (Dick, 1981: 220). The creation of an art work is independent from the violent and dominant system. Tagomi feels spiritual support when he wears his silver triangle and the artistic creativity of Frank Frink and Ed McCarthy symbolizes the new American spiritual rebirth and creativity. The hope for the new, the struggle of the emergence of something new again indicates postmodernism. Hutcheon argues that postmodern art is able to dramatize and provoke change from within Roland Barthes suggested the urgent need to question and analyse first and then work for change (Hutcheon, 1988: 7-8).

Philip K. Dick attaches the utmost importance upon the author Hawthorne Abendsen who is the exact counterpart of himself. Abendsen estranges the world in *The Man in the Highcastle* in his book *The Grasshopper Lies Heavy* just the same way *The Man in the Highcastle* estranges our own world. This is called slipstream. Dick estranges the reality suddenly and the reader feels uncertain about the reality. It can be explained as creating unreliable realities. This notion that reality, while it is not reliable, does assemble into a recognizable 'other'. (James, Mendlesohn, 2012: 154-156). Dick asserts in the story that *The Grasshopper Lies Heavy* explains the history in completely opposite way- that is America won the war and Germans and Japanese lost. *The Grasshopper Lies Heavy* turns a bestseller in the story, even Nazi soldiers buy and read it although it is banned in Nazi ruled part of America. Here Dick again argues that art has the reforming power and it could create an understanding. Abendsen takes a little part in the end but novel's title comes from him. According to Dick, the healing and uniting power of art can unite and can cause a change. Abendsen also believes the Eastern way since he does not carry a revolver and possesses a fatalistic worldview. Juliana Frink saves him after killing her Gestapo lover who was decided to kill Abendsen and visits the author personally in his house at the end of the novel (Freedman, 2000: 166, 179). As an author, Dick attaches the utmost importance on art and creativity. The glorious effect of art for a real change is here highlighted. Literature has always

performed its duty as a mean of enlightenment and a tool for a change for a better world.

Although a number of discussions took place in order to clarify the genre of *The Man in the Highcastle*, the novel bears the common traits of postmodernism with its historical and political plot. *The Man in the Highcastle* presents an alternative history in which it estranges the status quo. In a postmodern fantasy, Philip K. Dick creates a fake story to highlight the possible results of monopoly capitalism, fascism and the selfish Western dominant ideology of expansion and exploitation and pose the reader crucial questions about the important notions of the twentieth century and create self-consciousness. The total change of history, rewriting and creating a new story to give messages, the political criticism, the isolated and estranged individuals of the mono-poly capitalist America offer the reader a postmodern interpretation of *The Man in the Highcastle*. Philip K. Dick creates and composes “the unthinkable” and covers all the essential issues of the twentieth century in his unique style.

References

- Dick, P. K. (1981). *The Man in the Highcastle*. New York: Berkley
- Freedman, C. (2000). *Critical Theory and Science Fiction*. Middletown: Wesleyan University Press
- Hutcheon, L. (1988). *A Poetics of Postmodernism History, Theory, Fiction*. New York : Routledge
- Eagleton, T. (2003). *Literary Theory*. Minneapolis : The University of Minnesota Press
- Edward, J., & Mendlesohn, F. (2012). *The Cambridge Companion To Fantasy Literature*. Cambridge: Cambridge University Press