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Speculative Orientalism: Zen and Tao in American New Wave Science Fiction

A Dissertation submitted in partial satisfaction
of the requirements for the degree of

Doctor of Philosophy

in

English

by

Sang-Keun Yoo

June 2022

Dissertation Committee:
      Dr. Sherryl Vint, Chairperson
      Dr. Stephen Hong Sohn
      Dr. Weihsin Gui

The Dissertation of Sang-Keun Yoo is approved:

Committee Chairperson

University of California, Riverside

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ABSTRACT OF THE DISSERTATION

Speculative Orientalism: Zen and Tao in American New Wave Science Fiction

by

Sang-Keun Yoo

Doctor of Philosophy, Graduate Program in English
University of California, Riverside, June 2022
Dr. Sherryl Vint, Chairperson

This dissertation traces the genealogy of a type of Orientalism found in American New Wave science fiction (sf) between the 1950s and the 1970s. I argue that American New Wave sf writers understand Asia/ns as a gateway to an alternative reality, and, in the process, simplify, alienate, exoticize, and effeminize Asia/ns and conflate them in one homogeneous group or with Indigenous people. I distinguish this type of Orientalism from Edward Said's traditional Orientalism found mainly in the early twentieth-century yellow peril genre and from techno-Orientalism in the 1980s' cyberpunk genre. The Oriental figure I analyze is neither understood as premodern and threatening as in Saidian Orientalism, nor as futuristic or robotic as in techno-Orientalism. What distinguishes speculative Orientalism is the sf writers' use of the imagined Asia/ns as a speculative instrument for estranging American readers' familiar epistemology and ontology. Hence, I use the term *Speculative Orientalism*.

I argue that speculative Orientalism is one of the key elements that changed the course of American and British sf history. In the first chapter, I explore the three major historical contexts that generated it: first, the changed geopolitical position of the United States in Asia-Pacific regions during the Cold War period; second, the influx of Asian immigrants into the US mainland since 1965; third, the fascination with Asian religions of the Beat writers. From these historical contexts, I historicize the development of

speculative Orientalism from New Wave sf magazines and the works of major American sf writers. The second chapter argues that William S. Burroughs's works show a prototype of speculative Orientalism imagined in a form of commercialized or aesthetic material. The third chapter analyzes Philip K. Dick's short stories from the 1950s to the 1970s and how Asian elements in his stories change from commercial and ancient material to Zen Buddhism and Taoism. The fourth chapter examines how Ursula K. Le Guin's interest in Taoism shaped her imagination of temporal sovereignty of alternative worlds. The last chapter investigates how Samuel R. Delany's novel uses an Asian character as a deconstructive plot device that sublimates the Western binary.

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Introduction: Speculative Orientalism and New Wave Science Fiction

Archetype of Cartoonish Generic Asian Man Between the World of Black and White

American science fiction writer Charles Yu's novel *Interior Chinatown* (2020) brings an interesting literary trope to the surface that has been unnamed so far in the American cultural and literary history. The protagonist in the novel, Willis Wu, is an Asian American man who lives in Chinatown while getting by as a part-time actor in Hollywood. Throughout the novel, Wu describes a specific type of discrimination he faces as an Asian American man in the racist US society and entertainment industry during the last several decades. For example, he recollects his memory of living with other Asian-descent housemates during his college period: "All five of young Wu's housemates are called names. […] Chink, of course, and also slope, jap, nip, gook. Towelhead. Some names are specific, others are quite universal" (146). However, among these overtly offensive and racist terms he has heard, the most unbearable term for him was not any of these openly pejorative terms. The narrator writes: "the one that Wu can never get over was the original epithet: Chinaman, the one that seems, in a way, the most harmless, being that in a sense it is literarily just a descriptor. China. Man" (146). He adds the term "Chinaman" is also replaceable with another generic term "Asian Man" (147). He acknowledges that these two terms seem to be "the most harmless" and they are just "descriptor[s]," but still he points out the very simplicity of the terms is what drives him to respond particularly unbearably to these terms. He writes, "it's that

simplicity, in the breadth of its use, it encapsulates so much. This is what you are. Always

will be, to me, to us. Not one of us. This other thing" (146).

He argues the purpose of the term's genericity is to put all these different types of

Southeast and East Asian and Asian American people into one same category, so the

society can easily exclude Asians from what constitutes the United States. He writes: "All

of the housemates realize: it was them. That was the point. They are all the same. [….]

Allen was Wu and Park, and Kim and Nakamoto, and they were all Allen. Japan, China,

Taiwan, Korean, Vietnam. Whatever. Anywhere over there. […] Because now they know

what they are. Will Always be. Asian Man" (147–48). Even inside his college

classrooms, he says "Half of the class calls him Chinaman" (145). What is interesting

about this term, however, is "mostly they mean it affectionately" (145). By pointing this

out, Yu foregrounds that the particular form of racism can be perpetuated under the

disguise of the generic and harmless descriptor "Asian Man."

Yu uses an experimental narrative style and font design in this novel to show the

way this racialized figure in the real life of the United States is closely interrelated with

the way Asians are represented in American fiction and popular media since the 1950s.

The novel's narrative begins as if it is a screenplay for a typical American detective TV

drama; this novel is also printed in the font of courier, the thick, block-like slab serif

often used for screenplay, instead of typical serif font such as Times Roman that is

widely used for a novel. As an actor, Wu explains what an Asian actor has gone through

in the Hollywood industry. He writes: "First, you have to work your way up. Starting

from the bottom, it goes: / 5. Background Oriental Male / 4. Dead Asian Man / 3. Generic

Asian Man Number Three/Delivery Guy / 2. Generic Asian Man Number Two/Waiter /

1. Generic Asian Man Number One" (11). He adds, after achieving the role of "Generic

Asian Man Number One," the higher role and the pinnacle of the career is a "Kung Fu

Guy," the role that he has "dreamt of being" ever since he was a boy (13). Borrowing the

narrator Wu's voice, the author Yu writes that there has been no other role that is given to

Asian Americans in US popular culture. The Kung Fu Guy is the ceiling in Hollywood,

namely "limits to the dream of assimilation, to how far any of you could make your way

into the world of Black and White" (29).

By juxtaposing the real-life story of Wu as an Asian American actor with the

fictional screenplay of pseudo-Hollywood drama in an experimental narrative and font

design, the novel aptly betrays the fictional representation of Asians in American visual

media influences the way Asian Americans in real life are understood. Since Asian

descendants in visual media only appear either as a background Oriental person, a generic

Asian Man, or, at best, as a Kung Fu Guy, the Asian Americans in the United States are

also understood only as a generic background person or an exotic cartoonish archetype

without being considered with their specific ethnic differences and cultural heritages.

The novel highlights the difference between this racialized figure of Asian

American from model minority figures in the United States. For this purpose, the novel

introduces a fictional character, "Older Brother," as an epitome of Asian model minority

(27). The narrator writes, "Older Brother was a National Merit Scholar. 1570 on the

SAT" (27); "He's five eleven and three-quarter—which for the record, is the perfect

height for an Asian dude. Tall enough for women to notice (even in heels! Even White

women!), […] but not so tall to get called Yao Ming and considered some kind of Mongolian freak" (26); "Older Brother was never in a gang, not even close, […] yet somehow manages it so that those scary dudes are still cool with him" (27). As thus described, the "Older Brother" is an ideal figure that an Asian American man can achieve, as he is both book smart and street smart, as well as physically in an "ideal" height for an Asian. But the narrator clarifies this model minority figure does not exist in real life. He writes, "Even if Older Brother were not actually a real person, he would still be the most important character in some yet-to-be-conceived-story of Chinatown [...] the mythical Asian American man, the ideal mix of assimilated and authentic" (28). In this way, the figure of "Older Brother" is distinguished from the generic Asian Man: the "Older Brother" is ideally assimilated into the US society while maintaining the cultural authenticity, while the figure of the generic Asian man remains in the background of the United States' white and Black racial dichotomy, without being fully assimilated into US society.

Albeit the difference between two figures, the generic Asian man also does not represent the reality of Asian American life as much as the ideal Asian model minority figure is fictional and mythic; instead, it is an imagined figure created for a specific purpose in Hollywood's fictional narratives. The narrator writes, "There's just something about Asians—their faces, their skin color—it just automatically takes you out of this reality. Forces you to step back and say, Whoa, whoa, what is this? What kind of world are we in? And what are these Asians doing in my cop show?" (39). As Hollywood and its audience are familiar with "the clarity, the duality, the clean elegance of BLACK and

WHITE, the proven template" (39), when they see an Asian face on a screen, it brings a certain fictional and fantastical effect to the audiences with its foreignness, exoticness, strangeness, and unfamiliarity. The narrator adds: "if a film needed an exotic backdrop […] Chinatown could be made to represent itself" (1). He also adds when Hollywood "want[s] cool Asian shit" they use Asian actors without an attempt to appropriately represent the ethnic specificities (60). These lines show the ways Hollywood has used Asian American actors and/or Chinatown as a fantastical plot device heretofore since the 1950s.

The novel criticizes the way this figure dehumanizes, flattens, and conflates different groups of Asian Americans. Although Wu is "born here, raised here [in America]," and "got As in every subject, including English," the only role he is asked to play is still an exotic foreigner. For example, a Hollywood recruiter tells him, "No one really wants to hire you. […] It's your accent" (150). When Wu replies "I don't have an accent," the recruiter says "Exactly. It's weird" (150). This is probably why Wu adds a line in his résumé that he is "Fluent in Accented English" (7). The fact that Wu had to teach himself "Accented English" although he has never had an accent betrays that the only way he could get a job and join the show was by acting like a foreigner. He writes, "[he] playing this part, talking like a foreigner. […] So he could be part of this, part of the American show, black and white, no part for yellow" (91). As this foreign character does not represent the real Asian American person's identity and life, he says that the character dehumanizes, flattens, and mystifies him as a cartoonish archetype because he is "no longer a person, no longer a human. Just some mystical Eastern force, some Wizened

Chinaman. […] His features taken away and replaced by archetypes, even his face hollowing out" (160). The figure represents Asian Americans who can join the narrative only as a fictional figure of exoticness. The figure is merely invited as a decoration or a brief guest star to fulfill what American audiences expect about Asia in their imagination.

Under this racist stereotype, Asian Americans are stuck in two worlds: first, as a "foreign unknowable […] this strange little yellow man" is stuck in the world of "the titular Black and White" (70). Secondly, the narrator says Asian Americans are "torn between two possible realities," namely between the real life that Wu faces as a discriminated Asian American in racist United States and the fantastic reality where he acts the fictional caricature. As this figure is marginal and fantastical without a proper place in the plot and in the US society, the novel points out Asian characters always die after playing their parts. A character says in the novel: "why is the Asian guy always dead? Because we don't fit. In the story. If someone showed you my picture on the street, how would you describe it? You might say, an Asian fellow. Asian dude. Asian man" (250). This shows the interlinked relationship between real-life racism and American visual media's speculative space, and the way they mutually interact. As Americans view Asians in real life as a perpetual foreigner, they cannot fit in the fictional narrative; and vice versa, as American visual media constantly marginalize these characters, they are understood as a fictional archetype in real life.

In the later part of the novel, Yu traces the origin of the racialized figure from mid-nineteenth century America. For example, Hugh C. Murray, then-chief justice of California's Supreme Court in 1854, made a legal sentence that regards "The American

Indian, and the Mongolian or Asiatic […] as the same type of human species" (236). Charles Yu writes that Murray's legal decision "is based on the subjective state of mind of a single man (Christopher Columbus) at a particular historical moment hundreds of years ago" (236). Thereafter, he points out the native Americans and Asians are grouped, conflated, and flattened in the same type of species—still as non-Western foreigners that do not belong to the United States.

This novel brings to the surface this Orientalist figure that has been prevalent but unnamed in the scholarship. The figure is particularly important due to several reasons. First, the figure is distinguished from a model minority figure; unlike the model minority Asian, the generic Asian man does not stand out merely lingering at a margin as a background figure and plot device, not fully assimilated into the US society. Secondly, its function is to disorient American audiences' familiar reality with its foreignness, strangeness, and exoticness. As the figure of "Kung Fu Guy" represents, it opens an alternative fantastical reality. Thirdly, it is distinguished from the traditional Orientalist figure upon which Edward Said elaborated in *Orientalism* (1978). As detailed later in this introduction, the generic Asian man is not necessarily anachronistic; this figure does not represent premodernity or backwardness. They are portrayed as synchronous to their Black and white characters, but merely represent foreignness and unreality. The figure does not represent a threat to the West at all; instead, it is so appealing, affectionate, and supportive to its fellow Black and white characters. For example, in the novel, the Asian character whom Wu plays helps a Black and white cop duo so they can find a lead to the criminal. In addition, the figure reflects that the interested region of Asia in American

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popular culture changed from the Middle East on which Said focuses in his work to Southeast and East Asian nations and their people. Fourth, the figure is too generic and non-specific, so it conflates all the different Southeast and East Asians into a flattened category and even with native Americans.

The merit of this novel lies in giving this figure a name; hence the readers can notice a set of its traits as well as its interrelated history with American popular culture. Yu writes: "there's a pattern, a form, a certain shape to it all" (38). Although Yu's novel traces its origin from the 1950s, this pattern of the generic Asian man in real life's racism and American popular culture's fictional realm is still widely prevalent and influential, so one cannot miss it once noticing it from the current American visual media. As the figure is particularly useful for bringing fantastical unfamiliarity to narratives of American popular culture, the examples are found more widely in the genre of science fiction and fantasy than in realist novels and visual media. Although these examples generate a coherent pattern, the diverse characters in exemplary novels and visual media have their differences, too. Some characters are more akin to Said's traditional Orientalist trope and the others more akin to what David Morley and Kevin Robins terms "techno-Orientalism" in *Spaces of Identity: Global Media, Electronic Landscapes and Cultural Boundaries* (1995) about which I will elaborate further below. In other cases, the figure has more similarity to the model minority figure. But in spite of these differences, they all share the same trait, which is that they are used as a speculative plot device that brings the fantastical realm into the narrative.

As Yu suggests, a particular pattern and a set of traits is found about which he terms "generic Asian Man"—the harmless, affectionate, benign Orientalist figure that supports Black and white characters and disappears after bringing a fantastical element to the plot. For example, one of the examples that is most popular among regular audiences of the United States would be Hollywood blockbuster *The Matrix*'s (1999) virtual tatami room. The tatami room in this film is used in the narrative merely as another version of background Chinatown of the 50s' American Kung Fu films. When the film's protagonist Neo (Keanu Reeves) enters the world of virtual reality for his martial art training, the room is set in pseudo-Japanese style tatami room while Neo wears a generic Asian outfit. Would the audiences notice this place is an alternative virtual space with the same immediacy if the room looked like an American suburban house? Because the scene's room looks like an Asian room and Neo's outfit is an Asian one, the audiences can notice this is a virtual space, and hence the scene's Asian elements are used to enhance the place's science fictionality. In addition, the room's setting is not threatening or evil, but peaceful and supportive, while it is exotic and foreign, which shows the same traits of the pattern that *Interior Chinatown* finds. Moreover, like the generic Asian Man, the ethnic or cultural identity of the room or Neo's martial art is not specific. Is the room Japanese, Korean, or Chinese? Is the martial art Chinese karate or Korean Taekwondo? The film does not care about specifying the identity of these Asian elements; it is just "cool Asian shit." The tatami room is alienated from real Asian history and culture, and appears in the narrative as a science fictional plot device that brings exoticness and unreality.

A similar example is also found in Disney Plus's recent *Star Wars* spinoff, *The Mandalorian* (2019). What stands out in the fictional world of *The Mandalorian* is the Mandalorian clan's credo "this is the way." If the catchphrase in the original Star Wars series is "may the force be with you," the Mandalorian series takes this phrase and turns it into "this is the way." This overly repeated, simple yet incomprehensible credo sets the tone of *The Mandalorian* series, creating the already-fictional world to make it seem more estranged. The mysteriousness, incomprehensibility, and spirituality of the phrase implies the world of the Mandalorian clan contains a philosophical realm that audiences cannot easily fathom. The phrase also echoes Lao Tzu's Chinese classic *Tao Te Ching*, such as "The way you can go / isn't the real way" (3), but in an inaccurately Americanized version. It is because Taoism would never say a definitive phrase such as "this is the way"; rather, Taoism is specifically about the impossibility of such a certain statement about the way, as I will explain more in detail in the fourth chapter. This pseudo-Taoist phrase, which does not have any clear connection or opposite meaning to Taoism or Asian history in the *Mandalorian* narrative, is overly repeated in the drama. It is also alienated from Asian history or character as it is spoken by none other than Chilean American actor Pedro Pascal and not by an Asian American character or actor. It shows the pseudo-Asian religious catchphrase in the form of incomprehensibility as a doctrine for an alternative world but being alienated from Asian characters. This example aptly indicates that the Orientalism *Interior Chinatown* that traces its history from the 1950s' Hollywood films still deeply lies in American science fiction and popular culture.

Another *Star Wars* spinoff movie, *Rogue One: A Star Wars Story* (2016), also features an Asian-looking character, Chirrut Îmwe, said to have been born on the alien planet of Jedha, and played by Hong Kong–born actor Donnie Yen. In the film, Chirrut's outfit and behavior make him look like an Asian religious monk. The film does not specify or care if this is a Buddhist monk or a Taoist monk; why care especially if the narrative is set in a science fictional future alien planet? However, the very fact of his pseudo-Asianness in a form of science fiction shows he appears in the plot as another form of the "Kung Fu Guy" who does "cool Asian shit." Although he is physically blind, he sees the world with his mind's eye. By the end, he is a strong believer in the Jedi way, and calmly walks into a bullet-raining battlefield so that he can turn on a machine that will eventually save his non-Asian fellow warriors. After performing this task, he immediately dies and disappears from the narrative. His immediate death reflects the Asian character's marginality without being given a proper place in a Black and white world. He is therefore a spiritual, hence fantastical, person, a benign supporter of the group, who provides a necessary but impossible solution by using mystical superhuman martial art skill for his white and Black colleagues.

As the figure is widely prevalent in the current American popular culture, it can be also found in other sub-genres of speculative fiction, such as zombie drama. For example, in the Netflix zombie drama, *Black Summer* (2019), the very first face the audience sees is an Asian woman's. Seeing an Asian woman's face in the first scene in an American zombie drama immediately sets the tone of unreality and unfamiliarity. As Charles Yu's novel describes about seeing an Asian man's face in an American cop show

("Whoa, whoa, what is this? What kind of world are we in? And what are these Asians doing in my cop show?"), the audiences of *Black Summer* would also immediately respond as—Whoa, whoa, what is this? What are these Asians doing in my *zombie* show? She does not speak any English, and the drama does not provide any English translations. Hence, the audience has no way of understanding her foreign dialogues. Her presence in the drama exacerbates the other characters' and audiences' disorientations in the already-disorienting world. In the first episode, she escapes from zombies in a car with a white man behind the wheel and a white woman in the back seat. The white woman in the back seat cannot read a map owing to an eye condition, so the Asian woman is to read the map to the driver, and the driver is continuously disoriented as the direction comes from the Asian woman's foreign tongue.

The drama's co-creator, John Hyams, announced on Twitter that the absence of the translation of the Asian character's dialogue was an entirely intentional decision to limit the audience's knowledge of what the other characters know. His tweet proves that the producers of the drama assumed the audience to be English only–speaking people by default. Only through *not* understanding her foreign dialogue can the audience fully enjoy the drama's original intention, which is disorientation. If you happen to understand her tongue, too bad; it was not intentional. Again, her presence as an Asian woman in the drama is only functional, to emphasize the disorientation of the science fictional world. In this sense, it does not matter whether she speaks Korean, Japanese, Chinese, or Vietnamese. By having the Asian woman's dialogue be untranslated, the drama reinforces a common stereotype that is distinguished from the model minority one, a

stereotype of Asians as inscrutable and unassimilable. This is proven by the fact that the

producers did not even care to make an appropriate and accurate representation of her

ethnic/cultural identity; she speaks with a South Korean accent instead of a North Korean

one, although in a later episode (episode 7, season 1), she claims to be from North Korea.

Again, she represents the generic Asian (wo)man Charles Yu describes in his novel as a

benign, loyal, and trustworthy supporter of the group, although she is neither assimilable

nor understandable to them.

Even in the genre of horror set in 1950s' Jim Crow America, Asian characters are

used to make the fantasy drama more fantastical. For example, if we watch Home Box

Office (HBO)'s drama *Lovecraft Country* (2020), it is immediately noticeable that the

drama's main goal is to criticize the racist history of the United States. One of the

drama's producers is Jordan Peele, who repeatedly made the same critique in his previous

works such as *Get Out* (2017). While the drama makes a meticulous effort to

appropriately represent 1950s' Jim Crow America, the audience comes across a

misrepresentation of and misinformation about Asia in episode 6. In this episode, the

drama's Korean character Ji-ah (played by Jamie Chung) speaks incomprehensibly

broken Korean because the actress as a second-generation Korean American does not

have the fluency of the language that the fictional character is supposed to have. After all,

it turns out that the character does not have to be Korean at all as the dialogue is not

comprehensible even to Korean audiences so it could have been any Asian language. The

Chief Executive Officer of Blackhall Studios, which produced the drama, boasts about

the large budget for the drama's production, saying that the series had a "*Game of*

Thrones budget" (Ryan Dennis), which was $8 million per episode. This means that, while approximately $80 million was spent on the series' ten episodes, not a dime was spent to hire someone who could advise on the Asian dialogue in the series. Later in the series, she turns out to be a non-human as a mythic creature, multi-tailed fox disguised as a human. The overlooking of the drama's Asian characters' cultural and ethnic specificities and Ji-ah's fantastical identity as a fox bely the fact that the drama uses the Asian characters as only a transcendent and abstract being, not as a historical character made of flesh and blood. Thus, the drama instrumentalizes its Asian characters as a plot device that pushes the drama's speculative plot forward.

Despite slight differences and uniqueness from one character to the other, one can see the same pattern in the following numerous examples: Chinese character Whiterose in the USA Network's drama *Mr. Robot* (2015–19; played by Chinese descent American-born actor BD Wong), Japanese robot character Hanaryo and Musashi in HBO's *Westworld* (2016–present; played by Japanese actress Tao Okamoto and Japanese actor Hiroyuki Sanada), the Japanese Watanabe family in Netflix's *Lost in Space* (2018–present; played by Japanese American actor Cary-Hiroyuki Tagawa and Japanese actresses Yukari Komatsu and Kiki Sukezane), Asian-descent US-living Mr. Saito in *Inception* (2010; played by Japanese actor Ken Watanabe), and so on. Although there has been some research and academic discourse about Asian characters in American science fiction and fantasy centering on the early-twentieth century Fu Manchu figure and its traditional Orientalism or techno-Orientalism since the 1980s' cyberpunk novels, this Asian figure that I exemplified in American speculative fiction has not yet been

thoroughly analyzed: the non-threatening, non-robotic, synchronous, appealing, affectionate, benign, and supportive character that nonetheless still appears in the narrative only as a plot device that opens an alternative, fantastical, foreign, and exotic reality. Thus this figure requires more thorough research from the scholars.

Thus, this dissertation aims to ask the following questions. How is this figure distinguished from other Orientalist tropes such as Edward Said's traditional Orientalism, techno-Orientalism, or the model minority stereotype? How and in which trajectory does the connotation of Orientals move from the middle Easterners as in Said's Orientalism to Southeast and East Asians in American science fiction and popular culture? Why does Charles Yu specifically choose 1950s' and 1960s' America as the beginning of the genealogy of this generic Asian figure named as "Kung Fu Guy"? What happened in this period in the United State's history, the period right after World War II and at the beginning of the Cold War? What is the relationship between the genre of speculative fiction and Asians as a speculative plot device? This dissertation traces the genealogy of this Orientalist figure in American speculative fiction history from the 1950s to the 1970s; hence it fills the gap between the discourse of traditional Orientalism in early-twentieth century science fiction, where Asians are portrayed as evil scientists in the traditional Orientalist sense, and the 1980s' techno-Orientalism in cyberpunk genres. As this dissertation finds the Orientalist figure's most significant and unique characteristic from its role as a speculative plot device as a gateway to alternative reality, I suggest this racialized figure be termed "speculative Orientalism," instead of using Charles Yu's terms generic Asian Man or Kung Fu Guy. Therefore, first of all, I begin to address the

above questions by answering how speculative Orientalism differs from other forms of Orientalism and by explaining the historical context of its origin.

Traditional Orientalism in Early American and British Science Fiction

As mentioned above, these Asian or Asian American characters in current American science fiction (sf) and fantasy are distinguished from the figure of Edward Said's traditional Orientalism. The Orient that Said finds from European artists and scholars' writings mainly connotes what we now term the Middle Eastern region. In Said's initial research, he notices a certain type of imagined and projected binary between the West and the Orient (Middle East): the West is imagined as a space of civility, modernity, rationality, masculinity, reality, and freedom, while the Middle East is imagined as a space of primitivity, premodernity, emotionality, femininity, mysticism, magic, and an oppressive political system. Traditional Orientalism used to be prevalent in the early pulp tradition of American and British sf. For instance, British sf writer Edwin Lester Arnold's novel *Lieut. Gulliver Jones* (1905) features a protagonist who accidentally travels to Mars and falls in love with a princess of the planet. The way he travels to Mars is not through rocket science but, rather, on a "big rug" with "faded Oriental colouring" (6). Obviously, when Arnold imagines the magical flying Oriental rug, he probably has in mind a rug from the Middle Eastern region, as one can think of a rug from Disney's movie *Aladdin* (1992).

Unlike traditional Orientalism of the pre-twentieth century that mostly focused on the Middle East, however, the term Orient in early-twentieth century British science

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fiction already shows its turn to connote Central, South, and East Asian countries, although it still imagines the Orient as a place of magic. For example, James William Barlow's *The Immortals' Great Quest* (1909) presents a protagonist who travels to Venus via magic learned from "Mr. Homi in Thibet" (8). Likewise, Stanley Huntley's short story "A Trip to the Sun" shows a character who travels to the sun by wearing "a suit of Japanese silk, light and flexible"; with the help of this magical Eastern costume, the character can achieve a "velocity of a million miles an hour," a technology that brings him to the sun in "four days and twenty-three hours" (qtd. in Gordon Walters' "Space Drive" 106). This shows a modified but continuing version of traditional Orientalism in early British science fiction. First, regionally it uses Tibet and Japan as magical places of the Orient instead of Middle Eastern regions. Secondly, it shows a growing anxiety about East Asia (Japan) as a site of technology although the technology operates like magic. Despite these slight modifications, these examples show that the cultural artifacts from the Orient are imagined as exotic, magical, and premodern, still broadly in the Saidian Orientalist sense.

In this vein, John Rieder's influential book *Colonialism and the Emergence of Science Fiction* argues that sf has been deeply embedded with a colonialist worldview since the genre's early writers, such as H. G. Wells and Jules Verne. Quoting Said's idea in *Culture and Imperialism*, Rieder argues, "Emergent English-language science fiction articulates the distribution of knowledge and power at a certain moment of colonialism's history" (3). He writes, "Having no place on Earth left for the radical exoticism of unexplored territory, the [sf] writers invent places elsewhere," and through this invention,

the early sf novels "reshaped the European notion of its history and society" (4). This reshaping of historical and societal views was used to justify colonial violence and settler colonialism in Asia or Africa by understanding the colonized and Indigenous peoples anachronistically as remnants of the past.

In the context of Rieder's criticism of Wells's and Verne's novels, the way in which Wells's novel uses the Tasmanians, the Indigenous people who used to live on an Asia-Pacific island, shows the problematic Orientalist view. Quoting Peter Fitting's critique, Michelle Reid argues that *The War of the Worlds* "offer[s] a means of questioning the rationale for British imperialism (a famous passage compares the Martians invading Earth to European settlers' genocide of the Tasmanians)" (259). Reid further criticizes "the contrasting justifications for each invasion [in the novel]. European colonialism claimed to be a civilizing mission, bringing religion and culture to 'savages'" (259). In this regard, discussing Wells's novels, Mark Bould and Sherryl Vint also write that "the consequences of conflating the human exploitation of non-humans with colonizers' exploitation of the colonized sometimes results in racist representations" (*The Routledge Concise History of Science Fiction* 15).

This problem of traditional Orientalism in early sf stories in pulp magazines represents technocratic and technoscientific imperialist ideologies. In his book *Seven Beauties of Science Fiction*, Istvan Csicsery-Ronay Jr. argues as follows:

> The narratives of the modern adventure cluster [such as the space opera, the
> modern adventure tale, the Gothic, and the Utopia] were closely allied with the
> popular discourse of colonial expansion and imperialism, a discourse they drew

from and influenced in their turn. Sf's characteristic mutations of the adventure

forms reflect the discourse of a transnational global regime of technoscientific

rationalization that followed the collapse of the European imperialist project. Sf

narrative accordingly has become the leading mediating institution for the utopian

construction of the technoscientific Empire, and for resistance to it. (8)

Therefore, here, Csicsery-Ronay Jr. points out that the narratives of modern adventure

were deeply engaged with colonialist and imperialist ideologies, and early sf is under the

influence of these ideologies whether it follows or resists them.

Additionally, in the early twentieth century, there is a set of examples from the

Yellow Peril genre and future war stories, fueled from the then-shocking first victory of

Japan against Russia in the Russo-Japanese war in 1905. In his book *Racial*

Worldmaking: The Power of Popular Fiction, Mark C. Jerng explains that British writers

during the period understood the war as the first event in which "against all odds, a

'colored' nation defeated a 'white' nation" (31). With this war where an Asian country

beat a Western nation unprecedentedly, Asia began to be imagined as a threat to the

Western world, and with the Fu Manchu figure, science and technology were used to

expand this East Asian identity as a threat. In this historical context, Jerng argues that the

genres of Yellow Peril and future war stories form an interlinked relationship with race,

shaping and producing each other. He writes that "genre and race are linked and not

separate entities" and that "they work to build, anticipate, and organize the world" and

knowledge about the world (3). While analyzing future war stories and Yellow Peril

novels, such as M. P. Shiel's *The Yellow Danger* and Wells's *The War in the Air* (1908),

Jerng argues that these genres adopt eighteenth-century climate-and-custom racism instead of more up-to-date scientific racism to produce new knowledge of the world along racial lines. By describing Asians using natural imagery and metaphors, such as a wave or fog, these genres make Asian invasion accumulative and gradual, which is a transcendent historical tendency that exists everywhere and nowhere simultaneously.

We can see this alliance between sf and technocratic/imperialist ideologies not only in early sf but also as far back as the 1960s, as John Huntington argues in his book *Rationalizing Genius*. Huntington's book delves into American sf from 1934 to 1963 and how deeply the sf works in this period engage with the technocratic ideal, with the American notion of technology and rationality as the default (44). He argues that, although American sf in this period attempted to revise the conventional social hierarchy from aristocracy to meritocracy, the meritocratic and technocratic ideals in these stories depend on the "purely biological meaning" of genius inherited through one's genes (47). Huntington implies that this ideal often falls into the racist understanding of non-native immigrants in the United States. For example, Cyril Kornbluth's "Marching Morons" (1951) tells a dystopic story about "morons," who dominate 99.9 percent of the future population, and their relationships with "supernormals," who save civilization from the decadence of "morons." One of the "supernormals" states that the morons are mostly "the migrant workers, slum dwellers, and tenant farmers" and that this is proven by their "accented speech" and non-fluency in "standard" English. Although the story does not state this overtly, this discriminating stigmatization of "migrant workers" and non-native

English speakers reminds readers of immigrants and laborers in the United States at the time of immigration, including Asians.

Techno-Orientalism in American Science Fiction

On the other side of traditional Orientalism in early science fiction, there is a techno-Orientalist figure. David Morley and Kevin Robins argue that the Western world's representation of the Orient changed in the 1980s and 1990s owing to Japan's economic and technological development. Japan's emergence as a threatening power to Western countries, the authors argue, destabilized Western Orientalist thought regarding its "correlation of West/East and modern/pre-modern" (160). When Mitsubishi Estate purchased an eighty percent share of the Rockefeller Group, the Japanese company came to own Rockefeller Center, New York's landmark building. Likewise, in 1989, the Sony Corporation bought Columbia Pictures Entertainment Inc., the epitome of the Hollywood entertainment industry. To this growing Eastern power, American and European intellectuals and writers responded by portraying Japan with "the image of a culture that is cold, impersonal and machine-like, an authoritarian culture lacking emotional connection to the rest of the world," which Morley and Robins term "techno-Orientalism" (169).

Since Morley and Robins' conceptualization of techno-Orientalism, much of the research that has followed has found many variations of the current techno-Orientalism in the genre of sf and the global popular culture. For instance, in the introduction of the edited volume of *Techno-Orientalism: Imagining Asia in Speculative Fiction, History,*

and Media, David S. Roh, Betsy Huang, and Greta A. Niu argue that in the 1990s, the

target of the techno-Orientalizing of the West expanded from Japan to China and India

(4). They point out that "the techno-Orientalizing of China occurred roughly a decade

later," in the eighties, and that India "also found itself under the techno-Orientalist gaze"

(3–4). They explain this expanded version of techno-Orientalism by writing, "The

discourse on China's 'rise' in the US context […] has focused on constructing its people

as a vast, subaltern-like labor force *and* as a giant consumer market," and in the case of

India, it is done with the trope of "call center employees that adopt Western Christian

names and mimic the linguistic […] style of Americans" (4).

Some critics argue that the current popular culture has moved beyond techno-

Orientalism to post-techno-Orientalism or post-Orientalism due to the Asian subjects'

internalization of Orientalism or convergence of imaginaries between the East and the

West. For example, in his article "Techno-Orientalism and Media-Tribalism: On

Japanese Animation and Rave Culture," Ueno Toshiya attempts to understand techno-

Orientalism as a broad social phenomenon and as "an unconscious ideology" of

"information capitalism and the information society" (97). As an unconscious ideology,

he adds, the idea of techno-Asia is internalized by Asian subjects as well, producing a

sort of "double consciousness" akin to what Du Bois argues about African Americans in

racist United States in *The Souls of Black Folks* (122). In a similar vein, Masanori Oda

argues that we have already reached the "post-techno-Orientalist moment," as Japan is

now actively using the techno-Orientalist trope for themselves to satisfy the Western

audience's gaze and "disguise the real portrayal of their own nature" in a sort of

internalized techno-Orientalism (250). In *Full Metal Apache: Transactions Between Cyberpunk Japan and Avant-Pop Amerika*, Takayuki Tatsumi diagnoses the current era as "postorientalism," as there is a newly emerging convergence of imaginaries in the East and the West; he finds a synchronicity between Japanese and American contemporary cultures (xx).

Although Morley and Robins, and the other critics who have followed them, mostly analyze techno-Orientalism as a phenomenon that began in the 1980s with Japan's rise as a new global superpower, some critics find its origin in even earlier literary works. For instance, an essay by Amy J. Ransom analyzes Shiel's *Yellow Peril* trilogy and points out the appearance of evil Asian scientist figures as precursors to Rohmer's Dr. Fu Manchu (75). This shows that the meshed-up stereotype between Asian villains and science and technology began to appear in early twentieth-century literary works instead of newly appearing in the 1980s. Likewise, Stephen Hong Sohn, in the introduction of a 2008 special issue of *MELUS* titled "Alien/Asians," connects the early twentieth-century Yellow Peril genre to the 1980s and 1990s cyberpunk texts by arguing that "a stronger lineage must be drawn from yellow peril fictions to the contemporary representation of the Alien/Asian" (7). Through this lineage, he finds that Saidian Orientalism and techno-Orientalism contain the same temporal and humanistic attitudes toward Asia/ns, and he writes, "In traditional Orientalism, the East often is configured as backwards, anti-progressive, and primitive. In this respect, techno-Orientalism might suggest a different conception of the East, *except for the fact* that the very inhuman qualities projected onto Asian bodies create a dissonance with these alternative temporalities […] a retrograde

humanism" (my emphasis, 8). In this quote, Sohn finds a shared quality between traditional Orientalism and techno-Orientalism—the Orientalist figure in both kinds of Orientalism does not belong to the temporality of the present and is portrayed as inhuman or as a retrograde human.

Speculative Orientalism

The speculative Orientalist figure, however, such as Kung Fu Guy in *Interior Chinatown*, Chirrut Îmwe in *Rogue One*, or Sun in *Black Summer*, does not belong to either type of Orientalism. Kung Fu Guy, Chirrut Îmwe, and Sun are neither asynchronous characters nor retrograde humans. They are portrayed as being as human as other characters—sometimes even as a superhuman with their magical power—who share the same temporal moment with their Black and white counterparts. Therefore, the origin and genealogy of the speculative Orientalist figure can be found somewhere else—neither from the early twentieth-century Yellow Peril genre nor from the 1980s techno-Orientalist cyberpunk genre. The most distinguished characteristic of the speculative Orientalist figure is their appeal as a supportive character that makes the narrative speculative, namely, their roles in the plot as gateways for alternative, science fictional, and fantastic reality. Where does the speculative Orientalist figure come from? Where did this figure begin, and through which genealogy and literary trajectory was this figure developed? This dissertation argues that the speculative Orientalist figure began before the birth of techno-Orientalism and after the Yellow Peril genre—it began in what science fiction scholars term "New Wave science fiction" that appeared in the 1960s and

1970s in both the United States and the United Kingdom due to several historical reasons, such as the United States's changed role in the Asia-Pacific region amid the Cold War, the flux of Asian immigrants to the US mainland since 1965, anti-Vietnam war sentiment in the United States's domestic space, and American middlebrow citizens' fascination with Asian religions and culture.

Among the few articles that have analyzed the Orientalist aspect in the sf works of this period, Betsy Huang's article "Premodern Orientalist Science Fiction" is particularly insightful, and this dissertation is inspired from this preliminary research although it is also differentiated and developed from her work in several aspects. Analyzing Philip K. Dick's *The Man in the High Castle* (1962) and Ursula Le Guin's *The Lathe of Heaven* (1971), Huang finds what she terms "premodern Orientalism" with an "entirely different set of tropes" than those of techno-Orientalism or traditional Orientalism (24). From a postwar (World War II) historical perspective, she contends that the new Orientalist figure sprang from "residual fears of Nazi atrocities, guilt over the bombings of Japan, and the American countercultural fascination with Zen and Daoist philosophies during the sixties and seventies" (25). In this new Orientalist figure, she argues, "Asian characters and cultures were cast as either potential victims of or benevolent remedies for Western imperialist aggression" (25). As Huang aptly points out, the Asian characters and cultures in New Wave sf are neither premodern nor postmodern and are neither backward nor futuristic. They are synchronous with other characters in the works but are often idealized and fetishized as remedies to Western problems or as flattened victims.

In his famous book *Nothing Ever Dies*, Viet Nguyen explains why the portrayal of Asians—particularly Vietnamese—as flattened victims or idealized remedies is problematic. He writes, "So far as idealizing the other, the way the global antiwar movement usually saw the Vietnamese—and often still does it—is an archetypal case of treating the other as victim and the victim as other, freezing them in perpetual suffering and noble heroism" (74). He argues that this idealization of others as victims is misrecognition toward them because it refuses to "grant the other the same flawed subjectivity we assume for ourselves" (73). While he critiques the ethical approaches of Paul Ricoeur, Jacques Derrida, Emmanuel Levinas, and Judith Butler, he adds, "Seeing the other only as a victim treats the other as an object of sympathy or pity, to be idealized or patronized. Existing as the object of or excuse for one's theory or outrage, the others remain, at worst, unworthy of study, and, at best, beyond criticism" (76). Nguyen urges us not to see the Vietnamese and other minorities as patronized victims or idealized heroes but, rather, to see them as the same flawed subjects who can be both victims and victimizers.

Huang's analysis of Orientalism in Le Guin's and Dick's works shows that the portrayals of Asians in the sf works of the period do not merely end with flattened victims or idealized heroes but are also a speculative device of cognitive estrangement. She argues that Le Guin and Dick "rely on a Westernized brand of Dao as the principle device of what Darko Suvin terms cognitive estrangement (*Positions* 37), the 'Way' to a different reality in Western conceptions of utopia and the necessary 'progress' to achieve it" (25). This shows that the sf works use an Orientalist understanding of Asians and

Asian cultures as a speculative device by which to imagine a different reality and an alternative world, as a science fictional novum, or, in Huang's words, "the principle device of […] cognitive estrangement" (25). Although Huang's pioneering research insightfully found a glimpse of speculative Orientalism in sf, owing to the limited scope of the research article, Huang's research did not go further than analyzing a few works of Le Guin, Dick, and another more recent sf writer, Maureen F. McHugh.

This dissertation develops Huang's initial research further by arguing that speculative Orientalism has a longer history and genealogy with a much broader set of examples from the last sixty years. In particular, this dissertation develops Huang's idea in the following several aspects: first, this dissertation investigates this speculative Orientalist figure in relation to the history of American and British science fiction, which reached an exhaustion in the 1960s. By juxtaposing the speculative Orientalism next to the history of science fiction, this dissertation explores the way the science fiction writers' fascination with Asia revitalizes the genre. As I will discuss more in depth in the first chapter, science fiction scholars argue that the 1960s were the period when the history of American and British science fiction fundamentally reformed; hence the scholars call the period "New Wave science fiction." By investigating this reformation in the history of New Wave science fiction along with speculative Orientalism, this dissertation argues that speculative Orientalism influenced the birth of New Wave science fiction, and vice versa, science fiction's reformation instigated speculative Orientalism. Secondly, in the broader history of American science fiction, this dissertation finds the longer history of speculative Orientalism and it is not necessarily a

view of Asian cultures and religions as something premodern, but as synchronous and current elements that can provide an alternative and speculative reality. Hence I consider that the term *speculative Orientalism* more accurately represents the figure's key role in opening speculative elements in the plot, instead of using Huang's term "premodern Orientalism." Thirdly, while this dissertation finds a similarity and a common patter among the writers of science fiction in terms of their use of Asian culture and religion, it also focuses on the differences between the analyzed writers and the developments through the works in the history of science fiction. Although, as Huang points out, the American science fiction writers use Asian artifact, culture, and religion as a science fictional plot device that opens an alternative reality or utopia, the way in which they imagine the alternative reality and conceptualize the relationship between the United States and Asia has several significant differences. Lastly, this dissertation argues that the speculative Orientalist figure is conflated with other non-Western others such as South Americans in the case of William S. Burroughs or native Americans in the works of Dick, Le Guin, and Delany. Although Huang lists several historical contexts that instigated what she terms "premodern Orientalism," as in residual fears and guilt from World War II and American countercultural fascination with Zen Buddhism and Taoism, what she overlooks is that Orientalism has already been changed in the United States since the early twentieth century and, most crucially, the Cold War made the biggest impact in reshaping the perception toward Asia.

Mari Yoshihara's Commercial Orientalism and Christina Klein's Cold War Orientalism

To trace the historical context that influenced the development of speculative Orientalism, three books are particularly useful. Mari Yoshihara's *Embracing the East: White Women and American Orientalism* (2002), *A pocket guide to China* published and distributed by the US Army (1943), and Christina Klein's *Cold War Orientalism: Asia in the Middlebrow Imagination, 1945–1961* (2003). I argue that speculative Orientalism in its broader scope developed in its use of the East as a form of aesthetic and commercial goods to the forms of religions and philosophy. Through Yoshihara's *Embracing the East*, we can see how the initial form of speculative Orientalism is generated from what she terms commercial, popular, and aesthetic Orientalism and how the early-twentieth century American intellectuals used Asian goods for the purpose of their status elevation and liberation. She argues that, from the late 19th century to the early twentieth century, "different strands of Orientalism converge and created a cultural discourse that extended over various segments of American society" (8). In early twentieth century America, we can first think of the rise of the Yellow Peril genre and "custom-and-climate" Orientalism, as Mark C. Jenrg argues in *Racial Worldmaking*. However, Yoshihara highlights that traditional Orientalism does not explain the big picture. She mentions five types of Orientalism in the United States of this period: "Patrician Orientalism" termed by historian John Kuo Wei Tchen, missionaries' Orientalism in their evangelical mission, an "intellectually-oriented strand of Orientalism," and "highly charged political discourse regarding Asian immigrants that emerged on the West Coast of the US" (9). Finally, the

most important aspect of her analysis is "the rise of 'popular' Orientalism, or in John Tchen's words, 'commercial Orientalism'" (9). Yoshihara argues that this type of Orientalism should be distinguished from Said's traditional Orientalism. In contrast to traditional Orientalism between the European empire with the Middle East, the United States involvement in China and Japan "did not entail direct colonial rule like territorial acquisition of political governance. Yet from the late 19th century, the U.S. built and consolidated its 'informal empire' in China and Japan through the Open-Door policy, unequal treaties, and the expansion of commerce and cultural exports" (7). Hence, she urges "specific historical and theoretical thinking" that analyzes this particular type of Orientalism (7).

In particular, she argues that there has been a long history of popular Orientalism in the United States. Also, the fascination with Asia existed in Europe from even earlier periods, as Said highlighted, but popular Orientalism in the United States is a distinct phenomenon that requires a separate approach and research. As American imperialism is "divergent yet intertwined" from and with European imperialism, as argued by Kaplan in *Cultures of United States Imperialism* (18), American Orientalism is also distinguished from but continuous with European Orientalism. By quoting Amy Lowell's biographer, Yoshihara argues that, since the early twentieth century, the fascination with Asia "was simply in the air" among American writers (102). Yoshihara writes, "to ascribe the source of this interest to anyone or book would be impossible" (102). In 1914, Ezra Pound declared, "it is possible that this century may find a new Greece in China" (qtd. in Yoshihara 102). Therefore, Yoshihara concludes that "literary Orientalism was more than

a trend" throughout the entire twentieth century in the United Stares. It is not difficult to conjecture that the influence of literary Orientalism also impacted American intellectuals and writers in many fields, including New Wave sf writers (102). She highlights the commercial and aesthetic aspect of this popular Orientalism with the examples such as the Asian goods store A. A. Vantine's in New York or World's Columbian Exposition in Chicago. The stores and exhibition, according to Yoshihara, claim they can refine the Americans' social status. In this sense, the emphasis was on American subjects' social elevation by consuming Asian goods instead of cultivating genuine interest and understanding about Asian cultures and history. Another problem was hierarchization between different Asian goods in these forms of Orientalism, for example, in the World's Exposition and Vantine's store, Japanese culture was considered as the best Asian culture at the top while Chinese culture is inferior to it. As I will explain more in detail in the second and the third chapters, Burroughs's and Dick's 1950s' stories particularly reflect this form of Orientalism as they introduce Asianness through the medium of commercialized and purchasable goods, such as a drug, a sex worker, a toy, a coffin, and so on.

This popular Orientalism that was "in the air" among American intellectuals was propagandistically inculcated into American soldiers during World War II. WWII was the war that redefined the United States' role in global politics. Particularly during the WWII, the United States had to fight against Asians (Japanese and North Koreans) in an alliance with other Asians (Chinese and South Koreans). As it was the first war in which US soldiers fought in alliance with Asian countries, the US Army had to educate the

American soldiers' idea about Asia and Asians so they could behave in these foreign countries and thus win the favor of Asian allies. For that purpose, the US Army published and distributed *A Pocket Guide to China* to the American soldiers. In this short guidebook about China, the US Army repeats the similarity between Americans and Chinese and the importance of gaining favor from Chinese to defeat Nazi Germany and the Japanese army. What is interesting in this textbook is the ambivalent attitude toward different Asian nations, as in early twentieth century's popular Orientalism, Yoshihara explained. Asian nations are hierarchized for the purpose of the United States, but in this case, the hierarchy is reversed. The *Guide* portrays the Japanese as uncultivated inhuman ape-like aliens while portraying the Chinese as socially cultivated humans similar to Americans. In addition, unlike Yoshihara's popular Orientalism, the focus of the *Guide* is not purchasing and consuming expensive Asian goods, but gaining cultural understanding. As the *Guide*'s target is not the affluent art collectors or intellectuals in New York but US soldiers dispatched in Asia, it highlights the importance of overcoming cultural differences by focusing on the similarity between Chinese and Americans. This shows how the popular Orientalism that was shared only among the intellectuals in the early twentieth-century is brought down to American soldiers during the WWII period for the sake of United States dominance in the Asia-Pacific region. This also shows that, in America's imagination, different Asian countries are hierarchized and selected, but the hierarchy can always be changed for the capitalistic purpose of the stores or the political purpose of the US government.

After World War II, the United States begins to imagine its role in the global world in a further changed position due to Cold War politics, and this changed role requires the middlebrow Americans to modify their preconception toward Asians, not just its soldiers. In Christina Klein's book *Cold War Orientalism*, she analyzes how a new Orientalist figure emerged from 1945 to 1961, which she terms "Cold War Orientalism" under this changed historical and political context. During this period, Klein argues that Asia and the Pacific were "a fascination for so many Americans" (4). To support this, she provided a long list of literary and nonliterary examples, from John Patrick's play *Teahouse of the August Moon*, James Michener's novel *The Bridges at Toko-Ri,* travel writer Lowell Thomas Jr.'s nonfiction book *Out of This World: Across the Himalayas to Forbidden Tibet*, Hollywood films *The World of Suzy Wong*, and former first lady Eleanor Roosevelt's writing *India and the Awakening East,* and many others. She argues that "the Cold War made Asia important to the U.S. in ways that it had not been before" because of "the revolutionary process of decolonization" (5). Quoting from Geoffrey Barraclough, she writes, "over a quarter of the world's inhabitants—revolted against colonialism and won their independence [in this period]. Never before in human history had such revolutionary reversal occurred with such rapidity" (5). Hence, she adds that the year 1945 should be considered the beginning of the Cold War Orientalist figure. It is because the end of WWII "prompted changes in Americans' attitudes toward Asians" and the year 1961 should be considered the end because "the war in Vietnam increasingly consumed the attention of Washington's policymakers to the near exclusion of the rest of

the region, while the domestic tumult unleashed by the civil rights movement" was also occurring, along with other cultural upheavals (5–6).

Klein highlights the United States as a nation with a new task in this period; only after WWII, the United States displaced Great Britain as the world's most powerful nation, and the United States had to construct a new national identity not from the tradition of isolationism but from its new position in the world (9). She adds, what made this task complicated was that nationalist leaders of Asia were trying to be free from Western domination (9). Hence, she writes, Americans had to ask how can "we" "define our nation as a nonimperial world power in the decolonization age?" and how can "we" "transform our sense of ourselves from narrow provincials into cosmopolitan citizens of the world who possess a global consciousness" (9). To answer these questions, the novels, films, nonfiction writings, and plays Klein analyzes in the book, she argues, "performed a certain kind of cultural work," and created new tendencies in these cultural works (9). First, she writes, compared to the prewar texts that are interested mostly in Asia, Asian goods, and Asian characters *per se* such as in Buck's *The Good Earth*, the postwar texts tended to take the "geopolitics of the Cold War as their narrative ground" and the relationship between America and Asia (10). She argues that these cultural works were often used to justify Americans' presence in Asia.

More importantly, she highlights that these cultural texts modified the American understanding of race and its link with US expansion (10). Since anthropologist Franz Boas brought scientific refutation against the idea of immutable biological difference openly espoused by the Nazi regime, she argues that the idea of race has changed and

moved into the pluralistic model of society. However, Klein adds that this racial tolerance and inclusion of Asians functioned in the US service global expansion, producing an image of the US as a non-imperial nation in contrast to 19th century European imperial powers. Klein connects this type of narrative to "narratives of anti-conquest," quoted from Mary Louise Pratt. Klein argues that this narrative "legitimated the US expansion while denying its coercive or imperial nature" and envisioned "US global expansion occurring within a reciprocity system" (13).

Klein also highlights a sentimental framework that shaped this "narrative of anti-conquest" (13). She explains that the sentimental mode was an ideal vehicle for this narrative due to several reasons. Instead of focusing on the lone individual, the narrative focuses on the "self-in-relation" (14). It also explores how these human connections, bonds, and solidarities are forged across divided racial, class, sexual, national, and religious differences, she adds (14). Finally, it is "characterized by reciprocity and exchanges," and "emotions serve as the means for achieving" this reciprocity and exchange (14). However, she highlights that the power of sympathy is double-edged, as it is dangerous to serve as an instrument for exercising power. She finds the narrative of anti-conquest and sentimental mode from popular middlebrow magazines such as *Reader's Digest* and *The Saturday Review*. On these magazines, she writes, "For the *Digest*, the difference among the world's people was not so deep that they could not be bridged by 'Laughter Is the Best Medicine' and 'I Am Joe's Liver.'" (81). This reminds us that these popular magazines found similarities between Americans and Asians from a shared sense of humor.

The Asians imagined and described that the cultural works of this period involved "a double narrative move," Klein writes (92). Focusing on the books of Dr. Tom Dooley, who worked as a doctor in Laos since 1954, Klein states that there is a "double narrative move" (92). She writes:

> Initially, [Dooley's books] construct a gap—a hierarchical difference—between Laotians and Americans. Many of Dooley's Laotians, like so many Asians in the history of Western representations, are dirty, sick, tradition-bound, and passive […] Dooley and his American assistants, in contrast, are healthy, active, and physically upright bearers of modern science […] After constructing this gap, however, Dooley ostentatiously moves to bridge it: he reaches across the boundaries of difference he has himself constructed by extending his sympathy, compassion, and feeling. (92–93)

The figure of Laotians in this double narrative, who were initially unassimilable and incomprehensible to the standard of American lifestyle, and yet had become a helper, a supporter, and an ally to Americans later through discovering shared humanity, is the figure of Cold War Orientalism. The figure is necessary for Americans to forge an ideal selfhood and to find a new identity that Americans themselves did not even know. The Orientalist figure as a victim and an ally is the figure of what Americans need to find to elevate their selfhood to the level of a generous benefactor and savior of the world's poverty and crisis. As this Orientalist figure in the Cold War era is different from what Said argues in *Orientalism*, Klein concludes that "the pervasive sentimentalism of

middlebrow depictions of Asia in the postwar period […] suggests a need to extend Orientalism definition beyond the confines that Said first established it" (15).

This changed understanding toward Asia/ns is significant in the history of science fiction. Carl Freedman argues in his book *Critical Theory and Science Fiction* that, at the end of the 19th century, travel to exotic foreign places had become "sinister and quotidian" due to the backlash to the British colonial violence and colonialism's fully unfolded expansion (50). There are no "exotic" places left anymore (50). Hence, he argues that sf writers turned their eyes to time travel and outer space in the early-twentieth century to avoid facing the colonial guilt and thereby making science fiction new from the quotidian theme of travel to exotic Asia. But Klein's research shows that Asia "rediscovered" in the Cold War era was not sinister and quotidian anymore; it was new Asia that the writers did not know before. With the new figure of the "good" Asian equal to Americans, travel to Asia became enough to revitalize the genre, fueling a new science fictional element to New Wave science fiction.

Although Klein's research ends with 1961, Asian immigration increased since 1965 and the American citizens' interest in Asian culture and society also soared with the introduction of Asian cultures to the United States and even more with the flux of immigration and also with the backlash to the Vietnam War. Hierarchization among Asian countries remains influential with continuous popular Orientalism and Cold War Orientalism, but with a new addition. Former US president Lyndon B. Johnson signed a law called the Hart-Celler Immigration and Nationality Act. Although Johnson claimed the law "corrects a cruel and enduring wrong in the conduct of the American Nation,"

nonetheless Christopher Fan argues it was eventually "an attempt to rectify America's Cold War persona of moral superiority" and a cold economic decision that responded to "falling profits by expanding their supply chains to cheap labor countries" (80). With this immigration, Asia's cultural aspect was introduced into the United States, and the Beat writers such as Gary Snyder and Jack Kerouac made Asian religions such as Buddhism widely popular.

As this absurd hierarchization among Asian countries betrays throughout the entire twentieth-century from its early popular Orientalism to the post-1965 Asian immigration era, the Orientalist understanding of Asian countries in the twentieth century was decontextualized from its actual Asia and modified it into the need for American customers and the public. As the understanding of Japan was easily reversed from cultural refinement to animalistic inhumanness, Asia, which American customers imagined and understood, was decontextualized. During decontextualization, "the conflation, confusion, and admixture of Chinese and Japanese traditions and styles alongside other 'Oriental' ones" also happen" (Klein 10). Like Yoshihara, Klein also points out the Americans' interest in Asian culture was not about serious learning or understanding process but was for elevating the social status of American subjects (4–5).

Overall, Yoshihara's popular Orientalism in the 1870–1940 period, the Beat circle's interest in Buddhism, and Klein's Cold War 1945–1961 Orientalism provided a useful background for speculative Orientalism in New Wave sf. As Klein highlights, Cold War Orientalism emerged according to the need to reshape American identity in the changed global geopolitics; popular Orientalism happened to delineate the American

white person's identity as a new elevated subject. In the process, Asians were problematically decontextualized, converged, confused, infantilized, racialized, sexualized, essentialized, and hierarchized to meet the demand of forging the American (new) identity. With Orientalism as a cultural background, even New Wave writers who have not visited Asia could easily rediscover Asia as a reforming engine of sf. The Asia they knew was long gone. Asia is now understood as a "new Greece" to them, as a solution to Western problems, and as the only way out from the fixed universe of the domestic place. Thus, I argue that Asia, as a solution to Western problems of modernity only once it is marked as "other" in a liminal space, remains influential during the New Wave era, and transforms into speculative Orientalism in New Wave sf works.

In the works of Burroughs, Michael Moorcock, Le Guin, Dick, Joe Haldemann, and other sf writers, this imagined liminality of Asians as a solution to Western problems with decontextualization and confusion with other population's cultures is widely found in their works. They tried to learn from Asia to solve Western problems, but in their learning, they imagined and somewhat created a new Asia they needed, not Asia in actuality. Therefore, among American writers, they rediscovered Asia.

Speculative Orientalism in New Wave Science Fiction

The period Klein argues is the period during which so many American intellectuals and the public were fascinated with Asia and the Pacific, and the period exactly overlaps with the period in which Charles Yu finds the origin of Kung Fu Guy's figure or the period right before Huang's premodern Orientalism begins. This is also the

period in which American novelist William S. Burroughs published his major works from which the pioneers of British New Wave science fiction such as Moorcock and J. G. Ballard were heavily influenced. In addition, many American sf writers who pave the way for American New Wave also visited Asia during this period (Brian Aldiss 1943–47; Joe L. Hensley in the 1940s; R. A. Lafferty 1942–46; Keith Laumer somewhere between 1945–48; James Cross 1953).

Due to this broad influence of Cold War Orientalism on Western society which Klein analyzed, the sf writers' changed perception toward Asia and the World is found broadly in sf works of this period, although Huang focused only on Le Guin's *The Lathe of Heaven* and Dick's *The Man in the High Castle*. Many American and British science fiction writers who participated in New Wave publications show their interest and fascination toward rediscovered Asia and the modified relationship of the West with Asia. Many stories included in the first American New Wave sf anthology *Dangerous Visions* (1967), edited by Harlan Ellison, show this. For example, Miriam Allen deFord's "The Malley System" imagines Asia as "The East Asian Union," and Graham M. Hall's "Sun Push" and Christopher Priest's "The Run" also show "Pan-Asians" in contrast to Western nations. Here, what is being focused on is neither Asia *per se* nor Asian characters' lives, but the geopolitical relationship between Asian countries and the role of the United States and Americans in the global political situation. Ballard's stories in *England Swings SF* (1968) also juxtapose and compare the popular image of Taiwan's first lady of Chiang or the first lady of Vietnam next to Jacqueline Kennedy in the political contexts of the Cold War era. Lafferty's "Land of the Great Horses" also focuses

on two Englishmen's presence in New Delhi and Bahawalpur, how their presence is justified, and their non-imperial intervention. Asians as victims of the Western nations' violence—the second new trope of Orientalist figures—also justifies America's intervention in the Cold War global regime. Kris Ottman Neville's "From the Government Painting Office," Moorcock's "The Mountain," and Vernor Vinge's "Apartness" portray Asians as global war victims, but the stories pay more attention to producing the Western narrators' identities as sympathetic benefactors instead of understanding Asian victims. These figures in American and British science fiction works are not only the Cold War Orientalist figure but also the speculative Orientalist figure. It is because the science fiction novels use the imagined Asia and Asian characters as a plot device that makes the narrative speculative. From the changed perception toward Asia, these science fiction writers find a new science fictionality.

I do not argue, however, that Cold War politics or speculative Orientalism unidirectionally influenced the birth and development of New Wave sf. Jerng analyzes the interlinked relationship between race and genre, arguing that the genre of sf reformed the sf genre into the New Wave by adopting the residual, dominant, and emergent Orientalist discourses at that time, and in turn, New Wave sf formed new knowledge about the world and a racialized understanding of Asia and Asians. New Wave sf and speculative Orientalism are in a relationship, mutually shaping each other.

When one pays attention, it is noticeable that examples of speculative Orientalism are numberless in the sf literature of the 1960s, 1970s, and 1980s. With the upsurge in paperbacks in the 1960s, Asia as a speculative tool and a new novum for sf appeared

even more widely. For example, Frank Herbert's *Dune* (1965), the most famous sf novel of the period, successfully entered into the mainstream literature and was the must-read text among American college students at that time. Unlike other speculative Orientalist figures, *Dune* uses Arabic language and Middle Eastern culture as a sf novum, which shows that this work maintains residual traditional Orientalism and continuous interest toward the Middle East in its narrative, thus showing the way speculative Orientalism uses the residual traditional Orientlaist tropes. Csicsery-Ronay Jr. points out that *Dune* uses Middle Eastern culture, religion, and terms in a decontextualized way that evaporated from its original history. Csicsery-Ronay Jr. explains that the terms for the messianic religion implanted in Fremen's culture are "taken from the Arabic of our own history," such as "Muad-Dib, Usul, Shari-a, Lian al-Gaib, tahaddi al-bushan, ayat, Kitab al-Ibar, […] djihad" etc. (39). Based on these Arabic-derived words, Csicsery-Ronay Jr. asks, "Is Arabic merely a stand-in for wholly fictional language, used only to connote [the] 'desert culture' [of the story]? How far is the obvious analogy between the Fremen and Bedouin Arabs supposed to extend? Should we view the Fremen as allegorical Muslims? Did Herbert double-code the terms, evoking imaginary orientalism for those not in the know, and terrestrial history for those who are?" (40). In response to these questions, he concludes that "these terms are nowhere rationalized in the novel" and that "Left unclear, to a degree that it radically disorients how we interpret the novel, is whether these terms drawn from earthly languages, histories, and institutions are intended to be allusions, or placeholders whose historical contexts are unimportant compared with their connotations" (39, 41). Csicsery-Ronay Jr.'s critique of Arabic-derived terms in

Dune shows how Herbert uses the Middle Eastern culture and history which is the central object of traditional Orientalism in the new form of speculative Orientalism. He adds that most of the readers of this novel did not notice the origin of the words: "Herbert enjoyed the benefits of the ignorance and ethnocentrism of his American audience" (41). The Arabic-derived terms in *Dune* in their decontextualized and non-historicized form were merely adopted to defamiliarize, estrange, and have an alien effect on the novel's speculative plot. There are also many other writers who showed deep interest in Asian culture: Asian books as valuable texts to be preserved in Ray Bradbury's *Fahrenheit 451* (1953); a Filipino narrator named Juan "Johnnie" Rico in Robert A. Heinlein's *Starship Troopers* (1959); Hindu gods in Roger Zelazny's *Lord of Light* (1967); and Asian names, cities, and characters in Thomas Disch's *Concentration Camp* (1968) and *The Asian Shore* (1970).

Among the examples of 1970s works, there is Joanna Russ's *The Female Man* (1975), the epitome of the development of feminist sf in the New Wave movement. Orientalist tropes mediate the author's imagination of a feminist utopia, such as "Genghis Khan," a "Chinese" name, and "Kabuki" (60, 96, 190). Joe Haldeman's *The Forever War* (1974) also responds to the US occupation of Vietnam, and the alien species "Taurans" in the novel reminds readers of Vietnamese people with a flattened image of victimhood. Robert Silverberg's *Dying Inside* (1972) also responds to the Vietnam War, mentioning Vietnam several times although this work is mostly about the effect of the war on American soldiers. Moorcock's *A Cure for Cancer* (1971) has titles for each chapter of the novel, and two titles are "The Erotic Ghosts of Vietnam" and "Ecological Effects of

the Viet Nam War." Cordwainer Smith, a pseudonym of Paul Linebarger, also wrote numerous works set in Asia as a US diplomat who was stationed in China and a scholar of Chinese culture. Among these New Wave novels of the 1950s, 1960s, and 1970s, the major writers who engage with Asia more than any other writers are William S. Burroughs, Michael Moorcock, J. G. Ballard, Philip K. Dick, Ursula K. Le Guin, and Samuel R. Delany, on whom this dissertation focuses in more detail in later chapters.

Although all of these examples share the same characteristic in that the works instrumentalize Asia as a speculative tool for imagining a better world, a way out of the closed Western society and its system, or a remedy to the West's modernizing problems, it must be oversimplification and overgeneralization. As much as they share similarities, differences are also evident in each work's way of expressing speculative Orientalism. Thus, this dissertation not only identifies the shared characteristics among these New Wave works but also delves into the developments and differences between these works. Just as neither Said's traditional Orientalism nor techno-Orientalism is a static unitary ideology, speculative Orientalism does not exist as a singular form.

Chapter Outline

This dissertation traces the birth of speculative Orientalist figures from three major publications that started the New Wave—namely, Harlan Ellison's *Dangerous Visions*, Judith Merril's *England Swings sf*, and British sf magazine *New Worlds* under the editorship of Moorcock. In the first chapter, by examining the works in these collections and magazines, I argue how the New Wave writers reformed the at-that-time

exhausted genre of sf owing to their fascination with Asian cities, characters, and cultures. This chapter first investigates how broadly Asian cultures, characters, and geography are found in the works in these publications, and the Oriental figure in these works is distinguished from the traditional Orientalist figure or techno-Orientalist figure. This chapter finds three types of Orientalist figures in the body of these works: Asia/ns as threatening danger, Asia/ns as the flattened victims of Western violence, and Asia/ns as different but helpful allies and supporters of the West. These merged but separate three figures of Asia/ns in these works show the changed moment of science fiction history with residual influence of traditional Orientalism and newly emerging speculative Orientalism. After establishing this, I argue that the newly emerging speculative Orientalist figure came from similar but distinct genealogies in American and British science fiction. In the case of American writers, they found a new perspective on Asia through direct and indirect experiences: many writers of New Wave sf served in the army in World War II and had opportunities to visit Asian countries in person. Even the other American writers who did not serve in the army could have opportunities to visit Asia through diplomatic service or participation in the First International SF Symposium in Tokyo. Some writers lived with Japanese translators of sf who visited and stayed in the United States.

There are also indirect experiences, such as the long history of American Orientalism. What Yoshihara and Klein show in their respective works as explained above is how prevalent the commercial and popular Orientalism were circulated among the American intellectuals, even to those who did not have direct contact with Asia or

Asians. In the case of British writers, they found a new aspect of Asia through the literary influence of William S. Burroughs's and J. G. Ballard's works. While Ballard, who had firsthand (and somewhat negative) experiences with regard to Asia, brings it to the center of literary interest with realistic descriptions, Burroughs finds epistemological and ontological deconstructive value in Asia. Burroughs's and Ballard's literary legacies are deeply engraved in the birth and development of British New Wave works.

In this regard, the second chapter traces the prototype of the speculative Orientalist figure by further exploring William S. Burroughs's works during the 1950s. It is not an exaggeration to state that, without Moorcock and Ballard, British New Wave science fiction would not have been possible. This chapter explores how deeply these two pioneers and founders of British New Wave sf were influenced and inspired by American writer Burroughs's innovative and experimental writings. Burroughs's novels such as *Junky* (1953), *Naked Lunch* (1959), *The Yage Letters* (1963), and much later *Queer* (1985) show how he imagines and conceptualizes the relationship between the United States and the East in a binary: the United States as oppressive and homophobic dystopia and the East as a liberating utopia. This chapter particularly focuses on two aspects in Burroughs's binary thinking of the United States and the East. First the East imagined in Burroughs's mind appears in forms of a drug, a sexual partner, and a generic figure of a Chinese man as goods to be consumed and purchased, not in the forms of abstract philosophy or religion such as Buddhism or Taoism. Secondly, he reads these Asian drug, Asian sexual partner, and Chinese man as a speculative device that allows him logo-gramic experiences of the world which deconstruct Western languages' logo-*centrism*.

Therefore, this chapter concludes, when Moorcock and Ballard were influenced by Burroughs's literary experimentation, they were also uncritically influenced by the speculative instrumentalization of the East.

After establishing this prototype of speculative Orientalism in the 1950s and the birth of speculative Orientalism in the New Wave magazines, the third chapter moves to American sf writer Philip K. Dick's short stories during the 1950s to 1970s. Although the literary scholars mainly focus on Dick's *The Man in the High Castle* when they discuss Dick's interest in Asia, Dick wrote 24 stories that includes Asian elements among his 121 short stories. Although the New Wave sf writers show the mixture of residual traditional Orientalism and emerging speculative Orientalism via three figures of Asia/ns, Dick created a coherent form of Orientalism which I term the triad of Asian/Alien/Woman. Tracing Dick's short stories through several decades is particularly useful and significant in that it shows how his use of the Orient as a speculative device develops from his interest in the East through the forms of cultural artifacts to the forms of religions, which coheres the developmental trajectory of American speculative Orientalism. Unlike Burroughs and the New Wave writers, Dick was interested in the Chinese classic *I Ching*, and he created his idea of reality/unreality based on his ambivalent relationship toward this religious classic. Despite this new interest toward Asian religion found in Dick, his works still maintain the same binary as Burroughs has, which is the binary between the United States and the East. However, whereas Burroughs's East is a utopic place, Dick's East is ambiguous. Dick views the world between the United States/Human/Man versus Asian/Alien/Woman binary, but he cannot verify which world is real. The triad of

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Asian/Alien/Woman is used as a speculative device that shows unverifiability of the reality between the two worlds.

The Fourth chapter analyzes Ursula K. Le Guin's major science fiction novels: *The Lathe of Heaven* (1971), *The Word for World Is Forest* (1972), *The Dispossessed* (1974), *Always Coming Home* (1985), *The Telling* (2000), and her translation work of Lao Tzu's Taoist classic *Tao Te Ching* (1997). Le Guin expresses her deep interest in Asia and Asian culture in these works. In her nonfiction writing "Is Gender Necessary?", she states that the actual model for her speculative community imagined in *The Left Hand of Darkness* (1969) "exists on Earth: Chinese civilization over the past six millennia" (165). The Taoist idea and her interest in it are overtly represented in her fictional works, such as *The Left Hand of Darkness* and *The Lathe of Heaven*. Her other work, *The Word for World Is Forest*, is also a response to the Vietnam War, and the alien species in the novel reminds readers of the people in Vietnam. This chapter shows how she develops her worldview between the United States and the East in a binary way toward a more complicated pluralized notion by using Taoist philosophy. The United States/the East binary is deconstructed in her works, as the East appears as the third way from other binaries such as First World and Second World, or Western time and native Indigenous Time. Unlike Burroughs and Dick, Le Guin shows her interest in the theme of time to analyze indigenous chronology and argue for its temporal sovereignty. However, still in Le Guin, Asian characters appear as the speculative Orientalist figure. Instead of portraying these Asian characters as the agent of Taoist philosophy, she portrays them as

marginal beings, visitors, aliens, and archivists who observe other people's Taoist lifestyles. This shows an alienation of Asian religion and culture from Asian characters.

The last chapter analyzes afro-Orientalism in Delany's 1975 work *Dhalgren*. As a writer interested in post-structuralism and language, Delany uses many Asian characters and languages in his novels, such as *Babel-17* and *Dhalgren*. *Babel-17* features Rydra Wong, a Chinese captain who is also a poet, telepath, and linguist. His other work, *Dhalgren*, also contains two Oriental characters (they are described in the novel as "Oriental" or "Asian-looking" without betraying their racial identities). These characters become a symbol of the poststructuralist rhizome that deconstructs Western racialized ontology and epistemology without having any specific Asian identity or history. The Asian characters in these works are portrayed as readymade allies of native American or African American characters in their mission of deconstructing humanistic Western identity. By borrowing and developing from Bill Mullen's notion of afro-Orientalism, this chapter shows how Delany's and Butler's works contain a speculative Orientalist figure.

We are witnessing a newly increasing Asian hatred, irrational pseudo-scientific inaccurate news about COVID-19 and its relationship with Asians, and a new version of the Yellow Peril with regard to the US–China trade war. We are seeing the Western world's fear of the "Kung Flu" invading the United States or the Chinese economy taking over the US market. At the same time, President Obama openly praises the Korean education system and urges the United States to learn from it, while the Academy Awards present the award for the best director to Asian-descent directors two years in a

row. In keeping with these phenomena, some Americans feel the fear of the Yellow invasion, envisioning a dystopic future for the United States, while others feel more need to learn from Asia to shape a utopic future for themselves. With this ambivalence, the genealogy of speculative Orientalism that this dissertation aims to trace can hopefully be a good first step toward navigating the disorientating relationship between the United States and Asia.

If the New Wave reformed sf, what caused this reformation? What was the historical context? I argue, among many other political and social contexts, one of the most neglected one was the sf writers' fascination with Asia; alternatively, the New Wave sf writers found a *novum* from the strange unfamiliar culture and people that make sf newly entertaining and shocking when the genre seems to have reached the level of exhaustion. The New Wave writers found Asia not only as a reforming tool for the genre but also as a useful way out from the seemingly enclosed Western society and its problems. Therefore, Speculative Orientalism became the revitalizing engine for the New Wave. Before extensively discussing Speculative Orientalism in the New Wave novels, the historical context of the New Wave, sf critics' broad evaluation of the period, and how prevalent Asian cities, characters, and cultural artifacts appear in New Wave works are briefly examined. After establishing this, I will explain the historical context of the period to show how the US government needed to reposition its relationship with Asian countries as allies and to show how the diverse types of American Orientalism influenced New Wave writers' new understanding of Asia in the time periods.

Chapter 1. The Birth of Speculative Orientalism as a Reforming Engine of Science Fiction

The sf works of the 1960s and 1970s are usually grouped under the term "New Wave." Adam Roberts argues that the term "New Wave" was coined by a young sf fan, Christopher Priest, before he became a major novelist, by appropriating the term from the term for the French cinema movement *Nouvelle Vague* (334). Many sf critics argue that the New Wave played a significant role in sf history. For example, Roger Luckhurst writes, "The New Wave changed the course of genre history" (*Science Fiction* 143), and Robert Silverberg also argues that the era "transformed the science fiction landscape" (qtd. in Merrick 102). Some writers evaluate the period more significantly: Priest argues that the period was "the single most important development in sf" (qtd. in Merrick 102), and Norman Spinrad also claims, "if there ever really was a 'Golden Age of Science Fiction,' 1966–70 was it" (*Modern Science Fiction* 403). However, as Helen Merrick highlights, other critics disagree with this periodization, as Samuel R. Delany and Joanna Russ argue that it is just "a meaningless generalization" (qtd. in Merrick 102). Sf critic Rob Latham partially agrees with Delany and Russ's evaluations when he argues that periodizing the New Wave as a "radical shift" is an overstatement and exaggeration, as the change was already happening in the United States ("The New Wave 'Revolution'" 158). Despite this, Latham acknowledges that "the consensus in the sf history is that the 1960s were an epochal moment in the genre, marking a radical break with the pulp tradition of technophilic adventure stories and ushering in an array of dystopian themes

and avant-garde styles of writing" (157). Therefore, Latham concludes, "New Wave 'reformed' rather than 'revolutionized' science fiction" (178).

Sf critics generally understood the New Wave as a movement that initially happened in the U.K. and was imported to the United States afterward. Therefore, sf critic and editor Judith Merril claims New Wave as "a distinctively British project" in her reviews for *Fantasy and Science Fiction* (qtd. in Luckhurst 147). Luckhurst also finds its origin in the U.K. when he writes, "What became known as the New Wave in sf was centered in England on the magazine, *New Worlds*, edited […] by Michael Moorcock between 1964 and 1970." He adds that Moorcock's aim "was to redefine sf not as 'science fiction' but as the more inclusive category 'speculative fantasy'" (Luckhurst 142). Although Merril and Luckhurst find New Wave as a distinctly British project that later influences the American one, some critics argue that American science fiction was already encountering a change decades ago by itself. For instance, Bould writes that the change in American science fiction already began as early as the 1940s—decades earlier from the birth of the New Wave in the U.K. He finds the cause for the change in World War I (WWI) when writing, "In the wake of the war [WWI], scientific romance's imaginary voyages, utopian and eschatological fantasies, and technological and biological speculations often took a darker turn" ("Pulp SF and its Others, 1918–39" 103). Under this gloom, he highlights that "a group of New York-based fans" detected "SF potential for social critique" and thus formed "the Committee for the Political Advancement of Science Fiction in 1937 and the Futurian Science Literary Society in 1938" (114). He adds that these groups of writers took a Marxist position but still

remained embracing "the increasingly conservative Technocracy movement" and that the writers involved in this movement remained influential until at least the 1970s—the New Wave period (114).

Furthermore, in the late 1940s of the United States, two new magazines, *The Magazine of Fantasy and Science Fiction* (F&SF, 1949–) and *Galaxy* (1950–80, 1994–95), challenged John Campbell's conventional sf magazine *Astounding* (1930–). The editors of these new magazines distinguished their works from conventional pulp sf stories. They set the goal of publishing "intelligent adult" science fiction, eschewing the "routine gadget-type story […] or the interplanetary horse opera" (qtd. in Latham, "Fiction, 1950–63" 81). As *F&SF* and *Galaxy* attempted to publish a different set of sf works, in contrast to *Astounding*'s old sf stories, the works of sf began to be divided. As a new set of works emerged in 1947, Robert Heinlein, the famous writer of *Stranger in a Strange Land* (1961), suggested the new term "speculative fiction" as an alternative connotation for the acronym "sf" (Latham "Fiction, 1950–63" 84). Likewise, in 1953, Isaac Asimov suggested another term, "social science fiction," to denote a new group of sf works (Malisa Kurtz "After the War, 1945–65" 137). Also, in 1957, P. Schuyler Miller coined the term "hard science fiction" to distinguish traditional pulp sf from newly emerging sf works, which were later termed "soft" sf (Bould and Vint 85). Finally, Brian Aldiss, in his book *Billion Year Spree,* uses the term "Life-Style SF" to connote these types of new sf stories in that period (274, 287). Whichever name they use between "speculative fiction," "social science fiction," "Life-Style SF," or "soft SF," it seems true that there were already different sets of stories in the American science fiction even

before the New Wave arrived in the United States. Adam Roberts agrees with this by stating that New Wave was not "a merely U.K. affair. […] New wave sf was part of a broader international interest in experimental and avant-garde literary techniques" (334). Therefore, it is fair to say that the change that already happened in American science fiction could become a "movement" with newly emerging female and African-descent writers in the 1960s under the influence of the British New Wave. Latham admits, by the early 1960s, "the genre had begun to sort itself into two main camps: a rising cohort of authors and fans who embraced the heady freedoms afforded by the book market. […] And a sizable rump of old-school devotees, who cherished the legacy of the pulps and scorned […] 'mundane' literature" ("The New Wave 'Revolution'" 161). As Latham highlighted above, the New Wave did not revolutionize American science fiction but "reformed" further the already-happening change in it.

If science fiction was reformed in the 1960s, what caused further reformation on both continents? Critics find the cause for the change from the broad political and cultural contexts of the United States and other countries in these periods. Merrick wrote that the 1960s had "the ferment of the counterculture, sexual revolution, the radical politics of the Civil Rights movement, Vietnam" (102), and the 1970s were a reflection of "the sense of 'structural crisis' infecting the decade, prefaced by Alvin Toffler's *Future Shock* (1970), evident in the global economic recession, and growing disaffection with advanced industrialization, and marked by increasing environmental activism, the growth of the women's movement, [and] the perceived failure of left-wing politics" (107). Likewise, Malisa Kurtz found the cause from "visions of nuclear war, Cold War competition, and

the effects of consumer culture" (131). About these massive cultural and political upheavals, Luckhurst evaluated it as much as "a generational conflict" between the young and the establishment (141). Indeed the Vietnam War was one of the main cause for the conflict between the two main camps. When a group of young sf writers advertised their opposition to U.S. military occupation in Vietnam on *Galaxy Science Fiction* in 1968, the other side of sf writers also advertised their support toward the war in the next page (fig. 1.1).
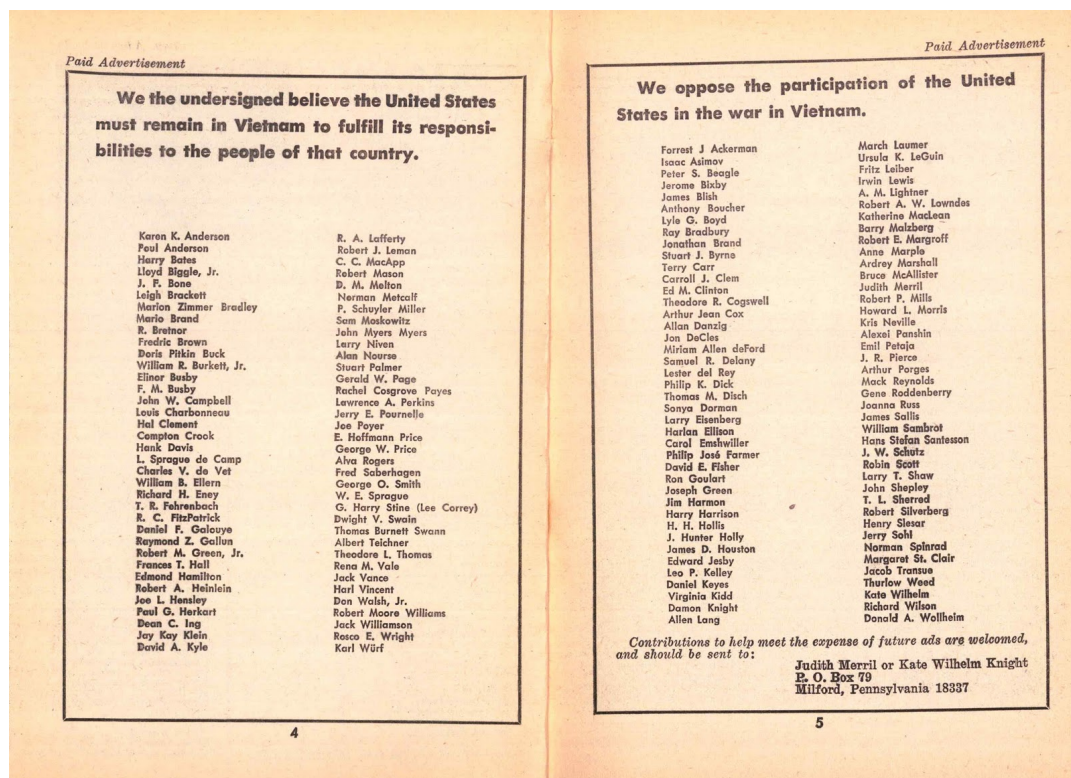
[Fig. 1.1: Two ads from the June 1968 issue of *Galaxy Science Fiction*]

I do not doubt the influence of these social and political contexts on the birth of the New Wave movement. However, this contextualization cannot be enough because its influence is too broad. If the social and political landscapes of this period were truly influential,

other literary genres and artistic forms could not be free from these influences. The political and historical events of the abovementioned periods by critics, such as the Civil Rights movement, probably advanced industrialization, environmental activism, and the women's movement, and impacted other literary genres and artistic forms of the periods one way or another, so it is hard to say that it is the main cause for the birth of the New Wave.

There is a more specific reason why sf writers in the 1960s needed the genre's reformation. The genre in this period often recycled the same theme, and its recycled *novum* was exhausted and became quotidian. John Barth, in "The Literature of Exhaustion" in 1967, argued that contemporary science fiction encountered "the used-upness of certain forms or the felt exhaustion of certain possibilities" (64). Damien Broderick agreed by stating, "By the early sixties, much sf was complacent, recycling with minor modification a few tropes and ideas" (49–50). Thomas D. Clareson also argued that "American sf reached a cul-de-sac in the early 1960s" (qtd. in Luckhurst 160), and Luckhurst declared that John Campbell's *Astounding* eventually became "self-parody" (160).

If the recycled idea could have maintained its surprising and entertaining effects on readers, self-parodying might not have been a problem, but such was not the case. The readers in this period could not even feel science fictionality from the old American and British sf works anymore. Aldiss and Roberts highlighted that the launch of Sputnik was a pivotal event that affected the way sf readers responded to conventional pulp sf ideas. Aldiss writes, "Space travel was a dream […] It was a part of the power fantasy of the sf

magazines. When space travel became reality, the dream was taken away from them […] The impossible had happened. People began to expect the unexpected" (*Billion Year Spree* 245). Roberts also wrote that "by the 1970s, it became clear that space travel was […] a bit dull" (333). Bould and Vint, therefore, wrote, "Fiction of all kinds struggled to address these new political and social realities. Sensing that old narrative forms could not meet this challenge, American literature particularly turned to metafiction, irony, pastiche, fragmentation, and allegory" (106). These critics argued that the pulp science fiction reached its dead end and became exhausted because space travel was realized and hence stopped functioning as a *novum* of science fiction. When outer space stops stimulating the readers' imagination, where can sf writers find the novelty? I argue they find a *novum*, or a new novum, from the other side of the planet, alternatively from Asia.

Asia in New Wave and Ellison's *Dangerous Visions*

To analyze how the fascination with Asia reformed or revitalized the sf genre, I analyzed three publications that Bould and Vint named as three "major publications" that "defined, although in different ways, this New Wave of sf" (*The Routledge Concise History of Science Fiction* 110). These publications are Harlan Ellison's collection *Dangerous Visions* (1967), Judith Merril's anthology *England Swings SF* (1968), and the British magazine *New Worlds*, edited by Moorcock. Luckhurst, in his book *Science Fiction*, also named the same three publications as the center of the New Wave in the U.S. and the U.K. (141–42). Any reader who reads these publications cannot avoid encountering Asian goods, cities, or characters. In every two or three stories in these

publications, there is at least one thing from Asia. Almost half of the stories in *Dangerous Visions* engage with Asia, and one-third of *England Swings SF* does the same. Also, for the first two years of Moorcock's editorship in *New Worlds*, there is at least one story in almost every issue that entails Asian themes, and Moorcock himself wrote and published four stories that deal with Asia in these two years. Hence, although Asia as a revitalizing engine of the New Wave does not manifest on the surface of these works, once noticing it, one cannot ignore it. Before analyzing the ways in which these stories adopt Asia as a speculative instrument and a plot device, I want to address how broadly these New Wave writers in the collections and anthologies were fascinated with Asian themes.

First, Ellison's *Dangerous Visions* is an epitome of New Wave in American science fiction, although there is disagreement in evaluating this anthology's contribution to the reformation of New Wave. Luckhurst is positive about the anthology's role in sf reformation. He evaluates that *Dangerous Visions* "tried to engineer organized rebellion […] [t]rue to the Zeitgeist" (142). Bould and Vint also admitted that this anthology at least "challenged the predominantly optimistic and sexually anemic magazine and paperback tradition by collecting original stories too 'controversial' to publish" by focusing its critical energy against "bourgeois, Christian moral sensibilities" (110). However, Aldiss is critical of the critics' positive evaluation of *Dangerous Visions* when writing that "What *Dangerous Visions* actually was differed substantially from what it was claimed to be. […] These stories did appear quite shocking, but it was rather like

shocking your maiden aunt with ribald limericks" (298). Therefore, he concludes that

Dangerous Visions failed to be "a genuine revolution" (298).

Whether *Dangerous Visions* is a genuine revolution or merely shocking, the stories in the anthology have an undeniable interest in Asia. For example, In Poul Anderson's "Eutopia," the political situation is described by the passage "the Orient broke apart" (282). In James Cross' "The Doll House," the main character uses a fairy as an oracle to make money by forcing the fairy to predict the future, and the character plans to trade stocks of "a gold mine in Asia" as a lucrative investment (317). In Miriam Allen deFord's "The Malley System," the world witnessed the presence of "The East Asian Union" (112). In Samuel R. Delany's "Aye and Gomorrah," there are two types of people—genderless "spacers" and gendered "Frelks." The story is about an event in which a native American protagonist meets a Turkish woman in an unnamed Asian city (537–38). These stories show that "the Orient" or "Asia" is used in a generic form as if all the countries in the Orient/Asia are homogeneous. Still, what is noticeable is the Orient/Asia neither appears as a threat to the West nor as premodern, but as benign and supportive in relation to the US's position in the world.

Another form of the generic term Orient/Asia is a random use of interchangeable diverse Asian elements without specific explanations. For example, Philip José Farmer's novella "Riders of the Purple Wage or The Great Gavage" is replete with Asian cultural artifacts and characters. This novella is the longest story in the collection, and editor Ellison evaluates the story as "easily the best" story among all stories in the collection (31). The experimental story starts with many Asian and native American characters,

such as "Egyptians," "Arabs," and "Rousseau Red Hawk," who looks "like a Plains Indian" (39–40). The protagonist's grandfather leaves a will to the main character, writing "Leave the country and go to Egypt," signifying that the United States is a dead-end to him, and a foreign country such as Egypt is the only way out (101). However, this story not only shows these Middle Eastern and North African characters, which are an interest of traditional Orientalism, but it also shows a new interest toward Southeast and East Asian characters and cultural artifacts. In the story, other characters discuss "an Asiatic deer" and samisen, a "Japanese musical instrument" (63–64). A character whose name is Ho Chunk Ko in Lhasa, Tibet, casually quotes Confucius as if a regular reader is already familiar with it, and, in another passage, Buddha is called "the Original Beatnik" (51, 57). Later in the story, the names of "Mohammed" (65, 81) and "Nirvana" followed (88). Furthermore, there is a fantastic passage where the eighth-century Chinese poet, Li Po, roisters with Socrates and Ben Jonson in an American pub (34). The readers can see that the author uses Egyptians and Middle Easterners of traditional Orientalism with Chinese and Japanese characters, showing the newly emerging interest of Americans without specific cultural contexts or explanations, but as conflated and interchangeable symbols even with native American elements as a means of non-Western disorientation. It shows this initial New Wave novella still maintains residual traditional Orientalism as well as emerging speculative Orientalism.

In this sense, Joe L. Hensley's story "Lord Randy, My Son" is similar to Farmer's novella as the story contains several estranging insertions of random passages about "Siddharta Gautama." The characters' names are also non-specifically Asian, such as

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"Ching-tsai" and "Ubu'l Kassim" (263, 265, 268). In John T. Sladek's story "The Happy Breed," a character also tells a story about a Sultan in Arabia, who had his architect blinded and, later, the characters sit on a "Chinese sofa" (415, 425). Norman Spinrad's "Carcinoma Angels" is a story of a character who became a millionaire at the age of 25 and was diagnosed as having an incurable cancer at the age of 28. To find a cure, he reads "the Koran" and "I Ching" (516). Later on, he makes his own cure by mixing "Novocain, morphine, curare, and *vlut*" and "a rare Central Asian poison" (518). In these stories, Muslim names such as "Ubu'l Kassim" appear along with a pseudo-Chinese name such as "Ching-tasi," and the Muslim text of the *Quran* appears interchangeably with the Chinese classic *I Ching*.

Some stories are more specific in pointing out a nation's name, specifically in East or Southeast Asia, although there is no clear explanation why that country was chosen in the narrative. For example, Brian W. Aldiss's short story "The Night That All Time Broke Out" in the collection is a story about a married couple who uses a time-changing machine. The husband of the story says, seemingly out of nowhere, "Last year, I was on active service in Korea" (163). Philip K. Dick's story, the third-longest story in the collection, is set in Hanoi, Vietnam. Like Dick's other alternate history fiction, *The Man in the High Castle*, this short story imagines a world where China defeats "the West" in its "Colossal Final War." Afterward, the world is ruled by a country named "the People's Democratic United Front" with a ruler whose name is "The Absolute Benefactor of the People" living in Peking (184–85). The main character, Mr. Tung Chien, is a government employee working for the party of the nation, and his boss, Ssu-Ma Tso-pin,

puts Chien in a test that requires him to distinguish two different documents between "petit bourgeois imperialist degenerate crypto-ideas" or "a dedicated progressive, a loyal Party member['s] […] conviction" (187). Carol Emshwiller's "Sex And/Or Mr. Morrison" is a story about a narrator hiding in the room of Mr. Morrison, a mysterious character. Mr. Morrison is described with "eyes, the way that fat pushes up his cheeks under them, look almost Chinese" (332).

In other stories, East, South, and Southeast Asian cities, cultural artifacts, and characters are also dropped randomly. Damon Knight's "Shall the Dust Praise Thee?" mentions "China"; Theodore Sturgeon's "If All Men Were Brothers, Would You Let One Marry Your Sister?" mentions "Indian wrestling"; Larry Eisenberg's "What Happened to Auguste Clarot" presents "an enormous Chinese staggering under a terrible burden of laundry"; in Kris Neville's "From the Government Painting Office," the narrator says "I wonder about the Indian children" as "nobody ever mentions them" and makes a plea to the readers to be interested in them; R. A. Lafferty's "Land of the Great Horses" is a story of two Englishmen's adventure in a place between New Delhi and Bahawalpur.

Among the thirty-three stories in this anthology, almost half of the stories employ Asian cities, characters, or cultural artifacts in one way or another. The ways in which these writers adopt diverse themes have a commonality, although there are also differences. Particularly, the writers in this collection use Asia as a modifier to bring the effect of unknowability and unassailability to the object in a superficial way, such as "Chinese sofa," "Asian poison," or "Asiatic deer." Even in Farmer's "Riders of the Purple Wage or The Great Gavage," the Asian characters are present either as a group,

such as "Arabs" and "Egyptians," not as individuals, or as if they are fictional or mythic characters as in "Li Po" and "Confucius," not historical figures. The story has neither an interest in these writers' works or theories nor in the historical and cultural context of the writers.

In this sense, the ways in which these authors employ Asian themes in this collection can be categorized three ways—traditional Orientalism, victimization of Asians, and Asians as an unknowable and unassimilable but helpful entity. Raymond Williams explains the residual, the dominant, and the emergent in his book *Marxism and Literature* (121–22). In the stories quoted above, traditional Orientalism remains and appears as the residual or the dominant form in the 1960s of the United States, with the victimization of Asians as an emergent form, and Asians as an unassimilable and unknowable but helpful entity as another emergent form. First, there are authors whose works show the residual influence from the traditional Orientalism. For example, Spinrad's use of "a rare Asian poison" as a miraculous cure for the protagonist's incurable cancer shows the Orientalist mystification of Asian goods in a traditional Saidian sense. Cross's "The Doll House" also uses the Asian gold mine merely as a symbol of incalculable wealth, and it shows a typical trope of imagining Asia as a magical source of exploitable resources.

Some stories show the residual influence from the early twentieth century's Yellow Peril genre. For example, deFord's "The Malley System" is a story that imagines a future society of 2083. In this future, aliens, often called "Extraterry," are discriminated against by humans, and illegal cannibalism is being done by criminals. Imagining this

future society, deFord sees the world divided by color line, where countries exist such as "the African Union" and "the East Asian Union." This shows what Mark C. Jerng argues about Asiatic racialization, analyzing the future war fictions of the early twentieth century. He argues that, in the 1900s due to the Russo–Japanese war (1904–05) in which a "colored" nation unprecedentedly defeated a "white" nation, racial predicates began to be applied to refer to the world itself as "white world" or "colored world" (32). Due to this, Jerng writes, the writers in this period imagined a worst-case scenario in which East Asian nations collaborate against the West, and the magazines and articles then comment on "Panmongolism" as Shiel, H. G. Wells, and Jack London's works also show (56). These examples prove that De Ford's reimagination of the future world still depends on the residual structure of traditional Orientalism or on the influence of the Asiatic racialization of Yellow Peril fiction that sprang up in the early twentieth century.

　　Furthermore, there is a writer who uses Asian themes as a method for motivating American readers to sympathize with victimized Asians. As quoted above, Neville's "From the Government Painting Office" exemplifies this idea of Asians as victims of Western violence. Shortly, however, the narrator mentions "the Indian children" and brings them to the novel as victims. This proves that the traditional Asiatic racialization in American science fiction has already been modified due to the backlash to the Vietnam War. Especially considering the long history of Asiatic racialization in the Yellow Peril genre and racist portrayals of Asians during World War II (WWII), Asians were always either fetishized, mystified, alienized, or demonized. The figure of Asians as victim is a new figure that emerges in this period, and this new figure of Asians as victim also

appears in the Merril collection and Moorcock's magazines. However, the novel's sympathy for Indian children is so brief and superficial; hence, it is mentioned as a tool by which to elevate the moral status of the white American narrator as a sympathetic benefactor rather than to actually care for the victims in India.

Finally, most writers use Asian themes as a symbol of an unassimilable and unknowable entity. This is the dominant mode found in many stories in this collection and it is important in the context of the speculative Orientalism and the Cold War. In spite of the US government's policy change during the period that attempted to assimilate certain groups of Asians into the United States, as an ally and labor force for immigrants and refugees, Asians were not fully assimilated into US society as the attempt was soon modified into model minority discourse that understands Asians as still unassimilable into the United States. For example, why does the main character of Aldiss's story say he stayed in Korea? The character's experience in Korea has nothing to do with the story's main plot, where they travel different time zones. The passage only exists to make the readers assume the character has an experience that an average American reader cannot fathom. Other examples, such as "New Delhi and Bahawalpur" in Lafferty's story, "Chinese sofa" in Sladek's, "China" in Knight's, "Indian wrestling" in Sturgeon's, "Chinese" person with a "burden of laundry," "Ching-tsai," and "Ubu'l Kassim" in Hensley's or a mysterious character with a Chinese eye in Emshwiller's story, do not refer to what they should mean. These words have little to no relationship to real cities, cultures, or a person's ethnic background. These stories do not explain the meanings to which the Asian terms refer. Without a specific reference, the words play a signifier role

without being signified. The words were inserted only as something unknowable and unfathomable, thus disorienting American readers as an sf novelty. Although the Asian goods, cities, names, and cultures were employed in these stories as unassimilable and unknowable, they were not portrayed as a threatening evil to the West, as in the Yellow Peril genre. By leaving the possibility of alternative space open with these terms, the stories found a way out from a seemingly closed and fixed universe in the domestic place of the United States.

In particular, the ways Dick, Delany, and Farmer portray and use Asia in their stories are noteworthy. Farmer lived in Los Angeles for three years when the story surfaced, and the story shows the influence of the cultural upheaval of the 1960s and the influence of the Beat writers in that period. The Beat writers and the young generation in the 1960s counter-culture movement criticized the Vietnam War, US consumerism, technocracy, environmental toxicity, and racial and sexual oppressions. Jack Kerouac, the representative writer of the period, was "convinced that Buddhist nonattachment and non-self are crucial antidotes to American consumerism and technocracy" (Garton-Gundling 211). Kerouac finds a solution to American problems from Asian thinkers and religions as he writes, "even great thinkers" in the West are "ignorant compared" to Asian sages who "understand everything" (qtd. in Garton-Gundling 211). This shows a precursor to speculative Orientalism as Asia in Kerouac's writings shows a positive figure of the Asians, but is still stereotypical albeit in a changed way from the old Asian figure as an evil scientist.

Gary Snyder had a similar approach to the United States and Asia. He wrote, "In a fixed universe, there would be no freedom" ("The Etiquette of Freedom" 5), and he pursued freedom via a "Zen emphasis of concentration on the present moment, spontaneous realization, and reverence for nature" (Garton-Gundling 204). As these Beat writers found liberation and freedom via Asia, the main character's grandfather in Farmer's novella keeps saying "leave the [United States]" and go somewhere else, as freedom or future does not exist in the United States anymore (101). The constant and repetitive appearances of Asian sages, such as Li Po and Confucius, also show the pursuit of curing American problems from a newly emerging Orientalist figure. The fact that a Tibetan character appears in this novella is also significant, as Ellen Goldberg, in her article "The Re-Orientation of Buddhism in North America," writes in the 1960s to North Americans, "Tibet is seen as the cure for an ever-ailing Western civilization, a tonic to restore its spirit" (349).

Delany's use of the Asian city as a background place for his radically different science fictional universe shows a similar Orientalist approach. When imagining a world with a different gender dynamic—gendered and genderless human species—he brings the characters to an unnamed Asian city, and the story is unraveled by a native American character and a Turkish woman (537–38). The unnamed Asian city in this story shows that Asia is used as a background place where fantastic things unfold. The place is used as a speculative instrument for imagining an alternative world that possibly liberates American racial and sexual problems. Likewise, as introduced above, Dick's story unravels in Hanoi, Vietnam, and the main character's familiar Western epistemology and

worldview are reversed by swallowing an Asian drug that a local person handed over to him. In Dick's case, the reversed world is not better than his previous one but it opens a new epistemological and ontological space in his mind that seems to be impossible to have in the closed Western world.

This shows that New Wave writers' use of Asians moves away from the traditional Oriental figure or the figure in the Yellow Peril genre. For instance, in 1904, Jack London, in his newspaper article, argues "we do not know the Japanese soul" and directly connects the unknowability to a potential danger, writing "When one man does not understand another man's mental processes, how can he forecast his future actions? This is precisely the situation today between the white race and the Japanese" (qtd. in Jerng 34–35). While London connects unknowability to a future threat, the New Wave writers in *Dangerous Visions* do not feel a threat from the unknowability of Asian objects. Instead, these unknowable places and characters appear as interesting novelties that makes these stories more (science) fictional and speculative.

Through this analysis and categorization, we can conclude that some writers in *Dangerous Visions* still maintain a traditionally Orientalist understanding of Asians, while other writers began to see Asia with a fresh perspective. New Wave writers started to describe Asia/ns as victims of Western countries' violence or as strange but interesting places to navigate. This hints at the birth of a speculative Orientalist figure: Asia and Asians not as hostile and threatening but either as benign victims or as solutions and cures to American problems. When Beat generation writers introduced Asia in the sense of newly emerging speculative Orientalism, the American writers and readers were

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already ready to accept this emerging and changed view of Asians. This is because the Cold War and the U.S. government's changed policy toward Asia as a new ally against the Soviet Bloc already spread a positive understanding about Asia to middlebrow Americans. In addition, the aesthetic, commercial and popular Orientalism Yoshihara explained during the early twentieth century and the subsequent fascination toward Asian culture among Beat circle writers had already been established and prevalent in American society.

Judith Merril's *England Swings SF*

If the epitome of American New Wave is *Dangerous Visions*, in the U.K there is Judith Merril's *England Swings SF* (1968). Merril encountered literary and avant-garde science fiction in her visit to the U.K. and introduced the stories in her *F&SF* column and *Year's Best* collections (Bould and Vint 110). In furthering this effort, she published *England Swings SF*. This anthology contains many experimental, avant-garde-style stories of British science fiction, but the experiment in style does not end with the stories themselves, but in the way the editor introduces the authors. The experimental style of Merril's introduction is highlighted in contrast to *Dangerous Visions*. Ellison's collection was dominated by the editorial voice and his authority. The readers of *Dangerous Visions* have to read Ellison's long introduction to each writer *first* before reading the actual stories. In the introduction, Ellison explains why he chose each story and the way in which he first met the writers. Thus, Ellison guides his readers to read the anthologies of each story in a predesignated way, the way he designs with the values he assigns to each

story. In contrast, Merril's collection makes the introductions of each writer appear after the stories, so readers enjoy the stories without any prejudgment. Even the style of introduction is experimental, with two columns next to each other broken down in several paragraphs. The writers' introductions of themselves are juxtaposed with Merril's introduction of them. Here, the authorities of the editor and the writers coexist, canceling and supporting each other.

The two most representative writers in the anthology that engage with Asia are J. G. Ballard and Michael Moorcock. Ballard is a British sf writer born and raised in Shanghai, China. When Japan invaded China, his family was concentrated in the internment camp for two years by the Japanese forces, and the experience was depicted in his novel *Empire of the Sun* (1984), which was later made into a Hollywood Film by Steven Spielberg. The anthology ends with two short stories of Ballard, the experimental and controversial "The Assassination of John Fitzgerald Kennedy considered as a downhill motor race" and "Plan for Assassinating Jaqueline Kennedy." In an interview with James Goddard, Ballard says Harlan Ellison declined one of these stories written and submitted specially for *Dangerous Visions* because, according to Ballard's words, Ellison thought "many millions of Americans might be offended" ("The J. G. Ballard—Harlan Ellison, ahh, *misunderstanding*…"). Therefore, in the interview, Ballard criticized Ellison's hypocrisy by saying Ellison's collection is "dangerous, but not too dangerous." Ballard claimed Ellison's anthology is a mere "vulgar travesty of the words in the title" ("The J. G. Ballard—Harlan Ellison, ahh, *misunderstanding*…"). Later, Ellison argued back through a preface in *Again, Dangerous Visions*. He wrote he did not reject the story,

but the manuscript did not arrive to him in the first place because Ballard's agent did not send it, prejudging the piece as too offensive (xiv). Ellison adds that he thought Ballard's story "would have been perfect for *Dangerous Visions*" instead of being too offensive to American readers (xiv). Whoever says the truth, one thing for sure is that Ballard's story in this collection was considered very controversial, even to either Ellison or Ballard's agent.

However, Ballard urges his readers not to read the story "literally," as the story is not about Jacqueline Kennedy herself, but about her "popular image […] translated through all the television, newspaper, and magazine media" (*Sunday Telegraph*, 21 May 1967; qtd in *England Swings SF* 403). A significant thing about the story is that it is interested not only in Jacqueline Kennedy but also in Southeast and East Asian figures and other first ladies. At the end of the first story of the two, Ballard published a photo of Chiang Kai Shek, the former president of the Republic of China (Taiwan), next to a photo of Jacqueline Kennedy. The second story also juxtaposes popular images of Madame Chiang next to Jacqueline Kennedy. Through this, Ballard critiques the inequality of the media's portrayal of American and East Asian first ladies and juxtaposes them next to each other. From this, he highlights the fact that two first ladies are portrayed differently in the Western media although they deserve the same media attention in the same manner. The first ladies and their popular images do not end with these two women. In another story written by Ballard in the anthology, "You and me and the continuum," he presents another First Lady, "Madame Nhu," who was the *de facto* First Lady of South

Vietnam in the 1960s and again shed light on her as an equally important political figure of the world's politics, as much as Jacqueline Kennedy.

Also, Moorcock's story "The Mountain" (1965) begins with two characters searching for food in the place of catastrophe. Due to war, the world is bombed, and the narrator says, "Fall-out had by this time finished off the tribesmen in Indonesian jungles, the workers in remote districts of China" (331). The place the two characters stay is unclear, but they search "Lapp kata wigwams of wood" with the dead bodies of the Lapps, the indigenous Finno-Ugric people in Northern Europe. The story finishes with a quasi-Buddhist blending of the protagonist to a mountain. The story narrates that the main character, whose name is Hallner, "lays on the peak of the mountain, sharing its existence. He was immobile, he did not even blink […] it seemed that he was part of the rock, part of the mountain itself" (342). This shows the way Moorcock describes Indonesia and China as countries of victims of the World War and its fallout and, concurrently, as places where one can be assimilated into nature. The title of the story "The Mountain," the theme of the story that criticizes Western violence in Asia, and the final part where the protagonist transcends the world in a hermit-like place onto a mountain, show the relevance of the story with American Beat writers' Buddhistic themes and ideas, such as in the works of Jack Kerouac and Gary Snyder. Particularly, Snyder's first published work, *Cold Mountain Poems* (1959), was published six years earlier than Moorcock's "The Mountain," and it portrays the Chinese poet Han Shan as "mountain madman" (35). Kerouac's famous *The Dharma Bums* (1958) finishes with its

main character staying alone in a secluded cabin on a mountain, as the main character in "The Mountain" does (180).

Adding to these two writers, who led the New Wave in the U.K., there are also many other writers in the anthology who also engage with Asia for the experiment and speculation of the stories. For example, Josephine Saxton's "Ne déjà vu pas" is an experimental story about a world order that is reversed from Western readers' familiar reality. To highlight the overturned world order, the narrator reads a card where the words were written in reverse order, such as "YADOT ROF SDALAS," which means "Salads for today." As if it is impossible to imagine this reversed world without thinking of Asian philosophy and culture, she uses ideas such as "Brahma," "Nirvana," and "Ying Yang" to describe the speculative world. The anthology also published Thomas M. Disch's short story, "The Squirrel Cage." The story begins by narrating the protagonist's choice of an ideal pet, and he chooses Pogonophore, which does not eat, excrete, sleep, or make noise, which makes him consider it an ideal pet. The anecdote of this mysterious pet opens the story to set a speculative tone, and the narrator explains that the pet was specifically shipped from Japan (132). Also, as with the concept of "The East Asian Union" in deFord's "The Malley System" in *Dangerous Visions*, Chris Priest's "The Run" features an alternative world where "Pan-Asians" have a conflict against Western countries. The word "Pan-Asian" appears again in Graham M. Hall's "Sun Push," and in the story, a communist appears and makes a "salaam-bow" to the narrator (290, 294). Again, among the twenty-eight stories in *England Swings SF*, eight stories, approximately one-third of the collection, engage with Asia in one way or another.

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Some stories quoted above maintain traditional Orientalism as the residual: Priest's and Hall's stories imagine "Pan-Asians," and through this reconstitute the world divided by color line and imply a conflict between Asia and the West. Simultaneously, Moorcock's story portrays Indonesians and Chinese as war victims, and its bombing as Neville's work does in *Dangerous Visions*. Disch uses Asian animals, philosophy, and religion as speculative tools for his science fiction. For instance, the squirrel and the narrative afterward in Disch's story have nothing to do with specific Japanese history or culture. This strange pet that does not eat, excrete, or sleep speculates on this story, and the fact that it comes from Japan increases the unknowability and unreality of this animal. The name of the Buddhist god and principle in Saxton's story also highlights that the world depicted in the story is reversed from the readers' familiar reality, and the plot in the story does not show any serious interest or knowledge about Buddhist philosophy or religious principles. Despite these similarities between *Dangerous Visions* and *England Swings SF*, the stories in *England Swings SF* show a relatively deeper interest in Asian culture and history than the way *Dangerous Visions* did. It shows that American sf writers had a generally shallower understanding of Asia only as a generic archetype from the residual influence of traditional Orientalism, as British writers moved into speculative Orientalism earlier than did American writers. With the specific words of "Nirvana" and "Ying Yang" in Saxton's story and political figures in Ballard's story, the stories do not merely use Asia as an unidentified group but specific name of political figures and city's names in Southeast and East Asian nations begins to appear.

Michael Moorcock's *New Worlds*

The British magazine *New Worlds*, the most representative publication of New Wave in the U.K., also includes many stories about Asian cities, cultural artifacts, and characters. This magazine is particularly significant, as it predates *Dangerous Visions* or *England Swings SF*. It is fair to say Moorcock's *New Worlds* motivated *Dangerous Visions* and *England Swings SF*. Latham argues that Moorcock's encouragement of experiment through this magazine "helped spur book editors to expand their sense of what constituted acceptable sf," and, therefore, Moorcock "wanted a revolution and he got one" ("The New Wave 'Revolution,' 1960–76" 164). Since Moorcock took the editor's job in this monthly magazine in 1964, he edited hundreds of stories for over 30 years of his editorship. Thus, it is beyond this dissertation's scope to examine every story of the magazine throughout the several decades. Therefore, I limited the research to the first two years of Moorcock's editorship (1964–65), and these two years already provide plenty of examples. Among the ninety-two stories in the magazine's first two years, fifteen stories engage with Asian themes in one way or another, which means that in almost every issue there is at least one story that significantly uses Asia as a speculative tool.

For example, Arthur C. Clarke's "Sunjammer" is about an imaginary future sport in space in which each player needs to sail a spaceship from the earth to the moon. What makes this sport interesting is that the ships do not use any fuel because they are pushed by radiation blowing from the Sun. In this future world with developed technology and rocket science, the world is divided by different national categories, and each group sends

its representative to the competition. South America sent a ship named *Santa Maria*; Eurospace Corporation sent *Gossamer*, the Republic of Mars *Sunbeam*, and General Spacecraft *Arachne*. Particularly, there is a nation called "the Federation of Australasia" who sent *Woomera*, and this spaceship is portrayed using the most outdated technology, as it "was a simple parachute" (29). There are two more ships, "the American skipper" *Spray* and the protagonist John Merton's *Diana*, and these two ships, driven by an American player and the British protagonist, are the only ones driven by individuals, and it signifies Clarke's belief in American and British individualism.

What is interesting in this reimagination of the geographical remapping of the world is not the fact that settlers on Mars construct an independent nation, but, first, that a private corporation is acknowledged as equal to a nation, and, second, that the world is divided by "America," "South America," and "the Federation of Australasia." Australasia is probably a new national category in this science fictional future world that merged former Australia and Asia. This geographical reordering of the world shows the similar residual influence of future war stories and the yellow peril genre as I argued in the stories of Merril's and Ellison's collections. The fact that this story imagines Australia to be merged with Asia also reflects Australian people's fear of the yellow peril of the period. As Australia is a former British colony, its writers and intellectuals were particularly more afraid of an Asian invasion of their country than were their American and European counterparts. As a result of Australia's annexation to Asia, the first spaceship that fails in the race is *Woomera*, the ship produced by Australasia. The narrator writes, "There was no sign of *Woomera*. It took him several minutes to locate

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her—a dim, star-eclipsing phantom neatly caught in the shadow of *Lebedev*. He could imagine the frantic efforts the Australasians were making to extricate themselves and wondered how they had fallen into the trap" (34–35). Along with the fact that *Woomera* uses the most outdated parachute-style technology, this failure of the ship shows the writer's prejudice that Australia's and Asia's technology cannot develop like that of Western nations, and the people of these countries are easily maneuverable and gullible. Moreover, in the first few pages of the story, the narrator recollects his memories of sailing on a real ocean of the Earth when saying, "All the canvas of all the tea-clippers that had once raced like clouds across the China seas, sewn into one gigantic sheet, *could not match* the single sail that *Diana* had spread beneath the sun" (my emphasis; 27). This comparison between the old sailing tradition in the China Sea and the new space race in which *Diana* participates appears in the early part of the story. The words China and its seas are used as a symbol of old human tradition and a reference for comparison to the protagonist's Western spaceship. This shows that Clarke's story and his understanding of Asia maintain traditional Orientalist prejudices in regard to Asia.

Another story that shows traditional Orientalism is Bob Shaw's "… And Isles Where Good Men Lie." Here, there is a lieutenant, Colonel John Fortune, who works for the United Nations Planetary Defense Unit. His job is to defend the earth from the invasion of aliens, "Nesster." The problem is that numerous alien spaceships keep landing on Earth, and he suspects there is radar that signals the aliens to land on Earth. He receives a report that one more Nesster spaceship will come down soon, and he says it is unlikely to land in his areas, as the alien spaceship needs a flat ground on which to

land. So, he expects it to arrive in a place "like parts of Africa and Japan where the buildings were of a type which would not show up well on whatever radar system the Nessters use" (98). In this quote, the name of Africa is mentioned as if it is the name of a country, instead of a continent, next to the name of Japan, and Japan and Africa appear as exemplary places that have low buildings that are almost negligible from the sky. Subsequently, he finds the hidden secrets that it is a Russian satellite that signals Nessters to endanger the Earth, and Pavel Efimov, a Ukrainian friend of his wife, secretly works for the Russian government. While his wife has a party with Efimov at his home, he approaches the house and describes the house that holds the suspicious meeting saying, "The house was glowing like a Chinese lantern" (106). Although a character in the story says, "The Cold War has been over for years," the story imagines the war will not end even in a science fictional future, and Russia will still make a plot to endanger the peace of the Earth (107). Meanwhile, "Chinese lantern" is also used as a metaphor for suspicion, mystery, and hidden danger.

Four other stories show Asia as unknowable but benign and interesting. For example, Keith Roberts's "The Flowers of the Valley" is about three characters whose names are Ivan, Jorge, and Priscill. The story has an unclear narrative, as most of the story is what Ivan transcribed as his internal thoughts and feelings. The story is strange and incomprehensible. His friend, Jorge, often brings "exotic" and "oddly angular" flowers to Ivan, and Ivan portrays the flower looking like "the hands of Indian dancers" (115). When Ivan tells Jorge his worries about his partner Priscill, Jorge "sent her strange things too, fruits of the Alpine autumn and things from the far-off Floor of India that only

he could obtain" (116). Subsequently, Ivan narrates, "I tried to tell [Priscill] something of the wonderful system of modern Agricasting [sic], of how I had seen the bales of wheat and oats, barley and Indian corn rushing in torrents down Mother Nature's chutes" (116). The story ends with "I just did not get it," which shows the narrator's continuing confusion, and, like the narrator, the readers also were left without any clear clue about what happened in the story (119). Despite the uncertainty of the narrative, it is clear that flowers have a significant role in this story. The presence of the exotic, non-identifiable oddly looking flower sets a speculative tone of this story. The writer of the story increases the mysteriousness of the characters' behaviors and intentions by portraying the flower with phrases such as "Indian dancers," "from the far-off Floor of India," and "Indian corn." Who is Jorge, after all, who can access these mysterious flowers and fruits from Asia that "only he could obtain"? Does the fact that he has access to these stuffs mean that he is an Asian? Like the other stories in two previous collections, Asian terms are only used as modifiers to increase the speculative tone of the story.

Ernest Hill's *Gamma Positive* is also not different from Roberts's story regarding its use of Asia as a speculative tool and sf novum. This story is about a genius chemist, professor Manstein. He invented a chemical formula called "Gamma Negative," experimented with his own body, and found that it allows the subject to travel to the past. He changed the formula to make Gamma Positive and had a strange feeling of visiting the future. To understand the meaning of the strange experiences, he made a phone call to his friend Dr. Conroy, another genius psychiatrist, and, when he first appeared, he was portrayed wearing "An elegant Chinese dressing gown" (69). Again, this was mentioned

at the early part of the story, and the fact that the mysterious genius who knew people's psychology and mind wore a Chinese dressing gown made him look stranger and more mysterious, although the story's narratives and characters had nothing to do with China itself. China, however, is not used as a symbol of anachronism or futurity. It is synchronous with other objects in the story. It is used to inform that the genius psychiatrist probably has some unfamiliar cultural influence, background history, or cultivated tastes that are different from those of average American readers.

Furthermore, E. C. Tubb's "The Life Buyer" also expresses its use of Asia as a mysterious science fictional modifier. This story is a science fictional detective story in which a rich businessman is assassinated, and a detective follows the trace of the murderer who planned it. "China" is very briefly mentioned when the story introduces a new character by saying, "He was in Arizona, then in China, he traveled a lot" ("The Life Buyer (Conclusion)" 71). It shows how the character's past in China makes him more unknown, although it does not necessarily make him more threatening or outdated. Like the stories in *Dangerous Visions* and *England Swings SF*, which include stories that depict Asians as victims, Vernor Vinge's "Apartness" can also belong to this category. South, Southeast, and East Asian countries such as China, India, and Indonesia are briefly mentioned with other countries as countries that will be destroyed by a nuclear war in the future. These uses of Asia in these sf stories show that *New Worlds* writers also include the residual of traditional Orientalism (Clarke and Shaw) and the emergence of new Orientalist figures (Roberts, Hill, Tubb, and Vinge). The emergence of a new Orientalist figure uses Asia mostly as a modifier of an unknown realm beyond the Western world—

not necessarily threatening, outdated, lucrative, or feminized but synchronous, benign, interesting, and different.

Moorcock's Four Stories

The most interesting stories in this magazine are, of course, those of Moorcock. Among the fifteen stories, Moorcock has four stories that engage with Asia. Among them, "The Mountain" has already been analyzed because *England Swings SF* published the same story. Three other stories are "The Wrecks of Time," "Preliminary Data," and "Escape from Evening." His interest in Asia began as an element of his anti-war stance, especially his sense of guilt and horror over the nuclear war and (later) the napalm bombing in Vietnam along with Agent Orange. A reading through of Moorcock's early stories in these issues of the magazine shows that Moorcock's interest in Asia has slowly but surely changed. His stories show a traditionally Orientalist perspective on Asia at first but, concurrently, a genuine scholarly interest in Asia's philosophy and religion.

First, "The Wrecks of Time" is about a fictional world that has fifteen parallel earths. There is a device called "Tunneller" through which people can move between the alternate earths. The main character, Professor Faustaff, tries to protect the human race in these fifteen different earths against a group of villains who try to destroy those earths. Faustaff's father, a nuclear physicist who was imprisoned in German concentration camps, later helped to build a nuclear bomb used in Hiroshima. Afterward, his father tried to discover a device that countered a nuclear explosion as compensation for his evil deed in the past. While making the device, he accidentally created a "tunnel" through

which one can move to alternate Earths. Against the villains, his father secretly organized a team assisted by the Israeli government to prevent the disruption. Among the fifteen earths, those worlds that are nearer to E-1 are "more recognizable," whereas E-14 is "nothing but glassy rock," and E-15 is "a world of grey ash […] from thousands of volcanoes" (31).

The personal history of Faustaff's father with his past in the German concentration camp and later participation in the nuclear bombing of Hiroshima shows this story's link with the history of WWII. As the story's plot aptly shows, Moorcock heavily criticizes the nuclear bombing of Hiroshima, which accounts for the father's repentance and change to a peace worker instead of a bomb maker. Despite the story's sympathetic tone to WWII victims, such as Jewish or Japanese people, the story still cannot hide its Eurocentric view. For example, on the third Earth, named E-3, no "Northern Europe, Southern Russia, or Scandinavia" exist (19). The narrator states, "Nobody lived there" (19). The only place left is the land of "Greater America," as the "only inhabited land mass" (18). On E-4, what is left is the "British Isles and Southern and Eastern Europe now—the rest is either waste-land or water" (32). Either on E-3 or E-4, Africa and Asia have already been wiped out, and what is left is either "Greater America[n]" land, the "British Isles," or Europe. This shows that, as the Earth becomes "more recognizable," the more the Earth maintains either American land or European land that is still inhabited by humans. The organization, whose goal is to save the human race, also has a British male professor as its leader, headquartered in 'Frisco (San Francisco).

However, the story's adoption of speculative Orientalism goes further than that. Asians are not portrayed only as WWII victims. When the story introduces the first "Tunneller," the portal to the alternate earth, Faustaff goes into Chinatown in San Francisco. The story narrates, "He drove toward North Beach and soon drew up beside a Chinese restaurant with dark-painted windows with gold dragons on them" (20). And then he talks to his companion, "Nancy, how would you like a big Chinese meal and a chance to wash up?" (20). It turns out that a place next to a Chinese restaurant is used as a secret place for him to keep the Tunneller. Later in the novel, the story narrates again:

> He walked down toward Chinatown and soon reached a big building that had
> once been a pleasure house with a saloon and a dance floor downstairs and private
> rooms for one-night rental upstairs. Outside, the building looked ramshackle, and
> the old paint was dull and peeling. A sign in ornate playbill lettering could still be
> made out. It read, somewhat unoriginally, The Golden Gate. […] In the middle of
> the floor, a lot of electronic equipment had been setup. Housed in dull metal
> casings, its function was hard to guess. To an outsider, many of the dials and
> indicators would have been meaningless. (24)

The story indicates that the unknown place in Chinatown that hides the portal to alternate Earth used to be a brothel. The description of this Asian brothel shows the place as an unknowable place and simultaneously an "unoriginal," fake place. The unknowability ("hard to guess") and incomprehensibility ("meaningless") of the science fictional electronic devices increased with the sexualized image of the Asian brothel and the unknowability of the Asiatique dragon, sign, and unoriginal-looking lettering. No Asian

character or genuine interest in Asian culture and history in this story exists, but the superficial image and stereotypes about the Asiatique symbol, sign, and place are used as a tool by which to increase the science fictionality of the sf plot and as a portal to a speculative alternate universe from the familiar "recognizable" Western places.

Moorcock's other story, "Preliminary Data," is a part of Moorcock's famous Cornelius series. Jerry Cornelius, who appeared in many of Moorcock's other stories as various different identities, is presented also in this story. The story begins in Angkor, a city in Cambodia. Jerry "sits on the fallen stone hand of some minor Hindu divinity," and he talks to an Indian physicist named Professor Hira (98). Around them, there are many Buddhist and Hindu statues looking down on them while Buddhist monks pass by them next to "brown children, direct descendants of the Khmers who had built great Angkor" (98). This story is distinguished from other stories in that Asian culture is not being used only as an exotic ornament or as a portal to a science fictional universe. Moorcock shows genuine knowledge and interest in Asian philosophy and religious ideas to some degree. For the first few pages, the "European" protagonist has a serious conversation with Professor Hira, and Hira explains how similar the idea of time is to that of the Hindus and the Gnostics. Hira deeply argues that the idea of time in Hindu philosophy is like (Western) modern physics. He says the idea of time in Hindu philosophy "is basically an extension of our convictions concerning reincarnation. The strange thing is that modern physics begins to confirm these figures—regarding the complete revolution of the galaxy, and so on" (99). Hira adds that "I must admit that the more I read of the [physics] papers published these days, the more confused I become between what I was taught as a Hindu

and what I have learned as a physicist" (100). To this comment, Jerry answers, "Yet the cosmologies mingle and absorb one another" (100). In these quotes, Professor Hira argues that the way Hindus understand time cyclically is being confirmed by new theories of (Western) modern physics. At the end of this conversation, Professor Hira corrects the habitual Western idea of Jerry's time when he says the time they have together will be shortened as they reach the end of the short cycle. Hira says: "That is a Western idea, Mr. Cornelius […] What is Time? How long is a millisecond or a millennium? If the old Hindus were right, then we have met in Angkor before and shall again" (101).

The last story of Moorcock, "Escape from Evening," is about a character named Pepin Hunchback. He was born and raised in an artificial environment of the moon, and had a chance to visit and stay on Earth. As a booklover, he was excited by the expectation of accessing the books on Earth and living the non-artificial natural lifestyle of the folks on the Earth. On Earth, however, there is a dangerous species living. The narrator writes, "The principal life-form other than man was the oozer—a giant leech which normally prowled the bleak seashores but which was being seen increasingly further inland. […] They moved in schools varying from a dozen to a hundred, depending on the species— they grew from two feet to ten feet long" (77–78). What is interesting to the description of this descendant of leech is that the animal is divided into a different species depending on its colors: "Some were black, some brown, some yellow—but the most disgusting was the white variety, which was also the largest and most ferocious, a great grub of a thing capable of fast speeds, able to outdistance a running man and bring him down. When this

happened, the oozer, like its leech ancestor, fed off the blood only and left the body drained and dry" (78). The colors of the strange animal represent the racialized understanding of humans—"black," "brown," and "yellow"—but interestingly, Moorcock describes the white species as "the most disgusting" variety. This represents Moorcock's criticism of White supremacy and racism he witnessed during the Hiroshima bombing and the Vietnam War; thus he depicts the white species as the most ferocious and disgusting vampiric animal, while colored species are benign and non-greedy, as he writes in his many non-fiction writings.

When Pepin asks a dweller where he can meet the people who maintain the traditional lifestyle of the Earth, the dweller answers, "With your talk of the past and philosophy, you would be happier in that odd city of Lanjis Liho by the sea" (78). He adds that the people in Lanjis Liho have a time travel machine called "the Great Regulator," and he says the people there "know nothing of clocks, for instance, have no means of measuring hours. Their ruler is called Chronarch, and he lives in a palace called the House of Time" (79). In this description, people in Lanjis Liho have a different concept of time compared to Pepin's more familiar Western understanding of it, and the story describes this conceptualization as something like the Earth's past. Interestingly, Lanjis Liho is located in the East; hence, Pepin "set off eastwards. *In the east*, he reflected, *our ancestors believed Paradise lay. Perhaps I will find my Paradise in the East"* (Italic original; 81). In Lanjis Liho, the first person he meets is a woman with "brown hair" and "wide, full lipped-mouth" (85–86). He states: "he saw her as a woman out of mythology—a mermaid astride a seal" (86). In this encounter in the East, what

seems like conflation of Asian and native American culture appears. She introduces herself as "I am Tall Laughter, sister to the Scarfaced brooder, Chronarch of the City of Time," and her name "Tall Laughter" is reminiscent of the way native Americans make their names instead of how Asians make their names. In Lanjis Liho, he meets people who travel through time at will, and he himself experiences the time travel. This story shows an interesting intersection between anti-White supremacy and Orientalism. As Pepin does, Moorcock tries to find a different conceptualization of Time from the East, as he thinks that the Eastern concept and lifestyle are more natural and more humane. In this way, he expresses an admiration for elements of both Indigenous and Asian cultures, but also a tendency to romanticize and thus misrepresent both as well. He reveals his Orientalist prejudices of the East as mythic, feminine, idealized, and romanticized as well as toward Indigenous culture.

In this sense, Moorcock's stories show the mixture of different understandings of Asia. In "The Wrecks of Time," the Chinese brothel was not only adopted to the story as a science fictional device and a portal to an alternate earth, but also as a place of unknowability, sexual promiscuousness, and outdated and strange customs. "Preliminary Data," however, shows Orientalism's development in British science fiction and Moorcock's stories. Asia in this story is no longer mysterious, outdated, and promiscuous. Ancient Asian philosophy and religion have already achieved what Western modern physics has just begun to understand. Asian understanding of time and history differs from the Western world's understanding, and this does not make Asia hostile or threatening; rather, it makes Asia more interesting and worthy of learning

about. When the Western world goes into the hopelessness of modernization, cyclical time in the East provides hope for which the West has searched. Therefore, "Escape from Evening" can also be understood as another example of speculative Orientalism. Although Lanjis Liho, the city in the East, is portrayed as a place of a more natural, non-artificial haven of the human race's past in the traditional Orientalist sense, the city also has a different conceptualization of time, and it suggests a solution to the problems of the Earth's artificial environment and environmental disasters in other places on Earth.

In conclusion, these three major publications that open New Wave in science fiction heavily depend on Asia to revitalize and reform science fiction. Whether the Asia the writers understood was imaginary or partially real, almost half of the stories in *Dangerous Visions*, eight stories among twenty-eight in *England Swings SF*, and fifteen stories among the ninety-two stories in the first two years of *New Worlds,* engage with Asia. In the three years from 1964 (Moorcock's first year of *New Worlds*) to 1967 (the publication of *Dangerous Visions*), in the early stage of the New Wave, the birth of speculative Orientalism is shown alongside the residual of traditional Orientalism due to the Cold War and Western guilt toward the bombing of Hiroshima and toward the Vietnam War. Asia gradually becomes a figure that is unknowable but interesting, different, and hence potentially helpful.

Direct and Indirect Encounters with the Asia of New Wave Writers

As the long list I exemplified above proves, anyone who reads the stories in these sf magazines in the 1960s cannot avoid encountering Asia in science fiction. Based on

this list of works, I have argued that the New Wave reformed the sf genre using Asia as a revitalizing tool. In the birth of the New Wave and its later development, Asia played a significant role as an sf *novum*. Of course, even in early science fiction or even before the term science fiction was coined, there were many travel narratives to exotic Asian or African places, such as Jules Verne's *Around the World in 80 Days* (1873). Three centuries ago, Jonathan Swift's famous *Gulliver's Travels* (1726) portrays travel to Japan. This type of travel narrative was the dominant genre before American pulp science fiction shifted its focus to gadget story and space travel. In light of this, why do science fiction writers turn their eyes again to the theme of travel to Asia after indulging so long in travel to outer space? How come Asia newly emerged as a new *novum* of science fiction? Why and from which context do the writers turn their eyes from outer space back to Asian countries? In answering these questions, Carl Freedman's book *Critical Theory and Science Fiction* helps in understanding why early science fiction and travel narratives lost interest in travel to foreign countries. By depending on Freedman's explanation, I argue why early sf writers lost interest in travel to foreign countries, and how the sf writers in the 1960s rediscovered the value of Asia as a speculative tool.

Freedman's book, *Critical Theory and Science Fiction*, helps us understand how the sf genre was born when the older genre was exhausted and lost its *novum*. Quoting and depending on the critique of Georg Lukacs's *The Historical Novel*, Freedman compares the birth of science fiction with the birth of historical fiction. He writes that both genres were born simultaneously with the same political and historical contexts instigated by the French Revolution. Freedman quotes Lukacs: "It was the French

Revolution, […] which for the first time made history a *mass experience*, and moreover on a European scale. […] Hence, the concrete possibilities for men to comprehend their own existence as something historically conditioned, for them to see in history something which deeply affects their daily lives" (emphasis in original; *The Historical Novel* 23–24). Freedman highlights Walter Scott's *Waverley*, the genuine historical novel Lukacs praises that was published in 1814, at the end of the Napoleonic era, and four years later, Mary Shelley's *Frankenstein* was published, the novel that many sf critics, such as Aldiss, do not hesitate to choose as the first science fiction in literary history.

Freedman argues *Frankenstein* "marks the *end* (or at least obsolescence) of one genre even at it inaugurates another" (49). Due to colonial expansion, the travel narratives in the old literary genre became "sinister and quotidian," as there were no more exotic places left on Earth (50). Therefore, Freedman writes that time travel instead of spatial travel became a *novum* and gave birth to science fiction. He writes, "Walton is an explorer in an unproblematically *spatial* way, a discoverer of regions that may appear new and strange to the European observer […] By contrast, Frankenstein—the properly science-fictional hero, whose emergence as protagonist transforms the narrative into a predominantly science-fictional one—is concerned with pushing back the frontiers not of space but of *time*" (50). When Walton takes Frankenstein aboard, Freedman writes that the travel narrative hero resigns as the office of the protagonist and gives it to the sf hero (51).

Freedman finds the aspect of the time travel narrative not only in Shelley's work but also in Wells' and Jules Verne's works, the other two writers who are also often

labeled founders of science fiction. Freedman states that, at first glance, Verne's works look as if they have "the generic tendency of the travel narrative," but he argues "the narrative device of the alternative recent past is even more elaborately insisted upon than in Mary Shelley" because the travels in Verne's works are possible only due to the help of the technology of a "potential future" (51–52). Freedman also analyzes Wells's novels as a significant example of the shift from travel narrative to time travel narrative. He writes, in Wells's *The Time Machine*, Wells "almost seems to display deliberate contempt for the older kind of travel story by taking some pains […] to convey how little, in purely spatial terms, the Time Traveler's vehicle moves during a voyage" (53). So, Freedman concludes that the collective sense of history instigated by the French revolution and the guilt and tedium of the colonial expansion provide the chance for readers to have an interest in the time travel narrative instead of in the traditional travel narrative.

According to Freedman's argument, science fiction began when writers and readers stopped finding sf *novum* from exotic foreign countries and began searching for it from *time* travels or spatial travels enabled by *future* technologies. In light of this, then what caused the readers to return to having the interest in foreign countries, such as in Asian cities, in the 1960s? There can be many reasons, of course. As I mentioned earlier, one reason is the Sputnik launch and other developed technologies made the narratives of time travel and future technologies feel obsolete and quotidian to the contemporary readers. However, why specifically is Asia among many foreign countries in the world that appear in science fiction? Freedman states that Shelley, Verne, and Wells turned their focus to outer space and time travel because travel to foreign countries became

"sinister and quotidian," and if New Wave writers turned their eyes again back to Asia, it meant travel to Asia or having an interest in Asian cultures no longer felt "sinister and quotidian" in the 1960s and the 1970s. Now, I want to discuss how interaction with Asia became a non-sinister and non-quotidian *novum* for sf writers in this period.

Asia Rediscovered in the Cold War Era

Asia in the 1960s and the 1970s was not the Asia that American and British writers knew before. Asia had been rediscovered. In the early twentieth century, Asia was considered a group of poor and exotic countries—the continent that European countries colonized and controlled. As Said writes, Orientals "were seen through, analyzed not as citizens, or even people, but as problems to be solved or confined" (*Orientalism* 207). Therefore, for a long time, most of the knowledge the sf writers knew about Asia depended on the second-hand knowledge that they read or heard from other writers and colonizers—so-called "Orientalists" who were deeply submerged in the Orientalist understanding of Asia, as Said highlighted. There were two major events that brought about the change in the perception of Asia: WWII and the Vietnam War. WWII created a new interaction between Asian countries and American and British writers—sometimes via a direct visit, and other times through indirect cultural influences. Many American sf writers during this period had a chance to visit Asian countries in person. Even for writers who had no chance to visit Asia in person, there were many chances to learn and enjoy Asian cultures in their domestic space due to the popular and commercial Orientalism prevalent in the United States. There were also many Asian immigrant laborers who

brought Asian culture to the US land since 1965. Christopher T. Fan in his article "Science Fictionality and Post-65 Asian American Literature" explains the impact of the Hart-Celler Immigration and Nationality Act signed by President Lyndon B. Johnson in 1965. Fan writes, "While Hart-Celler didn't go into effect until 1968, there was an overnight explosion of immigration from Asia when it did. Since 1965, Asian America has radically increased in kind (diversity of national origin) and quantity" (80). Particularly, he points out that Asian immigrants who are technical and scientific students and professionals "nearly quadrupled" from fourteen percent in 1964 to a "dizzying" sixty-two percent in 1970. Also, British sf writers could find a newly discovered Asia through the reading of William S. Burroughs and J. G. Ballard, the "new gods" of science fiction to British writers in the 1960s and 70s. Additionally, in the Korean War in the early 1950s and the Vietnam War, many American soldiers fought next to Asian soldiers as their allies for the first time ever in their lives. It caused a major reconceptualization of how the American and British public viewed Asia and the relationship between Western and Eastern countries. Asia was no longer the "problem to be solved" by Western countries. Instead, New Wave sf writers tried to find a solution to Western problems from Asia. In this part of the chapter, I will show the different ways in which American and British writers rediscovered Asia through numerous political and cultural events during the period.

First, American writers developed a new relationship with Asia throughout the twentieth century. Many New Wave sf writers could be fortunate to have a chance to visit Asia in person or to be visited by Asians and have a first-hand meeting with them. Even

for those who were not agreeable to visiting Asia, Asian culture was hard to avoid in the

United States in the first half of the twentieth century. The American writers who debuted

and wrote sf novels in the 1960s and the 1970s differed from the previous generations in

two ways. Of course, as Luckhurst highlights, they were new generations mostly

influenced by environmental issues, the feminist movement, and the post-war economic

boom. But, simultaneously, these new writers also went through WWII and the following

wars in the Cold War era more closely through active military service in the US Army.

Many American writers of the New Wave visited Asian countries in person during their

various Army services. One-third of the entire writers who contributed to *Dangerous*

Visions served in the US Army during and after WWII, and, among them, six writers

were stationed in Asia. For example, Brian W. Aldiss served four years in the armed

forces, stationed in Burma and Japan (1943–47). He also stated that he visited India,

Assam, Ceylon, Sumatra, Malaya, and Hong Kong (*Dangerous Visions* 156). Joe L.

Hensley served for two years in the South Pacific and spent sixteen months in Korea

during WWII (259). R. A. Lafferty served in the Army from 1942 to 1946 and stayed in

New Guinea, Indonesia, and the Philippines. Due to that experience, he claims he speaks

"pretty fair" *pasar* Malay and Tagalog (449). Keith Laumer was stationed in Burma for

two years (485). Joe Haldeman, another famous New Wave writer, also served in

Vietnam, though he was not a contributor to *Dangerous Visions.* Although not dispatched

to Asian countries, other writers also joined and served in the US Army. Frederik Pohl

served two years in the US Army with the 456th Bombardment Group, while another hard

sf writer, Hal Clement (Harry C. Stubbs), was in the 457th group (Pohl). Philip José

Farmer joined the Army Air Corps, although he failed flight school (Carlson). Ellison

served in the US Army for three years ("Harlan Ellison"). Larry Eisenberg served as a

radar operator in WWII (Etim). Henry Slesar served in the US Air Force during 1946–47

("Henry Slesar"). Kris Neville served in the US Army during WWII (*Dangerous Visions*

440). Theodore Sturgeon worked in infrastructure jobs in Puerto Rico and Jamaica for the

US Army ("Theodore Sturgeon").

The writers who did not serve in the US Army during this period also had a

chance to visit Asia or to directly meet with Asians. J. G. Ballard was born and raised in

Shanghai, China. James Cross was assigned to New Delhi in 1953 as a member of the

diplomatic service after serving a few years in WWII. In the same year, Ray Bradbury

and A. E. van Vogt had the chance to make an intimate relationship with Tetsu Yano,

Japanese sf writer, translator, and editor who stayed in the US for six months (Nagasawa

7). Roger Zelazny lived two years in India with the Old Peace Corps (*Trillion Year Spree*

296). Samuel R. Delany visited Turkey in 1966 (Budrys 193). Judith Merril, Arthur C.

Clarke, Brian Aldiss, and Frederik Pohl visited Japan in 1970 for the First International

SF Symposium and Expo '70. Here, they met Russian sf writers, such as Vasily

Zakharchenko, E. I. Parnov, and Julius Kagarlitski, and they "became close friends"

(*Billion Year Spree* 246, 281). Arthur C. Clarke lived in Sri Lanka from 1956 to 2008

with his Sri Lankan companion, Leslie Ekanayake, to whom Clarke dedicated his novel,

The Fountains of Paradise. In the book, Clarke called him "the only perfect friend of a

lifetime." Robert Heinlein also visited Sri Lanka once to see Clarke.

Pocket Guide to China and a New Asian Figure as a Benign Supporter of the United States

The firsthand experiences of Asia that the New Wave writers achieved through in-person visits or through meetings with Asians during WWII deeply impacted these writers' views on Asia. Particularly, WWII and the following Cold War had significant differences from the wars that sf writers of previous generation had gone through. It was the war fought not only on European and American soil but also in the Asia-Pacific. In these wars, sf writers who served in the US Army often had to be allied with Asian soldiers simultaneously. For instance, China was an ally country when the US had a war against Japan. Having a war in Asia in alliance with an Asian country against another Asian country required American soldiers and the public to remove the old Orientalist stereotype and reshape the way they previously viewed Asia.

The Pocket Guide to China, which was published and distributed by the US Army in 1943, properly exemplifies the way the US government changed its view on Asia. This pocket book is significant for several reasons. It is like a tour guidebook or introductory anthological work. It covers various topics, such as Chinese food, money, a short history of the country, army units, what to shop for, proper etiquette when invited into a home, prohibitions in public spaces, etc. The guidebook teaches basic Chinese words, and it even includes a quote from Confucius with the original Chinese letters next to the English pronunciation. Most importantly, what the guidebook mostly does is make American soldiers behave in China in such a way as to gain trust from these important and potential allies by highlighting the similarities between American soldiers and the Chinese.

The first section of the book has the title "Forget your old notions" (2). It says "There are many Chinese living in America. You probably have seen some of them […] If you think of the Chinese as yellow-skinned people of a totally different race from us, you probably will never get to know them" (2). In this quote, the guidebook suggests that soldiers abandon the traditional Orientalist stereotype of Chinese. Instead, the book suggests that they be informed: "Sure, there are differences. So what? There are important similarities too" (3). The guidebook highlights this kind of US–Chinese similarity throughout the entire book. "Your job, fighting side by side with the Chinese, is to rid that country of Japanese," the book emphasizes (1). It even argues that a racist approach to the Chinese is equated to being manipulated "right into the hands of Hitler and the Japs. Japan will harp on the color question first, last, and all the time. [Japan] will tell the Chinese […] that Americans look down on nonwhite peoples" (2). The guidebook asserts to the American soldiers that if they have a racist view of Chinese people, it is not just morally bad, but it is also equal to treason, as it is being played by enemies' strategies. This shows us that the US Army teaches American soldiers the anti-racist idea towards Chinese at the expense of the racist idea toward Japanese people.

The guidebook also makes an effort to foreground the similarities between Americans and Chinese. For example, the title of the third section is "The Chinese people are like Americans" (4). It writes, "Of all the Asian people, the Chinese are most like Americans" which sounds strange considering the fears about China as the origin of the COVID-19 pandemic and the foe in trade war (4). The guidebook lists the US–China similarities, including the love for independence, freedom, and democracy: "We are alike

also, because of our natural democratic tendencies," the book keeps asserting (8). With this idea of democracy, the book connects Chinese people's lifestyles to something akin to the American dream when it writes, "Generalissimo Chiang Kai-shek himself is the son of poor parents […] The poor man in China […] has a chance to rise in the world" (8). Here, Chiang Kai-shek is portrayed as a man who made his dream from scratch, as American founders did a long time ago. Even when the *Guide* explains the old political system of China, it does not compare it to neighboring Asian countries but to European examples: "even in the old days when China had an emperor […] he was not so much a ruler [but] as a spiritual head, as the Pope is to the Catholic Church, or, for that matter, as the present King in England is to the English people" (31). Anyone with basic historical knowledge of Asian history finds how far stretched this statement actually is. Despite all the differences between the Catholic Church's Pope, the British King, and the Chinese Emperor, the *Guide* asserts that they are technically the same. They are each described not as an anti-democratic ruler but as a spiritual head. In this propagandistic remark, the book connects Americans and Chinese under the same ideologies—democracy, freedom, independence, and the American-dream mentality—with a quasi-European political tradition. From this ground, the *Guide* urges the American soldiers to behave well as cultural ambassadors of the United States and not to be racist, since Chinese and Americans are basically the same people. It writes: "You go to China as an ambassador of the American people to the Chinese people in our new relationship as allies. […] It depends on you whether China will like us, and whether they will trust us in the future" (44). In summary, this *Guide* aims to educate American soldiers to be non-racist

American cultural ambassadors and to make them woke for the sake of American international policy. The aim was not to lose China to the Communist bloc.

Compared to traditional Orientalist trope in early pulp-sf works, such as the evil scientist Dr. Fu Manchu figure, the Chinese described in this *Guide* are not an alien enemy but a humane ally. Without doubt this changed perspective toward Chinese people does not represent the reality. The actual Chinese people did not change over time from an evil scientist to a benign ally. Either in the early twentieth century or in the 1940s, they were the same people. What actually changed was the US government's view on the Chinese, depending on the US government's geographical position and political need in Asia. The *Guide* shows, due to WWII and Cold War era policies, the US government needed to create a new Orientalist figure that would be instilled in American soldiers' and the public's mind.

The comparison between Japanese and Chinese in this *Guide* properly shows how, during this period, the US government had ambivalent views on Asians with the residual traditional Orientalism and the emergent speculative Orientalist figure. The *Guide* presents images that distinguish the facial features of the Chinese and Japanese (fig. 1.2). Here, the guide's writer says a "Chinese is about the size of an average American," while a Japanese "looks as if his legs are joined directly to his chest" (66). In the next page, the writer states the "Chinese eyes are set like any European's or American's but have a marked squint … the Japanese has eyes slanted toward his nose" (ellipsis in original; 67). The *Guide* portrays the Japanese as if they are not humans; the body features are almost impossible, as their legs are "joined directly to" their chest and

their eyes "slanted toward" their noses with "lemon-yellow" skin color, whereas the

Chinese outlook is described as similar to Europeans and Americans. Although the *Guide*

urges American soldiers to abandon the old notion of Orientalism toward the Chinese, it

still maintains a racist attitude toward the Japanese, describing them with alien-looking

bodies and facial features. It shows traditional Orientalism as a dominant or residual

culture in the American imagination of Asians, switching it to a newly emergent figure of

new Orientalism.

[Fig. 1.2: The Pocket Guide to China]

The Japanese as aliens are highlighted in another example in the same period. The

second greatest magazine in America during this period, *Liberty*, had the slogan "a

weekly for everybody." In 1944, the magazine published a cover image of Japanese

soldiers in WWII, and the image was overtly science fictional, as Japanese soldiers were

described as an alien species (fig. 1.3). The Japanese soldiers were covered by fur with

ape-like fingers and toes. They were described as retro-graded humans or even non-humans that were stuck in the past without development or civilizing processes. This shows the close interaction between early pulp science fiction, traditional Orientalism, and public magazines in the 1940s. While traditional Orientalism influences the way early sf writers view Asians, the science fictional imagination now influences back to the way the editors of this non-sf magazine viewed this specific race of Asians. Considering that the *Guide* and the racist cover of *Liberty* magazine were published almost concurrently (one in 1943 and the another in 1944), they showed the way in which American intellectuals, editors, and the government imagined and understood Asians in a hierarchical way, dividing them into "good" and "bad" Asians. The figure of "good" Asians, who were imagined as a benign ally and partner to the Americans, was a new figure of Asians. They were understood to be the same human as Americans, just with a bit of interesting cultural and historical differences. The American soldiers who were stationed in Asia fighting with the Asian ally rediscovered Asia through this type of military education and propaganda; they newly learned that all Asians were not the same. There were good Asians, and they were just the same humans as Americans, with an interesting and unique culture.

[Fig. 1.3: Cover of *Liberty* magazine, 1944 April]

However, the figure of the "good" Asian ally does not prove it was exempt from an Orientalist understanding. Although the *Guide* reminds soldiers of the same humanity of Asian people and their historical and cultural background, the book is still problematic in the way it infantilizes Chinese in a sentimental tone. The *Guide* attempts to assert the U.S.–Asian similarity from one additional aspect of culture: love for humor. It writes, "another similarity is that we are both humorous people. The Chinese love jokes just as we do […] They love slapstick stuff, their own and ours. Listen to a Chinese crowd laughing at Charlie Chaplin or Harold Lloyd […] and you will think you are at home" (4–5). This remark sentimentalizes and infantilizes Chinese people. It literally writes that the Chinese person "is *sentimental* about his children and his old parents," or "friendship is the most important thing in life to a Chinese" (my emphasis; 8, 21). This exaggerated description infantilizes Chinese people as if they are emotional and sentimental people, childishly thinking friends are the most important thing in life. Moreover, while it

educates on the cultural difference between the US and China and urges the soldiers to respect Chinese customs, it still perpetuates an Orientalist understanding of China as a nation with ridiculous superstition. It writes, "Unless you are certain of your crowd, better not try to take pictures" because "in many parts of China, there is a superstition that a photograph magically removes a person's soul" (43–44).

Simultaneously, the book is deeply problematic in explaining "Chinese Girls," which anticipates misogynistic portrayals in speculative Orientalism toward Asian women in New Wave writers such as Philip K. Dick as I discuss in the third chapter. It introduces that "the modern Chinese girl, in her long, closely fitting gown, her bare arms and short hair, is often very pretty" (15). The *Guide* stimulates and even motivates a certain sexual relationship with these "pretty" women when it writes, "There are Chinese girls in cabarets and places of amusement who may be used in free and easy ways" (15). The book does not discourage the American soldiers' "use" of Chinese women in "free and easy ways," but it simply warns the soldiers not to touch the women, as they can be either insulted or take the solider seriously (15). The explanation of these "pretty" Chinese girls is contradictory because "Chinese women in some ways are freer than they are here in America […] They are in the Army, for instance, and they fight side by side with the guerrillas. But in their relations with men, they do not have the same freedom as women have in America" (15). This remark instills a negative idea about women's rights in China. Although women look equal to Chinese men in public spaces such as battlegrounds, the *Guide* asserts that they are not treated equally in private spaces such as at home, about which the American soldiers have no way to prove otherwise. It shows

that even the new figure emerged from the WWII and Cold War regimes and is still

influenced by traditional Orientalism as the dominant, although it begins to show some

significant differences from it. The examples of the *Pocket Guide* aptly show the need for

a new Orientalist figure that emerged in the 1940s, the period during which many

American New Wave writers served in the US Army—with some of these writers

stationed in Asia. In this new figure of Asia and Asians, there is still a dangerous threat to

the US (from Japan), but Asia is not all bad. The new figure teaches them that, although

Asians have been unknown, they are actually the same as Americans, and there are many

things worthy of knowing and learning from them, as they are benign supporters and

helpful comrades despite cultural and historical differences. Although *The Pocket Guide*

to China was published and distributed in 1943 during WWII, it shows a certain

similarity to what Christina Klein explains about Cold War Orientalism that appears a

few years later. This is because the *Guide* locates and understands China and Chinese

people in the geopolitics of the world and highlights the relationship between Americans

and Chinese. It overtly attempts to justify Americans' presence in Asia while making an

effort to educate American soldiers so that they may have a notion of racial tolerance and

inclusion with multicultural pluralism.

Indirect Influence of Asian Cultures on the American Sf Writers

Among the writers who engaged with the Asian theme in *Dangerous Visions*,

there were writers who did not serve in the US Army. The writers, such as Dick, Allen

deFord, Anderson, Emshwiller, Knight, Sladek, and Spinrad, were neither agreeable to

visiting Asia in person nor to making an intimate relationship with Asian sf writers. However, this does not mean that they had no exposure to Asian culture; the opposite is true. Although the writers had not visited Asia in person, they were exposed to, or surrounded by, many Asian cultures and people. Knight stayed mostly in Eugene, Oregon, and Sladek in London and Minneapolis. Except for these two writers, the other writers listed above mostly lived in California, particularly in the San Francisco Bay Area, where one must encounter the Asian population and culture. Especially in the 1960s and 70s, Asian culture was centered on literary circles with the Beat Generation's works. Goldberg, in the abovementioned article, argues that, in the 1960s, Asian cultures, such as the "foreign idea of *ahimsa* (non-violence), the then 'exotic' vegetarianism practice, etc.," attracted many non-Asian North Americans (349). Particularly, she writes that Buddhism "offered the alien practice of meditation as an alternative to drug-use," and it provided "options to the militaristic and aggressive socio-political problems that the United States faced" (349). The Beat writers, such as Jack Kerouac, Gary Snyder, and Tom Robbins, were heavily interested in Asian culture and religion, and their writings were significant in forming the 1960s' counter-culture centered in the Bay Area. In addition, the popular Orientalism circulated and shared among the American intellectuals since the turn of the century, as Yoshihara argues and I explained in the introduction, is in the same genealogy of finding a remedy for American's problem and liberation from Asia.

Asian culture's influence on New Wave writers has been betrayed in many writings. Many New Wave writers, in one way or another, express their deep interest in

Asian culture. For example, Spinrad studied Japanese Civilization and Asian Literature at the City College of New York (CCNY) for his undergraduate degree (*Dangerous Visions* 511). Disch wrote his own occupation as "Beach-comber on a semi-global scale (Europe and the *Near East*)" (my emphasis; *England Swings SF* 142). Aldiss introduced himself as a "Buddhist" (278). Peter Redgrove was introduced by Merrill as "a brown belt in Judo" (369). Robert A. Heinlein's best-selling science fiction novel *Stranger in a Strange Land* (1961) also has a pseudo-Eastern element in his vision of the novel's protagonist Valentine Michael Smith and his alien practice of *grokking*. It shows a romanticized version of pseudo-Eastern religious practices. Jonathan Brand introduced himself as "I believe in Jesus, Thoreau, and Mao Tse-tung—and not in God" (*Dangerous Visions* 438). Zelazny was also a black belt holder in Aikido, and he also practiced other Asian martial arts, such as judo, t'ai chi, and Baguazhang. These Asian martial arts influenced Zelazny so much that he made the title of his posthumous autobiography *Aikido Black* (D'Arcy, Lapine, and Kovacs). In one way or another, these writers were all Orientalist, or to some degree, fascinated by Asian culture, Asian political leaders, or Asian martial art.

From these direct and indirect exposures to Asia, American New Wave writers newly "discovered" Asia, which thus generated speculative Orientalism as a new sf novum in their stories. As Asia is discursively different from the West as its "Other," instead of thinking of Asia as an unknown threat, it could cure the West's problems as an alternative and another option when the West reached a dead-end. The Asia in popular, commercial, and aesthetic Orientalism remains continuous to Said's traditional Orientalism since it imagines Asia as pre-modern purity and sincerity, but it also differs

from traditional Orientalism as it imagines Asia as a tool for moral and cultural refinement of the West.

New Wave in the U.K. and Asia Rediscovered Through William S. Burroughs

The speculative Orientalism found in these three major publications of the initial New Wave movement was rudimentary and was not yet developed into a completed form. Three different Orientalist figures are found in the works of these publications, namely Asians as threatening danger, Asians as the victims of Western violence, and Asians as different but helpful allies and supporters of the West. In this initial stage of the New Wave movement, none of these figures have taken the dominant position yet; some works in these publications still hold a strong traditional Orientalist perspective toward Asia, whereas other works have already moved to take on a new figure of Orientalism. However, it is fair to say that New Wave writers had an unprecedented amount of interest and fascination with Asian goods, cities, cultures, and people compared to the previous generation of sf writers. Even when they use Asian elements in their work, it does not depend on pure imagination or second-hand knowledge since many of these writers had been to Asia in person. Asia was rediscovered as a reforming engine of the exhausted genre of science fiction, and it provided a valuable resource for sf writers' imagination and speculation of an alternative world. Nevertheless, the idea of Asia was still under the influence of Cold War politics and popular and aesthetic Orientalism, thus often falling into the problematic understandings of Asia that made use of conflation, decontextualization, feminization, hierarchization, and sexualization.

As I established the broad influence of Asia on the birth of the New Wave movement and the historical and cultural contexts, I will now move on to the historicization of speculative Orientalism by pointing out its prototype. A prototype of Speculative Orientalism is shown in the innovative works of William S. Burroughs, particularly from his mythic belief in the psychologically liberating effect of Asian drugs and sex with an Asian partner. Burroughs's literary experiment with his famous cut-up narrative and global perspective that pursued non-Western sexual relationships in various foreign countries hugely influenced the British New Wave writers. From this, Burroughs delves into a non-Western epistemology and ontology. Like Burroughs, Philip K. Dick also attempts to experiment with reversed and different epistemological and ontological possibilities by imagining an experimental Asian drug in his various sf works. However, in this initial stage of speculative Orientalism, a distinct way of instrumentalizing Asia is found, and it contrasts with the later stage of speculative Orientalism. As I will analyze in chapter four, Ursula K. Le Guin is more interested in Asia's religious traditions, such as Taoism, and in its non-Western understanding of time for imagining an alternatively liberated society. In contrast, Burroughs and Dick show a dependence on Asian goods and the physical medium from Asia, not on religious tradition, to open up a new philosophical possibility.

Chapter 2. William Burroughs: An Oriental Drug and a Chinese Man

**The Appearance of the New God to British New Wave Sf Writers**

In the first chapter, I established how Asian characters, artifacts, and cities broadly appeared in the three major publications that opened up the so-called "New Wave" of science fiction. The sf writers in these publications used Asian elements in the traditional Orientalist way or in new tropes such as Asians as the victims of Western violence or Asian figures as a tool for speculation of an unfamiliar and alternative world. In its way of using Asians as a speculative tool for an alternative world, I argued that these publications show the way these sf writers made a new figure of Orientalism, which I have termed speculative Orientalism. I also explained that American sf writers already showed a change in their sf stories even before the British New Wave sf landed in the United States because this change resulted from American political and cultural contexts of the periods, such as the aftermath of the World War I, the changed geopolitical position of the United States and its Cold War policies with China, and the influence of the commercial, aesthetic, and popular Orientalism in the twentieth-century United Sates. In this explanation, however, I also admitted that these political and historical contexts are not the sole reasons of the reformative change of American sf, even though they can be the primary reasons behind it. As I quoted from Helen Merrick and Malisa Kurtz's articles, the wider social upheavals in the 1960s and 1970s, such as environmental activism, the women's rights movement, the civil rights movement, and the antiwar movement also worked as a larger backdrop for the revitalization of sf. However, as I

mentioned, critics generally overlooked the influence of Asia and sf writers' fascination of it, which is what I shed light on in the previous chapter.

American science fiction writers were motivated by newly found Asia and Pacific through their direct contact to Asian regions via their army services and newly fluxing immigrants to US mainland. British New Wave writers, however, has tangentially related but distinguished relationship to Asia–pacific. As the old empire, United Kingdom has longer relationship to what they have terms "the Orient" although the Orient in their literary and intellectual tradition mostly meant Middle Eastern regions not the Southeast or East Asia. During the 1960s, however, the British science fiction writers witness the UK as the world's old empire wanes its power while the United States emerges as the world's new superpower and began its military occupation and intervention in the Asia–pacific region, such as Philippines, Vietnam, or Okinawa. British science fiction writers face two tasks: first, how they can deal with the UK as the old empire and its past colonial violence history while they have to deal with the newly emerging military violence of the United States? Secondly, they had to reshape the idea of the Orient they have known from the UK's old colonies in the Middle East toward the United States's new geopolitical intervening areas such as Southeast and East Asian regions. Unlike to American New Wave science fiction writers analyzed in the previous chapter, most of the British New Wave science fiction writers did not have chances to directly visit these Southeast or East Asian regions, or have a direct contact with the immigrants of Southeast or East Asians in the mainland UK. Therefore, in British New Wave reformation, the knowledges about Southeast and East Asia came mostly from the

second-hand knowledges they could access through other writers who have firsthand knowledges of these regions. The two most important writers that made a significant impact to the birth of British New Wave science fiction are J. G. Ballard who was born and raised in Shanghai, China and had to go through Japanese internment camp during the World War II, and American Beat writer William S. Burroughs who also portrays a lot of Asian elements and characters in the novels as a new science fiction novum. Therefore, to understand the British New Wave and the course of its initial development, it is crucial to understand this literary genealogy that influenced the British New Wave writers via the contribution of Ballard and Burroughs.
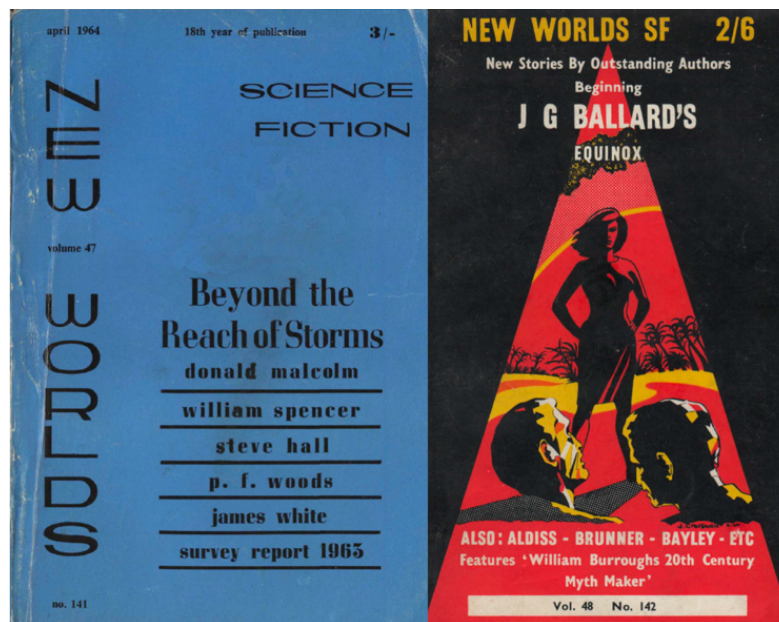
[Fig. 2.1. Two cover images of *New Worlds*, respectively, before and after Moorcock's first editorship]

The first issue of *New Worlds* since Michael Moorcock took over editorship provides some answers to these questions. The 141st issue of *New Worlds,* published in

1964 April, was edited by John Carnell, the predecessor of Moorcock. When Moorcock took his first editorship in the next issue, he made a few significant modifications. He changed the journal from being monthly to bimonthly and reworked the cover image. Whereas Carnell's *New Worlds* had a list of contents on its cover without any images, Moorcock brought back the illustration on the cover, which is what the magazine did a few years before (fig. 2.1). On the new cover, it states, "New Stories by Outstanding Authors," and right below it, there is, "J. G. Ballard's Equinox." The cover makes it clear that a new era has arrived, and it comes with J. G. Ballard as its leading writer.

Moorcock introduces Ballard's "Equinox" with these words: "J. G. Ballard has been called 'a poet of inner space.' He is probably the most praised sf writer of today. The critics have described him as one of the best young writers in any field and his last novel *The Drowned World* was very successful here and in the U.S." (4). Moorcock's deference for Ballard does not appear temporarily. He repeats it during most of his editorship. For example, in the 167th issue of *New Worlds* in 1966, Moorcock acclaims Ballard again through an editorial: "There is no doubt that [Ballard] is the first clear voice of a movement destined to consolidate the literary ideas [...] of the 20th century" (2). He adds that Ballard "wants a form—and is single-handedly moulding one—that is genuinely speculative and introspective in its objectives" (2). In this quote, Moorcock clarifies the unique position of Ballard because, to Moorcock, Ballard "single-handedly" is molding a new form. There are also countless British sf writers who do not hesitate to choose Ballard as their model writer. For example, Graham Hall writes, "I would like to render habitable the areas of the writing world that Ballard [...] [is] pioneering" (*England*

Swings Sf 299). Josephine Saxton writes, "English sf writing is influenced strongly by the Pop-culture aspect of J.G. Ballard" (41). John Clark writes, "My writing is influenced by no one particularly, but I greatly admire J. G. Ballard […]" (60). Considering Ballard's influence on many British sf writers, it is fair to say Ballard and Moorcock were the two leaders who guided the direction of *New Worlds* toward the New Wave movement. As briefly mentioned earlier, in understanding Ballard's works and his personal background, it is hard to overlook his upbringing in Asia.

While Ballard is a representative pioneer who innovated British sf into New Wave movement, the writer who motivated Ballard is no other than American writer William S. Burroughs. Whereas Ballard stayed in China and this experience heavily influenced to his fiction writings, Burroughs stayed for a long period in South American and North Africa. This chapter investigates how Burroughs' experiences in these non-Asian continents influenced his work's innovation and, in the process, how he imagined and conceptualizes in poststructuralist way his version of the Orient by using imagination on Asian drug, Asian sexual partner, and Asian man he met during his trip. Although Burroughs did not make a much impact to the American science fiction writers of the period analyzed in the first chapter, he made a huge impact to Ballard and Moorcock, and the way they reconceptualize what new science fiction should be; in the process, the changed concept of Asia also sip into Moorcock, Ballard, and other British sf writers' understanding of the Orient, namely, Southeast and East Asia, not the old British empire's Middle East.

In the first issue of the journal with Moorcock as the new editor, Moorcock and Ballard clarify that Burroughs is their new model writer and that Burroughs's works can refuel and revitalize the exhausted sf genre. Moorcock's first editorial is titled "A New Literature for the Space Age," and here he praises Burroughs's writing techniques as a model writing. He writes, "Burroughs' own writing techniques are as exciting […] as the latest discovery in nuclear physics. […] And in a sense his work is the sf we've all been waiting for […] If you like, he is the first sf writer to explore all the form's potentialities and develop a new mythology—a new literature for the Space Age" (2–3).[1] He adds that Burroughs's writing shows an example what other British writers as a whole is moving toward and he read this as a sign of popular literary renaissance in British literary scene: "More and more people are turning away from the fast-stagnating pool of the conventional novel—and they are turning to science fiction (or speculative fantasy)." In this editorial, Moorcock gives several important declarations. First, when a society develops its technology and science, it requires a new writing technique to properly represent these new advances. Second, William Burroughs was the "first sf writer" who

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[1] The full citation goes like this: "In a recent BBC broadcast, William Burroughs, controversial American author of *Dead Finger Talk*, said something like this: 'If writers are to describe the advanced technique of the Space Age, they must invent writing techniques equally as advanced in order properly to deal with them.' Burroughs' own writing techniques are as exciting […] as the latest discovery in nuclear physics. His techniques are science fiction in themselves, and many of the subjects which he treats, the terms and images that he uses, are immediately familiar to the sf reader. […] And in a sense his work is the sf we've all been waiting for […] If you like, he is the first sf writer to explore all the form's potentialities and develop a new mythology—a new literature for the Space Age. Certain British writers are going in the same direction, producing a kind of sf which is unconventional in every sense and which must soon be recognized as an important revitalization of the literary mainstream. More and more people are turning away from the fast-stagnating pool of the conventional novel—and they are turning to science fiction (or speculative fantasy). This is a sign, among others, that a *popular* literary renaissance is around the corner" (2-3).

explored the genre's potentialities and developed the needed writing technique "we've been waiting for." Here, in this editorial, Moorcock compares the excitement of a new discovery in the field of nuclear physics of to that of discovering new writing techniques. What Moorcock terms "speculative fantasy" that has been revitalized with a new writing technique became the new literary movement in other words "New Wave" sf, and he argues the first writer who developed mythologies and writing techniques for the New Wave is Burroughs.

The highlighting of the "speculative" aspect, innovating writing technique, and inner space of the mind as the direction that science fiction and other literary writers have to follow instead of old American sf literature's interest in gadget, technology, and outer space may sound strange to American readers but familiar in Chinese sf tradition. Yan Wu in his article "'Great Wall Planet': Introducing Chinese Science Fiction," argues when the newly formed The People's Republic of China and its communist party promoted science fiction writing to the country's writers as a part of the government's "Campaign of Marching towards Science and Technology," in the middle of the 1950s, the writers faced a difficulty of writing science fiction due to two reasons. He writes the Chinese writers in that period "had no idea what real scientists were thinking, nor did they know how to portray narrative drama without complex interpersonal relationships" (3). Despite this lack of general interest in science fiction writing and readership in China, however, he points out Chinese readers and writers has had "deeply-rooted taste for fantasy" which shows that "fantasy and science fiction each have a very different relationship to traditional Chinese culture" (4). In this context, for Ballard who was born

and raised in China, considering science fiction essentially as a genre that investigates inner space and interpersonal relationship is not a strange concept, although it can be unfamiliar to American and British readers of the period. Thus, when Ballard came across Burroughs's experimental writing, he probably saw the new way that his contemporary science fiction writers should follow.

Ballard writers his idea about Burroughs and his works' significance as a sf writer in the same issue of the magazine. The title of the article is "William Burroughs 20th Century Myth Maker," and this title was also included on the cover of the issue. The article begins with "True genius and first mythographer of the mid-twentieth century, William Burroughs is the lineal successor to James Joyce […] his three novels are the first definite portrait of the inner landscape of our mid-century, using its own language and manipulative techniques, its own fantasies and nightmares" (120–21). What is notable here is that Ballard, like Moorcock, evaluates Burroughs as the "first" writer who explored the inner landscape, which was a timely direction in the mid-twentieth century. Ballard finds these literary aspects as a lesson that all writers of sf should learn and follow. He writes the following:

> For science fiction the lesson of Burroughs' work is plain. It is now nearly forty
> years since the first Buck Rogers comic strip, and only two less than a century
> since the birth of science fiction's greatest modern practitioner, H. G. Wells, yet
> the genre is still dominated by largely the same set of conventions […] in which
> the appeal is to realism rather than to fantasy. […] Burroughs also illustrates that
> the whole of science fiction's imaginary universe has long since been absorbed

into the general consciousness, and that most of its ideas are now valid only in a

kind of marginal spoofing. Indeed I seriously doubt whether science fiction is any

longer the most important source of new ideas in the very medium it originally

created. The main task facing science fiction writers now is to create a new set of

conventions. Burroughs methods of exploring time and space, for example, of

creating their literary equivalents, are an object lesson. (126–27)

In this quote, Ballard argues that conventional sf does not provide new ideas because it

has become dominated by a repeating set of conventions. He even argues that

conventional sf is realistic and not fantastical anymore. To revitalize the genre, sf writers

need to learn a lesson from Burroughs, he adds, by adopting the Burroughsian methods of

exploring time and space with a new set of conventions, as Chinese science fiction has

done for a long time.

Understanding William Burroughs as the "Ultimate" Sf Writer

What made Ballard think there is fantastical elements he looked for and a model

sf writing in Burroughs's work? Ballard's understanding Burroughs as a model sf writer

impacted the way other British writers understand what science fiction in the new era

should be. Under the influence of Ballard's guide, choosing Burroughs as their literary

muse is not just Ballard's idea but shared among many contemporary British New Wave

sf writers. For example, John Calder writes, I "risked seizures and convictions on 'Cain's

Book' and [Burroughs's] 'Naked Lunch'" (*England Swings Sf* 53). Michael Butterworth

is introduced as "an admirer of William Burroughs and J. G. Ballard" (206). Landon

Jones also writes "most important British sf writer is J. G. Ballard" because "British speculative fiction [of Ballard] is very near to that stream of literature, which includes Kafka and Burroughs" (223). In *New Worlds*' February issues of 1965, James Colvin published an article "The Cosmic Satirist." Here, he writes the following: "Even those who object to [Burroughs's] subject matter and literary innovations must admit that his ability to handle the English language is greater than that of his contemporaries. Not since Joyce has there been a writer of such power and richness, and never before has there been purely imaginative writing of such wildness and intelligence" (115). Colvin evaluates Burroughs as "the ultimate" sf writer when he writes: "If Swift wrote the first sf tale, then Burroughs has produced the ultimate one" (115).

Because of this, sf theorists come to a consensus that Burroughs, as a motivation to Ballard and Moorcock, inspired the journal to be innovated by the New Wave.[2] Albeit Burroughs's influence to the history of science fiction, his woks has been seldom researched thoroughly in the context of science fiction, although Burroughs's works have been researched much in the tradition of American literature. Sf criticism does not focus on exactly what Burroughs's legacies were in the genre's reformation and how Ballard and Moorcock's understanding of the East was shaped by Burroughs. The exact way

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[2] For example, Luckhurst writes that Moorcock's "exemplary writer […] was William Burroughs" (142). Merrick agrees, saying, "Moorcock created a distinctively British space for writers […] inspired by the literary and artistic avant-garde which looked more to William S. Burroughs and Jorge Luis Borges than traditional sf" (103). Vint also points out that Moorcock "argues that the work of William Burroughs exemplifies needed innovation, providing the answer not only to the stagnation of sf but also to that of the novel itself" (*Science Fiction: A Guide* 75). Because of this, Aldiss, in *Trillion Year Spree*, concludes, "The new god [to Moorcock] was not Edgar Rice but William Burroughs […] Moorcock (and Ballard) saw Burroughs as the perfect mirror of 'our ad-saturated, Bomb-dominated, power-corrupted times' and viewed him as the archetype for a new kind of unconventional sf which did not neglect entertainment demands" (298).

Burroughs's works influenced to the British New Wave still have much to look into as he was recognized as the first innovating sf writer (to Moorcock) and the ultimate sf writer (to Colvin).

By digging up the history of the way an American writer, Burroughs, influenced the beginning of the British magazine *New Worlds*, the mutual process of building the New Wave across the Atlantic can be revealed. Unlike what some sf theorists often think, the British New Wave did not take place independently first and then later influence American sf in a one-sided affair; neither did British and American sf revitalize themselves separately. There were mutual influences between American and British sf that worked as a full circle: the American beat writer William Burroughs influenced the birth of the British New Wave, and then, Moorcock and Ballard (who were influenced by Burroughs) influenced American sf writers with their new set of sf stories.

Burroughs had a deeply problematic Orientalist understandings of Asia, with his idealization and fetishization of the Orient, along with a conflation between Latin Americans, North Africans, and Asians. What I argue in this chapter is that Burroughs's influence on British sf writers did not merely end with his literary innovation and technical experiments. What British sf writers learned from Burroughs—his fascination of Oriental places, Oriental drugs, and Oriental sexual partners as a speculative instrument toward his search for a libertarian utopia, along with other conceptual problems of his Orientalism—also left a deep imprint on the British New Wave's revitalization.

Burroughs's works have been researched more under the frame of postmodernism or avant-garde literature as innovating and experimental junky expat American Beat writer than as a science fiction writer. It is because Burroughs has too many labels with too much influences on other literary genres, such as Gothic, postmodern literature, surrealism, poststructuralism, and the beat movement.[3] In addition to all these labels, there has also been a debate whether he was a proper beat writer or not.[4] Burroughs is also often labeled as "a social outlaw, a radical provocateur, or a hallucinogen-inspired visionary" (Mullins 49), but Greg Mullins argues that this is also a common misunderstanding of the writer. He writes, "It is more accurate to describe Burroughs as a literary ex-junky, because his writing matured during and after withdrawal, and he denounced addiction of all kinds" (49). As the many labels following Burroughs and many misunderstanding about him aptly show, Burroughs is a writer who is difficult to grasp because his literary influence was too broad. He is simultaneously a progenitor of postmodern Gothic, a successor of surrealism, a poststructuralist, a beat writer, a counter

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[3] For example, Fiona Paton categorizes Burroughs as a postmodern Gothic writer when she writes he "stands as one of the great progenitors of what Halberstam calls postmodern Gothic" (65). Critics such as Andrew Hussey, R. B. Morris, and Davis Schneiderman trace Burroughs's cut-up technique from surrealist aesthetic strategies (qtd. in Tucker-Abramson 74). Jimmy Fazzino evaluates Burroughs as "a countercultural icon." Timothy Yu analyzes *Naked Lunch* (1959) as a postmodern work (48). Robin Lydenberg connects Burroughs with Derrida and Barthes (45-46). Timothy S. Murphy analyzes Burroughs as a Deleuzian poststructuralist (7).

[4] He denies the title of being a Beat writer, saying the following: "I don't associate myself with (the Beat Movement) at all, and never have, either with their objectives or their literary style" (Burroughs and Odier, *The Job: Interviews with William S. Burroughs* 52). Because of this, Robert Lee writes that Burroughs "holds a paradoxical place in Beat history" because he "in one way joined at the hip yet in another insistently, and darkly, unjoined" (*The Beats* 84). However, despite Burroughs's own rejection, Burroughs is still a beat writer, Fazzino argues, because "if public disavowal were enough, then one would have to exclude Kerouac and many others besides" from the beat history.

cultural icon, and a literary ex-junky. These labels have shaded his influence within the history of sf and his deep interest in the genre.

However, understanding Burroughs as a sf writer in the 1960s was not just a few sf writers' idea. The critics of literary mainstream also recognized him as a sf writer. For example, at a talk given in Rutgers University in 1965, Leslie Fiedler spoke of Burroughs as "the chief prophet" of a vision of the future and *Naked Lunch* as being "no mere essay in heroin–hallucinated homosexual pornography—but a nightmare anticipation (in Science Fiction form) of post-Humanist sexuality" (*The Collected Essays of Leslie Fiedler* 392). In 1990, Kathy Acker also recognized the science fictionality of Burroughs's works when writing, "He announced the future. […] today in the United States, we are living in the worlds of Burroughs's novels" (*Bodies of Work* 3). Particularly in his later years, Burroughs's works became more overtly sf orientated with his *The Red Night* trilogy and other works in which an alternate history unfolds. In these works, the narrator travels through space and time and the plots do not follow conventional beginnings and endings. Thus, Robert Lee writes Burroughs's works simultaneously "transpose *roman noir*, science fiction and the Western" (87).

A Cognitively Estranging World not in the Future but in the Mind

Not only being an inspirator and innovator to the British New Wave, this chapter aims to research his works more deeply as independent sf works and find in them the pieces of the sf genre. If we can agree with Darko Suvin's definition of sf, *Naked Lunch* is undoubtedly a prime sf novel. Suvin, in his book *Metamorphoses of Science Fiction:*

On the Poetics and History of a Literary Genre, argues "sf is, then, 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" (7–8). Here, Suvin finds the crucial elements of well-

written sf as arising from the tension between alternative imagination and empirical

reality, in other words, a tension of estrangement and cognition. Thus, he writes sf is "the

literature of cognitive estrangement" (4).[5] Reading Burroughs's *Naked Lunch* (1959) and

other works such as *Junky* (1953), *The Yage Letters* (1963), and *Queer* (1985) closely,

they fit right into Suvin's definition of a good sf novel. His works are full of a critical

gaze toward the world the author belongs to—the world of the 1950s and 1960s United

States. Fleeing from the oppressive United States, he sought a utopic place, an ultimate

drug, and ideal sexual partners first in South America and later in North Africa. He finds

a cognitively estranging world by seeing the world from the perspective of drug addicts

and homosexuals. If Mary Shelley made a proto-sf story by innovating conventional

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[5] He explains cognition means something wider than what we call science. It is closer to the German term *Wissenschaft,* including not only the natural but also the cultural and historical sciences (13). He adds that "the cognitive value of all sf […] is to be found in its analogical reference to the author's present rather than in predictions" (78). Although a sf novel's plot should be analogical to the readers' present in the sense of the cultural, historical, and natural sciences, Suvin highlights it does not mean that the plot should be "a static mirroring of the author's environment" (10). Rather, it should be a "critical one, often satirical" of the author's environment (10). In this sense, he argues cognition "implies not only a reflecting *of* but also *on* reality" (10). The criticism that reflects *on* reality, according to Suvin, comes from an estrangement that contains the pursuit of a better world than this one. He defines utopia as "a systematic verbal construction of a particularized community where sociopolitical institutions, norms, and personal relations are organized according to a more perfect principle than that prevalent in the author's community" (95). However, Suvin argues that the "more perfect" community should be a "an Other World immanent in the world of human endeavor, dominion, and hypothetic possibility—and not transcendental in a religious sense" (42). If the imagined community is not achievable, the literary work falls into the category of fantasy. In sum, to Suvin, sf is a genre that criticizes the author's present environment by contrasting it against an alternative estranging community that should be possible, at least hypothetically, in the author's world.

spatial travel stories into *temporal* travel (as Carl Freedman and Suvin argue), Burroughs proves that his readers do not need to go to *temporal* travel to estrange themselves from their cognition but that one can achieve the effect in the present time with the help of the right drug in the right place. For Burroughs, cognitively, the estranging world is not in an alien planet but immanent in every one's mind. However, this alternative cognition cannot be achieved in the mundane daily routine of the United States. Hence, he traveled to foreign countries to travel further into his mind, namely, to unravel the unexplored realm of his own psyche.

Suvin argues the tension between a cognitively familiar world and estranging alternative world has to be totalizing. In this sense, he writes the sf novum "is 'totalizing' in the sense that it entails a change of the whole universe of the tale" (64). To make the tension totalizing, he adds that the sf story should represent "a certain number of types of Man of our times, and the encompassing and at least equipollent Unknown or Other introduced by the novum" (64). The first paragraph of *Naked Lunch* indeed portrays these "types of Man of" his times and the totalizing power of the oppressive United States. *Naked Lunch* begins with a typical vision of US urban place in the 1950s.

> I can feel the heat closing in, feel them out there making their moves, setting up their devil doll stool pigeons, crooning over my spoon and dropper I throw away at Washington Square Station, vault a turnstile and two flights down the iron stairs, catch an uptown A train . . . Young, good looking, crew cut, Ivy League, advertising exec type fruit holds the door back for me. I am evidently his idea of a character. You know the type: comes on with bartenders and cab drivers, talking

about right hooks and the Dodgers, call the counterman in Nedick's by his first

name. A real asshole. And right on time this narcotics dick in a white trench coat

(imagine tailing somebody in a white trench coat. Trying to pass as a fag I guess)

hit the platform. I can hear the way he would say it holding my outfit in his left

hand, right hand on his piece: "I think you dropped something, fella." (3)

The world that Burroughs complains about is indeed totalizing, as his first sentence aptly

grasps at. He describes the US urban city as "the heat closing in," which means the

suffocating US environment encroaches the area of urban drug addicts with its violent

gentrification, criminalization, and homophobia. Regarding this opening passage of

Naked Lunch, Tucker-Abramson argues that this paragraph reflects the "infamous

decade-long 'Battle of Washington Square'" in the 1950s United States between "the new

urban underclass of drug addicts" and the "good looking, crew cut, Ivy League,

advertising exec" (64). She argues that Burroughs squeezed the "vestiges of an older and

imagined Americana" into the paragraph's "typical visions of a once-grand US urban

core in decay" (63–64). In this way, Burroughs understands the United States in a

totalizing sense as if the United States is a one homogenous culture that has no room for

him to be able to maintain a proper life. Hence this totalizing idea about US versus other

worlds leads him to find a place to live outside of the United States, namely, in the

Orient. Burroughs's problem, however, is that he has never been physically in Asia and

he mostly stayed in South America and North Africa, so he had to imagine the Orient by

the help of drugs, hallucinogens, sexual experiences, and speculation while he physically

locate in other continents.

"THE WORD" of the West and Hieroglyphic Reading of Oriental Boys

Burroughs examines the way that the oppressive US politics of imperialism, nationalism, and homophobia holds its totalizing control, here showing this through the means of words and discourse. He finds the problem of the US discourse and words from the Western languages' phonographic aspects thus he concludes the only way to liberate his mind and epistemology is to perceive the world through the Eastern language's logographic nature which he can achieve through speculation. For example, Dr. Benway, the villain in *Naked Lunch*, appears as "a manipulator and coordinator of symbol system" (19). In a letter written on June 21, 1960, to Allen Ginsberg, Burroughs includes what he calls the "Last Words of Hassan Sabbah The Old Man Of The Mountain" (*The Yage Letters* 64). Here, he points out the role of words in controlling the public:

> LISTEN TO MY LAST WORDS ANY WORLD. […] I REPEAT FOR ALL. NO ONE IS EXCLUDED. […] WHAT SCARED YOU ALL INTO TIME? WHAT SCARED YOO ALL INTO YOUR BODIES? […] I WILL TELL YOU. THE WORD. THE–THEE WORD. IN THEE BEGINNING WAS THE WORD. SCARED YOU ALL INTO SHIT FOREVER. […] THERE IS NO WORD TO FEAR […] SEE THE SILENT WRITING OF BRION GYSIN HASSAN SABBAH. THE WRITING OF SPACE. THE WRITING OF SILENCE (*The Yage Letters* 65)

Here, Burrough argues no one is exempt from the fear of time and bodies because of the totalizing power of "the word"; although there is no word to be afraid of, the discursive power of words creates false ideas about time and our bodies, making us afraid forever.

In this early 1960s letter, Burroughs already criticizes the totalizing reality effect of words. The word does not actually exist because "there is no word to fear," but its *effect* is real and totalizing because "no one is excluded" from its power.

He develops this idea throughout the 1970s. In another article of Burroughs titled "Ten Years and a Billion Dollars" written in the 1970s, he reinforces this idea by arguing "the Word is literally a virus" (*The Adding Machine* 47). He writes, "It has not been recognized as such because it has achieved a state of relatively stable symbiosis with its human host" (47). He exemplifies this by bringing up a newspaper article's capability of creating false news: "Journalism is closer to the magical origins of writing than most fiction. […] They stick pins in someone's image and then show that image to millions of people. […] a story went out that some hippies tripping on LSD stared at the sun and went blind. Later there was a retraction—the story was a hoax. But more people saw the story than saw the retraction, so the story is still circulating and still believed" (48). As all viruses do, they cannot survive without the presence of the host, so the words as a virus cannot even exist when the speakers stop believing or using them. However, once it spreads, it becomes viral, making its existence real. In this sense, Mullins writes, "Burroughs drew attention to the way 'reality' is produced in and through narratives, and he attempted to refashion 'reality' by writing *Naked Lunch*, *The Soft Machine*, *The Ticket That Exploded*, and *Nova Express* as antinarratives that frustrate the exercise of power through language" (74).

Although Burroughs used universal terms such as "ANY WORLD" and "NO ONE," what is important to understand is Burroughs's specific target of criticism: he

identified the problem of the words as the problem of the West, not as being an issue of the entire world. He argues the problem results from the Western language with its distinct linguistic traits. In a 1971 article titled "Electronic Revolution," he writes "the aim of this project is to build a language in which certain falsifications inherent in *all existing Western* language will be made incapable of formulation" (Italics added; Burroughs and Odier 200). Then, he provides several examples unique in the Western linguistic structure, such as the use of the "to be" verb, the definite article, and "*the whole concept of* EITHER/OR" (Italics in original; 200). For example, he writes "The IS of identity always carries the implication of that and nothing else, and it also carries the assignment of permanent condition" (200). As for the definite article, he writes "THE contains the implications of one and only. […] The definite article THE will be deleted and the indefinite article A will take its place" and so on (200). Burroughs especially criticizes the habit of binary thinking in Western languages. He argues, "*The whole concept* of EITHER/OR. Right or wrong, physical or mental, true or false, the whole concept of OR will be deleted from the language and replaced by juxtaposition, by *and*" (Italics in original; 200).

Burroughs attempts to propose a solution to these problems of Western language and its discourse by inventing new literary techniques such as Shlupping, the cut-up method, and perceiving the world through Asian languages. For example, Mullins writes, "Shlupping is Burroughs's method for fighting the control of language, for breaking down those narratives that produce reality" (77). By making different characters of the novel "say the same thing with the same words," the characters overlap and merge,

making their utterances turn into "intelligible nonsense" (Mullins 77). Through the cut-up method, Burroughs literally cuts up pages of his own writing and randomly interlaces them together. As Burroughs writes in a 1961 letter to Ginsberg quoted above, this is a literary adoption of English painter Brion Gysin's painting technique—the collage—which he calls "the silent writing of Brion Gysin" (*The Yage Letters* 65).

He also proposes a solution to the problem of the Western languages from the traits of Asian languages: hieroglyph and pictograph. For example, in *Naked Lunch*'s "hassan's rumpus room," a "Near East Mugwump" communicates to a slender blond youth "in telepathic pictographs" (63). Then, "The Mugwump sidles around the boy goosing him and caressing his genitals in *hieroglyphs* of mockery" (Italics added; 64). It continues as follows: "[The Mugwump] steadies the boy with hands on the hip bones, reaches up with his stylized *hieroglyph* hands and snaps the boy's neck" (Italics added; 64). For another example, in Burroughs's semi-autobiographical novel *Junky*, the protagonist, William Lee, is drunk one night in Mexico City. Although he tries to sleep closing his eyes, he "saw an Oriental face […] Slowly, a new face formed around the eyes. A series of faces, *hieroglyphs,* distorted and leading to the final place where the human road ends" (Italics added; 131). Although most of the Western languages are phonograms, hieroglyphs and pictographs are logograms and convey a meaning through an image, not through a combination of letters representing phonemes. Through pictographs and hieroglyphs, Burroughs *reads* (not *sees*) the images of boy's genitals, hands, and faces as if they are a logographic word. Through this logographic reading of what he sees, the "symbolic" and the "real" overlap in Burroughs's mind.

Through this, he shows how a non-phonetic, non-Western way of observing the objects in the world can estrange the familiar cognition of Western readers. In the Western world, the subjects have no other way of perceiving the world but through doing so using Western symbolic and linguistic structures through "IS," "THE," and "EITHER/OR." These static identifications of Western language's symbolic and following stigmatization during the Cold War period was particularly more problematic to Burroughs as a homosexual man and drug addict. For example, while analyzing Burroughs's novel *Queer*, Allen Hibbard argues the novel is about "interactions between the US domestic politics and foreign policy during the Cold war period, where alleged communists and homosexuals, considered threats to the nation's ideology, were hounded out, prosecuted, suppressed, or banished" (18). Paton also examines that this era of McCarthyism has the strong "impulse to homogenize society through a legislated 'normality'" (54). Burroughs felt horror when faced with this enforced conformity, Paton argues, because the normalization, homogenization, and demonization of others does not end with a global narrative of power, but it also controls the intimate world of individual desires and the psyche (54). The Cold War politics with the Western linguistic structure of "IS," "THE," and "EITHER/OR" makes a certain discourse as real, as if a homosexual *is* a communist, as if a drug addict *is* a criminal and moral degenerate, and as if there is *either* good citizens *or* evil drug addicts. As Burroughs explains of "The IS of identity," the Cold War symbolic identifies a drug addict as a criminal and a moral degenerate *and nothing else* (Burroughs and Odier 200). Thus, he writes, "America is not a young land: it is old and dirty and evil before the settlers, before the Indians. The evil is there waiting.

And always cops" (*Naked Lunch* 11). For him, the United States is a "Dead End" (9) as long as its discourse is constructed by Western language's phonogram, not Asian language's hieroglyph and pictograph.

This is why he needed to estrange the familiar cognition of Western epistemology. Western epistemology is based on phonographic language, so he attempts to replaces it with the non-phonetic logographic way of cognition. In Burroughsian hieroglyphic and pictographic reading, the signified of what he sees is free from the interruption of Cold War US politics and symbolics. He even tries to find a way of communicating without any methods of writing or speaking. *The Yagé Letters* is a collection of Burroughs's letters he wrote to Ginsberg in his journey through South America in pursuit of a native drug: Yagé. The reason why he spent so much time to find Yagé is his belief that the drug would make him able to communicate using telepathy. In *Junky*, he writes, "Yagé is supposed to increase telepathic sensitivity. A Colombian scientist isolated from yagé a drug he called telepathic. I know from my own experience that telepathy is a fact […] nonverbal level of intuition and feeling that is telepathic contact" (149). Although a doctor once confirms that the rumor of the telepathic effect of Yagé is not real, he maintained his belief (13). Later, in a different city, he learns of a special recipe of making Yagé mixture from a local *Brujo* (medicine man) and describes its effect as if he finally experienced the telepathic power of it: "a space–time travel," he describes it (47). While he uses science fictional terms or pseudo-scientific terms in understanding Yagé's telepathic and non-verbal communicative effects in his mind, the

place the "space" and "time" he visits via South American drug Yagé is none other than the Oriental place, which will be this chapter's next point.

Two Worlds: The World of Junkies and the World of Others

Communicating through telepathy and nonverbal intuition, he describes the network of the world of junkies as if it is an alternative universe existing in parallel with the original world. Mullins points out, "In Lee's world, all that is 'real' is his need for junk; what we would commonly understand as 'experience' in the 'real' world is hallucination for Lee […] Junk organizes Lee's life in a parallel universe wherein the next fix is always his most important priority" (54). Likewise, in *Naked Lunch*, Burroughs shows that drug addicts can see what others cannot. He writes, "Junk is surrounded by magic and taboos, curses and amulets. I could find my Mexico City connection by radar. 'Not this street, the next, right … now left. Now right again," and there he is, toothless old woman face and canceled eyes" (6). Because drug addicts can find the whereabout of other ghostly junkies and drug sellers by this kind of intuition, he writes there exists "the world networks of junkies" (7). In *Naked Lunch,* Lee sees ghosts and specters everywhere: "Spectral janitors, grey as ashes, phantom porters weeping out dusty halls" (5); "He is so grey and spectral" (6); "I was standing outside myself trying to stop those hangings with ghost fingers … I am a ghost wanting what every ghost wants" (8); "Earthbound ghost hits you at North" (11); and "Junkies march through the room singing the Moslem Funeral song" (18). Describing drug addicts and homosexuals as a "ghost" and "phantom" may mean that their lives have no future hope, only with their

unavoidable upcoming deaths, as Edelman Lee argues about queer lives in his book *No Future: Queer Theory and Death Drive*. However, considering his interest in the communication and language, the ghosts and phantoms can also mean the alternative epistemology that only drug addicts share and use. The social codes of drug addicts and queers are simply unrecognizable to regular citizens, while the daily concerns of regular citizens do not interest drug addicts. Depending on which world one belongs to—between the world of "Ivy League, advertising exec type" and the world of junkies—one can have different cognitions that let them recognize different things. This shows another binary in Burroughs's understanding of the world. The world is in binary in Burroughs between the oppressive US and other liberating countries such as South America, North Africa, and the imagined Orient, and this binary is linked to his second binary: the world of non-junkies and the parallel world of drug-junkies one can access only through the speculative experience of yagé.

In this way, Burroughs finds cognitive estrangement is achievable, even without time traveling to the future or visiting an alien planet. The common sf tropes such as time traveling or going to an alien planet, as Ballard criticizes, have long "been absorbed into the general consciousness" (*New Worlds* 127) because they do not attempt to get away from the cognitive frame of Western language. As long as a writer describes the unfamiliar novelty using a familiar (Western) epistemological perspective, the unfamiliar becomes instantly absorbed into the familiar. Burroughs attempts to find the estranging effect not from *what* he sees, but from *how* he sees. To Burroughs, the familiar world seen through the perspective of drug addicts or Eastern languages can truly estrange the

cognition of the Western readers. As Suvin argues, the true political power of utopian thought comes when the imagined world is "immanent in the world of human endeavor," and Burroughs's alternative world is immanent in everyone's minds. Once one gets away from the totalizing power of the Western language and its epistemology discourses, one can have cognitive estrangement that liberates one's psyche from the dead end of the US Cold War politics. The world seen through the perspective of drug addicts and the Eastern language, thus, can fit better with Suvin's definition of sf and utopia according to Burroughs.

Searching for a Libertarian Utopia Outside of the United States

However Burroughs's view on the Eastern countries were more complicated than this. Burroughs stayed the most time abroad among all the beat writers, if we do not count Paul Bowles as one of the beat writers (Hibbard 15). When crossing the border to Mexico, the narrator of *Naked Lunch* writes, "Something falls off you when you cross the border into Mexico, and suddenly the landscape hits you straight with nothing between you and it, desert and mountains and vultures" (14). The meaning of "something" is conjecturable considering Burroughs's interest in language and epistemology. When crossing the border, now, he enters the world where people do not host the word virus, namely the Western symbolic, so he can observe the landscape in a non-phonographic way. What he observes does not go through the filter of Western phonemes to go into his mind because he now observes what he sees without Western language's interruption, so it "hits you straight with nothing between you and it" (14).

Through his journey, he kept comparing the suffocating United States to liberated

foreign countries. What Ballard and Moorcock overlook, however, is that although

Burroughs is seeking for and imagining a better community than the totalitarian United

States, the reasoning behind his idea of a better country is deeply engaged with his

support for libertarian late capitalism and problematic Orientalism, although Burroughs's

personal political stance does not determine all of his fictional works. For example, in

January of 1950, Burroughs writes to Kerouac, "If you want to save some of the money

you are making, Mexico is undoubtedly the place for you. A single man lives high here

including all the liquor he can drink […] And it is possible here to enjoy oneself without

interference. It is my contention that you cannot enjoy yourself in the U.S. now for any

price" (*The Letters of William S. Burroughs, 1946–1959*, 63). Persuaded by Burroughs,

Kerouac indeed visited Mexico City that summer and, two years later, visited it again.

When Mexican police began interfering with him for the case of his shooting Joan

Vollmer Burroughs, he decided to move deeper down into Panama, Columbia, and then

Peru. His idea of a good place changes throughout his time abroad. Although he thought

Mexico would be the ideal place to live at first, once arriving in Tangier,[6] he writes a

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[6] Tangier held an important and unique position to the minds of Westerners for a long time in traditional Orientalist sense. Joseph A. Boone explains that Europeans had imagined Tangier, Morocco, as a part of so-called larger "Sotadic zone" that encompasses the North African countries of Morocco, Algeria, and Tunisia to Egypt and the Syrian-Arabic peninsula (91). Boone points out that Richard Burton, the British translator of *One Thousand and One Nights* and scholar of the nineteenth century, describes the people in the area in a racist way, arguing the races in the area perform sodomy, which is "the liveliest disgust" and "the vice against nature" (*Le vice contre nature*) (91). Boone argues Burton's explanation of the area shows the dominant Western imaginary of the nineteenth century that employs a stereotype of Eastern perversity (91). Tangier, in particular, was an important place for European imperialist powers because of its International Zone. Tucker-Abramson explains the International Zone in Tangier had long been a unique experimental place for many European imperialist powers during the nineteenth century (65).

letter to Ginsberg and Kerouac in October 1956, saying, "DON'T GO TO MEXICO […]

COME RIGHT HERE RIGHT NOW WHILE YOU HAVE THE LOOT. TANGER [sic]

IS THE PLACE. WHY WAIT…???" (*The Letters of William S. Burroughs, 1946–1959*,

335). It is because he thought the following: "Tanger [sic] is the prognostic pulse of the

world, like a dream extending from past into the future, a frontier between dream and

reality—the 'reality' of both called into question," and he urges them to visit him in

Tangier (qtd. in Edwards 159). Tangier is literally a dream place for Burroughs because

there was no governmental interference in his exchange of sex and drugs. He described

Tangier as "the special attraction of Tangier can be put in one word: exemption.

Exemption from interference, legal or otherwise. […] It is a sanctuary of non-

interference" (*Word Virus* 128). However, as he keeps highlighting the money—"the

loot"—as the necessary condition that makes the dream come true in Tangier, he is aware

that liberation does not come for free. Even though he moved out of the United States, he

finds that liberation comes with the help of drugs and sex, which continuously cost a fair

amount of money.

He describes his continuous search for different kinds of sexual partners and

drugs. For example, in Peru, he meets a "non queer" Peruvian boy in a dance place and

stays overnight with him. He writes the following about meeting:

Met a boy and went with him to a dance place. […] he put his hand on my cock.

So I reciprocated and no one paid it any mind. […] Now you must understand this

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With World War II, the United States gained control and continued the structure of coloniality with an "informal global empire," maintaining the area as a free-trade zone amenable to the interest of the United States until Morocco decolonized in the revolution of 1956 (65).

is average *non queer* Peruvian boy […] Homosexuality is simply a human

potential […] and nothing human is foreign or shocking to a South American.

[…] South American does not force people to be deviants. You can be queer or a

drug addict and still maintain position. […] There is deep respect here for

education. In the U.S. you have to be a deviant or exist in dreary boredom. […]

Make no mistake all intellectuals are deviants in U.S. (*The Yage Letters* 40–41)

Here, he describes Peru as a better place than the United States because people do not pay

attention to the public display of his homosexual affection with the Peruvian boy.

Because the boy is "non queer" in his understanding, he reads the act as a liberating

effect of Peruvian society that allows the human potential of homosexuality to be freely

expressed in public. In this Burroughs projects his idea of South America's sexual

freedom and queerness onto the Peruvian boy. Although the "non-queer" Peruvian boy

may flirt with him simply to make money, Burroughs does not even think about the

possibility and understand the situation as the proof of Peru's sexual liberation. Although

Peru is not an Oriental country, imagining non-Western country such as the Middle East

as a place of sexual promiscuousness and queer sexuality is one of the common

Orientalist trope (Sharrad 2–3).

Without thinking about the power hierarchy between him as a rich Western tourist

and the Peruvian boy as a poor colonized subject, he openly praises the freedom of

commercial and sexual exchanges. The sexual and following ontological liberation comes

in a form of commercial goods and fetishized aesthetic object. For example, in Bogota,

he meets a local boy in front of a cantina. He writes, "He let his elbow fall into my crotch

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and said, 'Mister,' next thing I heard was 'How much you gonna give me?' He wanted $30 evidently figuring he was a rare commodity in the Upper Amazon. I beat him down to $10 bargaining under increasingly disadvantageous conditions" (*The Yage Letters* 24). It appears that he is not aware of the power dynamic between himself and the local boy. He enjoys the freedom of a sexual exchange with the "rare commodity" because of his money and privilege as a foreigner, but he interprets this uninterrupted exchange as proof that Colombia is liberated, hence being better place to live than the United States.

In this regard, Eric Strand argues, although "critics generally discuss Burroughs's travel in romantic terms, […] they have minimized his scathing critique of a welfare state that placed limitations on the total freedom to buy and sell" (5). Therefore, quoting Rob Johnson and David Harvey, Strand continues, saying Burroughs "heralds the global regime of 'flexible accumulation,'" so his views "were mainstream republican ones" with "frontier libertarianism" (3, 6). Thus, he argues that for Burroughs, Tangier is not the "Third Space" in Homi Bhabha's sense, but "an American West—as fantasized by the middle class—rearticulated in global terms" (15–16). Mullins also argues that "Burroughs was remarkably content with this relationship to the structures of American postwar neocolonialism in Morocco" (81). This shows that his imaginary of liberation is limited to a Western framework that continues to exoticize other people and countries even as he putatively supports their emancipation.

The Orientalism of William Burroughs

What is more problematic than his libertarian late capitalistic stance is that his idea of a utopic place arises because of his Orientalized understanding of the East. The problematic Orientalism in Burroughs's works were overlooked by critics until Mullins's pioneering book *Colonial Affairs,* published in 2002. Several works followed since the publication of Mullins's work, such as Brian T. Edwards' *Morocco Bound* (2005), Timothy Yu's article "Oriental Cities, Postmodern Futures: *Naked Lunch*, *Blade Runner*, and *Neuromancer*" in *MELUS* 2007, and, recently, David LeHardy Sweet's *Avant-garde Orientalism* (2017) that also analyzes the theme of Orientalism in Burroughs's works. Mullins timely points out that the issue of Orientalism and Burroughs's relationship with foreign countries have been overlooked by critics: "In spite of the fact that approximately half of Burroughs's prodigious corpus was written overseas and that travel of various sorts is a recurrent theme in his work, even the best criticism of Burroughs ignores the geographical locations and geopolitical implications of his writing" (50). Edwards points out the reason for the critics' overlooking it comes from a biography on Burroughs written by Ted Morgan. According to Edwards, in the 1988 biography *Literary Outlaw: The Life and Times of William S. Burroughs*, Morgan analyzes the *Naked Lunch*'s Interzone as an entirely imaginative place detached from real life and politics.[7] Morgan continues to writes, "Tangier was as much an imaginative construct as a geographical

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[7] Fazzino argues that the blame should also go to another biographer of Burroughs: Berry Miles. Fazzino points out that the first Burroughs biography Miles wrote is titled *William Burroughs: El Hombre Invisible* (1992) and that this book has become a blueprint for the later biographies of him. Fazzino argues that Miles describes Burroughs as "El Hombre Invisible," an invisible man, as if Burroughs was "unattached, non-aligned" with "the momentous events that were unfolding around him."

location, a metaphor for limbo, for a dead-end place [to Burroughs] [….] On one level, Tangier [to Burroughs] was a reconstruction of the world in a small place" (qtd. in Edwards 160). Morgan also adds, "Burroughs made no attempt to learn about the country or to speak the language […] he remained as American" (qtd. in Edwards 160). Although Tangier meant neither "imaginative construct" nor a mere "metaphor" to Burroughs and it is also simply not a fact Burroughs did not attempt to learn about the country, Morgan's biography heavily influenced the way critics view Tangier in Burroughs's works.

In contrast to Morgan, Mullins and Edwards's works paved the way to show the Orientalism in Burroughs's works and criticizing their idealization of the East and conflation of the East, Latin America, and North Africa. For example, Mullins writes, "Burroughs was seeking a physical utopia, a place where he could live and act as he wanted with interference from neither official state authority nor unofficial moral authority" (56). The problem of Burroughs's utopia and searching for it in foreign countries, Mullins highlights, is that he describes his imagined utopia in Orientalist terms. On this matter, Mullins writes, "He repeatedly described this utopia in Orientalist terms and considered the most appealing aspects of his Latin American experience to be signs that he was arriving in the Orient. His first letters from Tangier point toward more similarities than differences in his sexual and drug experiences in Latin America and North Africa, perhaps because of the fact that in Tangier Burroughs was finally 'really' in the Orient" (79–80). The conflation of "South" and "East" does not end with his understanding of the place but is also applied to the sexual partners he meets. Mullins also points this out as follows: "Both of Burroughs long-term boyfriends during the

1950s (Angelo in Mexico City, Kiki in Tangier) fell into […] Burroughs's somewhat idiosyncratic notion of 'Oriental'" although they were of Spanish, Native American, or Anglo-American (in the case of his other boyfriend Allerton) ancestry (61).

Partly indebted to Mullins's pioneering work, Edwards also agrees that Burroughs is deeply engaged with Tangier, albeit in an Orientalist way. Edwards writes there is plenty of evidence that proves Burroughs "was paying attention to current politics [of Tangier], aware of his local surroundings, reading newspapers" (162). However, Edwards notices an Orientalist approach in Burroughs's letters, in which he praises the philosophy of Tibetan Buddhism and Islam. Indeed, in his letter to Ginsberg, Burroughs writes, "Tibetan Buddhism is extremely interesting. […] I had some mystic experiences and convictions when I was practicing Yoga. […] The metaphysics of Jiu-jitsu is interesting and derives from Zen" (Letters to Allen Ginsberg 1953–1957, 48). As for Islam, he writes, "I owe a great debt to Islam and could never had made my connection with God anywhere except here" (qtd. in Edwards 173). Regarding this shallow reading of Tibetan Buddhism, Jiu-jitsu, Zen, and Islam, Edwards critiques, "Burroughs's own interpretation of Islamic fatalism and his excited subscription to that interpreted philosophy echoes that of the classic Orientalist" and "Burroughs's response to Tangier is ultimately containable within the logic of Orientalism" (173). In these books, Mullins and Edwards aptly find the problem of Orientalism in Burroughs's search for a utopic place and an ideal sexual partner.

Deconstruction with Orientalism

One thing, however, that these pioneering critics overlooked is the deeply interconnected relationship between Burroughs's Orientalism and poststructural and postmodern inquiries. I agree with Strand's criticism against a poststructuralist reading of Burroughs, particularly when he criticizes poststructuralist critics' abstraction of "Burroughs from a worldly, historical context" in which the critics unknowingly reproduces the ideology of "American exceptionalism" (9). Yet I argue that what is important is not to see him as either a poststructuralist writer or an Orientalist writer, but to read him as both. What matters more is not to just pair these two aspects in his works, but rather to analyze the way in which his poststructuralist, postmodern writing necessitates his idea of Orientalism. The Orientalism in Burroughs is the deconstructive tool of Western epistemology, thus revitalizing engine of sf as a new novum.

It is Yu who hints at this relationship. In his 2007 article, he suggests reading postmodernism not in relation to the structure of late capitalism characterized as a multinational phenomenon as Fredric Jameson does, but in relation to Orientalism (46). He reads *Naked Lunch* as a foundational Orientalist postmodern novel because it "appears at the very moment of the 'radical break' Jameson identifies with the emergence of postmodernism" (48). He argues the Interzone of *Naked Lunch* resembles a postmodern city with "freewheeling commercial and cultural exchange and interracial contact" (46). However, he argues this postmodern city is not a neutral meeting point between the West and the East, but the place represents "the invasion and contamination of the West by the East" (50). In this sense, he finds the Interzone as a "aggressively

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racialized space" in an Orientalist way (49). Therefore, Yu concludes the novel shows the role of the Orient when Western writers imagine postmodernity. Indeed, He writes that the "fantasies of Asia become the enabling fictions of postmodernity. The Orient is the necessary space within which imagining alternatives to Western modernity becomes possible" (47).[8] He finds this problem is not limited to the works of Burroughs but that it is a wider phenomenon in the body of Western postmodern literature. He traces it from James Joyce's postmodern description of Dublin in *Ulysses* (1920) to William Gibson's *Neuromancer* (1984).

Although Yu mainly focuses on the postmodern side of *Naked Lunch*, Burroughs also showed a great deal of interest in what we can now call poststructuralist thinking—deconstructing the structure of language and discourses, as I discussed above. Reading Burroughs as a proto-poststructuralist writer is not a new idea, but the critics who read him in this way miss the relationship of Burroughs's poststructuralism with his Orientalism. For example, Lydenberg's book *Word Cultures* (1987) is the first scholarly work that shows Burroughs's similarity to the theoretical works of Jacques Derrida, Roland Barthes, and Julia Kristeva (45, 125). He writes, "The ideas we now recognize as characteristic of poststructuralism and deconstruction were being developed

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[8] D. L. Sweet argues otherwise in his recent book. Sweet agrees that Burroughs conflated Native Americans and Asiatics: "Burroughs already had of conflating the physical and cultural features of Amerindians and Asiatics in order to exalt them as an ethnic archetype in an ideological anticipation of postmodernism" (135). However, Sweet attempts to save Burroughs from the charge of being an Orientalist by arguing he is an avant-garde writer who used the literary methods of satire, parodying, and mocking. He writes, "Rather than accusing the East of homosexuality in a way that becomes either an Orientalist insult or a revolutionary banner, Burroughs seems to recognize it as a dual sign" (143). In this regard, Sweet argues Burroughs is "in fact parodying or mocking" (146) and that we should read *Naked Lunch* as "pure satire akin to Swift's 'A Modest Proposal'" (144).

independently by Burroughs almost thirty years ago" (xi). However, the problem of

Lydenberg's poststructural reading of Burroughs is that he overstates the achievement

and, thus, misreads the project of Burroughs. For example, Lydenberg argues that

Burroughs's cut-up technique "makes explicit the coercive nature of *all* writing, of *all*

symbol systems" (Italics added; xi). Although Lydenberg is right in stating that

Burroughs and the poststructuralist theorists share their criticism against the logocentric

tradition that is specific to the West, he eventually overstretches the claim to argue that

Burroughs deconstructed *all* symbol systems when his target was particularly *Western*

symbol system.

Burroughs deconstructed the logo*centric* tradition of the West by contrasting it

against the Eastern logo*graphic* tradition, which is a distinct characteristic in Chinese

languages. The way Burroughs reads the bodies of "a lender blond youth" in *Naked*

Lunch as a sign of "pictographs" (63) and "hieroglyph" (64) show how he uses

logo*graphic* reading of the others' body as a way to deconstruct a logo*centric* reading of

the world. Hence, to deconstruct the binaries of the Western language, Burroughs's

theoretical tool depends on another binary of West/East: namely, Western logocentrism

versus Eastern nonphonetic logography. The Orientalist understanding of the East is the

necessary condition for him to deconstruct the discourse of Western thoughts.

Orientalism in the Tradition of Poststructuralism

The instrumentalization of Eastern logography as a tool for poststructuralist

deconstruction in a simplified and inaccurate form is often found in other poststructuralist

thinkers who followed Burroughs, and it reveals a problem of Orientalism flowing under the tradition of poststructuralism. Derrida, in *Of Grammatology* (1967), examines the problem of Western logocentrism and how it results from phonocentrism specific in Western language. Thus, Derrida finds the problem of logocentrism as the problem of the "West" (3–7). He writes, "It remains therefore within the heritage of that logocentrism which is also a phonocentrism: absolute proximity of voice and being, of voice and the meaning of being, of voice and the ideality of meaning" (12). Because the problem comes from the proximity between voice and being that results in phonocentrism and logocentrism, Derrida clarifies the problem is nothing but a "West"ern problem, doing so in many places of his book (5, 7, 11, 20). Hence, he contrasts the Western phonetic language against the "non-phonetic" language of Chinese (82–87). He argues that the decentering of the phonocentrism and logocentrism is followed by "the becoming-legible of non-Western scripts" (82). Quoting Leibniz's analysis of Chinese, he writes the following:

> Logocentrism is an ethnocentric metaphysics, in an original and non 'relativist' sense, it is linked to the history of the West. The Chinese model only apparently interrupts it when Leibniz refers to it to teach the Characteristic. […] What Leibniz is eager to borrow from Chinese writing is its arbitrariness and therefore its independence with regard to history. This arbitrariness has an essential link with the non-phonetic essence which Leibniz believes he can attribute to Chinese writing. The latter seems to have been 'invented by a deaf man' (*New Essays* 85)

Here, Derrida notes that Western logocentric language cannot help but fall into ethnocentric metaphysics because the phonemes are inevitably linked to the history of the West, whereas in Chinese nonphonetic writing, the word and signified are linked arbitrarily as if the language was made by someone who does not have a voice—"a deaf man." However, in this procedure, Orientalist prejudices appear: first, Leibniz describes the Chinese language as if it results from a kind of disability ("by a deaf man"), and second, Derrida understands Chinese characters as an arbitrary and, thus, transcendental and a-historical language.

Gayatri Spivak in "Translator's Preface" in *Of Grammatology* briefly hints this problem of Derrida: "Paradoxically, and almost by a reverse ethnocentrism, Derrida insists that logocentrism is a property of the West. He does this so frequently that a quotation would be superfluous. Although something of the Chinese prejudice of the West is discussed in Part I, the East is never seriously studied or deconstructed in the Derridean text" (cvi). Derrida brings his imagined understanding of Chinese in a superfluous and simplified way as an alternative to the Western phonocentric/logocentric/ethnocentric tradition. The problem does not just appear with Derrida. As Lisa Lowe aptly argues in her book *Critical Terrains* (1992), Kristeva and Barthes also "constituted China as an irreducibly different Other outside Western signification and the coupling of signifier and signified" (138). Lowe writes, "Kristeva represents China as a culture descending from a pre-oedipal matriarchal heritage; her figuration of Chinese otherness is part of a strategy to subvert Western ideology by positing a feminine, maternal realm outside its patriarchal system" (137). Lowe adds

Barthes's China also contains "these same semiotic, psychoanalytic, and Orientalist discourses" (138). Although Burroughs and the following poststructuralist theorists share the problem of the instrumentalization of the East as a deconstructing tool of the Western logocentrism, Lydenberg misses this shared problem. Lisa Lowe's and Spivak's critique against the poststructuralist theorists in that they simplify, misunderstand, and exoticize Eastern languages and cultures sheds light on the Orientalist problems of Burroughs's poststructural deconstruction. In order to deconstruct Western language's logocentric tradition and its problems, Burroughs also shows the same problem of making the Eastern language and its societies as an arbitrary a-historical transcendental culture in the simplified binary of the East and the West.

Drugs and Sex as Mediators of Logographic Reading of the World

What is specific to Burroughs, however, in contrast to the poststructuralist theorists following him is that Burroughs thought that local drugs and Oriental sexual partners would be the mediator for him to read the world in a logographic way. His idea of a deconstructed epistemology specifically occurred through commercial goods and fetishized aesthetic objects—drugs and sexual partner—not through the pure speculation of Eastern philosophy. He finds that physical relocation to a foreign country is not enough for him to be freed. This is why he made a trip deeper south into Mexico and then Panama, Columbia, and Peru to find the "ultimate" drug Yagé and other Oriental sexual partners. His interest in the Orient in the forms of commercial goods and aesthetic object is important in the discussion of the genealogy of speculative Orientalism as it shows the

initial stage of speculative Orientalism in the history of New Wave science fiction in contrast to its later stage in which sf writers show more interest in Asian religions and philosophies as in Dick's 1970s stories (chapter 3) and Le Guin's major novels (chapter 4).

Under the influence of Yagé, he experiences his mind is freed from the grip of space and time, and he finds the Oriental place *with the help of* the influence of Yagé. For example, in *Naked Lunch*, he notes what he calls the "yagé state":

> Images fall slow and silent like snow … Serenity … All defenses fall … everything is free to enter or to go out […] I see an archaic grinning face like South Pacific mask […] The room takes on aspect of. Near East whorehouse with blue walls and red tasseled lamp […] The room is Near East, Negro, South Pacific, in some familiar place I cannot locate […] Yagé is space–time travel." (91–92)

Here, Lee describes Yagé as space–time travel untethered to any restrictions of the body and mind. However, even in this free-floating state, the place his mind chooses to imagine is accompanied by the Orientalist terms "Near East whorehouse" and "South Pacific." It repeats also in *The Yage Letters*. He notes the experience of Yagé hallucination: "In two minutes a wave of dizziness swept over me and the hut began spinning. […] blue flashed in front of my eyes. The hut took on an archaic far-Pacific look with Easter Island heads carved in the support posts" (29). He has never been to these places in person, only imagining he was there when he actually was in Latin

American or North Africa. It seems as if these Middle and East Asian places are reachable for him only through the help of Yagé, through its space–time travel.

Because these places only appear from his imagination, not from his actual experience, his connotations are vague, not specific. What kind of images are readers supposed to conjure when Burroughs writes the imagined hut took on "an archaic far-Pacific look"? When he writes that "the room is Near East, Negro, South Pacific," what exactly is the room supposed to look like? Burroughs's Orientalist imaginary is purely fantasy—a fantasy about difference that ends up erasing anything specific about any of these places as their entire meaning becomes how they are constructed to be an "answer" to something lacking in the West. Although the "Near East" includes many different countries and cultures, so does the South Pacific, but to Burroughs, he either has his own specific Orientalist idea or does not care about the cultural specificities. Later, he also describes his Yagé experience: "All houses in the City are joined. Houses of sod with high mountain Mongols blinking in smoky doorways, house of bamboo and teak wood, houses of adobe, stone, and red brick, South Pacific and Maori houses […] High mountain flutes and jazz and bebop and one stringed Mongol instruments and Gypsy xylophones and Arabian bag pipes" (48). This Yagé hallucination of him expresses a mashed cultural and ethnic conflation of different unrelated Asiatic cultures, such as Mongol, Maori, South Pacific, Arab, and Gypsy, that he can arrive only through the ultimate drug: Yagé.

Junkies' World as an Oriental World

Drug is the commercial good and catalyst for him to be freed from the Western logocentric phonocentric cognition of the world. In this sense, the utopic Orient potentially exists within his mind, even without his leaving the country. For example, in *Junky*, even while he stays in the United States, Burroughs describes a parallel universe where the world's network of junkies collectively imagines and the description is Orientalist. For example, the narrator, Lee, who is in New York, looks for a person who can purchase thirty-five grains of morphine that his friend, Norton stole from his work. Lee and Norton follow Jack to a tenement apartment to meet a buyer. The first thing they see in the room is described: "There was a small radio, a china Buddha" (11). The buyer is also described: "The cheek-bones were high and he looked Oriental" (11). When Lee visits the drug addict, Jack, later, he writes "The place looked like a chop suey joint" (18). Inside the place, "the walls were painted black and there was a Chinese character in red lacquer on one wall" of which no one knows the meaning (18). The place that secretly trades illegal drugs always has something to do with the Orient. Where there is a drug, there is always something Oriental. Moorcock's "The Wrecks of Time" analyzed in the previous chapter particularly shows the influence of Burroughs in his use of speculative Orientalism. In "The Wrecks of Time," the time travel machine that goes to an alternative reality is hidden in a Chinese restaurant in Chinatown. This shows the Asian elements becomes a tool for a science fiction novum in Burroughs and Moorcock's works which is not the case in his precedent sf writers. This shows the way speculative Orientalism becomes a part of the New Wave science fiction.

One day, another drug addict, Joe, says to Lee: "We know this Chinaman has some stuff stashed" (34). Lee also describes the drug addicts who want to purchase his drugs: "The others swarmed around, holding out their hands like a crowd of Asiatic beggars" (60). Lee even imagines a Chinese connection about the things he does not know well. He believes the heroin in the United States comes from Mexico, and he writes, "Heroin began coming in from Mexico, where there were poppy fields tended by Chinese. This Mexican H was brown in color" (32). The spectral ghostly world that only junkies can perceive with their intuition is also an Orientalized world, and he hints at its existence, even when in his home country. Chinaman becomes a symbol in this work as a gateway for finding drugs that opens new epistemological possibilities.

Naked Lunch also presents a lot of diverse Middle, South, Southeast, East Asian characters, mostly in scenes of sexual intercourse: "a slight, short Arab" (47), "a Malay Lesbian" (48), "young Malayan farmer" (49), "two Arab kids" (50, 62), "a Near East Mugwump" (63), "an old garbage collector, face fine and yellow as Chinese ivory" (63), "exquisite Chinese boy" (66), "Javanese dancer" (66), "two Arab women" (66), "exquisite Balinese and Malays" (67), "Japanese boys smooth and white as china" (67), "Arab and Spanish street boys" (67), "the Moslems" (80), "Indian adolescents" (81), "Arab boys" (84), "a Chinese" who is the chief of police (89), "Confucius" and "Lao-Tze" (97), the "half-Chinese and half-Negro" character Iris (100), and "a lot of Chinese pushers" (121). Although Burroughs presents numerous Asiatic characters in the novel, like the superficial Asiatic places he imagines under the influence of Yagé, none of these characters appear with a specific personal history or ethnic background. Thus, the ethnic

and national markers of them are interchangeable because their ethnic and national identities are empty signifiers that appear only to estrange the familiar cognition of Western readers. In addition, Burroughs meets these conflated Asian characters only in his dream, in his drug experiences, which shows he uses Asians as people one can meet only through speculation.

The Orient as a Transformative Background

Furthermore, the Asiatic characters in the novel are merely passing through his body instead of gaining their own subjectivity. In *The Yage Letters*, he writes, "Last night I took last of Yagé mixture […] This is what occurred to me. […] The blood and substance of many races, Negro, Polynesian, Mountain Mongol, Desert Nomad, Polyglot Near East, Indian—new races as yet unconceived and unborn, combinations not yet realized passes through your body" (47). Much like the "Near East whorehouse" and "South Pacific" are merely used as a background in which estranging things happen to his body, the blood of mostly Eastern races "passes through" his body instead of him becoming one of them, which he does with African identity.

In his imagination, he becomes a Black woman while Oriental races merely pass through him. For example, he writes, "The room took on the aspect of a near Eastern whore house with blue walls and red tasseled lamps. I feel myself change into a Negress complete with all the female facilities. Convulsions of lust accompanied by physical impotence. Now I am a Negro fucking a Negress. […] Complete bisexuality is attained. You are man or woman alternately or at will" (qtd. in Mullins 65). This paragraph was

not published until recently, and Mullins thinks it is because the paragraph was too offensive to be published. However, he argues the paragraph shows Burroughs's pursuit of "abjection of self" that "would form a route of escape from boring and oppressive pieties […] by assuming a label of opprobrium, one rejects the center and champions the marginal" (65–66). What is notable in this passage, however, is that Burroughs imagines his body transforms into a Black female, which he understood as the opposite axis of who he is—Caucasian male—while the place that transformation happens is "a near Eastern whore house." It is interesting in that he does not take the identity of the Asiatic, yet the Asiatic in his mind is a background, a gateway, and a speculative instrument for liberating his identity so he can achieve his self-abjection. Therefore, in *Naked Lunch*, one can either become a white male (boring and oppressive piety) or Black female (self-abjection) as two axes of identities, and the medium that makes this transformation between the two axes possible is a group of unspecified Asiatic races and Asiatic places imagined by the influence of Yagé.

A Chinese Man as a Tool for Utopic Thinking and an Epitome of the Abject

In this context, two Asian characters stand out in *Naked Lunch*. There are a Chinese drug seller who appears at the end of the novel and the Chinese chief of police who "picks his teeth" all the time (89, 196). Burroughs transcribes what a Chinese drug seller says in incomprehensible, broken English. He says, "No Glot . . . C'lom Fliday," and with these words, the novel ends (121, 196). This phrase also appears in Burroughs's other novels, such as *The Soft Machine* and his Nova trilogy. As for the phrase,

Burroughs explains that "in 1920s a lot of Chinese pushers around found the West so unreliable, dishonest and wrong, they all packed in, so when an Occidental junky came to score, they say: "No Glot … C'lom Fliday…" (121). So the phrase seems like a Chinese drug seller speaking "no good luck, come Friday" when the Chinese man refuses to sell drugs to an American customer. Burroughs's own explanation shows that he interpreted this phrase as an example of the unbridgeable gap between Chinese drug sellers and "the West"/"an Occidental junky" in two ways. First, Burroughs assumes this broken English as the Chinese man's rejection of all Westerners because of the Westerners' dishonesty and unreliableness. Because Burroughs does not know the actual reason behind the Chinese man's refusal of selling drugs, he projects his interpretation to the Chinese man which shows more about his own prejudices of the Chinese drug seller than what the seller actually thinks. Through this interpretation, Burroughs also reveals his self-criticism of Westerners. Second, by transcribing it in the broken English, he portrays the Chinese man as an incomprehensible and inassimilable person to the world of the West. Although the Chinese man is already living in the United States, probably as an immigrant or maybe even already as a citizen, he describes the man as the opposite of what "the West" and "the Occidental" represent.

Thinking of the Chinese man as an inassimilable—hence unbridgeable person—to the West results from a problem of his Utopian thinking. In his *Archaeologies of the Future,* Fredric Jameson argues utopian thought requires a radical secession between the world we live in and the imagined utopia. He begins with a dilemma in utopian thought: "For the more surely a given Utopia asserts its radical difference from what currently is,

to that very degree it becomes, not merely unrealizable but, what is worse, unimaginable" (xv). He delves into this question in different versions throughout his book, but the main question is the same. When the imagined utopia is truly different from the world we live in, the world is not describable or imaginable using our conventional thoughts and terms. If it is imaginable and describable, the utopia is not truly different from the world we live in; hence, there is a dilemma. He argues that "the properly Utopian program or realization will involve a commitment to closure" and that in Thomas More's *Utopia,* "the closure is achieved by that great trench" between the Utopic island and mainland (5). Because it is an enclosed society from the mainland, it can achieve its proper utopian state, but the dilemma continues: if it is truly closed, the mainland cannot be connected to this utopian society. Unknowingly, the dilemma repeats in Burroughs's idealization of the Chinese man. If the world the Chinese drug seller represents a proper utopia, it should not be contaminated by and connected to the West, meaning it should be inassimilable, unbridgeable, and incomprehensible. To make the world the Chinese man belongs to a utopic place, he makes the man as a symbol of the "Other." In other words, Burroughs achieves his utopic dream at the expense of the Chinese man—by making him an inassimilable and incomprehensible "Other."

The Chinese chief of police also stands out because he is the only character in the novel who signifies the novel's title. Burroughs portrays him as follows: "The Chief of Police is a Chinese who picks his teeth and listens to denunciations presented by a lunatic. Every now and then the Chinese takes the toothpick out of his mouth and looks at the end of it" (*Naked Lunch* 89). The figure of a Chinaman picking his teeth repeatedly

appears in his other works. For example, in *The Yage Letters*, Burroughs writes "At 5 o'clock had a few drinks in a Chinese restaurant, where the owner picked his teeth" (45) and "Every now and then the Chinese takes the tooth pick out of his mouth and looks at the end of it" (47). Pulling what is leftover in his mouth and watching what it poke out on the end of a toothpick is what Burroughs literally means by the title *Naked Lunch*. He explains this as follows: "The title means exactly what the words say: NAKED lunch—a frozen moment when everyone sees what is on the end of every fork" (*Naked Lunch* 199). Considering Burroughs's interest in the self-abjection, watching what is pulled out from the mouth at the end of a toothpick is the epitome of the abject, according to Kristeva. In *Powers of Horror*, she explains that food loathing is the "most elementary and most archaic form of abjection" (2). She goes on, saying, "But since the food is not an 'other' for 'me,' who am only in their desire, I expel *myself*, I spit *myself* out, I abject *myself* within the same motion through which 'I' claim to establish *myself*. […] It is thus that *they* see that 'I' am in the process of becoming an other at the expense of my own death" (3). The Chinese chief of police who repeatedly appears in Burroughs's works at the moment of picking his teeth shows how the man allows others to see his process of becoming an "Other" at the expense of his own death. In this sense, the Chinese man performs what *Naked Lunch* represents in front of the eyes of the narrator and the novel's readers so that they can partake in cognitive estrangement. Either in the Chinese drug seller or the Chinese chief of police, they play the same role: the "Other." They do not appear in the novel as humans with flesh and bone but as deconstructing figures that introduce the imagined alternative thought.

Conclusion

With his literary experiments and techniques, Burroughs could be called a proto-postmodern and a proto-poststructuralist writer. Indeed, he deconstructed the phonocentric, logocentric, and, thus, ethnocentric tradition of the West and the imperialist Cold War politics of the 1950s United States. However, his deconstruction of the Western discourse and symbolic could only be achieved at the expense of the East. The East is included by exclusion and excluded by inclusion. By including the imagined Orient as a fundamentally inassimilable and unbridgeable entity, he instrumentalized the imagined East as a tool for his deconstruction. The East appears as a background, as a group of unspecified conflated races, and as a symbol of the "Other" and abjection. This idea of the East as a deconstructing medium is inherited to the British New Wave writers and appears in many stories of *New Worlds*. As Moorcock and Ballard acclaimed Burroughs to be their new model writer and did so without the needed critical distance, the problematic Orientalism of Burroughs was imported and absorbed into the core of *New Worlds*.

Nonetheless, it is important to remark that although Moorcock, Ballard, and other British sf writers in *New Worlds* were influenced by Burroughs's Orientalism in an uncritical way, this does not mean that the British writers adopted the Burroughsian Orientalist figure in the same form. The three Orientalist figures found in the major publications of the New Wave are indebted to Burroughs's Orientalist figure, but they can also be distinguished from his Orientalism. The third figure of speculative Orientalism, namely, Asians as different but helpful allies and supporters of the West, is

deeply influenced by the works of Burroughs. In Burroughs's works, Asians are always

considered to be related to the network of drug junkies, presumptively being allies to

Burroughs. Because the East is unbridgeably and fundamentally different from the West

in his imagination, it can provide a solution and future to the West that is stuck to the

"Dead End" (*Naked Lunch* 9). On the other hand, the other two Orientalist figures, such

as Asians as threatening danger and victims of Western violence, are not found in

Burroughs's works. Burroughs's Orient is not free from Saidian traditional Orientalism,

so we can still find a glimpse of the lineage of traditional Orientalism in both Burroughs

and the sf writers after him, but he does not particularly portray the East as a threatening

entity of danger. Moreover, those of Burroughs's works that I analyzed were mostly

written during the 1950s, before the anti-Vietnam war movement became the salient

interest of American intellectuals. Because of this, he does not portray Asians as the

victims of Western violence, as the New Wave writers did in the 1960s.

What is distinguished between Burroughs's speculative Orientalism and the

Orientalist figures in *New Worlds* and other British sf writers is the Orientalism in the

forms of commercial goods and aesthetic objects. For Burroughs, at least in his early

writings, he highlights the need of physical relocation to a foreign place (he keeps urging

Kerouac and Ginsberg to come to Mexico and Tangier) and the need to take Yagé to

conjure up an ultimate utopia. For him, goods and objects are the ways to obtain

liberation and utopia instead of pursuing it through pure speculation, meditation, and

learning. The Orient was the instrument for him to speculate an imagined utopia, but the

Orient itself as a medium always takes a material form, either as a drug, a place, or a sexual partner.

This distinct characteristic of Burroughs's speculative Orientalism is also highlighted when compared with the other beat writers of his period or other sf writers after him. For instance, Ellen Goldberg argues that the introduction of Buddhism to North America from its initial stage had "text-dependency" because the translation of text had been the only way for North Americans to learn this Eastern wisdom (345). In the 1960s, she continues, Buddhism offered "the alien practice of meditation as an alternative to drug-use" (349). So as Goldberg argues, speculation, learning, and meditating were considered the major ways of getting Eastern enlightenment, not the Burroughsian way of using drugs, having sexual partners, and physically relocating.

In addition, Gary Snyder is probably the beat writer who best represents the importance of learning in Eastern enlightenment during this period. He pursued enlightenment through a series of serious learning of Japanese haiku, philosophy, and religion. Another famous beat writer, Jack Kerouac, was also inclined to solitary meditation, if not learning, and through this, he did not feel any need to physically move to a foreign country. Kyle Garton-Gundling, in his article "Beat Buddhism and American Freedom," argues that Kerouac is "eager to feel 'connected with Asia,'" so he "imagines North America *as* Asia, declaring that 'West is East'" (212). Even in *The Dharma Bums*, the protagonist Ray goes into a cabin in a mountain of Oregon and imaginatively describes the cabin as "Buddhaland" (236). The ultimate enlightenment for him comes

mostly from his solitary meditation and isolation, instead of from consuming commercial goods and possessing aesthetic objects as in Burroughs's works.

Many middlebrow Americans in this period thought meditation was a way to obtain enlightenment—oftentimes in their distorted American version of Buddhism. For instance, in 1959, Chen-Chi Chang complains, "Most Westerners, after reading a few books on the subject, treat it as a pastime or topic of conversation […] a few even practice mediation with high hopes of Enlightenment" (qtd. in Mettler 161). Meghan Warner Mettler points out that Zen scholar Alan Watts made the Zen even easier without a need to meditate. Watts writes, "To sit hours after hour and day after day with aching legs […] was—although good in its own way as learning to sail—not what I needed to know. […] What I saw in Zen was an intuitive way of understanding the sense of life by getting rid of silly quests and questions" (qtd. in Mettler 163). In Watts's understanding of Buddhism, even mediation is unnecessary because an intuition or an epiphany is sufficient. Mettler points out Watt's version of Buddhism that disregard the need of any physical practice or material medium became a wide norm in the United States as "Many Americans latched onto his interpretation" (163). Thus, in this period, other beat writers such as Snyder, Kerouac, and Watts were more inclined to highlight the importance of mediation, learning, and intuition to make oneself exposed to Eastern thought as an alternative to drugs.

Burroughs's use of the Orient as a speculative tool for an alternative world shows an early stage of speculative Orientalism. In contrast to the later sf writers who became more interested in Asian religions, theories, and philosophies, Burroughs's Orient still

depends on a particular commercial goods and aesthetic objects of the Orient. Burroughs created a new figure of Orientalism that is clearly distinguished from traditional Orientalism—the Orient portrayed in his works is not particularly ancient. The world of Burroughs's Orient does neither show an evil scientist threatening the Western world nor magic and fantasy. Instead, the Orient is described as an alternative world. It is a better world, a utopic world that can save and help Americans from the totalitarian control of the US government and its violence.

Now, we move to the third chapter of the dissertation, where I analyze the works of American sf writer Philip K. Dick and his version of speculative Orientalism. As a sf writer who began his professional career in the pre-New Wave era, Dick also shows the Orient using material mediators. However, by the late 1960s and 1970s, his interest in the East changed into a focus on its philosophical and religious aspects instead of portraying the East as a drug replacement. In that sense, Dick's works aptly exemplify a transitional period between the early stage of speculative Orientalism and the advanced stage.

Chapter 3. Philip K. Dick's Short Stories 1950–1970:

The Triad of Alien/Asian/Woman

Introduction

In regard to the way that the genealogy of speculative Orientalism develops from is pre–New Wave sf writers' use of Asian artifacts and goods as a gateway for alternative reality to post–New Wave sf writers' use of Asian religions, Philip K. Dick's literary development is significant to look at. In particular, Dick's short stories from the 1950s to the 1970s show the trace of the development of speculative Orientalism in American science fiction—from the influence of residual traditional Orientalism, the influence of the early twentieth century commercial and aesthetic Orientalism in the US culture as Yoshihara argues, and the Cold War politics against communist China, to the influence of what Victor Hori terms "sweet and sour Buddhism." Dick's 1950s short stories use "Asia" in a conflated term without acknowledging the differences and specificities of each country that belongs to this broader term, and the Asia imagined in his early short stories often takes the form of traditional Saidian Orientalism, as something ancient, mysterious, illogical, and deceitful. At the same time, due to the influence of emerging Cold War politics, "Asia" is used in an ambivalent term in these early short stories which reflects the American people's mixed understanding toward Asia between "good" Asian countries and people and "bad" ones. In the 1960s' stories, more specific connotations toward different Asian countries are shown in Dick's works. For example, with the fully developed threat of the communist bloc and the Cold War politics in the US as the

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historical background, China and Chinese characters are imagined as a threatening

totalitarian regime that attempts to do a reverse colonization on the United States with its

maleficent manipulation of the realities and brainwashing of its colonized subjects. At the

same time, Japan and its people are described as deceitful and double-faced mystery.

Later, in the 1970s, Dick's interest moves toward the religious and philosophical aspects

of the East, in particular in Taoist and Zen Buddhist thoughts. As many other American

writer of this period, however, Dick's understanding of the Eastern religions cannot avoid

its simplification, mystification, feminization, and essentialization of them.

In tracing the speculative Orientalism of Philip K. Dick's stories and novels, this

chapter focuses on two distinct characteristics of speculative Orientalism. In Dick's

earlier short stories and even in his later works, where Dick moves his interest toward

Eastern religions and not just Asian artifacts, the East is often represented in a material

form as in Burroughs—either as a toy, a musical instrument, a coffin, a virus, a drug, and,

most importantly, a woman. The East appears in Dicks' works in commercial and

aesthetic forms that are waiting to be consumed, purchased, and played by American

male characters. This shows that the early stage of speculative Orientalism which Dick's

works reflect is still under the influence of other forms of early Twentieth century

American Orientalism as well as Saidian Orientalism. Dick's gradual but evident change

in his use of Asia reflects the development of American speculative Orientalism which

moves toward more sophisticated and more abstract form. Nonetheless, as in the works of

Burroughs and other New Wave sf writers, Dick uses Asian artifacts, goods, and religions

provide as gateways to an alternative reality, making the American male characters' existence and Western knowledge structure unclear.

The alternative reality in Dick's stories, however, is not necessarily a utopic one, unlike Burroughs, as it often turns out a manipulated virtual reality created by Asian/Alien colonizers to control American colonized subjects in science fictionally reversed colonial and racial hierarchy. In the process, the pair of Asian/Alien, however, does not appear in a metaphorical sense, as Sohn argues about the novels in the Yellow Peril genre, but in a literal sense in Dick's short stories, as the characters who are Asian or have Asian facial features frequently turn out to be actual aliens. In addition, the Alien/Asian pair that other sf stories often use as a plot device takes one more figure in Dick's stories, and it is usually an Asian woman. With this, the pair is developed into a triad, Alien/Asian/Woman, in Dick's Orientalism. Whereas Burroughs's Orientalism was imagined through an Oriental *male* either as a sexual partner or as a mysterious Chinese man to open a utopic way out, Dick's Orientalism is expressed through a *female* character in a misogynistic way, while the alternative realities the female characters provide are not necessarily utopic; the triad of the Asian/Alien/Woman offers a spiritual way out from closed, homogenized American middle-class family life in some stories, but in others, it reveals a gloomier dystopia of the world as it notices the lack of a way out. Female characters with Asian features often use their sexuality to deceive an American male protagonist, and it turns out they are aliens in disguise to manipulate the reality of the main character. As a result of Dick's use of the triad of the Alien/Asian/Woman as a

speculative device in his sf stories, the Eastern culture and religions are alienated, simplified, mystified, feminized, commercialized, and essentialized.

Pre–New Wave Sf writers: Philip K. Dick and William S. Burroughs

Although Philip K. Dick was not as popular as Burroughs either to the circle of Beat writers or to the New Wave sf writers when he was alive, there is no doubt about his influence on the history of science fiction. Arguably, Dick is one of the writers whose works have been most central to the ways broader public understand the genre of science fiction and its culture during the last twenty years. In this regard, Jameson calls Dick "the Shakespeare of science fiction" (Jameson "Futurist Visions that Tell us About Right Now" 17), and Freedman writes of Dick as "the most accomplished, interesting, and significant American novelist to have emerged since the Second World War," although he acknowledges this claim may sound "outrageous" to the critics outside of the science fiction field ("Editorial Introduction" 121).

Dick and Burroughs are the writers literary critics rarely compare together, as one is more famous as a Beat writer traveling the world, while the other was distanced from the Beat circle writing mostly isolated in Northern California. However, there are a lot things in common between the two writers: both writers were born between the 1910s and the 1920s and they debuted in the early 1950s. Considering that Burroughs's *Junky* was published in 1953, it seems as though these two writers began their professional

writing careers at the same time, particularly before the New Wave began.[9] In this sense,

Burroughs and Dick began their major writing careers before the New Wave, while other

writers analyzed in this dissertation began their careers after it or synchronously with the

New Wave. In this sense, Dick's Orientalism was not influenced by those of the New

Wave, but Dick's Orientalism may have influenced the way in which New Wave sf

writers understand the East. Kim Stanley Robinson points out the heavy influence of

Dick on the history of science fiction, although Dick was not closely related with the

New Wave writers. Robinson writes: "Single-handedly [Dick] may have wrought as

many changes in the nature of the genre as did all of the New Wave, with whom Dick

was not closely connected" (xi). It is at least clear that American New Wave initiator

Harlan Ellison highly respected Dick's works, although British New Wave writers did

not.

There are surely many differences between these two writers in spite of their

commonalities. Dick was a heterosexual man with a series of divorces and marriages with

female partners, while Burroughs was a homosexual male writer in spite of the fact that

he had two marriages with women in his twenties and thirties. Burroughs was already

famous in the Beat circle and his name was well-known even to the people who disliked

his experimental writing style, whereas Dick did not get much attention outside of the

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[9] This shows well in contrast to other New Wave writers such as Moorcock, Ballard, Delany, and Octavia Butler. These four writers were born in the late 1930s to the late 1940s and debuted in the 1960s and 1970s (Le Guin was born in the 1920s but her debut as a fiction writer was a decade later than Burroughs and Dick—her first novel was published in 1966). Although Dick wrote his first story, *Return To Lilliput,* in 1942 and his second, *The Earthshaker,* between 1947–1950 (Andrew Butler 16), both works were either uncompleted or unpublished, so his debut novel can be considered to be *Gather Yourselves Together,* which Dick wrote between 1949–1953.

science fiction circle until 1982, the year in which *Blade Runner* was released and he

died. When it comes to the themes of their fictional works, Burroughs's works focused on

the issue of queer sexuality and his travel experiences in foreign countries, whereas Dick

was interested in the problematic of the double between his human characters and robots,

impostors, and phantom twins. Although both writers describe their experiences of

alienation from the dominant culture, their two different identities may influence the way

they actualized the sense of alienation: Burroughs as a queer man writes from the margins

of the dominant cultures, hence he externalize his queer identity in the figure of humans,

whereas Dick writes from the position understood at the center of the dominant culture as

a white heterosexual male hence he expresses his sense of alienation in the form of

androids and phantoms in a way that denies the entire reality of the dominant culture.

Their political and moral grounds were also polarized: Christopher Palmer argues that

Dick's early stories during the period of 1952–1955 show "moral imperatives" in a

"brutally clear" way, and through these stories Dick was concerned with "the

precariousness of typical American life" (64, 70), about which Burroughs was not

concerned and would rather criticize. Lastly, if Burroughs's political stance was close to

a version of libertarianism, Dick himself claimed that "He inherited the left-liberal, anti-

authoritarian politics of the Berkeley milieu" (Umland 1).

In spite of all these differences between them, the two writers have much in

common, not just in the starting point of their writing careers. It is not clear how much

Dick was influenced by reading Burroughs, but it is clear that Dick read Burroughs's

work (Sutin "Introduction" iii). Although it was neither the choice of Dick nor was it his

oeuvre, the title of *Blade Runner*, the film adaptation of his major novel, came from the homonymous title of Burroughs's screenplay-turned-novella written in 1979 (and Burroughs took the title from Alan E. Nourse's homonymous novel). Both Dick and Burroughs heavily depended on drugs to some degree. Dick used diverse kinds of drugs, such as Semoxydrine, Quinidine (Anne R. Dick 39), LSD, cannabis, and amphetamines (Andrew Butler 9). As Burroughs's works often show overtly misogynistic statements (although critic Greg Mullins argues the statements were "used in the light of a phobic reaction" so they "should be taken with a grain of salt" 64), Dick's works also openly express his problematic ideas of misogyny.[10] Moreover, like Burroughs, critics tend to read Dick's works in relation to postmodernism and poststructuralism. Critics such as Csicsery-Ronay ("Pilgrims in the Pandemonium"), Stanislaw Lem ("Philip K. Dick: A Visionary among the Charlatans"), Palmer ("Postmodernism and the Birth of the Author in Philip K. Dick's *Valis*"), and Jason P. Vest (*The Postmodern Humanism of Philip K. Dick*) as well as many others have read Dick as a postmodern author, and many articles in Samuel Umland's 1995 collection of Dick criticism, *Philip K Dick: Contemporary Critical Interpretations,* such as Neil Easterbrook's "Dianoia/Paranoia: Dick's Double 'Impostor'," read Dick as a poststructuralist author.

The most important trait that the two writers shared in the history of science fiction was their inquiries into alternate realities and their interest in the East as a literary device. As I explained above, Burroughs recounted his experiences of drugs, focusing on

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[10] For example, Palmer argues Dick's short story "'The Pre-Persons' […] is a ferocious attack on abortion and on women. […] Dick harbored many hostile and troubled feelings about women" (64).

how the drug opens a new epistemology and alternative realities for him. Likewise, Dick also recounted his mysterious and religious life-changing encounter in his essay "How to Build a Universe That Doesn't Fall Apart Two Days Later," about which he termed "2-3-74 experience" later. To Burroughs's protagonist Lee, as Mullins points out, what we consider real is hallucination and what is real to him is only his need for junk. There were two realities for Burroughs—one reality that is shared by regular citizens such as the "Young, good looking, crew cut, Ivy League, advertising exec type," and another one that can only be recognized by ghostly drug junkies and queers. Likewise, Dick argues many people in the world have two realities in their psyches, about which he terms *idios kosmos* (the personal world) and *koinos kosmos* (the shared world) ("Schizophrenia and the Book of Changes" *The Shifting Realities* 175).

Burroughs's public reality is designed by the controlling, homophobic, nationalistic US Cold War politics, whereas private reality was regarded as a liberated place. Likewise, Dick's shared world is also a violent one, with "adult responsibility," "reality," "the postwomb womb," and "biological aging," whereas the personal world is where one can keep one's daydreaming, which he calls "semireal existence" (176). Dick highlights that no one can escape from the shared world. He writes: "the deadly appearance, around nineteen, of schizophrenia, is not a retreat from reality, but on the contrary: the breaking out of reality all around him; its presence, not its absence from his vicinity. The lifelong fight to avoid it has ended in failure; he is engulfed in it" (176). Although Dick terms the personal world as "semireal" and the shared world as "reality," it does not mean Dick valued the shared world as something more real or utopic than

personal reality. Emmanuel Carrère, in his book *I Am Alive and You Are Dead: A Journey into the Mind of Philip K. Dick,* argues that Dick was highly critical of the reality-making manipulation of totalitarian regimes. Carrère writes that Dick "had understood from Hannah Arendt that the goal of a totalitarian state is to cut people off from reality, to give them a make-believe world to live in instead. […] [Totalitarian states] found out how to show a chair to people and get them to say it was a table. More than that, they got people to believe it as well" (71). In this regard, the shared world to Dick is not a reality—the personal world and the shared world are equally unreal to him and one grows old and moves from one semireal world to another semireal world. As Burroughs criticizes the US government's reality-making effect, what he terms "Words," Dick was also critical of the authoritarian governments' control of crowd's psyches by making them believe false reality as though it were the real.

Philip K. Dick's Orientalism

What I pay more attention to in these two writers' works, and what matters more for the discussion of this chapter, are the two writers' fascination with the East and the way in which they use their ideas of the imagined East in relation to their inquiries into the real. What kind of role does the East play in Dick's investigation of the personal world and the shared world? Does the East make a manipulative shared world, or does one escape from the shared world to one's utopic daydreaming with the East as a medium? Does the East make one awaken from the false reality, or does it create a more

fantastic, and hence false, space in one's psyche? To answer these questions, we have to know the relationship between Dick and the East.

First of all, like other American writers in the 1950s' Bay Area or the writers in the Beat circle, he had enormous interest in Asian culture. As is well known, Dick was particularly interested in the Chinese classic *I-Ching*, or the *Book of Changes,* which has been known to a wider readership due to his masterpiece *The Man in the High Castle* (1962). Dick's third wife Anne R. Dick recounts: "He dreamed about an elderly Chinese sage with many outlines. He believed that this dream represented the many sages who, over the centuries, had written the *I Ching*. He thought the *I Ching* was alive, like the Bible, and that the *I Ching* had sent this dream to him. […] Phil used it to the end of his life, although at times he became angry with its advice" (*The Search for Philip K. Dick* 66). On *I Ching*, Dick once stated: "the *I Ching* gives advice beyond the particular, advice that transcends the immediate situation. The answers have a universal quality. […] If you use the *I Ching* long enough and continually enough, it will begin to change and shape you as a person. It will make you into a Taoist" (Cover 16). He also adds: "I speak from experience. The Oracle—the *I Ching*—told me to write this piece" ("Schizophrenia and the Book of Changes" 181). Here in these quotes, it seems as though he says he became a Taoist due to his frequent reading of the *I Ching* and now it literally guides him in his career path by telling him what to write next. In addition to the *I Ching*, Dick has used many Asian cities, characters, and artifacts in many of his stories. His two most famous novels, *The Man in the High Castle* and *Do Androids Dream of Electric Sheep?*, present Asian (or Asian-looking) characters, such as Japanese Nobusuke Tagomi or Roy

Baty who has "Mongolian features" (*Do Androids Dream of Electric Sheep?* 211).

Another novel he wrote, *We Can Build You* (1972), also includes a robot character made

with the help of "Japanese electronics engineer" (164) and it is also notable that Dick's

very first published novel, *Gather Yourselves Together,* was also set in China.

Although Dick's fascination with the *I Ching* is widely known to his readers and

critics, his use of the East in his other works in complicated relation to his ideas of the

real and his misogynistic view on female characters have been almost neglected

considering the amount of research done to the other aspects of his works. One

exceptional article is the one written by Jake Jakaitis. In this article, he calls for more

attention to Dick's Orientalism from literary scholars. In "The Idea of the Asian in Philip

K. Dick's *The Man in the High Castle,*" Jakaitis argues that Dick did not rely on Chinese

and Japanese philosophy "as a serious scholar or practitioner. His appropriation of the *I

Ching* […] seem[s] governed more by his daily Jungian consultations […] to

counterpoint the more fully researched and more completely understood Western

philosophical tradition. That is, it seems that Dick acted less as someone deeply involved

in Asian philosophy than as an 'Orientalist'" (160). In conclusion, Jakaitis adds that "if

we do not directly confront Dick's 'Orientalism,' we are in danger of receiving and

perpetuating stereotypical renderings of Asian philosophies and characters that, in my

view, parallel Dick's largely stereotypical and sexist representations of women" (166).

As Jakaitis points out, there is not much serious scholarly debate on Dicks' Orientalism,

considering the enormous amount of criticism produced on Dick's works in academia.

Istvan Csicsery-Ronay Jr., for example, in his article "Pilgrims in Pandemonium: Philip

K. Dick and the critics," writes "Readers can hardly come to his fiction without going through the thickets—indeed by now, the forests—of criticism, simulation, and cultural propaganda" that surrounds Dick's works.[11] Among the forest of criticism on Dick's works, the research focusing on Dick and his relationship with the East and Orientalism are mostly contributed to *The Man in the High Castle*[12] or Ridley Scott's film *Blade Runner* (1982) and its sequel *Blade Runner 2049* (2017), which are not even Dick's oeuvres. Although I agree with Jakaitis's urge for the critics to pay more attention to Dick's Orientalism, I argue Dick's sexist representation of women is not only in parallel with his Orientalist representation of Asians, but these two representations are conflated in his stories and work in a form of the triad Alien/Asian/Woman, as I will discuss more in detail below.

The Orientalism in Dick's major works seems somewhat ambivalent. In *The Man in the High Castle*, Japanese conquerors were depicted as kind and positive, as Palmer writes: "Suvin feels that this depiction of the Japanese is too kind, given their behaviors as conquerors in Asia and the Pacific in the period up to 1945. He is probably right" (117). Robinson also points out "Dick's Japanese San Francisco is at least in part a

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[11] The rich history of literary criticism on Dick's works is well summarized in Howard Cannan's article "Philip K. Dick Criticism 1982–2010."

[12] There are quite a few literary criticisms on *The Man in the High Castle* in relation to Asian philosophy and Orientalism. One can find the few articles here: Paul Williams's "The Author and the Oracle" (1990); Laura E. Campbell's "Dickian Time in *The Man in the High Castle*" (1992); Emmanuel Carrère's *I AM Alive and You Are Dead: A Journey Inside the Mind of Philip K. Dick* (1993); Cassie Carter's "The Metacolonization of Dick's 'The Man in the High Castle': Mimicry, Parasitism, and Americanism in the PSA"; Jake Jakaitis's "The Idea of the Asian in Philip K. Dick's *The Man in the High Castle*" (2005); Betsy Huaug's "Premodern Orientalist Science Fictions" (2008); Justin Everett and Paul Halpern's "Spacetime as a Multicursal Labyrinth in Literature with Application to Philip K. Dick's *The Man in the High Castle*" (2013); Paul Mountfort's "The I Ching and Philip K. Dick's *The Man in the High Castle*" (2016).

utopia" and it partially results from the fact that Dick does not account for "the shift from a harsh Japanese wartime fascism to the benign Buddhist government ruling San Francisco" (44). In *Do Androids Dream of Electric Sheep?*, the readers can feel Dick's sympathy for Roy Baty who has Mongolian features. Cassie Carter also points out *The Man in the High Castle* contains "Dick's challenge to American idealism" and the work deflates "the romantic vision of America" (339, 341). However, Dick's works also often show negative stereotypes of Asians. For example, in *We Can Build You*, Dick also portrays Japanese culture as if it is robotic. He writes: "You can tell a good hotel by the fact that when you have any sort of room service the hotel employee when he enters never looks at you. He looks down, through and beyond you; you stay invisible, which is what you want […] It is almost Japanese, the way they don't stare" (165). Here he conflates Japanese people's social custom with a cold, robotic behavior, and although it seems he compliments it, it still contains a racist stereotype. Dick's comments on Asian culture and his portrayals of Asians show that Dick has an ambivalent attitude to the East—one with Asians as the kind, utopic, benign, and polite, but at the same time as the unknowable, inhuman, and alien.

His ambivalence to the East also repeats in his changed attitude to the *I Ching*. Although he remarked that the *I Ching* guided his life, he later modifies his comment to another extreme when saying: "[*I Ching*] will zap you with the most malevolent wrong information […] It really sets you up. I regard the *I Ching* as a malicious spirit. As actually spirit, an animation. I think it is an evil book, and I no longer use it. […] It is a liar. It speaks with forked tongue" (qtd. in DePerez 304). As American public magazine

changed its stance toward the Japanese from the ape-like figures (*Liberty* 1944 Apr.; fig. 3.1) to a smiling pretty Japanese girl (*Life* 1951 Dec.), Dick's stance toward the *I Ching* also depends on this extremely ambivalent thinking—it is either a life-guiding text with a centuries-old wisdom or the most malicious, evil, and deceitful text. While oscillating between these two opposite views, what remains is his consideration of *I Ching* as a mystical force over his life in a stereotypical way either when it is considered as a positive text or negative one.

[Fig. 3.1: Covers of *Liberty* magazine, 1944 April and *Life* magazine, 1951 December]

Dick's ambivalence toward the *I Ching* and Asians is important for understanding the science fictionality of his works and also his idea of the East and reality. The East repeatedly appears in many of his short stories although it has not been researched by literary critics. Hence, in this chapter, I aim to answer following questions: how has Dick's idea of the East been developed throughout his career as a fiction writer; what was the relationship between Dick's East and American Orientalism in the mid-20th century;

how does the change in Dick's idea of the East influence the history of American science fiction and the New Wave science fiction? To answer these questions, this chapter analyzes Dick's short stories from the 1950s to the 1970s that engage with Asian cities, artifacts, characters, and religions. One can be struck by knowing how many short stories of his engage with the theme of Asia. Among his 121 short stories, more than one-fifth (24 stories) involve Asian elements, and many of these stories (18 stories) were written in either 1953, 1954, 1963, or 1964, in which years he had to produce a lot of short stories to make a living (appendix). The East as imagined and portrayed in Dick's short stories changed over time, from the East as the ancient to the East as a dystopic totalitarian shared reality. In his later works, the East is finally portrayed as an ambivalent figure, both as a dangerous threat to the United States and also as a way out from the dead-end United States. What is significant is that the East as imagined and instrumentalized in Dick's inquiry of (utopic) alternative reality and (dystopic) manipulated reality is not portrayed in an immaterial form, such as religion, theory, or philosophy as Moorcock and Le Guin often do, but it is embodied into a material form in most of his early stories. At the same time, Dick's use of Asian characters and materials shows his stereotypical understanding of different Asian ethnic groups, while his description of Asian religions and philosophies reveal his superficial, simplified, mystified, and feminized understanding of the Eastern thoughts.

Although Dick's short stories show the significance and complexity of Dick's use of the East, the stories have been generally neglected by the critics. This is because critics have devaluated those stories as immature works. Robinson argues that Dick's early

works are "pencil studies" while his later novels are "oil paintings" (xi). Robinson writes: "Like all professional American science fiction writers of the 1950s and 1960s, he was forced to write hastily in order to make enough money to support himself and his family. […] this includes a period of five years in the mid-1960s during which he published sixteen novels. The result is a very inconsistent group of texts. […] Even his best novels are often flawed, sometimes seriously" (xi). Patricia Warrick also evaluates Dick's early stories containing less complex metaphors: "His early short stories are straightforward metaphors mirroring to us the bizarre possibilities his imagination sees. His later metaphors move into complexity and his mirroring device becomes a double ironic metaphor built of opposites facing each other" (151). However, the lack of maturity in Dick's early novels and stories does not make this body of works less valuable to analyze. On the contrary, Robinson admits "Many of these [early stories] include concepts and structures of great interest to us if we wish to understand Dick's artistry, and the reasons they fail can sometimes shed light on why other works, using very similar elements and methods, succeed" (xi). Palmer also agrees that the way Dick uses and mixes parable and fantasy can be found "from a study of his short stories which were mostly written in the period 1952–1955" (62). He argues that Dick's early stories are apt for analyzing the way in which Dick expresses his direct moral/political points yet also challenges them by jeopardizing the epistemological confidence that is necessary for moral and political judgment.

Alien/Asian/Woman in Early Short Stories

Hence, this chapter focuses on Dick's short stories. Short stories are particularly useful to observe Dick's Orientalism and its developments, because in a shorter form his Orientalist tropes sometimes are expressed less symbolized thus more evident way than his longer oeuvres. First of all, the stories he wrote in the 1950s show that Dick's understanding of the East was as the ancient, in a traditional Saidian Orientalist sense. But even in these early stories, Dick uses the Eastern characters and goods as a gateway to an alternative reality. For example, in his 1953 story, "The Impossible Planet," the human characters are scattered on different planets with little memory of the Earth. The Earth is merely a legend about which people can learn only from books, without any real evidence of its existence in the past or in the present. Irma Gordon, a mysterious old lady with a hearing disability, visits the protagonist who operates a space travel service that provides transportation between planets. Gordon is a 350-year-old woman, and she asks the protagonist, the space captain, to take her to the Earth at the expense of an enormous amount of money. Being greedy, the captain Andrews finds a random planet that matches the description of the Earth and brings her there, claiming the planet is the Earth. After landing on the planet, which is a vast wasteland, she again asks whether this indeed is the Earth, then jumps into the ocean with her robot and commits suicide.

What matters in this story is how it ties into Dick's wider use of the East as a speculative device. The mysterious old woman is described as Asian-looking. Dick writes, "Her faded eyes were pale blue. Like ancient China" (289). Two things are notable in this quote. First, her eyes are portrayed "like ancient China." The story

explains that Gordon is probably one of a few survivors who has witnessed the old Earth centuries ago, and the fact that her eyes looks like "ancient China" reveals Dick's Orientalist understanding of the East as something ancient and old in traditional Saidian sense. He projects his idea of the East to her by using Orientalist trope that China is traditional and ancient nation that has unfathomably long history thus Gordon also can be portrayed as a person who has long history and unknowable mystery. Secondly, Gordon is a mysterious woman without any clarity in terms of her ethnic identity and her disability. She is neither Asian nor Caucasian, as she has Chinese-looking eyes, but her irises are blue. Her disability is also unclear, as the readers cannot conclude whether she indeed has a hearing disability or if she merely pretends to have one (so she can eavesdrop on the captain's private conversation to figure out whether he deceives her or not). As her identity is not clear, the ontological status of the planet also becomes unclear. Maybe the planet at which they arrived is indeed the planet Earth by coincidence, and she recognized the Earth based on her memory from 300 years ago. If this planet is indeed the Earth, the story can be viewed as a dystopian one, portraying the Earth's devastated future, and Gordon's suicide could be interpreted as her becoming part of the Earth through the ocean. Or, if she indeed has a hearing disability and she was deceived by the captain, then this planet is not the Earth. If this is the case, the story could be read differently: the actual future of the Earth would remain unknown somewhere, Gordon would have died for nothing, and the story would not be about the Earth's dystopian future. Dick uses a traditionally Orientalist understanding of the East as the ancient and mysterious, and uses the stereotype of the East to make the female character's identity

ontologically unclear expressed from her Asian-looking face; thus the planet's ontological status also remains unclear.

In 1954, Dick writes two other stories that repeat the idea of China as an unfathomably old nation thus mysterious. In the story "Upon the Dull Earth," the main character, Silvia, claims that the ghosts of her dead "ancestors" often visit her and want her blood so she can join them someday (205). She shows her boyfriend Rick the portal to this alternative world in her home's basement—a coffin, which she terms a "cocoon," as an entrance to this alternative world of the dead ancestors (208). What is remarkable is her statement that the coffin came from China. She says: "It is what they do in China—everything goes toward it" (208). In this story, China is mentioned to make a cognitively estranging effect before the story introduces the alternative world that exists somewhere beyond the real world through the Chinese coffin. Why would her dead ancestors use a Chinese coffin to come to her if she is not a Chinese woman? Is she somehow connected to Chinese ancestry? The story does not answer these questions, but her explanation of the coffin—"It is what they do in China"—shows Dick's traditional Orientalist stereotype, as if the ghost-summoning ritual is a common tradition in the Asian nation. Again, the idea behind these descriptions is the same: a mysterious woman who is related to Asia opens a new possibility of an alternative reality, and the East portrayed in the story is ancient and old. Asia here is imagined not only as a cultural other but other that exists in speculatively alternative world because it is old and ancient. This belies the way Dick mixes traditional Orientalist trope with science fiction by using the Orientalist trope as a sf plot device.

Another story of his, "Strange Eden," written also in 1954, shows a similar theme. The Terra is devastated and the main character, Captain Johnson, visits a mysterious alien planet as a member of an expedition team to find a new planet to which to immigrate. While exploring, he meets a girl: "A girl stood there, face calm, eyes large and dark, a cloudy black. […] Cascades of black hair spilled down her shoulders, down to her waist. She wore a glistening robe of some oddly-metallic material […] Her lips were deep red and full" (114). Although her skin color or ethnic identity is not described, a man she introduces as "her brother" is portrayed as a "dark-faced giant" (115). Eventually she reveals her identity as a centuries-old alien who has observed the planet Terra for centuries. She states: "I've watched your race advance and fall back into barbarism and advance again. Endless nations and empires. I was alive when the Egyptians first began spreading out into Asia Minor" (118). She also says chess is what she taught to the Terran ancestors. She says: "It is our national game. We introduced it to some of your Brahmin ancestors" (117). It is remarkable that this mysterious centuries-old woman who has black eyes and black hair with a "glistening robe of some oddly-metallic material" claims that she taught chess to the ancient Brahmin, a social class of Hinduism (114). Dick uses her connection to the ancient East and Asia Minor to make her character more mysterious, unknowable and suspicious. Similar to how both Gordon and Silvia in the above-mentioned two stories end up being dead or bring the dead, the alien woman in this story also brings death to Johnson's male colleague, Brent. Brent loses his humanity as he transforms into a beast-like animal upon touching the mysterious alien woman. Again, this story portrays Asia Minor (a part of today's Turkey) as an ancient place where

human civilization began, and an alien woman who transfers her knowledge to the ancient Asian religious gurus is an ominous and dangerous character that turns a Caucasian male into a beast. This shows the continuing traditional Orientalism in Dick's understanding of the world and how he adopts it for his science fictional ontological inquiry by depicting her as an ontologically ambiguous alien. Although Asia Minor (Turkey), India, and China are different and thus difficult to be grouped into one category, the specificities and differences of these different "Asian" nations do not really matter in Dick's stories, as their roles as literary devices are the same, and the story does not have an interest in those differences. The woman represents a typical *femme fatale* trope, like the Siren in Greek Mythology. She lures Caucasian males into her den by using her beauty, and turns them into beasts that she can use as slaves. The misogyny in the novel works in tandem with Orientalism. She uses her non-Western exotic beauty to deceive Caucasian male characters, and the character eventually loses his humanity when deceived and seduced by it.

Asian (or Asian-looking) characters that turn out to be Alien show the pair of Alien/Asian that Sohn finds in early twentieth century novels, such as those written by Jack London and Sax Rohmer. He writes: "the alien stands as a convenient metaphor for the experiences of Asian Americans, which range from the extraterrestrial being who seems to speak in a strange, yet familiar, accented English, to the migrant subject excluded from legislative enfranchisement. In this respect, the Alien/Asian does invoke conceptions of its homonymic counterparts, alienation and alien-nation" (6). Dick indeed alienates the East by describing the Alien character as someone who has features of an

Asian face or as someone who secretly shares ancient Asian history. However, they are alienated from the white male characters not only because they have Asianness, but also because they have Asian *femininity*. The Alien/Asian characters in these stories are all female characters, and their exotic beauty is being used to distract white male characters from having a needed caution of the hidden menace of the Alien/Asian characters. In this sense, in Dick's stories, the Orientalism and misogyny work in tandem and they make Dick's conception of the threat into a triad of the Alien/Asian/Woman.

Under this triad conceptualization, American female's feminine beauty is described in opposition to Asian femininity, and the Korean War appears as the turning point of the history that made Americans lose their ideal American feminine beauty. Dick's 1963 story, "The Days of Perky Pat," is set in a devasted post-apocalyptic earth: the H-bomb was dropped in North America ten years ago, and the entire region is contaminated by radioactivity and dust. To avoid the damage, humans have lived underground and survived with the help of aid goods dropped by benevolent Martian airplanes. The most popular pastime to the bored human survivors is what they call Perky Pat, in which people scavenge useless junk and create a miniature version of pre-war American middleclass family life with a doll character whose name is Perky Pat. The crucial aspect of this game is the extreme obsession with the accuracy of representing the American middlebrow family life. Through the idea of reconstructing normalized American middleclass family life from crap toys and commercial culture, Dick shows his criticism against the commercialism and fakeness of it in contrast to his idea of the East imagined as ancient, uncommercialized, and unreproducible. For example, the main

character, Norman's wife, says to Norman: "You say analysts charged twenty dollars an hour [in the pre-war era] and I distinctly remember them charging only ten; nobody could charge twenty" (306). Norman responds, "It had been this way, once, really been like this in the ol-days" (307). Instead of making an effort to reconstruct the civilization and to care and educate their kids, the characters are obsessed with petty details of ideal prewar middle-class American family life with commercialized toys such as Perky Pat and her boyfriend. The virtual world in which Perky Pat lives matters more to them than their day-to-day duties of real life.

While Norman plays the game with his friend Tod Morrison, Norman asks whether Perky Pat herself or a woman like Perky Pat really existed in the pre-war era. He asks: "Ever know a girl, back in the ol-days, that looked like Perky Pat?" (308). He answers "I saw girls like Perky Pat, especially when I was living in Los Angeles during the Korean War. […] And of course there were really terrific girl singers like Peggy Lee and Julie London … they looked a lot like Perky Pat" (308). In this quote, Morrison implies American women like Perky Pat existed before the Korean War, but they changed with the war as the turning point of the history. Norman and Morrison have an idealized idea about pre-war American women's beauty as the perfect being, while they degrade the post-war American women who went through radioactive mutation. Under the typical misogynistic dichotomy of the Madonna–Whore, with pre-war women as the idealized Madonna and post-war women as the degraded whore, the Korean War is mentioned as the only war that turned the history of the reality into a post-apocalyptic unrealistic dystopic world. Korea appears in this story only to show how the historical

conflict affected the US without reference to Korean people. Therefore, again, the war in Asia appears that alienated the American characters from the familiar reality, while the war is recognized as something that made the ideal American woman disappear (and the woman who is left is regarded as a mimic woman who imitates the idealized pre-war American femininity). The triad of the conceptions is completed with the alienation from reality, a war in Asia, and, again, deceiving mimic women.

Another story of Dick's, "Precious Artifact" (1964), is also set in post-apocalyptic Terra. Terrans had a space war against alien "Proxmen" as both planets have serious problems of overpopulation and environmental disaster (56). The term Proxmen highlights the alien characters' ontological liminality as if they are proxies for human as mimic men, not as a real human. Both Terrans and Proxmen want Mars as their new colony, on which they had nuclear war for many years. The main character, Milt Biskle, believes Terrans won the war and he currently works as a reconstruction engineer on Mars to make the planet habitable again. After his term of working, he files his demand of going back to Terra and makes an appointment with his psychiatrist, Dr. DeWinter, to discuss his mental trauma during the days on Mars. In his appointment, Milt Biskle finds the doctor suspicious, as the ways of his talking and behaving do not fit with what a regular Terran would do. Biskle returns to Terra anyway and finds a beautiful woman waiting for him at the port, as if she is an award for his service. The woman, Miss Ableseth, is portrayed as "trim and attractive and exceedingly young," and she says "I'll be with you constantly, night and day. […] That's my job. We expect you to be disoriented due to your years of labor on Mars" (55). While Biskle makes a tour of Terra

with her, he indeed feels "disoriented" because of her seduction. She offers him to stay in her apartment and one day when they visit a park, she reveals her body. In front of Biskle, "Wearing a slight sunsuit, Mary Ableseth stretched out on her back, eyes shut" (57). He finds her body attractive, as he could not find it in the radioactively transformed women on Mars. Mysteriously, while watching her in the sunsuit, he thinks it "reminded [him] of the surf of the Pacific Ocean" (57).

Eventually it turns out that Dr. DeWinter and beautiful Miss Ableseth deceived Biskle, as they are not Terrans, but Proxmen. The history and reality Biskle has believed to be true end up being a false one, which Proxmen made up to force Terrans to work for them without knowing it. What is remarkable is the moment when Biskle feels suspicion from the aliens: his doubt began from the noticing of Dr. DeWinter's playing yoyo, a toy that DeWinter claims originated from the Philippines. In this sense, Dick uses the Orientalist stereotype to make DeWinter's character suspicious, mysterious, and unknowable, and assumes as if Biskle's reaction of doubt to the Filipino toy is a sensible one. The alien characters' status of proxy and their mimicry are discovered through their connection to the Eastern culture, and it perpetuates the idea that the Asians are mimic men to the American men as a default human. The Filipino toy functions in the story as a turning point that opens Biskle's eyes to the buried reality that brings him out of the false reality that Proxmen made up for him. Again, DeWinter and Miss Ableseth's secret allegiance as fellow Proxmen makes a connection between Dick's misogyny and Orientalism. The role of Miss Ableseth is not different from that of the alien woman in "Strange Eden," as both female characters play the trope of *femme fatale*. Miss Ableseth

uses her feminine beauty to disorient Biskle from being awakened to reality, as she is a menacing and deceitful alien in disguise. As in "Perky Pet," Biskle is stuck over the choice between radioactively polluted real American women and perfect-looking Asian-related proxy women on Earth. In addition, the area in which Biskle was assigned to work as a deceived worker on Mars is also racially coded with the term "Area Yellow," which additionally reminds the readers of the connection between Asians and Proxmen (53).

The problematic triad of the Alien/Asian/Woman is not a passive turning point or a gateway to an alternative, unfamiliar reality as in his earlier stories, but Dick uses the triad as an active agent that creates a false reality as a colonial device in this story. This shows that Dick's idea of the East in relation to the real gradually changes over the years. In his early stories the verification of the real/unreal was more certain as the East represents the false reality, but from this work written in 1964, it becomes fundamentally unverifiable which drives his works ontologically more uncertain. The totalitarian regime of Proxmen does not use physical force to enslave the Terrans and make them obliging imperial subjects, but uses a manipulated reality to control the colonized American subjects. In the end, Biskle realizes that his wife and kids, who planned to move to his Mars home, are not his actual family but are fake people. However, he tragically decides to keep living with his family, even though he knows they are fake. In this way, he chooses a cozy false reality over a gloomy but true one. In this sense, the Alien/Asian/Woman is an agent for making a false alternative reality—not a utopic but a dystopic one.

Reversed Colonization and Reversed Racial Hierarchy as a Cognitive Estrangement

Racial hierarchy and colonial power are also important themes for understanding Dick's examination of reality, in which only the ones who have the colonial power can control what is real. He uses a reversed racial hierarchy to challenge what is regarded as real by his fellow Americans in the *High Castle*, to challenge the "American idealism" and "the romantic vision of America" (Carter 339, 341). Likewise, his short story, "Tony and the Beetles" (1953), also challenges the idea of the United States as a beneficial colonizer. In the story, the race of Terrans is at war against an alien race called "Pas-udeti," more commonly referred to as "beetles" in a pejorative term in the story (125, 131). Terrans already colonized the planet of Pas-udeti, but some Pas-udeti were left on the planet without a chance to escape the planet. The main character, Tony Rossi, is not aware of the colonial violence to the people of Pas-udeti, so he seeks to make a friendship with the kids of colonized Pas-udeti. However, one day the familiar hierarchy of colonialism—Terrans at the top and aliens at the bottom—gets reversed with news from a battlefield. While Tony is visiting the Pas-udeti area, he finds his Pas-udeti friend B'prith acts differently. B'prith says he heard Pas-udeti people won a battle against Terrans for the first time in their history. He says: "We're winning. The Terran flank was turned, half an hour ago. Your right wing has folded completely" (130). Tony gets perplexed to the changed voice and attitude of someone he believed to be a friend and replies, "What difference does that make? Why does that change everything? There's always war" and he asks, "Do you have to act this way?" (129–130). To this reaction, B'prith answers, "Sure it matters! For the first time—in a century. The first time in our lives we're beating

you. We have you on the run, […] You white-grubs!" (130). As people around B'prith become hostile to Tony, he manages to escape the place thanks to the sacrifice of his robot. Back home, he realizes that, from now on, he and his fellow Terrans have become the hunted, and he sadly admits the time of white people's colonialism has ended.

What is notable in the story is the racial coding about the Terrans and Pas-udeti people. First of all, the story describes the difference between Terrans and Pas-udeti as being not in species but in "race" (128). While the Terrans are called "white-grubs," Tony explains the word "Pas-udeti" is originated from "an Arabian word" (124). Although Dick does not need to mention the fictional term's etymological origin from the real-world ethnicity, he does so. Additionally, while the source of the Terrans' power comes from science and technology, the Pas-udeti people's power comes from a magic and an exotic femininity: the narrator says, "female Pas had a certain telepathic ability, part of their sexual makeup. It was effective on Earthmen at close range" (127). Like the Southeast or East Asian elements in his previous stories are superficially mentioned without real connection to its people and culture, the Pas-udeti people also have no connection to the real Arabs except the term's etymological origin from "Arabian word" (124). Either Filipino toy yoyo, Korean War, Chinese-looking eyes, or Pas-udeti people's Arabic origin, they appear in the novel simply as a symbol of the non-Western and reverse-colonization to bring a science fictionality to the story. In this sense, the triad conceptualization of Alien/Asian/woman repeats: the alien race, whose name originated from an Arabian word, has female members whose magical telepathic power is indeed sexual makeup that seduces Earthmen at close range. It shows Dick's perpetual linkage

between Asians (Middle, Southeast, and East Asians in conflated figures) and femininity as a tool for critiquing United States' violence during the Cold War. In order to criticize the white characters' colonial violence, he depends on the Orientalist trope that consider Asians feminine, magical, different, hence peaceful.

Also, in "Breakfast at Twilight" (1954), there is an American family who falls into unwanted time travel to the devastated future, and the person they meet in the unknown alternative future has Asian facial characteristics. He is described as "a small man, hollow-cheeked. Eyes small and bright, like two black coals. […] His skin was yellow" (211). The future world is so different from the cozy reality the white family has known. The person in the future explains "North America was attacked two years ago […] in 1978" (211). In this unfamiliar world, the Asian-looking guy is now in charge of the police as he introduces himself as "Political Commissioner Douglas" and the family should immediately evacuate the place as it is contaminated by radioactivity (211). It is notable that his duty is introduced as a Political Commissioner, the position that usually takes charge of political education and control of the military. By introducing the person as a Political Commissioner, Dick implies the American government and its army's ideological manipulation on American citizen during the Cold War period. The very fact that the agent who is doing the ideological education is Asian man makes the changed reality unverifiable and suspicious.

Again, the dystopic United States began from the war in Asia. Douglas says the turning point of the world's change started from the Korean War and a war in China. "There wasn't any point when it became—this. We fought in Korea. We fought in China.

In Germany and Yugoslavia and Iran. It spread farther and farther. Finally the bombs were falling here. It came like the plague" (212). Thus, the story suggests the wars in Asia were the starting points of the apocalypse, which shows the US imaginary in the wake of the bomb. In addition to that, the policeman's Asian-looking face alerts one to the fact that the future world is not the world with which the main characters are familiar. The racial hierarchy has been reversed—now an Asian man is in charge of the security and ideology education. Likewise, "What'll We Do with Ragland Park," written in 1963, also shows the reversed racial hierarchy, with Japanese characters in charge of America's broadcasting and public education channel. A character whose name is Sebastian Hada appears as an owner of an education broadcasting company in the United States, and Hada frequently consults with his analyst, Dr. Ito Yasumi, who lives in Tokyo, Japan (340). The story does not necessarily portray the racially reversed world as positive or negative. It has the merits and problems as much as our familiar reality except one science fictional difference—the non-Western people are in charge now. Thus the American protagonist cannot verify its reality.

Dick expresses reverse colonization in these four stories—"Precious Artifact," "Tony and the Beetles," "Breakfast in Twilight," and "What'll We Do with Ragland Park." He portrays Terrans/Americans/Whites as colonized people, and the Aliens/Asians/Woman as colonizers or soon-to-be colonizers. Like Japanese colonizers in *The Man in the High Castle*, the colonizing aliens are not portrayed as demonic. The alien woman in "Strange Eden," the aliens Dr. DeWinter and Miss Ableseth in "Precious Artifact," the Pas-udeti characters in "Tony and the Beetles," Political Commissioner

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Douglas in "Breakfast at Twilight," and Hada and Yasumi in "What'll We Do with Ragland Park," all seem to be sophisticated, educated, and friendly in their appearances and behaviors. However, such qualities do not make these aliens less dangerous. The hospitable appearance and intelligence of the Alien/Asian/Woman in these stories make them more menacing, as they control the colonized people by manipulating their psyches and creating false realities instead of using physical force. In appearance they look polite and sophisticated, but inside they hide their brutality—a sharp sword. Their ethnic identities are unspecific and generic hence it does not really matter whether they are Filipino, Korean, or Chinese.

This radical ambivalence of the Alien/Asian/Woman in Dick's stories shows the similarity of Dick's idea with the idea included in Ruth Benedict's influential anthropological work in the 1940s, *The Chrysanthemum and the Sword*. In this controversial work, Benedict begins with how radically different the Japanese are from the Americans. She writes: "The Japanese were the most alien enemy the United States had ever fought in an all-out struggle" (1). In this book, she immediately moves to the contradiction in Japanese behaviors: "The Japanese have been described in the most *fantastic* series of 'but alsos' ever used for any nation of the world. When a serious observer is writing about peoples other than the Japanese and says they are unprecedentedly polite, he is not likely to add, 'But also insolent and overbearing'" (italic added; 1). Benedict begins with the idea that Japanese people are fundamentally contradictory, and she explains the cultural and psychological mechanism of the contradiction in her following chapters. The projective and racist understanding of

Japanese culture as fundamentally contradictory shows how Americans imagined Japan and overall Southeast and East Asian cultures before the Cold War begins. As the world moves into the new Cold War politics, China emerges as a new threat to the United States as a strong ally to the Soviet bloc, instead of Japan, but the Benedict's idea of Asian contradiction remains still influential whenever American writers understand and imagine other Southeast and East Asian nations not only Japan. The book's initial fame in the 1940s and 1950s made the work a classic for anyone who was interested to learn about Japan and the "essence" of Asian culture thereafter.[13] Additionally, it is important to note that the book was written under the constraints of the United States Office of War Information (OWI), created during World War II to help the US army make an effective propaganda policy in Asia and abroad (Fukui 173–74).

In this regard, the critics should not misunderstand the kindness, politeness, and sophistication of Asian characters in their appearance in Dick's short stories and *High Castle,* as if Dick portrays them in a positive manner or in a utopic way. Dick's portrayals of Asian characters show a remaining influence of Benedict's understanding of Japan and the "essence" of Asian culture in the 1960s. Although Suvin writes that the Japanese colonizers in *High Castle* are "too kind," and Robinson writes it is "in part a utopia," these characteristics only highlight contradictions in Asian characters' nature and their deceptions. It implies the worst condition of the colonial system, as the colonized people

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[13] Although Albert Memmi focuses on the relationship between France and its colonies in the white and Black conflict, his argument in *The Colonizer and the Colonized* shows that the French colonizers have a similarly ambivalent attitude toward their colonized people. He argues that the colonized subjects are prisoned in a "mythical portrait" as if they are simultaneously wicked and lazy. He writes, "One can hardly see how the colonized can be simultaneously inferior and wicked, lazy and backward" (127).

cannot even be aware of their colonized states, and the Asian colonizers hide the sword with the disguise of chrysanthemum.

The theme of reverse colonization and racial hierarchy is one of the frequent topics Dick repeatedly visits in his short stories. His 1953 story, "The Turning Wheel," predates *High Castle* by almost ten years but it hints at the upcoming arrival of *High Castle,* as the two stories are similar in their narratives. In "The Turning Wheel," the fictional world has a strict racial hierarchy, with the Bard class at the top and the techno class at the bottom. The Bard class comprises "Indian, Mongolian, or Bantu" races while the techno class comprises mostly Caucasians, pejoratively called "caucs" in the story (61). So the story shows the racial hierarchy we know in the Western world turned upside down with POC at the top and Caucasians at the bottom. Although the story says the colonizing class is comprised of Indian, Mongolian and Bantu, the main characters are all East Asians. It is not clear to which ethnic or national identities Dick intends to refer with the term "Mongolians," but the names of the main characters imply that Dick Orientalizes these characters either as Chinese or Korean. For example, the main characters' names are Sung-wu, Chai, and Pei-F'ang: Sung-wu appears to be a Korean name, Chai is either Korean or Chinese, and Pei-F'ang is a Chinese name. There are no African, Middle Eastern, or Indian characters that appear in the story (57–58).

The world colonized by these Asians is not utopic or better in any sense than that of Western colonialism. The story shows a reversed eugenics and scientific racism. A Bard character argues that Caucasians are an inferior race by nature. He says, "I took partial instruction from [a philologist]. He held, you know, the Caucasian to be descended

of Neanderthal stock. The extreme size, thick body hair, their general brutish cast, rival an innate in inability to comprehend anything but a purely animalistic horizontal" (58). The governing principle of the colony relies on a quasi-Buddhist religion. Characters in the story believe in a reincarnation theory and several other religious doctrines taught by the god whose name is Elron Hu. If a person does not follow the doctrines in their current life, they will be reincarnated as a lower animal in their next life. Therefore, everyone in the story is under the influence of this quasi-Buddhist religion while being dominated by East Asians, indicating how strange the fictional world is. By this, the story strangely suggests Orientalized characters are both different from the Western culture as Buddhists, but also the same as they also implement a eugenic regime.

The racialization of cognitive estrangement shows the fact that Dick instrumentalizes the Orientalist understanding of the East as a science fiction device. The world in Dick's stories is science fictional, not because magical things happen or advanced technology is available, but because Asians are a ruling class. The Asian ruling class maintains their colonial order not with a sword and blade, but with a religious doctrine that creates a false reality about the world and afterlife. The alternative reality is what the ruling class makes as a colonial tool, and it is Asians who make the false reality. The idea of reality's falsity in Dick's stories is developed first in reference to a specific idea that the future will be Asian. The radically hierarchized social structure, the Bard class's prioritization of spirituality, and their absolute submission to the theory of reincarnation also echo Benedict's stereotypical portrayals of Japanese culture. For example, Benedict writes: "Any attempt to understand the Japanese must begin with their

version of what it means to 'take one's proper station.' Their reliance upon order and hierarchy and our faith in freedom and equality are poles apart and it is hard for us to give hierarchy its just due as a possible social mechanism" (43). In this quote, she contrasts the Japanese prioritization of "order and hierarchy" to the Americans' faith in "freedom and equality." Japan is imagined not only as a complete opposite from what the United States stands for, but also as alienated and incomprehensible people. She also understands Japanese culture as extreme spiritualism over materialism. She writes: "Japan likewise put her hopes of victory on a different basis from that prevalent in the United States. She would win, she cried, a victory of spirit over matter" (22). Likewise, the Bard characters in "The Turning Wheel" are described as having an absolute obedience and faith to the religious doctrines of Elron Hu and its spiritual values, regardless of how absurd and nonsensical they sound.

Dick's "The Faith of Our Fathers" (1967) that was included in Ellison's *Dangerous Visions* is probably one of the best short stories Dick wrote. This story is set in Hanoi, Vietnam. Like Dick's other alternate history fiction, such as *High Castle* or "The Turning Wheel," this short story imagines a world where China defeats "the West" in its "Colossal Final War," and after that, the world is ruled by a country named "the People's Democratic United Front" with a ruler whose name is "The Absolute Benefactor of the People" living in Peking (199). The main character, Mr. Tung Chien, is a government employee working for the party of the nation, and his boss, Ssu-Ma Tso-pin, tests Chien and requires him to distinguish two different documents between "petit bourgeois imperialist degenerate crypto-ideas" or "a dedicated progressive, a loyal Party'

member['s] […] conviction" (200). He agonizes over the test as he wonders "where did devout Party enthusiasm end and sardonic lampoonery begin?" (203).

The world governed by the Asian ruler and government is the world with mass surveillance using eye-tracking cameras on TVs. Every citizen is forced to watch propaganda sermons from the ruler, and a police officer immediately comes when anyone looks away or does not bow to the TV. One day, on his way to work, Chien encounters a legless peddler who forcefully suggests that he buy an herbal remedy with an Ancient Chinese formula. Chien reluctantly buys the Chinese drug, takes it in his apartment, and realizes that the image of the Absolute Benefactor on TV looks different, as "a dead mechanical construct" instead of an old Asian guy he used to see (205). He believes the drug is hallucinogenic but suddenly a girl "in a tan raincoat with a babushka over her dark, shiny, and very long hair" visits his house and tells him it is an anti-hallucinogen (206). She explains herself as being Tanya Lee, another woman with Asian surname, and tells him the water in the city has been polluted with a hallucinogen for the government not to make everyone see the real image of the benefactor. She says Chien will be soon invited to a private party of the benefactor at the Yangtze River Ranch, and she urges him to take the anti-hallucinogenic to see the real image of the benefactor, and report it back to her. At the party, he discovers the benefactor "had no shape." He thinks, "Nor pseudopodia, either flesh or metal. It was in a sense, not there at all" (217). This fluid liminal being "ate the people who had assembled" and talks to Chien telepathically: "You are me. I am you. It makes no difference, just as it makes no difference […] I founded everything. I founded the anti-Party and the Party that isn't a Party" (218–219). He feels

hopelessness to the omniscient and omnipotent being and decides to continue to live under the belief of hallucinations as he used to as Biskle does in "Precious Artifact" choose the cozy false reality over the painful truth.

An Asian drug produced by a "Sung Dynasty" formula makes an appearance in the story as a gateway to the alternative reality (214). The racial hierarchy American readers have known is reversed in the story, and the colonization by Asians is dystopic with manipulated reality. Tanya Lee, with an Asian name, dark hair and exotic costume, appears as a suspicious woman, as Chien cannot identify whether she is an anti-Party rebel or a set-up sent by his rival in the party. The Benefactor's identity is also unclear in terms of its species and racial identities: he used to look like an Asian but Chien's superiors at his work tell him he is a Caucasian from New Zealand; it turns out he is neither Caucasian nor Asian, neither mechanic nor flesh. His species is also unclear as he is maybe an alien or a human. Thus the pairs of unclear ontology and epistemology in this story goes like the following: reality/hallucination, Asian/Caucasian, male protagonist/*femme fatale*, human/alien, ally/foe, flesh/mechanic. As Chien cannot distinguish between reality and hallucination, other pairs in the story also cannot be clarified and remain liminal. The triad of Alien/Asian/Woman in a parallel to Human/Caucasian/Male repeats in the story with an Asian drug as a gateway to the alternative reality.

The female characters in the story show Dick's ambivalent attitude toward women. Although Tanya Lee's identity—whether she is an Asian or not, whether she is an ally or foe, whether she is a real person or a hallucination—is unclear, she still plays a

Madonna figure to Chien as an ultimate comfort. Dick constantly describes her looks, its attractiveness and exoticness. To the baffled and exhausted Chien who came back home, she suggests having sex with her. She "[puts] her arms around him" and says, "forget everything else" (222). Chien describes the sex: "She was neat; she was swiftly active; she was successful and she did her part" (222). After the sex, she says: "[The world she seeks] is outside of time; it's boundless, like an ocean. It's the way we were in Cambrian times, before we migrated up onto the land. […] This is the only time we get to go back, when this is done" (222). The image of the ocean as a timeless, boundless, and ancient space, as an ultimate home to which Chien should go back, is portrayed in the image of the mother's womb as Tanya provided the motherly embracement and comfort to him.

In contrast to Tanya as this figure of Madonna, there are other women on the opposite side. When Chien visited the party of the Benefactor, he finds "a girl, nude from the waist up, with long coppery hair down her shoulders and back" and another "girl nude from the bottom up made her appearance" (216). He further describes them: "both girls looked vacant and bored, and totally self-possessed" (216). Lastly another girl approaches him for a match and Chien notices her breasts glow, probably due to radioactive injections or wartime mutations. An elderly man comes to Chien and says, "The quig with the Christmas-tree breasts—that was a boy, in drag. […] You have to be cautious around here" (217). These three women in nudity, vacantly and passively serving for the Benefactor's party, represent the opposite figure of what Tanya represents. The gender fluidity of the last woman is not understood in a positive sense in this story, but it represents radioactive contagion, mutational deformity, and deceit. If Tanya is a

Madonna figure as a mother, a purity, a comfort, the three women in nude represent the opposite pole of the dichotomy. Dick's polarized view on women shows Dick's misogyny, although it is eventually not clear whether Tanya is really a comfort to him or a hallucinatory image offered to him by the government.

Here is Dick's dilemma. The epistemological ambiguity results in ontological uncertainty about Tanya. Tanya's sudden, unexpected visit to his life and her offering of perfect sex and comfort is just too good to be true. He wants to believe she is real, as an anti-Party member who came to help him. This is the cozy world in which he wants to stay, even if it is true only in his personal world. However, another epistemological possibility is that she is merely a part of a hallucination created by the benefactor, or a set-up by one of his rivals in the party. Chien's epistemological decision determines the ontological meaning of Tanya, and there is no way to decide which side of the epistemology is true, although he clearly knows which side is more comfortable and convenient. This shows a dilemma of modernity which is bound up with an Orientalist imaginary that first associated this kind of mysterious and alternative reality later with a projected image of the Orient.

Native America as a Utopia and Asia as a Dystopia

As the figure of the *femme fatale* fundamentally contains two contradictory images, which are beauty and danger, the Asia in Dick's stories is also not just dystopic and malicious. Some works of Dick portray Asia and its thoughts as an only way out

from the closed totalizing United States in an idealized and fetishized way.[14] The ideal social system, however, seems to be always found from native American society in Dick's stories. In "Mr. Spaceship" (1953), a professor's human brain transplanted into the computer of a spaceship takes its passengers to a new planet. The brain says there is no hope on the Earth, as war became a habit to them. The brain, however, did not lose hope for humankind, as the professor believes having wars is not a part of human nature. He says "No social custom is innate. There were many human groups that did not go to war. The Eskimos never grasped the idea at all, and the American Indians never took it well" (109). Likewise, in "Souvenir" (1954), the main character, Williamson, unintentionally encounters a man on another planet, and the man turns out to be Rogers, who lost contact with the Earth for the last three centuries. Rogers refuses to join "the uniform Relay-controlled society" of the entire galaxy (360). Rogers says he made a decentered utopic society on his planet. He says "It's a tribal system. In time we'll be distinct tribes, I suppose. We still retain a common language, but we're breaking up—decentralizing" (359). Williamson thinks this experimental social system is "like the American Indians" (359). Finally, "the uniform Relay-controlled society" cannot allow a deviant from the uniform system and decides to destroy Rogers' planet (360).

As Burroughs depicted the Chinese man as alienated, inassimilable, and unknowable, to make the world to which he belongs a truly utopic place without any connection to the world of the oppressive United States, the native American community

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[14] In "Planet for Transients" (1953), the United States appears again as contaminated by a nuclear war and radioactivity, and a character says "There had to be other humans—some place. If not north, then East" (333).

in Dick's stories is also imagined as something radically disconnected from the United States. The professor's brain had to leave the Earth entirely and begin a new civilization from the scratch to recreate native American society in "Mr. Spaceship." Likewise, in "Souvenir," the Rogers' Native American Society is left with a choice of either to join the uniform system and become a part of it (and lose its utopic status), or be entirely destroyed by the system. This radical disconnection that Dick imagined between native American culture and the US culture shows Dick's idealization of the native American culture and social system.

Dick's representation of the native American political system has two problems. He romanticizes the native American society when he says the "Eskimos" and "American Indians" never "grasped the idea of [war] at all" ("Mr. Spaceship" 109). In this imagination, the native Americans are depicted as hospitable, pristine, and ancient tribes who lived peacefully in a decentralized social system. The native American society is flattened only as heroic victims thus the violence of colonialism is erased. This flattening although it portrays them heroic is unethical recognition toward others, Viet Thanh Nguyen argues. Nguyen, in *Nothing Ever Dies*, while critiquing Ricoeur, Levinas, Derrida, and Judith Butler, writes, "Ricoeur's ethical model, predicated on always identifying with the other and seeing the other as a victim, is powerful for those who see themselves as victims or sympathize and empathize with them. […] But this ethical model also tempts us into believing that those we think of as others are always going to be so. The misrecognition stems from our refusal to grant the other the same flawed subjectivity we assume for ourselves" (73). He argues that seeing others only as a

sympathized victim is simplifying and flattening them. He writes, "For if we also see only the humanity of others and not their inhumanity, we are not seeing them in the same way we see ourselves. So it is that, in the name of the other's humanity, we consign the other to subordinate, simplified, and secondary status in contrast to our more complex selves" (96–97). Therefore, Nguyen urges us to see others also as rounded characters who have both humanity and inhumanity, of which he terms "the ethics of recognition." He writes "to avoid simplifying the other, the ethics of recognition demands that we remember our humanity and inhumanity, and that we remember the humanity and inhumanity of others as well" (97). In this vein, Dick's portrayal of native American society as the idealized victim who does not share Western colonizers' inhumanity is a way of simplifying and flattening native American people's subjectivity, thus alienating them further as others. Nguyen writes: "Not criticizing others and theorizing on their behalf further subjugates them by relegating the real work of empathy to ourselves. We are the antiheroes, the guilty ones who deserve criticism, which makes us the center of attention" (76). Likewise, Dick foregrounds the guilt and self-reflection of white settlers instead of making native American society the center of attention.

In addition, there is also a notable difference between Dick's use of native American society and the East. In Dick's short stories, there is native American society that always appears as an immaterial abstract form, as a political system, or as a culture, as if native Americans became extinct except in the form of cultural heritage. The Native American society is not embodied into any material form or into a character—it remains only as an abstract idea. In *Firsting and Lasting: Writing Indians out of Existence in New*

England, Jean M. O'Brien points out that the settler colonialist understanding of the native Americans thinks the white settlers as "firsting" while it thinks the "last" native Americans had become extinct. He writes that white settlers "made the boldest claim to 'firsting,'" regarding themselves as pioneers, paired with the imaginary understanding that "Indians had become extinct" (xii). This pair of ideas of the first white pioneers and the last (vanished) native Americans is repeated in Dick's short stories, as the white characters such as professor's brain in "Mr. Spaceship" and Rogers in "Souvenir" are the first pioneers who claim to make a new human civilization on a new planet, while the native American culture they try to adopt in the new colony remains only as an immaterial idea in an idealized way.

This is interesting because, in Dick's stories—particularly in his stories of the 1950s and 60s—the East mostly appears in a materialized form. It is expressed through the Chinese classic *I Ching*, Gordon's anciently Chinese eyes, Chinese cocoon, toys such as chess and yoyo, East Asian characters such as Hada, Yasumi, Sung-wu, Pei-F'ang and the yellow-skinned police officer, wars in Asia, or the Arabic language. It seems as though Dick's main interest is neither about native American society nor East Asian culture. Both ethnicities and race appear only as either a radical difference, a victim, an alternative possibility of a social system, or as a turning point to a cognitive estrangement. It shows the influence of Yoshihara's aesthetic Orientalism in Dick's ideas of the East. Through the Asian-style goods, arts, and artifacts, the Americans strive to overcome their mundane modernized lifestyle, as if the Asian goods can bring them to another world, culture, and subjectivity. Dick was not truly interested in the philosophy,

religion, or theories of the East in this body of works. From what he shows in regard to the *I Ching*, the East is commercialized and materialized as an artifact in a simplified, flattened, and idealized way that contains a mysterious power of guiding Americans to an alternative realm of the world—although it sometimes hides its true nature of evilness and totalitarian control.

Dick's Short Stories in Late 1960s and 1970s: Specified Asia and Asia as a Communist Threat

Dick's late 1960s' works and in his 1970s', Dick's stories go into a few changes. As mentioned, he shows more interest in Taoism and Zen Buddhism and in further knowledge about these religions. While he gains more understanding of these Eastern thoughts, the conflation of different Asian countries into a single category of "Asia Minor," "Mongolians," or "Yellow-skinned" man also disappears and the conflated category is now divided into separate countries with more specific descriptions, although the simplification and stereotyping of each country remains. This shows as the 1960s and its cultural and social upheaval unfolds, Dick gains more specific knowledges about diverse Asian countries and their differences. What is notable is how he catalogue these different countries in his own hierarchy, which predicts the emergence of model minority stereotype in the Untied States about "good" Asian and "bad" ones. For example, in "What the Dead Men Say" (1964), the main character, Johnny Barefoot, advises his boss, Louis Sarapis, to move his company into the Atlantic to avoid the legal restriction of the country. When Sarapis asks him how he can find workers in the ocean, Barefoot says

"Go to Burma or India or the Malay states […] Get young unskilled laborers and bring them over. Train them yourself on an indentured servant basis. In other words, charge the cost of their passage against their earnings" (247). Here Burma, India, and Malaysia appear as exemplary countries of poverty and unskilled laborers. It repeats in his another story, "The Exit Door Leads In" (1979). In this story, the main character, Bob Bibleman, goes to a military college. While preparing to go there, he thinks "In high school he had read Charles Dickens and a vivid idea of the oppressed had fixed itself in his mind to the point where he could see them: all those who did not have a one-room apartment and a job and a high school education. Certain vague place names had floated through his head, gleaned from TV, *places like India*, where heavy-duty machinery swept up the dying" (my emphasis; 317). Again, India represents the global South, as poor countries and victimized nations from Western colonialism and global outsourcing capitalist exploitation.

India is also often mentioned as a place of fantasy and magic. In his 1969 story, "The Preserving Machine," Doc Labyrinth invents a machine in animal forms to preserve Western classical music from the war. The narrator objects to the doctor's idea, because problems can happen if the mechanic animal mutates and evolves in unexpected ways. In this part, he compares the mutant/animal/machine with India. He says, "Even children turn into beasts. […] You remember the wolf children of India? No one could believe they had been ordinary children" (153). Also in "A Tehran Odyssey," which Dick wrote in 1964 and published in 1987, there are radioactive mutated animals and a pet rat plays

"an Asiatic nose-flute like they have in India" (91). In these two stories, India is represented as a country of magic, mystery, fantasy, impurity, and mutation.

While he specifically and stereotypically uses the name of India as a symbol of poverty, magic, and fantasy, China appears as a symbol of the communist threat. In "Tehran Odyssey," when the main character witnessed his precious horse was killed by a group of homeless people, he thinks: "It was, he thought, like barbarism, the thing they all feared. It was anarchy, and right in the middle of the city; right in downtown Oakland, in broad day. It was what he would expect the *Red Chinese* to do" (96). Here Dick describes communist China as if it is anarchistic and barbaric country. Also in "Holy Quarrel," which Dick published in 1966, the main character, Stafford, meets CIA agents and he contemplates: "These were not fanatics but functionaries. They could have worked equally well for any government, perhaps even the near-psychotic Chinese people's" (137). Here, China is depicted as "near-psychotic." At the same time, Japan and Hong Kong appear in "Holy Quarrel" as nations from which one can easily get mechanic products. An FBI agent says, "those dinky little prizes are vacuum-processed thermoplastics. Six hundred to the dollar will buy them from any of a dozen firms here and in Hong Kong and Japan" (141). This shows that Dick's simplification and flattening of each Asian country remains, although it avoids the conflation of all Asian nations into one category. Burma and Malaysia are countries of poor victims, India is a country of fantasy and magic, China is a communist country, and Hong Kong and Japan are where you can get cheap mechanic products. This shows a hierarchical and cataloguing understanding of different Asian nations. It also reveals that with the development of

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speculative Orientalism, Dick gains more specific knowledge about these diverse countries and its differences in spite of his use of Asian countries as a speculative plot device in his version of hierarchy. This shows that the hierarchization among Asian nations begin to unravel in Dick's stories as he gains more specific knowledge on each Asian nation. When the conflation disappears, hierarchy appears from the residual influence of what Yoshihara points out as the trait of commercial and aesthetic Orientalism. In addition, Dick's hierarchization is also influenced from the Cold War Orientalism in terms of its hierarchical understanding of Asian countries depending on its relationship and benefit to U.S.'s position in Asia-pacific (ally or foe) during the Cold War era.

Zen Buddhism and Taoism in Simplified, Alienated, and Distorted Version

At the same time, Dick moves his interest toward Eastern religions and philosophies, although still in a simplified and superficial manner. In particular, Dick shows more interest in Taoism and Zen Buddhism. The triad of the Alien/Asian/Woman remains but changes into an abstract form of religion and philosophy instead of materialized and commercialized forms. For example, there are four short stories in which Dick engages with Taoism and Zen Buddhism. The level of engagement and the depth of Dick's understanding of these Eastern religions are incongruent. This suggests that Dick's stories are more about some idea that Dick associates with the East than with a desire to learn the proper content of these religions. In this sense, it is important to analyze what is underlying his interest in the East. The first story in which Dick mentions

Zen Buddhism appears as early as 1953 in "The World She Wanted," but it is mentioned very briefly at the beginning of the story as a plot device to give the story an exotic and estranging feeling. After the initial mentioning, Dick does not go any deeper into the principles of the religion. From his 1964 story, "The Little Black Box," Dick shows a somewhat more serious interest in the actual doctrines and philosophies behind the religions. In his "Cadbury, the Beaver Who Lacked," which he wrote in 1971 and was published posthumously, he goes even further. Dick's characters discuss the principles of Zen Buddhism for several pages. In this regard, the trajectory of these three stories aptly shows the development of Dick's interest in Zen Buddhism as a speculative device in his science fiction stories. However, it is an equally important but entirely different matter to discuss how accurate the development of his understanding of Zen Buddhism was. It seems the opposite is the case, because the representation of Zen Buddhism still remains as a simplified, distorted, mystified, alienated, and feminized version in spite of Dick's growing interest in it. Additionally, there is one story in which Dick mentions Taoism, in the story titled "The Exit Door Leads In" published in 1979. The idea of Taoism in the story is no different from his understanding of Buddhism in the 1953 story, as it merely stops with the concept of Yin and Yang as if that covers the entirety of Taoism. Furthermore, he conflates Eastern philosophy with ancient pre-Socratic philosophies and describes the philosophy as alien, deceitful, and feminine.

For instance, Dick's "The World She Wanted" (1953) begins with protagonist Larry Brewster in a bar, drinking a bottle of beer. He feels the utmost happiness and describes his emotion as "this is Nirvana" or "the seventh level of Zen Buddhist heaven"

(141). In that moment, a mysterious girl, Ashley Holmes, appears to him and says,

"There aren't seven levels in the Zen Buddhist heaven. […] You should be more careful;

you should mean exactly what you say" (141). Brewster defends himself by saying, "I

was speaking metaphorically, not literally" (141). But the mysterious girl says she can

speak something similar to Nirvana in a literal sense:

> "I know something no one else knows—no one else in this world."
>
> […]
>
> "Wait a minute. What do you mean by 'this world'? You mean there are nicer
>
> worlds than this? Better worlds?"
>
> […]
>
> "This is the best world, Larry. The best of all possible worlds. […] The best of all
>
> possible worlds—for me."
>
> […]
>
> "Why for you?"
>
> […]
>
> "Because," she said calmly, "this is my world. […] it belongs to me. Everything
>
> and everybody. All mine. […] they're here for me; for my happiness […] each
>
> person has his own world, Larry, his own private world. A world that exists for
>
> him, for his happiness. […] this happens to be my world […] in this world, you're
>
> merely a part of my life. You're not completely real. I'm the only one in this
>
> world who's *completely* real. All the rest of you are here for me. You're just—just
>
> *partly* real" (italic original; 142–43)

It turns out that she meant this not metaphorically but literally, whether it is true or not. While accompanying her, Larry finds that what she wants immediately comes true. For example, when she says they don't need to pay for the drinks that night, the bartender says the drinks are on the house out of nowhere. When she needs a cab, a cab suddenly appears in front of them. Whatever she wants seems to happen in real life. Larry doubts her claim, so all these incidents may be coincidence, but she keeps claiming that this is her world. She says there is another version of Larry that exists happily in his personal world. With this fantasy-like story, Dick uses multiple world theory in analogy to Buddhist philosophy. As a Buddhist monk finds nirvana inside one's mind by introspecting, Ashley also finds her personal world here. In this sense, the story shows that the world in which they live is her nirvana, her seventh level in the Zen Buddhist heaven. In this story, instead of being stuck in a manipulated false reality and just admitting there is no way out, her personal world determines what the shared world is going to be.

The world she lives in—the world that she claims to be her world—looks like a utopia, at least to her. However, in close reading, the utopic world is a dystopic world to Larry, as he is merely a "*partly* real" player who exists only to serve her personal fancy (143). Like the alien woman in "Strange Eden," Miss Ableseth, or Tanya, Ashley offers what white male protagonists have always dreamed for—beauty, home, wealth, and mental comfort—but the "Eden" she offers is too "strange" to believe. It shows that the idea of utopia from one point of view can be a trap for another. Although Ashley in this story comes to him as if she is a Genie in the lamp who can make all of Larry's dreams

come true, her omnipotence reminds the readers of the malevolent alien Party leader in

"The Faith of Our Fathers."

Even if what she claims is true and she can provide everything Larry wants with

her omnipotent power, the world made in this way lacks the qualifications for a utopia.[15]

Ashley's world—her personal world—has no intention to be connected to others' lives

and shared world's history. Other people, as she says, exist *for* her. They are "*partly* real"

and mere characters in her fancy (143). What is left, as Fredric Jameson says in

Archaeologies of the Future, is only self, here and now, and perpetual boredom (213).

The temporality of her life is non-historical, as she neither cares about the past nor the

future, but the only thing she wants is realization of what she needs here and now. It is an

endless continuation of the here and now of instant wish-fulfillment. Although Zen

Buddhist philosophy is radically different from this type of postmodern daydreaming,

Dick simplifies and distorts the concepts of Nirvana and Zen Buddhist seventh heaven

into a childish wish-fulfillment by comparing it with her Genie-like wish-fulfillment. The

caricaturistic simplification of Zen Buddhism in this story works complicitly with the

dystopic implication of the story and thus creates the simplified and darker stereotype of

Zen Buddhism.

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[15] The way Dick describes her world is close to what Jameson terms a "non-narrative guided tour" of a daydreamer who cannot distinguish between imagination and personal fancy (213). Jameson, in his work, *Archaeologies of the Future,* argues that true utopia should be *neither* "nothing but the guided tour" *nor* a "non-narrative guided tour" (190, 213). It should be both historical and ahistorical, in other words, "anti-anti-utopianism" instead of "utopianism" (xvi). Jameson argues that, if the imagined utopia is scientifically and historically possible to achieve, it is not a radically different society from that in which we are already accustomed to living, and hence it is not a true utopia; Jameson terms this "nothing but the guided tour." However, if the imagined utopia is scientifically and historically impossible to achieve, it is merely the designer's daydreaming without any connection to the others and history, which he terms a "non-narrative guided tour."

The simplification, stereotyping, distortion, and demonization of Zen Buddhism in Dick's 1950s story repeats when Dick adopts Taoism as his sf device for the first time. In "The Exit Door Leads In" (1979) in the military college, Bibleman is required to report if he finds any information about confidential Panther Engine while they take video lectures in the college. He is assigned to take a lecture about pre-Socratic philosophy and he expects the confidential information about Engine would not be found, at least not in his course. In the middle of the lecture, where the computer teaches about the philosophies of Thales, Anaximander, and Xenophanes, the computer begins to talk about Taoism. The computer says: "The two antithetical forces of Love and Strife resemble the Taoist elements of Yang and Yin with their perpetual interaction from which all change takes place. […] Twin mutually opposed constituents […] The Two-rotor Panther Engine" (324). He didn't expect that the confidential information about the Panther Engine's blueprint would be related with the Taoist philosophy, but it was, and now he is in trouble, whether he should report it to the major of the college or if he should leak it out to the public. He decides to report it to the major, and it turns out the blueprint was a setup, to test whether the students are willing to challenge the institution's authority for the sake of the public good. A woman, Mary Lorne, who befriended him from the first day of college, and who persuaded him to report the blueprint, also turns out to be a secret agent of the college to monitor the students.

In the story, although Dick shows some interest in the Taoist philosophy in terms of its antithesis between Yang and Yin, he still maintains his Orientalist stereotype toward it. First of all, Dick suggests as if Taoism is only about Yin and Yang when, in

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truth, it has much deeper level of complexity. Also, he equates Taoist philosophy with the philosophy of ancient Greece—pre-Socratic cosmology. In this sense, Taoism becomes something equal to the ancient wisdom of Western philosophy, as something anachronistic. Taoism in the story appears as a cover that contains the secret information that might save the public when any brave students can leak it. In this sense, Taoism represents an entrance toward an anti-authoritarian potential to make a way out from a totalizing world, but the fact that it turns out to be a setup shows the Eastern philosophy as a deceitful and guileful cover that hides its hidden evil purpose. The mixture of the Orient and the woman remains in the story as in "The World She Wanted," because it is the female character who deceived Bibleman by inserting the confidential blueprint under the lecture of Taoism.

Zen Buddhism That Opens a New Epistemology and Ontology in Dick's Later Stories

In the 1960s, however, Dick showed a deeper understanding of Zen Buddhism. It is portrayed as a new philosophy that opens up a fresh empathetical possibility toward others by deleting the line between self and others. Upon contact with Zen Buddhism, the characters experience something like self-immolation, thus becoming connected with others through a new epistemological and ontological potential. For example, in "The Little Black Box" (1964), Joan Hiashi is an Asian American woman who studied Zen Buddhism at the University of California, Santa Barbara. A State Department official asks her to go to Cuba to teach Zen Buddhism to the local Chinese population. The State

Department official chooses her as a national spy, because he thinks her identity as an Asian American woman and a scholar of Zen Buddhism makes her the proper spy. He says: "It's evident that your field has taught you a method of avoiding giving honest answers […] And being evasive. […] Possibly that only goes to prove that you're well trained and the proper person for the job" (19–20). Although the story begins to seem to take Zen Buddhism more seriously than his earlier stories, it drops the subject only after the story uses it as a literary instrument that makes the story's beginning exotic.

As Dick equates Taoism with pre-Socratic philosophy and principles of mechanical engineering in earlier story, he also equates Zen Buddhism with a cult fictional religion that is called Mercerism, following the cult leader, Wilbur Mercer, and based on his name. The story explains: "Mercerism is now what Zen Buddhism was once" as it swept "out of the Middle West to engulf California" as "a new religion, replacing Zen Buddhism" (22). The first introduction of Mercerism is shown through a TV set that has Oriental ornamentation. "Ray switched on the TV set across the room from them, the legless black Oriental style set with its ornamentation of Sung dynasty dragons" (21). Mercerism seems like a version of Buddhism but it is actually not. Mercerism's cult gets its popularity from what they distribute from the "empathy box" (21). The narrator explains, "it must be a strange experience […] to place your hands on two ordinary-looking metal handles and find, all at once, that you're no longer yourself; you're another man entirely, in another place, laboring up a long, dreary inclined plain toward certain extinction. […] They want to suffer as a means of denying their private, personal existences" (23). The achievement of empathy by denying private and personal

existences sounds similar to some ideas of Buddhism, as the key doctrine of Buddhism is to forget oneself's existence, but still the explanation of Mercerism is too simplified and flattened, so it seems like a caricature of Buddhist philosophy's complexity—what Hori terms "sweet and sour Buddhism."

Ellen Goldberg, in "The Re-Orientation of Buddhism in North America," argues that there are five stages in the process of Buddhism's introduction to North America. She argues that, in the first stage, which she calls "contact," Buddhism was imported to North America in the form of an essentialized and Orientalized version—which she terms "Sweet and Sour Buddhism" by quoting from Hori's article (342–43). The Buddhism understood by D. T. Suzuki, who greatly influenced the fascination of Buddhism in the Beat circle, she argues, is not the Buddhism as understood in Asia, but is a "popularized and re-oriented, form of Buddhism made accessible to non-Asian North Americans" (346). It carries "mystification" and "polarization of geo-political designation" (346). The Buddha statue superficially appearing in Burroughs's works at the door of drug junkie's home represents this early stage of popularized Buddhism in the Beat circle. It contrasts the essential spirituality of Asia with Occidental materialism. These structures of Orientalism, as defined by Said, came to typify the bohemianism of North American Zen Buddhism. By depicting Buddhism as exotic, transcendental, and essentially mystical, Buddhism was falsely characterized; and this "misrepresentation still lingers on in North American forms of Zen Buddhism" she argues (346–47). She also points out "gendered dualism (Buddhism = passive = female; whereas West = aggressive = male)" and she thinks the feminization of Buddhism "guarantees subtle ongoing marginalization of

Buddhism in North America" (348). Dick's triad of Asian/Alien/Woman that lies in his entire works implies this feminization of Buddhism. Buddhism in Dick's understanding is always attached to Asian woman and its alienness in a way that is polarized from the aggressive, male United States.

In the third stage of Buddhism's introduction to North America, adaptation and ambiguity happens, Goldberg argues: "In North America, Buddhists turned, for example, to the language of Western psychotherapies and Christianity. This process of adaptation also involves the appropriation of concepts and terminology by the host culture from the foreign religious tradition. Examples of this appropriation can be seen in the work of Carl Jung and his influence on North American psychologists" (351). Dick, who learned Buddhism through the text of Jung, also shows this adaptation and appropriation of Buddhism. For example, Buddhism is understood as LSD, as a psychotherapy device or as a gardening philosophy. When he explains Zen, he uses a metaphor of a drug often. He writes "to put it in Zen terms, under LSD you experience eternity for only a short period" ("Schizophrenia and the Book of Changes" 177). This shows that the understanding of the Buddhism develops from its first stage of contact and its mystification to its third stage where North Americans attempt to understand it with adaptation and appropriation. This development of North Americans' understanding of Buddhism and Dick's congruent understanding of Buddhism shows how an unfamiliar exotic culture is slowly institutionalized and adapted as a useful device for American subjects' epistemological liberation.

Not only about Zen, but also when he explains how to use the *I Ching* for your daily lives, he uses the drug terms such as "doses" as well. He writes, "If you're partially schizophrenic, then use it for some situations—but sparingly; don't rely on it inordinately. […] If you are not schizophrenic at all […] kindly use the book a very, measured little—*in controlled doses*, along the lines of your wise, middle class use of Gleam, or whatever that damn toothpaste calls itself. […] in other words, don't 'act out' on the basis of what the book hands you—comport yourself strictly *as you should under LSD*" (Italics added; "Schizophrenia and the Book of Changes" 181). As having sex with an Asian male partner was a replacement for using drugs for Burroughs, Dick also understood the Chinese classic *I Ching* as a replacement for LSD—you should use it "in controlled doses" and you shouldn't act out "as you should under LSD" (181). LSD and the Chinese classic are fundamentally similar as a gateway for alternative reality, so it has ambivalent sides depending on the patient. It can be a cure if you are schizophrenic, but it can be a poison if you are not. Dick's appropriation of Zen and *I Ching* shows what Martin Baumann explains about Zen's adoption into Germany. He writes: "For members of the host culture it is only possible to interpret and understand symbols, rituals or ideas of the imported religious tradition on the basis of their own conception" (41). In this way Dick makes Asian religion as a consumable material that he can freely use, adopts, swallows, or refuses. It becomes objectified and commercialized which shows that Dick's speculative Orientalism is continuous with Burroughs's speculative Orientalism albeit in different forms.

Although Dick seems to criticize America's commercialism and falseness, he cannot completely overcome thinking the world in symbolics and words of commercialization and objectifications. In addition, although Dick shows some interest in the ideas of Zen Buddhism in this story through Mercerism, the use of an "empathy box" in a commercialized and mechanized form, and the TV set's Oriental ornamentation, show his understanding of Buddhism through Asian goods and artifacts in an Yoshihara's aesthetic Orientalist way. The identity of Mercer, the cult leader of Mercerism, is again alienated from the human characters and the Earth, as he is known to live on other planets. Mercer's location on an alien planet, the similarity between Mercerism and Buddhism, and Buddhist scholar Joan Hiashi's Asianness, work together in this story to complete the Alien/Asian/Woman's triad with a revised cover of Eastern religion.

In "Cadbury, the Beaver Who Lacked" Dick wrote in 1971, Dick's characters show the utmost interest and scholarly discussion on the subject. It begins with an anthropomorphic beaver whose name is Cadbury. He makes a living as a worker who gnaws down shrubs and trees. He does not get along with his wife, Hilda, and one day while working, he receives a love letter from an unknown woman whose name is Jane Feckless Foundfully. He answers the letter by writing that he loves her too, without letting his wife know about the affair. It turns out the letter was written by his wife Hilda, Jane is a fake person Hilda made up, and Hilda is again mad at him. To get away from his wife Hilda, Cadbury decides to write another letter and send it to a river. Surprisingly, he receives a reply from a woman whose name is Carol Stickyfoot. He has doubts about the reply, worrying whether the reply is another setup from his wife, but this time it was a

real love letter from another female beaver living nearby. The interesting thing is, however, from the very first letter from Carol Stickyfoot, she mentions Zen Buddhism. She writes: "I'd sure like to meet you. […] P.S. You sound real keen and neat and I'll bet you know a lot about Zen Buddhism" (246). When they met in person for the first time, she brings up the subject again. "Do you know anything about Zen?" Cadbury answers, "Only that you ask koans which are sort of riddles, […] Zen is a complete philosophic system which contains questions for every answer that exists in the universe. For instance, if you have the answer 'Yes,' then Zen is capable of propounding the exact query which is linked to it, such as 'Must we die in order to please the Creator, who likes his creations to perish?'" (249). Here, Dick's understanding of the Buddhism sounds similar to what he explains about the *I Ching.* Dick idealized the *I Ching* as a panacea that can answer any question you may have, and, at the same time, as a malevolent text that curses him. Here, in this story, as he understood the *I Ching* in ambivalent way, Cadbury also understands Zen as a "complete philosophic system" that "contains questions for every answer that exists in the universe" (249–50) while his suspicion towards it remains due to Dick's ambivalent attitude toward Asian religion. Although Zen Buddhism and the *I Ching* have different origins with different ideas, with a slight connection between the two, Dick's understanding of Zen and the *I Ching* sound similar, as if both share the same magical power of answering any queries you have.

At the end of the story, an interesting thing happens. Suddenly, Miss Stickyfoot talks like a Zen Buddhist master:

"You've internalized what [your wife] has taught you, except that you're carrying it one step farther. Pursue a different course entirely and all will go well with you."

"Like Zen?" he asked.

"You only play with Zen. If you really understood it you never would have answered my note by coming here. There is no perfect person in the world, for you or anybody else. I can't make you feel any better than you do with your wife; you carry your troubles inside you."

[…]

"But my wife makes them worse. […] Nothing could be so bad as it is now."

[…]

"All right, […] Let's make the effort. If you can abandon your obsessive chatter for a moment—for perhaps the first time in your life—I'll do with you and for you."

[…]

Miss Stickyfoot, before his eyes, had begun to change in a palpable fashion. What had, up to now, appeared to him the ultimate in beauty evolved as he gazed fixedly; beauty, as he had known it, anticipated it, imagined it, dissolved and was carried away into the rivers of oblivion, of the past, of the limitations of his own mind: it was replaced, now, by something further, something that surpassed it, which he could never have conjured up from his own imagination. […] Miss Stickyfoot had become several persons, each of them bound to the nature of

reality, pretty but not illusive, attractive but within the confines of actuality. […]

One, a semi-Oriental girl with long, shiny, dark hair, gazed at him with impassive,

bright, intelligent eyes that sparkled with calm awareness. […] It was a comradely

love, a sharing of her cerebral, analytical evaluation of himself and of her own

self, and the bonded-togetherness of the two of them by their mutual failings

(251–52).

Miss Stickyfoot the beaver transforms into several different persons, and among the

persons into whom she transforms, the first woman is the "semi-Oriental girl" (252). The

second girl into whom she changes is his mother, and the last, his future daughter (252).

He writes: "all three loved him, and all three were his girls, his women" (252). Among

the three girls, "the calm-eyed Asianish girl" says "I will live with you […] as a natural

companion, off and on, as long as I'm alive and you're alive, which may not be forever.

Life is transitory" (253). During this encounter, Cadbury feels as if his substance

disappears. "Was it Cadbury himself, the Beaver Who Lacked, who was becoming

insubstantial? […] He was fading out" (255). Dick's description of the girl into whom

Miss Stickyfoot transforms is notable. Like Irma Gordon, in "The Impossible Planet,"

who has liminal white/Asian identity with blue eyes but like "ancient China" (289), the

girl in this story is also "semi-Oriental" instead of "Oriental," and "Asianish" not

"Asian." In this sense, she is neither Asian nor white.

She represents several different figures in this story. First, she embodies what

Dick understood about Zen Buddhist philosophy, as if she is a walking "empathy box."

Upon touching the empathy box, one loses one' personal/private self, so one can have a

better empathetic ability to the pain and feelings of others. Likewise, Cadbury's substance fades out, he and the Asianish girl share one cerebral event, and they become bonded together. Secondly, she makes a pair to Cadbury's wife, Hilda, in a Madonna–whore binary. If Hilda represents a woman who always makes his life worse in a suffocating way without an escape, the Asianish girl lifts his soul and enriches his life, awakening him to a better (shared) self. Hilda and the Asianish girl make a dichotomy—one represents a closed middlebrow American family life, and the other liberated subjectivity in an alternative reality. However, Dick uses Asian femininity, its exoticness and liminality as a speculative device—as a symbol of Zen Buddhism, as a liberator, as an escape from the United States, and as an entry point to an alternative reality. By making the "Semi-Oriental" girl a speculative device in an Orientalist way, Dick allows her to become more alienated as an unknowable and unassimilable being from the United States. This reveals that Dick gains more and more knowledge about Buddhism's key principles and use it in the symbolic of his stories. However, the triad of Asian/Alien/Woman repeats in this story although, in this case, she was not an alien but anthropomorphic animal. In this way, this story epitomizes Dick's speculative Orientalism. In the story, Asian religion captured and contained in fantastic Asian woman is an speculative instrument that America male can consume and use to liberate his boring, suffocating American middle-class family life and his familiar epistemology. In the symbolic, the United States and Asia is understood in dichotomy.

Conclusion

In summary, the short stories of Dick from 1953 to 1979 show an inconsistent group of texts, but they offer valuable materials with which to trace the development of speculative Orientalist figures. At first, Dick was not free from the Saidian traditional Orientalism, hence the East in his 1950s stories often show Asia as the ancient, and Asia as deceitful menace/evil/death. As he moves to the 1960s and 1970s, he moves away from regarding Asia as a single category and uses each Asian country's name with different connotations, but still in a hierarchical way. At the same time, he gets interested in religious doctrines and principles of Zen Buddhism and Taoism in his late 1960s' and 1970s' stories. However, unlike with the next generation of sf writers, the East in Dick's stories always embodies a material form, often a commercialized form or exotic aesthetic goods—as a woman, a drug, a coffin, a toy, a musical instrument, a virus, [16] an empathy box, a robot, and so on. In this sense, Dick show the characteristics of the pre-New Wave era's speculative Orientalism like Burroughs. As Yoshihara and Klein explains, in the late nineteenth century and early twentieth century America, the East was introduced

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[16] Although I didn't include Dick's story "If There Were No Benny Cemoli" (1963) in the body of the chapter, to avoid explaining the similar themes multiple times, this story represents the East in the form of a virus. In the story's plot, the Earth is devastated by war, and government employees find an automatic newspaper-making machine that creates "homeostatic newspaper" (175). This machine automatically gathers information from around the U.S. and prints newspaper editions without humans' help. One day, the newspaper prints news about a rebellious group approaching the city's center, led by Benny Cemoli, who was known to be dead for a long time. The police search the area, but there are no such groups, proving that the newspaper machine is out of order. The mysterious leader, whose unclear existence is lingering somewhere between the real world and the world inside the automatic news system, signifies a crack in the world's homogeneity and coherence. If he is, indeed, alive and plans a rebellion, the world in the newspaper is correct, but if he is dead, the world in which the characters live is the correct one. The answer turns out to be "Asian flu," as the novel explains: "He died of Asian flu" (182).

mainly through the Worlds' Expositions, and through a catalogue of high-end Oriental stores. The hierarchization and conflation of Asian countries remains during the Cold War era depending on the U.S.'s relationship to each Asian country. Dick's and Burroughs's speculative Orientalism in a material form shows the influence of the early twentieth century's aesthetic and commercial Orientalism in the United States, and also the newly emerging culture of the Beat circle's fascination with Zen Buddhism and Taoism. Although Dick's interest in Zen Buddhism and Taoism seems as though he became seriously interested in religious and philosophical aspects of the East, his comments reflect his understanding of the Eastern religions as no different from his idea of a drug.

In the previous two chapters, I analyzed the novels and stories written by two American writers—Burroughs and Dick. I have established how they used their imagined East as a speculative device in an Orientalist way, and how the East embodies the material form in a commercial and aesthetic way, as their understanding of the East was the influence of the early twentieth century commercial and aesthetic Orientalism, as well as the "contact" and "adaptation" stages of Zen Buddhism's introduction to North America. In the late 1960s and 1970s, sf writers in the US and the UK showed the changed use of Eastern religion and philosophy. In particular, Le Guin had a comparatively more serious understanding and interest in the cultural, social, philosophical, and religious aspects of Eastern religions and societies. As a child from a renowned anthropologist father and a mother who wrote a biography on a native American survivor, she had a deeper understanding of the native American culture and

Eastern religion as much as she translates Lao Tzu's *Tao Te Ching* herself. Therefore, the next chapter will investigate the way Le Guin's version of speculative Orientalism shows a developed stage in a more mature way.

Chapter 4. Ursula K. Le Guin: The Taoist Way

and Plural Autochronotopic Temporalities

Introduction: Philip K. Dick and Ursula K. Le Guin

Although all the New Wave writers analyzed in the previous chapters, such as Moorcock, Ballard, Burroughs, and Dick, were heavily influenced by Asian cultures, thoughts, and religions in various ways, there is no doubt that Ursula K. Le Guin is at the center of the interrelationship between American science fiction and Asian religions. Anyone who attempts to discuss Le Guin's sf novels cannot avoid touching upon Asian religions such as Taoism and Buddhism, as those were among the main inspirations and motifs throughout her long literary career. At the same time, her sincere interest in and study of Asian thought makes reading her novels difficult and challenging for American readers who are unfamiliar with this foreign culture, which Le Guin expresses in complicated ways.

Le Guin was a prolific writer for many decades and across genres. She wrote countless works of poetry, young adult novels, sf novels, realist fiction, non-fiction essays, translations, screenplays, and literary criticism for nearly sixty years from her debut in 1962. The quality of her work, not only the quantity, has made her one of the major American novelists of her time.[17] As mentioned in the previous chapter, Le Guin came onto the American literary scene a decade later than Burroughs and Dick, who

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[17] Le Guin's masterpieces have been acknowledged by countless awards, including the Hugo Award, Nebula Award, SFWA(Science Fiction and Fantasy Writers of America)'s Grand Master, and the National Book Foundation Medal for Distinguished Contribution to American Letters.

debuted in the early 1950s. Le Guin wrote her first story, "April in Paris," in 1962, and

her first novel was published in 1966 (Murphy and Bernado 3). However, she wrote for

much longer than Burroughs and Dick, and her last publication—*Conversations on

Writing*, an interview by David Naimon—was published in 2018, the year she passed

away.

Although they never met in person, Le Guin and Dick had lived in close

proximity, and they both graduated from Berkeley High School in 1974.[18] She admired

Dick's talent as a writer and said this in numerous interviews: "one of the American

science-fiction writers I admire most is Philip K Dick" (*The Last Interview* xx); "he's one

of our best SF writers, and one of the best American novelists" (17). What seems to be

incomprehensible was what she wrote about Dick in a letter to fellow sf writer James

Tiptree Jr. in 1974: "We are both scared to death of each other. Each of us is the other's

Unconscious" (154). It is understandable that she admired Dick as a writer and at the

same time was scared of him. However, what does she mean when she comments that

they are "the other's Unconscious"? It sounds as if they are the twins who have opposite

traits, as if they mirror each other.

Their works indeed share many traits. Both writers were fascinated by Asian

classics, such as *I Ching* or Lao Tzu's *Teo Te Ching*, and they used them as motivation

for their fiction. Both of them also maintained a similar not-too-far but not-too-close

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[18] Although they went to the same school, Le Guin did not remember Dick, and oddly, Dick's picture was not even included in the yearbook, only his name. Later in their lives, they corresponded via phone a couple times, and Le Guin remembered him as scary and potentially dangerous to her children due to Dick's heavy drug use (*Words Are My Matter* 121). She recalled, "He would scare people off. […] He was a loner—very ambitions, very self-destructive. […] I was terrified he would just show up. I had young children" (*The Last Interview* 154).

distance from the Beat circles.[19] However, as much as Le Guin identified their work as each other's "Unconscious," as if they were in opposition, the way they used Asian religious thought was also opposite. As discussed in the previous chapter, Dick's early works represent Asia in the form of commercial goods and aesthetic objects—as a toy, a musical instrument, a coffin, a virus, and a drug—or in the form of a woman; later, his interest became more theoretical and abstract, moving to religious thought. In contrast, Le Guin's interest in Asia always began with religious thought first, and her presentation of foreign thought has inspired Western readers' thoughts about Asia. Importantly, in Le Guin's work, Asia never appears as a commercialized material or as an exotic artifact.

Furthermore, Le Guin did not share Dick's ambivalent hospitality/hostility attitude toward Asian classics. On surface, Le Guin's fictional worlds seem to be built upon a binary structure of two different societies, but in close reading, the readers can notice it is not the case. Le Guin understands that the essence of Taoist ideal is an abstract concept which is a balance not as a binary between essentialized yin and yang. In contrast, Dick understood the world as a series of essentialized dichotomies—for example, the United States and Asia, humans and aliens, male protagonist and alien woman, and *idios kosmos* (the personal world) and *koinos kosmos* (the shared world).

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[19] In an interview, Le Guin says she belonged in the Bay Area and "had friends and relatives all over the place for a while" but "was never part of the California literary scene—the Beats and so on" (*The Last Interview* 156). She added, "San Francisco has and quite the glory days but I've never felt so unwelcome in any bookstore as City Lights. Oh, they were so snotty. […] They were very male-oriented. […] [I]t never was much of a pleasure to go into in the old days. It's a kind of underground snobbishness. They make you feel like a middle-aged housewife, because they're so liberated and San Francisco is male. […] The Beats weren't good to women, with their addiction scene" (*The Last Interview* 156–157). This distance echoes Dick's relationship with Beat writers, as Dick was also not a part of Beat Circle in spite of his physical vicinity to them in Northern California.

Although Le Guin's works also initially reveal the opposition of two axes of power, such as yin and yang, Western time and "Indian time" (*The Wave in the Mind* 15), and dream-time and world-time (*The Word for World in Forest* 45), it is only to merge them later in her novels—particularly in her later works. The difference between Dick and Le Guin is that Dick never figured out how to merge the two axes together as the opposition of the two is in their essences. Thus, his ambivalence toward his triad of woman, perceived reality, and Asian classics reflects his inability to verify whether any of these were good or evil, real or not.

Le Guin's works gradually changed and matured in terms of her use of Taoism and non-binary politics, ethics, and temporality. Her early works, such as *The Left Hand of Darkness* (1969), *The Lathe of Heaven* (1971), and *The Word for World Is Forest* (1972), present a male anthropologist figure (Genry Ai or Raj Lyubov) and a male dreamer (George Orr or Selver), and in these novels, the dichotomy between utopia/dystopia and good/evil remains unreconciled (e.g., Dr. Haber in *Left Hand* and the Terran armies in *The Word for World* ultimately remain evil characters).[20] In her later works, such as *Always Coming Home* (1985) and *The Telling* (2000), she begins to feel comfortable making her main characters female—including Pandora, Stone Telling, Sutty, and a female *maz* (spiritual teacher)—and these characters often oppose the written form of anthropological research on Indigenous people valued by the preceding male anthropologist figures. With these developments in her literary career, the dichotomies at

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[20] Le Guin comments that in her early career, making a protagonist as a male was considered as a norm in American novels. She later regretted not challenging those normalized gender identity.

all levels (yin and yang; dream-time and world-time; utopia and dystopia; male and female; past and future) merged in her work, yielding endless pluralities of political alternatives and temporal conceptualizations.[21] Asian, people of Asian-descent, or Asian-looking characters also appear in Le Guin's novels, but in the liminal space between the two axis. However, it is not this chapter's intention to point out the presence of these Asian-identified characters. It is more useful to analyze what roles these Asian characters play. Many of these characters are translators/historians/archivists, but most importantly, they are mediators between two different worlds. These mediators are key in the novels' speculation of a better world. Hence, this chapter will not be about representations of Asian characters, but rather more about how Taoist thought and life ways show up in Le Guin's work, although I will briefly discuss the way Le Guin represents Asian characters at the end of the chapter.

The differences between Dick and Le Guin in their approaches to the world and Asian thought aptly reveal the maturation of speculative Orientalism in the genealogy of American science fiction. Thus, it is necessary to understand the reasons for and influences behind the changes and maturity in Le Guin's Orientalism and the exact ways she channeled it into her fictional work, which is the focus of this chapter. Asian characters themselves represented imagined utopia for Burroughs or an alternative world (whether utopic or dystopic) for Dick. For Le Guin, Asian characters do not represent an alternative world themselves, but a gateway for an alternative way of living. Therefore, it

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[21] In particular, Le Guin points out the way Dick portrays his female characters. She says, "the way [Dick] handled women was pretty bad" (*The Last Interview* 155).

is most appropriate to begin with an investigation into Le Guin as a person and writer by focusing on her self-identification in the world's multiple modalities as an American woman and writer.

As discussed in the second chapter, Burroughs also clearly recognized his position in colonial and racial world formations as a white male American writer, but he recognized these identities as a superior power and assets to be held over colonized subjects. Le Guin, however, recognized her identity with self-consciousness, seeing her Western identity and upbringing in Christian society as her own limitations to be overcome to understand and communicate with colonized others, not to be used as privilege over them. For example, in 1976, she wrote, "I am certainly an American and therefore, I'm tempted to say, certainly a Puritan. […] After all, I am a Westerner!" ("A Response to the Le Guin Issue" 46). In another interview twenty years later, she elaborated upon this further, saying: "I am a western writer. I was born in the West and lived most of my life here. I write as a westerner. And I will say yes, I am a woman writer. I finally learned how to say that when I was in my fifties. I am a woman writer, not an imitation man" (Walsh and Le Guin 200). This self-awareness as a Western woman writer allowed her to painfully accept her inability to access toward colonized others' knowledges, histories, and cultures. In her essay titled "Indian Uncles," she recalls her early childhood memories with Indigenous friends of her father who visited her home. She says, "my memories of these two Native American friends are hedged with caution […]. What, after all, did I or do I understand about them? […] Nothing. Not their people's history, not their personal history, not their contributions to anthropology"

(*The Wave* 14). Here she claims that she knows "nothing" about indigenous people while recalling the memories with "caution."

This does not mean Le Guin considered other cultures to be essentially unknowable and unassimilable, which was the view of the other early New Wave writers—as discussed in the Chapter 1. This statement also does not mean that Le Guin did understand "nothing" about the indigenous people. Indeed, the opposite was true; she knew enough about these cultures to know what she did not and could not understand about them. As the daughter of Alfred Louis Kroeber, a famous anthropologist and the founder of the anthropology department at University of California, Berkeley, and Theodora Kroeber, a best-selling writer on Indigenous history and culture in California, Le Guin knew about Indigenous Peoples perhaps more than any of her contemporaries. Without doubt, she read her mother's many anthropological works on the Yahi survivor Ishi, as Le Guin recollects the book in many of her essays (*The Wave* 10–19; *The Last Interview* 31–34). She understood the fact that no one knew Ishi's real name nor the birthdays of her "Indian uncles" (*The Wave* 10, 14). Le Guin's mother, Theodora, meticulously describes numerous records she had collected from the Yahi tribe about their history and Ishi's life in her best-selling biography *Ishi in Two Worlds*, including their hunting skills, dietary habits, social customs, linguistic and mathematical characteristics, and methods of making bows and other tools; however, the book is filled with regrets regarding what is still missing and cannot be reconstructed for readers. Theodora particularly highlights her unfortunate inability to capture the Yahi tribe's literature, stories, and myths, given that they could have been recorded. When he was

alive, Ishi told forty tales to his close friend Pope, but Pope did not record those stories except, save for one that remains in Waterman's notebook—The Story of Wood Duck Man (*Ishi in Two Worlds* 199–200). The other thirty-nine stories were gone forever with the death of the Ishi. Therefore, while Le Guin knew much about Indigenous history and culture, she also understood that there was much more history unknowable and unrecoverable by her.

In contrast to Burroughs and Dick, she was fully aware of the risks when representing, portraying, and describing ethnic and racial others in her fictional works, writing, "my memories of these two Native American friends are hedged with *caution* and thorned with *fear*" (*The Wave* 14, my emphasis). In the same essay, she writes that using racial others with an objective gaze in fictional works can be morally problematic, calling it "exploitation." She writes, "The dilemma of the subjective practitioner of objectivity persists, and presents itself to anthropologists in its most acute and painful form: the relationship between observer and observed when both of them are human. Novelists, people who write about people, have the same moral problem, the problem of exploitation" (12). In addition, she specifically cautions regarding the "romanticiz[ing]" and "mythologizing" of racial others, which was prevalent in white American readers' minds, as shown argued in the previous chapters on Burroughs and Dick (18).

Le Guin's awareness of cultural differences and the possibilities of the exploitation, romanticization, and mythologization of Indigenous Peoples extended equally to Asian history and religions, with which she was fascinated throughout her life. After studying numerous published English translations and academic works on Taoist

philosophy, she was still cautious about saying her own understandings of the works were accurate. In her translation of the Taoist classic *Tao Te Ching*, she writes, "Commentaries at the foot of some of the chapters are my own responses to the text. They are idiosyncratic and unscholarly, and are to be ignored if not found helpful" (*Tao Te Ching* x).[22] She said this was not the result of her personal failure or incapability but of the essential and inevitable conditions of working as an anthropologist and, more importantly, a science-fiction writer. She says, "As the cultural anthropologist must resist and be conscious of his own cultural limitations, and bigotries, and prejudices—he can't get rid of them, but he must be conscious of them—I think a science fiction writer has a responsibility to do the same thing if he's inventing what he calls a different planet, a different race, alien beings and so on" (*The Last Interview* 34).[23]

Burroughs, Dick, and Le Guin had not lived in the East and did not have firsthand knowledge about the East, but Burroughs made up for it by imagining the East, Dick by leaving it as unverifiable, and Le Guin by choosing to study it. Her self-awareness of her own bias and her limitations did not make her works worse but instead made them more mature and hence unique. The question remains, with all this self-consciousness, caution, and fear, how does she use Asian religions and characters in her novels? She was

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[22] Le Guin even admitted her translation should not be considered a "translation" per se, but rather a "rendition," as she did not understand Chinese language (*Tao Te Ching* 99). Furthermore, she writes of the limitations of her understandings of cross-cultural differences: "the language of some was so obscure as to make me feel the book must be beyond Western comprehension" (101).

[23] Although "you cannot get rid of your limitations" because you cannot "deculturate yourself," Le Guin says it is important to be aware of "self-consciousness of your own bias" (*The Last Interview* 34). This is her meaning when she says she understands "nothing" about Indigenous history and culture or about Taoist philosophy, as she is conscious of her own cultural limitations, bigotries, prejudices, and biases that she cannot get rid of as a "Western writer."

interested in the East, but she did not want to exploit its "humans" as the "observed" people—so, how did she solve this problem? What makes her use of Asian culture and religions different than her predecessors', and did she really overcome the problems of exploitation, romanticization, and mythologization she criticized throughout her works?

Taoism in Le Guin as Both Fictional Inspiration and Writing Guide

As Le Guin indicated many times in her essays and interviews, and as many critics have also pointed out in numerous articles, she had great interest in Asian religions and cultures. At the center of her interest in Asian thought was Taoism, the Chinese religion and philosophy with a history of more than 2,000 years. She writes, "I have been interested most of my life in the Chinese philosophy called Taoism" (*The Wave* 279). In her interview with Brenda Peterson, she highlights this further: "It's become so deep in me, it's so much a part of my fiber and my work, it's certainly influenced some of my life choices. I'm not Taoistic enough [as much as I want to be]." The interest began for her at an early age due to her father's interest to Taoism. She says, "my father's favorite book was a copy of Lao Tzu, and seeing it in his hands a lot, I as a kid got interested. […] it got very deep into me" (*The Last Interview* 57). She goes so far as to call herself an "unconsistent Taoist and consistent unChristian" (84). Her father even had a specific chapter he wished to have read at his funeral and which was read by Le Guin's family when he passed away (*Tao Te Ching* ix).

Her interest to Taoism was not only a personal one—she also wanted to adopt Taoist principles in her writing practice and her novels' central themes. Her novels and

her writing practice also reflect her identity as an "unconsistent Taoist." She says, "All of my writing has been deeply influenced by the Tao de Ching" (Peterson n.p.). Indeed, all of her major works are closely related to and motivated by Taoist themes in their respective ways. For example, the title *The Lathe of Heaven* came from Chuang Tzu's work, another key founder of Taoism (Littrell n.p.)—although she later admitted the word choice in her translation "lathe" was a mistake, as lathes did not exist in the time of Chuang Tzu (*Tao Te Ching* 101). About her 1985 work *Always Coming Home*, she "did imagine a Taoist society in the Kesh people of a distant future" (Peterson n.p.).[24] Her 2000 book, *The Telling*, is also about Taoism, she explains, "what happened to the practice and teaching of Taoism under Mao […] was the initial impetus of the book" (*The Last Interview* 112).[25] Le Guin's other major works, such as *The Left Hand of Darkness* (1969) and *The Dispossessed* (1974), use Taoist symbols such as "the yin-yang circle" (*The Left Hand* 322) and "ambiguous, two-faced" wall that divides "what was inside it and what was outside it" (*The Dispossessed* 1).

Taoism was not just an inspiration in the themes of her fiction; she also thought that good writing should adopt the Taoist way in terms of writing practice. She wanted to embody the Taoist principles. In her many essays on writing, she constantly uses Taoism

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[24] See also *Always Coming Home* (i).

[25] See also *The Wave in the Mind* (279) and Thrall (200). I also want to point out that one should not think Le Guin's works were influenced only by Taoism. She mentions there are also broad Asian cultures and history behind her works. She says, *The Word for World Is Forest* was motivated by the war in Vietnam (*The Last Interview* 11), and she had the Senoi tribe of Malaysia in her mind from her reading of Charles Tart's anthropological work *Altered States of Consciousness* when describing the Indigenous people in the novel (5). She also says that she frequently consulted the *I Ching* for eighteen months after finishing her novel *The Dispossessed* (98). She calls the *I Ching* a "visionary" and refers to it as "great-aunts or grandmothers" (*The Wave* 38).

as a metaphor for good writing practice. In her essay "Stress-Rhythm in Poetry and Prose," she argues stress and rhythm matter in prose, not only in poetry. She advises that prose writers should also follow the rhythm that feels right for each of them, and she says this is a Taoist rule. She writes, "There are no rules for finding and feeling the rhythm of prose. […] There is no right way. The way that sounds right to you is the way. (Tao Rules, OK?)" (*The Wave* 80). She compared this rhythm to "T'ai chi walking" (72). In another essay on writing skill, she advises writers not to have full control over their story but to trust the story (224). She adds that although it might sound frivolous to some, this is what Taoists would do in writing: "many writers and teachers of writing would disagree strongly with what I'm saying. […] However, that is what I recommend. (Taoism [seems] always stupid [but it is right])" (224). As writing is a reciprocal practice between writer and reader, a writer should not attempt to fill in all the details, instead trusting that the readers can also fill in the missing gaps using their imaginations. This shows the way she uniquely interprets Taoist rhythm and narrative as a part of her sf writing method.[26] Therefore, it seems obvious that Taoism and its principles are everywhere in Le Guin's work, as initial impetus for her stories and as a guide for her writing process.

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[26] Although it is not about Taoism, in other places, she compares her writing method to Chinese painting. For example, she writes, "Story is a collaborative art. The writer's imagination works in league with the reader's imagination […] It's much more like a Chinese painting" (*The Wave* 276). When she critiques other writers' works, she finds Taoist principle as well. For example, when she analyzes the rhythmic pattern in J. R. R. Tolkien's *The Lord of the Rings*, she also explains the Taoist yin and yang rhythm in his prose. She writes, "These reversals are not simple binary flips. […] Each yang contains its yin, each yin contains its yang. (I don't use the Chinese terms lightly; I believe they fit with Tolkien's conception of how the world works)" (101).

Without doubt, many critics have noticed the importance of Taoism in Le Guin's fiction, from the earliest stages of her literary career. For example, the journal *Science Fiction Studies* had a special issue dedicated to Le Guin's works in 1975, and many contributors of the issue, such as Darko Suvin, Fredric Jameson, Donald F. Thrall, Douglas Barbour, and Rafail Nudelman, pointed out Taoism as the central theme of her novels. In the next issue, Le Guin responded to these articles, writing that the critics had misunderstood Taoism ("A Response to the Le Guin Issue"). She writes, "May I make one remark about the Tao? In one or two of these pieces (certainly not Barbour's or Nudelman's) and all too often elsewhere, I find the critic apparently persuaded that Yin and Yang are opposites, between which lies the straight but safe Way. This is all wrong. There is some contamination from Manichaeanism/Christianity, or Marxian dialectics, or something" (45). Le Guin's Yin and Yang, particularly in her later works, do not aim to be merged through thesis-antithesis-synthesis dialectic, as it is already in one. As explained more in detail later in this chapter, she understands Taoist yin and yang as an opposite because yin already contains yang in it and vice versa. Transcendence or synthesis necessitates yin and yang as essentialized forms, but her worlds are more with pluralized communities, politics, ethics, and temporalities instead of two essentialized opposites.[27]

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[27] Even the other critical articles in the same 1975 special issue, such as the ones by Barbour and Nudelman, remain relatively superficial in their application of Taoist principles to Le Guin's works, although their way of understanding Taoism is not entirely wrong. For example, Barbour analyzes *The Dispossessed*, arguing that the "light eyes" of Shevek makes a yin and yang circle with the "dark voice" of Takver in the novel and the symbol of the wall in Anarres signifies the idea of inside/outside in Taoism (248–249). Although this analysis is not an incorrect application of Taoism, the scope of the research is quite limited, presumably due to the page limitations of the journal. The first thorough research on Le Guin's Taoism was Dena C. Bain's 1980 article "The *Tao Te Ching* as Background to the Nobles of Ursula

In her article "Premodern Orientalist Science Fictions," Huang focuses on the similarities between Dick and Le Guin in their use of Taoism and Buddhism. However Le Guin's Taoism is distinguished from Dick's as Le Guin did not consider Taoist theories to be a panacea to Western problems nor view the East as a utopic place. For Le Guin, the world is not binary but has plurality. For her, political systems are not simply either utopic or dystopic, promoting statism or anarchism; rather, there are always other options—multiple societies with plural temporalities. This chapter explores how Le Guin developed Taoist ideas throughout her novels, from the remaining binary influence in her early novels to the plural politics, ethics, and temporalities in her later novels. Furthermore, by focusing on the way she adopts Taoist and Indigenous temporalities and their relationships with embodied space, this chapter argues how Le Guin creates a unique concept of time-space. To understand Le Guin's unique concept of time-space,

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K. Le Guin." In this article, Bain reads three novels by Le Guin—*City of Illusions* (1967), *The Left Hand of Darkness*, and *The Dispossessed.* This article is especially insightful, as it connects Taoism and Le Guin's works not in terms of yin-and-yang symbols on the surface of her novels but in the way that the novels conceptualize the Taoist temporalities of the alien planets by "Seeing the past, present, and future as one whole" (155). Another useful and more recent scholarly work on Taoism and Le Guin is Sandra J. Lindow's 2012 book *Dancing the Tao: Le Guin and Moral Development*. Lindow focuses on issues of morality, child development, and Taoism, as well as how these three ideas are interrelated and developed throughout Le Guin's literary career.

It is also important to note that Taoism was not Le Guin's only influence, although it is undoubtedly one of the central themes of her novels. As critics have noted, her novels were also influenced by Jungian psychology (Cummings 24), William James's pragmatic ethics (Simon 89–91; Greene 218), Hannah Arendt's political theory (Rigsby 167), Paul Goodman and Peter Kropotkin's anarchism (*The Last Interview* 94), J. Robert Oppenheimer's theoretical physics (*The Last Interview* 96), Walter J. Ong's literary theory (*The Wave* 198), and the tradition of feminist writings such as Jane Austen, Virginia Woolf, and Sylvia Townsend Warner (*The Wave* 85–86; 109–111). In addition to this list, she is also influenced from "postmodern anarchism" (Lewis 89–90) although she wrote many times how much she hated the label "postmodernism" (*The Last Interview* 198; *The Wave* 267). She preferred "magical realism" instead of the term "postmodernism," at least for her works (*The Last Interview* 198). Taking these influences together with Taoist theory at their center, Le Guin's novels reveal major breakthroughs in the genealogy of speculative Orientalism in American science fiction. In that sense, there is a need to analyze her understanding and use of Taoist theory in comparison with her predecessors, such as Burroughs and Dick, and also her contemporaries, such as Delany.

this chapter borrows Bakhtin's concept of "chronotope," Indigenous studies scholar Vine Deloria Jr's term "spatialization of time," and Mark Rifkin's "plural temporalities" and "autochthonous existence." In doing so, this chapter proves the way Le Guin overcame traditional Orientalist understandings of the East and Indigenous Peoples. At the end of the chapter, I argue that in spite of the development of her understanding of the East and Eastern religions, her novels still belong to the genealogy of speculative Orientalism through analyzing Asian characters and the roles they play in Le Guin's novels.

Binaries in Le Guin's Early 1970s Novels: *The Lathe of Heaven* and *The Word for World Is Forest*

Burroughs's and Dick's fictional worlds are always Manichean. In Burroughs's case, the protagonist is forced to choose between the oppressive homophobic US dystopia and the imagined utopic East. In Dick's case, the choice is between human/male/West and alien/female/East although the main characters cannot make a choice due to the non-verifiability of the real. Although Le Guin's fictional worlds in her early works also include binary understandings of the world, similar to those imagined by Dick and Burroughs, she gradually matured and developed her work in a unique direction. In her early 1970s works, such as *The Lathe of Heaven* and *The Word for World Is Forest*, the world is portrayed in a dichotomous way with the dystopic US and utopic alternative. This binary view of the United States and another society changes in *The Dispossessed*; in this work, the universe is not simply comprised of a choice between two options—there are many other alternative forms of social lives. Her 1985 novel *Always Coming*

Home and 2000 novel *The Telling* also show that there are multiple different worlds and lifestyles.

For example, the United States in near future portrayed in *The Lathe of Heaven* seems to be full of everything one could imagine in a dystopia. There is a constant war and bombing (27, 29); people are ill with nuclear radiation sickness (2); medical drugs are regulated, and there is a food shortage (3, 79); people can no longer see blue skies, and there are no longer eternal snows due to the greenhouse effect (7); there is also a rampant pandemic (80) and gang violence in the "old city" (28). Under these dire conditions, the main character George Orr thinks he is "living in a nightmare" (38) and there is "no way out" (32), as if he is a "rat in a trap" (75). The bigger problem comes from the impossibility of imagining a better world, as the main character Orr has never experienced such in his entire life (27). In other words, the problem is not the dystopic world itself. The main problem is the incapability to imagine otherwise (14).

Orr has a special skill, however. Whenever he wakes up from a dream, he finds the world has changed into something else, although not necessarily something better. In contrast to Orr, his psychiatrist, Dr. William Haber, knows exactly what kind of world he wants to create, although he does not have the supernatural skill Orr has. Therefore, Dr. Haber decides to manipulate and exploit Orr's mind to change the world into what he wants. Dr. Haber "means well" and is "benevolent," but he is also "power-hungry" (101). He intends to create a world more peaceful and without war or racism, so he uses Orr's skill to make a peaceful world, and at the same time, to make himself a more powerful person in the created world (99). In this sense, Orr and Haber are in a Manichean

relationship. Each is the other's opposite. Orr has the means to change the world, but he does not know what end result he desires. He would "simply *change* things" without direction (emphasis original, 11). In contrast, Haber knows the ends he seeks and achieves them by unjustifiably using Orr's power as a means to create his personal blueprint. Haber believes the changes he makes are "progress" (147) and that "The end justifies the means" (83). He also thinks he is separate from the world he is creating because he is the mastermind of the world, and the world is his creation. Haber is a utopianist in the traditional sense, so he thinks Orr's reluctance to change the world comes from Orr's "anti-utopian concept" (148).

It seems that Le Guin believes both Orr and Haber's thoughts are imperfect. Haber's ends without justified means is authoritarian and exploitative, while Orr's change without direction is fatalistic. Thus, Le Guin's Taoist question in this novel is in her investigation of how to create a better world without a single designer's conscious planning. In this novel, interestingly, the term Buddhism appears in several places, while she inserted the Taoist theme in a more subtle way. The term Buddhism is included without a clear explanation of how the Buddhist philosophy relates to the novel's main theme. For example, Haber makes fun of Orr by saying he sounds like a "natural Buddhist" (82) and refers to his dream-manipulating machine as "a Zen Buddhist in trance" (55). A miniature bust that an alien character sells in the latter part of the novel is described as "a tiny bespectacled Buddha" by Orr (154). The novel does not clearly explain how Orr's dreams, or the alien's miniature, are specifically related to Buddhist thought, and the term still appears in an Orientalist way.

However, the novel's connection with the Taoist theme is clear in the novel in covert and subtle ways. For example, Orr is a person with a lot of potential himself and with power that could open up the world's many potentialities. Regarding his characteristics, the narrator of the novel describes him as follows: "he was a lump of clay, a block of uncarved wood" (130). Seemingly, the description of Orr as "a block of uncarved wood" comes from Lao Tzu's *Tao Te Ching*, as the words "Uncarved wood" or "uncut wood" appear repeatedly in the book (19, 23, 35, 39, 69, 88). For example, Le Guin translated *Tao Te Ching*'s fifteenth chapter as follows: "people who knew the Way / […] / Since they're inexplicable / I can only say what they seemed like: / […] / Blank, like uncut wood" (19). Lao Tzu also advises that a wise leader should think, "I don't have wants, and the people themselves are uncut wood" (69). This means that a wise leader should not force their plan on other people, as it violates other people's potentialities and self-determination. Being uncut wood does not mean doing nothing. In Chapter 28, he writes "Natural wood is cut up / and made into useful things / […] / Just so, a great carving / is done without cutting" (35). Instead of arguing for maintaining uncut status, he argues for carving without cutting, doing without doing, making the world better but without a leader's singular blueprint design.

Orr's love toward his lawyer, Miss Heather Lelache, provides direction to Orr's fatalistic cycle of meaningless changes. As Mike Cadden argues in *Ursula K. Le Guin Beyond Genre*, "Until Heather crosses George's path the first time, George is the jellyfish that is the book's opening metaphor: […] He has no purpose. As Selver's wife [in *The Dispossessed*] gives him guidance in his dreams, Heather gives George a sense of

purpose in his" (58). The "sense of purpose," however, does not make Orr a utopianist or an authoritarian like Dr. Haber. Orr's idea of utopia does not remain an unchanging, fixed final product as in conventional notion of utopia. Le Guin's unpublished personal notebook reveals her criticism of the traditional concept of utopia as a fixed product. She writes: "All utopia are postulated or pictured as unchanging […] Of course the fact is nothing we can do is perfect, and therefore it will change" (qtd. in Greene 223). Likewise, Orr's idea of utopia now has a purpose and a direction, but given that it is not postulated as an unchanging blueprint, Orr appears as a Taoist who *carves the world without cutting* in his design—doing without doing.

Thus, the binary understanding of utopia/dystopia that traditional utopianists think is deconstructed in the novel with a new notion of utopia as an endlessly changing unfixed process. However, the limitation of this novel is that the novel deconstructs the utopia/dystopia binary on the condition of Haber and Orr's binary. Eventually Dr. Haber and Orr remain separate, as Dr Haber signifies reason and Orr signifies dreams. Haber represents progressive traditional utopianism, and Orr circular jellyfish-like fatalism. The future US is the most dystopic place one can imagine, with no way out, while Orr's alternative worlds offer a solution. In this binary between the two characters, Haber eventually remains a villain, and the United States a dystopia, while Orr becomes a hero of the narrative. Although Orr becomes a true Taoist at the end of the novel, the overall thrust of the narrative projects Orr and Haber as a Manichean binary and not in a Taoist way. This shows that Le Guin's initial struggle in adopting others' culture (Taoism) into a part of her story. Although she used Taoism as an overall theme of the novel, she does

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not fully apply it into the traits and the relationship of her characters, particularly to a villain such as Dr. Haber.

It seems that Le Guin still has not overcome this dichotomy in *The Word for World Is Forest* (1972), the work published a year after *The Lathe of Heaven*. Although she proves why a blueprint utopia is not feasible in *The Lathe of Heaven,* she still shows what constitutes a utopic society in *The Word for World Is Forest*. The novel presents two contradictory worlds—Terra and Athshe. The Terran culture is presented as nothing but evil. The Terran soldiers are overtly sexist, racist, anthropocentric, and colonialist. For example, the Terran soldiers come to Athshe, an alien planet, to colonize and exploit the natural resources. To colonize it, they enslave the native people, Athsheans, using them as enslaved laborers. Terrans call Athsheans by a pejorative term, "creechies." Although the planet Terrans initially encountered is full of lifeforms such as the "trees" and "a few creechie-warrens hidden among the trees, some red deer, hairy monkeys, birds," the Terrans disregard these life forms and consider the place as "nothing" (15). This shows Terrans' frontier ideas, where any unoccupied land is equated with being barren—quietly waiting to be colonized. The Terran soliders name the place "New Tahiti" and say, "New Tahiti was intended for humans to take over" (16). Terran captain Davidson says, "That's what we are here for: to tame it" as a "world-tamer" (10, 12).

Davidson sees aliens, women, and animals are essentially the same. About native aliens, he says Athsheans are "Like those big monkeys used to live in Africa. […] We'll get on better without creechies here, just like we get on better without gorillas in Africa" (21). He also explains, "Don't look for good sense from women or creechies" (20). He

asserts that using Athsheans cannot be considered slavery because Athsheans are not humans. He says, "Slaves are humans. When you raise cows, you call that slavery? No" (18). This shows Terrans soldiers' violent idea that aliens, women, and animals are equally inferior to Terran males thus deserves to be enslaved. It shows their sexism, anthropocentrism, and colonial minds. Terrans are also racist to other Terran males of color. They think "some men, especially the asiatifoms and hindi types, are actually born traitors" (93).

The alien Athsheans, in contrast, show how a better society should look. There is no gender discrimination in this world, although male and female members have different roles. In opposition to the Terrans' discriminatory views, Athsheans believe female members are sensible and smart—even more fitting to be political leaders than males (39, 46–48). They even wish a male member "was a woman and would talk sense" (40). While the female members govern, males read dreams and consult the female leader, although the final decision is still made by the female leader (48). Moreover, Athsheans do not have the concept of physical fighting or war, as they "use a kind of ritualized singing to replace physical combat" (73).[28] They do not intend to "tame" the world and nature; instead, they live harmoniously with nature—*in* the world not *against* the world.

With its peaceful, egalitarian, and ecofriendly lifestyle, the Athshean community is a better world to live in than the Terran. A typical Le Guinian anthropologist/translator

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[28] It is noteworthy that the Inuit, the indigenous people in the Arctic, have the same custom of avoiding physical combat. It is not clear where she got the idea, but the connection between the fictional characters Athsheans and the actual custom of the Indigenous people is evident. See *Angry Inuk* (2016) directed by Alethea Arnaquq-Baril.

figure and the novel's main character Raj Lyubov attempts to connect these two opposite worlds together, but he eventually fails and tragically dies. The two worlds conflict in this novel, like the unreconcilable relationship between Haber and Orr, and they have no middle ground on which to peacefully exist together. They are each other's exact opposite, so either one of them must be eliminated for another world to thrive. The survival of Ashthe's utopic world is also at the expense of the Athsheans' faith of non-violence. In his article "Parables of De-Alienation: Le Guin's Widdershins Dance," Suvin writes, "Selver's horizontal, collective de-alienation [relation of self and society] is achieved at the price of a partial vertical, personal alienation [relation of conscious and unconscious] into what Le Guin here still calls 'the dead land of action'" (266). As Suvin points out, the peaceful collaboration of Selver's dream-time and world-time is disturbed by the violence of the Terrans, and it traumatically remains separate and violated at the end of the novel, without being stitched. Selver also adopts the violent and anthropocentric view of others from the Terrans due to his traumatic experience. He says, "If they will not go, they must be burned out of the Lands, as nests of stinging-ants must be burned out of the groves of cities" as they are "insane" and "evil men" (55, 56–57). Eventually the Athsheans conclude that the Terran soldiers cannot be considered humans (75). The division of gender roles in Athshean society is also noteworthy. Unlike in Le Guin's later works where gender distinction becomes more blurred, this novel's binary of reasonable female and spiritual male seems like a converted version of the readers' gender stereotype still in a binary way. As such, Le Guin's two early novels show that the

binary has not been entirely deconstructed, and the Taoist lifestyle and Western lifestyle remain in opposition.

Mature Taoism in Le Guin's *The Dispossessed*

Many critics agree *The Dispossessed* is Le Guin's true masterpiece among her works of the 1960s and 1970s (Suvin 266; Huntington 242). In this work, Taoist thought is embedded in a more nuanced and complex way, as the novel goes beyond a binary view of the world. In the beginning of the novel, the way the two alien planets are laid out makes this novel appear like it is repeating the simple binary of two different worlds from her previous works. There are two planets circling around each other, making them each other's moon—the planets Urras and Anarres. The Taoist yin and yang relationship symbolically but overtly appears from the outset of the novel. The novel begins as follows:

> There was a wall. It did not look important. […] Like all walls it was ambiguous, two-faced. What was inside it and what was outside it depended upon which side of it you were on. Looked at from one side, the wall enclosed a barren sixty-acre field called the Port of Anarres. […] [I]t enclosed the universe, leaving Anarres outside, free. Looked at from the other side, the wall enclosed Anarres: the whole planet was inside it, a great prison camp, cut off from other worlds and other men, in quarantine. (1–2)

Here, the wall in the planet Anarres imposes a legal distinction between what belongs to Anarres and outer space—that is, the whole outer universe. The wall that divides Anarres

from the outside world does not have literal physical power of division; its power lies in the symbolic and jurisdictional meanings it contains. Le Guin describes it as follows: "it was built of uncut rocks roughly mortared. An adult could look right over it, and even a child could climb it. Where it crossed the roadway, instead of having a gate it degenerated into mere geometry, a line, an idea of boundary. But the idea was real. It was important" (1). Interestingly, the wall functions more as an idea than as a physical barrier. Anyone could easily climb over it, but nobody dares to do so. The idea of the distinction plays a more powerful role than its physical presence.

The relationship between inside and outside the wall seems to show Le Guin's matured understanding of non-binary Taoism. In her 1996 article "On the Frontier," she further elaborates her Taoist understanding of a wall versus a frontier. She writes, "A frontier has two sides. […] The front side, the yang side, the side that calls itself the frontier, that's where you boldly go where no one has gone before, […] The other side of the frontier, the yin side: that's where you live" (*The Wave in the Mind* 28). Here, she understands a wall that divides one's home and the frontier using the Taoist terms of yin and yang. Given that what determines yang and yin depends on the relative quality of what one considers home, the yin and yang cannot be an essentialized quality but an easily mutable one. For the people of Anarres, the planet Anarres is yin, the home and the inside, while for the people of Urras, it is considered yang, the frontier and the outside. The idea of the frontier as a relational one instead of an essential one challenges the colonialist idea of the frontier prevalent in early twentieth century hard science fiction. In Le Guin's notion of the frontier, the land beyond the frontier is not barren and exploitable

but is someone's cultivated home, and the land inside the frontier can be someone else's outer space. Like the famous ambiguous drawing of the rabbit–duck illusion, yang and yin are two in one; depending on where you stand and how you perceive it, yang can be yin, while yin can also be yang at any time.

Likewise, the binary of the good hero and evil villain is muddled in this novel. There is also no clear distinction between utopic and dystopic places. The societies of the two planets are different and contrast in many ways, but what makes this novel different from her previous works is the fact that the contrast does not make either planet any better than the other. The descriptions of the planet Urras remind readers of the affluent society presented in Le Guin's short story "The Ones Who Walk Away from Omelas." The people on Urras value capitalistic possessions, and they show off the luxuries they own without any shame. They have "marvelous clothing, gorgeous in cut and color, the women in full gowns that swept the floor, their breasts bare, their waists and necks and heads adorned with jewelry and lace and gauze" (23). What motivates the people of Urras is not their natural initiative but "the lure and compulsion of profit" (82). Urras has developed a fully industrialized economy; hence, the products in local stores are not made locally but are imported from somewhere else. The novel's protagonist, Shevek, thinks: "the strangest thing about the nightmare street was that none of the millions of things for sale were made there" (132). Shevek's thought reflects the alienation of workers from their products caused by the industrialization of Urras.

In contrast, the people of Anarres believe that excess in possession is a "poison" (98). The Anarres people live by the teachings of an old sage named Odo, and Odo's

main principles include "Excess is excrement" and "excrement retained in the body is a poison" (98). The anti-privatization sentiment of the Anarres people is also embedded in their language, which lacks possessive nouns or any proprietary idioms for sexual acts (53, 58). There are many other differences between the two planets. While Urras is a sexist society where a woman cannot be a scientist (73), Anarres people believe that everyone should pursue a job they feel passionate about. Urras has an established religion that believes in rebirth, while Anarres people do not have any form of established religion (120).

On the surface of these descriptions, Urras and Anarres appear similar to the two opposite worlds that we have seen in her previous novels. Readers have seen the insurmountable dichotomy between the immoral Haber and Taoist Orr (*The Lathe of a Heaven*) and the dystopic Terra and utopic Athshe (*The Word for World Is Forest*), and thus Urras and Anarres seem to be in opposition. However, in this novel, Anarres also turns out to have many flaws. The main character, Shevek, finds out Anarres society has totalitarian traits because the society disallows any challenging voices from within. His old friend and artist, Tir, is sent to a mental asylum when he creates a satirical play against Anarres's closedness (328–329). Anarres is also not as egalitarian as it was intended to be, because Shevek's colleague Sabul oppresses Shevek's theoretical research by refusing to publish it (164–165). About this rigidity, hierarchy, and hypocrisy, Shevek's other friend Bedap critically says, "Kids learn to parrot Odo's words as if they

were laws—the ultimate blasphemy" (168).[29] Urras and Anarres are different in many

ways, but both of them are far from utopic for different reasons. Urras is dystopic

because it forgets the past, pursuing only progress and excess, whereas Anarres is flawed

due to its refusal to adapt to changing social conditions. The problems off the world in

this novel cannot be solved by eliminating one of the two planets (such as Terran soldiers

in *The Word for World Is Forest*) or one evil character (such as Dr. Haber), as the two

planets are not presented in the binary of utopia/dystopia. Like the wall that exists only in

people's perceptions and not in its physical form, a utopic world exists only in people's

minds and not in reality.

What further blurs the binary distinction between yin/yang and utopia/dystopia in

this novel is the presence of other alternative worlds. After the novel establishes the

seemingly Manichean/dialectic relationship between Urras and Anarres, it shows there

are a third and fourth party involved in the dynamic. When Shevek realizes there is no

perfect planet for him to pursue his research, he finds a Terran embassy and seeks

asylum, only to find out that the planet Terra is just another dystopia. The Terran

ambassador Keng tells Shevek, "To me, and to all my fellow Terrans who has seen the

planet, Urras is the kindliest, most various, most beautiful of all the inhabited worlds. It is

the world that comes as close as any could to Paradise. […] My world, my Earth, is a

ruin" (347). The presence of Terra and its descriptions makes any dialectical reading of

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[29] Although Anarres looks like an egalitarian society in terms of gender, it is only that way in adulthood.
The early memories of Shevek also remind readers that there are some male-centered homosocial traits in
this world. When Shevek was young, girls were usually "eliminated from" males' company, although "they
could not have said why" (*The Dispossessed* 35). The male friends of Shevek felt that "The presence of
females was oppressive to them all" (41).

these three planets impossible. Keng explains Terra is "spoiled by the human species. We multiplied and gobbled and fought until there was nothing left, and then we died. We controlled neither appetite nor violence" (347). The description of Terra shows that it is not a synthesis of the other two planets and cannot be the future of either Urras or Anarres. The initial Cold War analogy of Urras as the capitalistic first world and Anarres as the communist second world also turns out to be incorrect, as Terra seems likely to be the extreme version of the first world or something else entirely. Urras, Anarres, and Terra do not make any binary pairs; they are pluralized versions in a series of imperfect worlds.

The novel further blurs the binary distinction with the presence of other communities. In Urras, Shevek finds there is another conflict between the planet's center A-Io and anti-Ioti nation, the State of Thu. A citizen of Thu named Chifoilisk tells Shevek: "we're a lot closer to [the values of Odonianism] in my country, than these [Urras] people are. We're products of the same great revolutionary movement of the eighth century—we're socialist, like you" (136). Although the State of Thu believes in socialist Odonianism, Shevek points out the difference between Thu and Anarres when he says, "but you are archists! The State of Thu is even more centralized than the State of A-Io" (136). In addition to the statist and socialist Thu, there is another society here: an underground revolutionary group inside the State of A-Io, the central city of Urras. The revolutionary member explains themselves as "Syndicalists, libertarians. […] but we're anti-centralist" (295). Ironically, these underground revolutionaries believe Anarres is their utopia, saying, "To know that it exists, to know that there is a society without

government, without police, without economic exploitation, that they can never say again that it's just a mirage, an idealist's dream! (295). Furthermore, there are also the Hainish world and Benbili community (80). Thus, we see a complicated dynamic in this novel between these diverse societies, which deconstructs a simple yin and yang binary. For Terrans, Urras is a utopia, while for A-Io's revolutionaries, Anarres is a utopia. But either planet is far from a utopia because the Anarres people suffer from shared poverty and a lack of change, while the Urras people suffer from wealth inequality and gender discrimination. The State of Thu is a socialist nation, but it is still imperfect as a centralist and statist nation.[30]

The blurred and deconstructed binary between the past and the future is further complicated by Shevek's return to Anarres and the novel's circular narrative structure. At the end of the novel, Shevek decides to return to his home not because he gives up his utopic pursuit but because he decides to "make an Anarres beyond Anarres, a new beginning" (379). Instead of trying to find a readymade utopia somewhere else, he now realizes a utopia is something constantly sought after and not to be found. He could not achieve this changed and more matured notion of utopia if he did not make a journey to the outside world and return to his home. Through this journey and return, he changes from being a progressive utopianist ("Urras will be a utopia") to being fatalistic anti-utopianist ("there is no utopia. We just have to live like this forever"), and finally to

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[30] However, other types of alien planets and worlds are hinted at in *The Word for World Is Forest*, as Terran soldiers meet Hainish and Cetian ambassadors. Nevertheless, these worlds are not explained at all and do not appear as alternative places to live. In *The Lathe of Heaven*, no other worlds appear.

becoming something akin to "anti-anti-utopianist" ("a utopia is not a place but a process")—the term Fredric Jameson used in his book *Archaeologies of the Future* (xvi).

However, Jameson's Hegelian/Marxist dialectic of utopianism/anti-utopianism/anti-anti-utopianism can mislead readers, as if the state of anti-anti-utopianism is another fixed ideal that people should pursue liberation from. Therefore, instead of using dialectical terms, it would be more accurate to use a Taoist theoretical framework—unnameability and the immanence of utopia—as an interpretative tool for Shevek's return and his learning process. *Tao Te Ching*'s first chapter begins with an explanation of "the way"(tao; 道). Le Guin translates its first two lines as "The way you can go / isn't the real way. / The name you can say / isn't the real name" (道可道非常道 / 名可名非常名; 3). However, a more direct translation of these two lines would better convey the intended meaning. Arthur Waley translates it as follows: "The Way that can be told of is not an Unvarying Way / The names that can be names are not unvarying names" (Waley 141). Feng Jia-fu translates it as follows: "The Tao that can be told is not the eternal Tao. / The name that can be named is not the eternal name." Although these quotes may sound incomprehensible, they make sense when applied to the lesson Shevek has learned. In this quote, Lao Tzu argues that if someone says, "this is the way to go" or "this is the way to a utopia," then the utopia the speaker has conjured up at a particular temporal moment is a single person's unchanging, fixed plan; thus, it cannot be an eternal utopia that can adjust to changing social conditions. Likewise, the moment someone names something a utopia, it cannot be a real name of a true utopia as the true utopia should not have a fixed name as it should be changeable. Le Guin calls this fixed,

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unchanging utopia a "blueprint utopia" and criticizes it by saying it is a "builder's kit for a rationally conceived Good Society" (*The Wave in the Mind* 163).

Due to the unnameability and fundamental variability of a utopia, one cannot find a utopia anywhere in the world. A utopia does not exist transcendentally but is immanent in our mind. This is why *Tao Te Ching* repeatedly emphasizes the importance of coming back home. Lao Tzu says, "Truly to be whole / is to return" (27); "going on means going far, / and going far means turning back" (30); "Being the world's riverbed / of eternal unfailing power / is to go back again to be newborn" (34); "Return is how the Way moves" (50). Lao Tzu's returning is not a coming back to the original state. When a person who follows the Taoist Way makes a journey far and comes back, the person returns as a newborn. Every time the person makes a journey and returns, we can see our home with a fresh eye of a newborn thus the home becomes varied and pluralized. In this sense, Le Guin's and Taoism's utopia is not elsewhere but immanent in the returning home and in the mind who follows the Way. When Shevek returns to his home, he is not the same person who left that home, as he now knows the unnameability, variability, and immanence of the utopia. This is what Odo means on her tombstone by "true voyage is return" (84). Shevek finally learns the true meaning of Odo's statement when he says, "The return was as important as the voyage out" (54).[31]

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[31] Susan M. Bernado and Graham J. Murphy in *Ursula K. Le Guin: A Critical Companion* also point out the importance of journey and return in Le Guin's novel *The Left Hand of Darkness*. They write that through his journey on Gobrin Ice, the novel's narrator, Genry Ai, has his moment of "transformation that is most profound" (*Left Hand of Darkness* 26). Through this journey with the alien Estraven, he cognitively accepts an estranging worldview, and he then perceives Terran women as more alien than actual alien Gethenians. He says, "women are more alien to me that you are" (235). Le Guin also highlights the importance of journey and return in her essays many times (see p. 202 in *The Wave In the Mind* and p. xxi in *The Last Interview*).

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The deeply muddled binary between yin/yang, utopia/dystopia, and good/bad in *The Dispossessed* shows Le Guin's matured and developed understanding of Taoist philosophy. Unlike her earlier novels where she achieves the deconstruction of one binary on the condition of making another binary, *The Dispossessed* shows the importance of journey and return, the plurality of alternative worlds, and the unnameability and immanence of a utopia. The maturity of Le Guin's Taoism is further highlighted when contrasted with Burroughs's and Dick's use of Asian thought and culture. Le Guin's Taoism does not appear in the form of an exotic artifact that merely disrupts the white Western male subjects' familiar reality. Le Guin's Taoism is deeply embedded in the novel's narrative and in the way the characters think and live. For Le Guin in this novel, the East appears purely as a speculative framework that helps her find a true meaning of utopia, not as a physical instrument.

Politics and Ethics in *Always Coming Home* and *The Telling*

In *Always Coming Home* and *The Telling*, Le Guin continues to show pluralized alternatives in political systems for novel's characters to choose, but she develops the non-binary pluralized Taoist theme further to apply it to the ethics of societies. Like *The Dispossessed*, *Always Coming Home* begins with a dichotomy of two different societies (Valley and Condor) and then later shows there are alternative pluralized worlds (Pandora's world and the City of Mind). The Valley is a typical peaceful Le Guinian

community. This society is "matrilinear and exogamous," non-hierarchical (44),[32] non-religious (49), non-homophobic (243),[33] open-minded to sex with strangers (246),[34] and non-capitalistic (31). In opposition to the peaceful Valley people, Condor's society is full of injustice and discrimination. It is male-centered (36, 198, 200), sexist (348), racist, pro-slavery, hierarchical (198–199), religious in an authoritarian way (200), homophobic (366), and warlike (35, 349–350, 353).[35] These two societies stand in opposition ,showing two contrasting ways of living in a binary.

However, this novel does not stop at the binary of Le Guin's early 1970s novels. These two societies exist in a future California after previous human life has disappeared, presumably due to "the first nuclear war" (147). The disappeared precedent world is hinted at in a form of myth in the Valley literature. One of the Valley stories, "A Hole in the Air," was recorded by Pandora, a future anthropologist; the story tells of "the backward-head people" (155). The narrator writes: "They had electrical wires in their ears, and were deaf. They smoked tobacco day and night, and were continually making war" (156). Although these future Californians living in Valley do not know about the history before their time, Pandora seems to know about the history of the readers' reality.

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[32] Although in the novel, the narrator, Pandora, writes that the Sinshan community is "matrilinear," Le Guin says once in an interview "to people who perceive gender harmony only as a result of either one being superior to or dominating the other […] insist on describing Kesh society as 'matriarchal' which is nonsense" (*The Last Interview* 108). Thus, it is imperative to be accurate when describing the Sinshan community—it is *matrilinear*, not *matriarchal*.

[33] Transgender people are called "man-living woman" or "woman-living man" and they are not ostracized in the Valley (243).

[34] Having sex with strangers is shameful in the Valley, but they are not considered as promiscuous. There is a ritual that allows for sex with strangers, which they call the "Moon dance" (246).

[35] Condor people invented and developed war machines such as tanks and flying bombers so they can keep ruling the North (353).

In the chapter "Pandora Worrying About What She Is Doing: She Addresses the Reader with Agitation," she shows her concerns about recording these people's lives. She writes, "Am I not a daughter of the people who enslaved and extirpated the peoples of three continents? Am I not a sister of Adolf Hitler and Anne Frank? Am I not a citizen of the State that fought the first nuclear war?" (147). In this passage, it seems like Pandora shares the history we know, with the mentioning of historical figures like Hitler and Anne Frank. However, she seems not to share the value of the history although she owns a relationship to that history. This shows that Le Guin thinks about the relationship between history, responsibility, and race in a complicated way. The novel does not clearly explain where Pandora lives, whether there is another surviving society, why she came to the Valley as an anthropologist, or who sent her, but it is clear the Valley and Condor are not the only two surviving communities in this fictional future world.

The novel also hints at one additional potential world. Pandora writes: "some eleven thousand sites all over the planet were occupied by independent, self-contained, self-regulating communities of cybernetic devices or beings—computers with mechanical extensions. This network of intercommunicating centers formed a single entity, the City of Mind" (149). The native people in the Valley call this "Yaivkach" (149). Pandora explains further: "Its observable activity was entirely related to the collection, storage, and collation of data, including the historical records of cybernetic and human populations back as far as material was available from documentary or archaeological evidence; description and history of all life forms on the planet" (150). Whoever implanted this device in this planet, Pandora adds, "The City had no relation to plant life

at all. […] Their relation to the human species was similarly restricted, with one exception: communication" (150). Although the readers cannot fathom who operates this communication device, we can guess the device's owner from the other novels of Le Guin's Hainish Cycle. In all the other novels of this series, the sole purpose of the Hainish people is to communicate and record the alien planet in an anthropological way.[36] As such, the novel constantly implies there are other worlds in existence, either previous civilizations of the Earth or omniscient Hainish aliens. Although this novel is not necessarily about Asia and its people and more about Native American history, acknowledging diverse possibilities in history's unfolding challenges Orientalism's temporality that considers Asians either backward or futuristic people. If each community owns their notions of time and history, the colonialist and settler's world view that considers racial others as anachronistic does not hold.

Her 2000 novel *The Telling* also shows a similar but more elaborate layout of numerous societies. It begins with a comparison between the planet Terra and Dovza City on planet Aka. Both planets are full of problems, albeit in opposite ways. The biggest difference between the two planets is religion. Terrans have constant wars between two different religious factions—the Darzulists and anti-Darzulists (237). The religious group who calls themselves the Fathers believe in one God and have attempted to erase all other thoughts by burning and bombing libraries. In contrast, in Dovza City, they do not allow

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[36] Le Guin's later novel *The Telling* shows an Ekumen envoy from Hain has an anthropological research task on an alien planet Aka, and the main character, Sutty, discusses her task with her boss, Tong Ov. Tong talks about The Hainish's tradition to record everything when he says, "The Hainish want to hang on to everything," and they also discuss the policy of not becoming involved in the internal politics of the visited alien planet (*The Telling* 24–26). This non-involvement policy and prioritization of information exchange is also shown in the work of Genry Ai in *The Left Hand of Darkness*.

any religion or free thought to make people follow their reason not religion. Although religion causes problems in Terra, while reason-based monoculturalism creates problems in Dovza, the main character, Sutty, says they are ultimately the same: "they were all true believers, both sides. Secular terrorists or holy terrorists, what difference?" (62). Afterward, the novel introduces a third way of living. Okzat-Ozkat is the place where "brown" people live peacefully and organically with banned books and an old ideogramic writing system. Yet again, the novel shows one more community in a hidden cave of Silong that maintains an even more extreme lifestyle "wholly cut off from the rest of the world" (210). For the people in Silong, even Okzat-Ozkat is considered to be a "civilisation" (166). In addition, the protagonist Sutty, lists all the alternative worlds that appear in Le Guin's previous novels as options for ways of living. When she was young and with her lover, she explains her dream of becoming part of a Hainish envoy to visit alternative worlds: "I want to get out! […] Hain, Ve, Chiffewar, Werel, Yeowe-Werel, Gethen, Urras-Anarres, O!" (85). The alternatives are simply endless in this novel; as Sutty says, "There was always an alternative" (105).

All the alternative worlds in *Always Coming Home* and The *Telling* make the novels impossible to read as representing the yin and yang dichotomy. Valley and Condor have some differences, but the differences can look small compared to other worlds, such as Hain or the previous human civilization on Earth. Terra and Dovza in *The Telling* are opposite in terms of their view of religion, but they also share many traits, which makes

these two worlds in opposition to Okzat-Ozkat and Silong.[37] Every society has its flaws

and problems as well as its merits. There is no way to tell which is yin or yang. This non-

essentialized differences and similarities between the communities remind the readers of

Tai Chi symbol (fig. 4.1). In the Tai Chi symbol, the yin and the yang side are clearly

bifurcated, but each side contains a small circle that represents the other side. It shows

that yin and yang is never a binary, and each side contains the element of the other side

within it. Yin has yang and yang has yin, so there is no clear distinction between the two.

There is no pre-determined "left" side or "right" side, no "up" or "down"—it represents

an abstract concept of balance, not white and black or binary thinking.[38] Le Guin uses

this Taoist relational concept of yin and yang to explain the world through her novel, and

it is significant in the discourse of speculative Orientalism. In this concept, the Orientalist

binary between the "West" and the "East" is fundamentally challenged as the difference

between the two is not essential but relational. In addition, the balance between the East

and the West matters more than finding the differences. In this way, the "East" cannot be

considered outside the frontier or anachronistic in opposition to the "West."

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[37] The main character Sutty's racial identity also contains this blurred binary. She is Anglo-Hindic and used to live in Vancouver, while her girlfriend Pao is Sino-Canadian (80, 84). Sutty's uncle Hurree, who is a former professor at the University of Calcutta, highlights both of her heritages when he says, "you must know Shakespeare and the Upanishad, Sutty. You must know the Gita and the Lake Poets" (80).
[38] In a peaceful and organic Sinshan community, there is a concept called "heyiya." It means "sacred, holy, or important thing, place, time, or event; connection, spiral, gyre, or helix; hinge; center; change. To be sacred, holy, significant; to connect; to move in a spiral" (*Always Coming Home* 515). There is also "heyiya-if," which is "a figure or image of the heyiya" (515). Heyiya-if looks similar to the Tai Chi symbol, two lines spiral to the center.
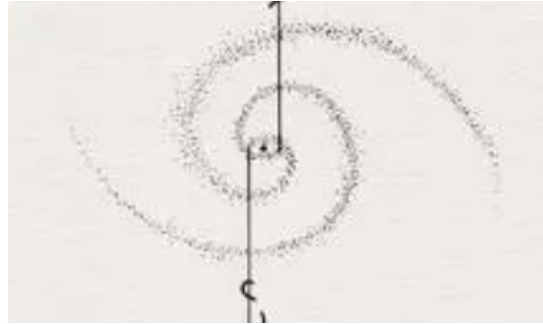
[Fig. 4.1] Tai Chi symbol and "heyiya-if" in *Always Coming Home*

What distinguishes *The Telling* from *The Dispossessed*, however, is Le Guin's expansion of the pluralized Taoist theme into the realm of ethics from the political and geographical spheres. Although the consideration of ethics cannot be disengaged from all of Le Guin's novels and speculations, the relationship between her Taoist/anarchistic political system and the relative ethics is fully elaborated in this novel. For example, Sutty talks about the Akan planet's relative ethics:

On Aka, *god* is a word without referent. […] Primal division of being into material and spiritual only as two-as-one, or one in two aspects. No hierarchy of Nature and Supernatural. No binary Dark/Light, Evil/Good, or Body/Soul. […] Right action is its own end. Dharma without karma. […] The story-tellers, when they commented on the legends and histories they told, might point out that that had been a good way or a right way of doing something, but they never talked about *the* right way. And good was an adjective: good food, good health, good sex, good weather. No capital letters. Good or Evil as entities, warring powers, never. (emphasis original, 105).

As Sutty says, on Aka, good and evil are not considered entities but only adjectives. There are no superimposed ethical principles, nothing like Moses's Ten Commandments. There can be one of many right ways in this novel, but there is no singular way—*the* right way. In this sense, critics such as Jerre Collins, Shoshana Knapp, Amelia Z. Greene, and Linda Simon connect Le Guin's relative ethics to William James's philosophy.[39] As these critics have persuasively argued, it is undeniable that Le Guin was inspired by James's relative and pragmatic ethics to some degree. However, one should not overlook the same ethical attitude in Taoist philosophy, not simply in the philosophy of William James. For example, in the second chapter of *Tao Te Ching*, Lao Tzu writes: "Everybody on earth knowing / that beauty is beautiful / makes ugliness. // Everybody knowing / that goodness is good / makes wickedness. // For being and nonbeing / arise together; / hard and easy / complete each other" (4). About this chapter, Le Guin adds in a footnote: "One of the things I read in this chapter is that values and beliefs are not only culturally constructed but also part of the interplay of yin and yang" (5). Lao Tzu's *Tao Te Ching* repeatedly teaches there is no fixed good or bad. The nineteenth chapter includes the following: "Stop being altruistic, forget being righteous, / people will remember what family feeling

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[39] For example, quoting Collins and Knapp's precedent articles, Simon interprets Le Guin's novels "in the context of James's full essay" or "in the context of other writings by James on pragmatism, free will, and faith" (96). Hence Simon reads James's "The Moral Philosopher and the Moral Life" next to Le Guin's "The Ones who Walk Away from Omelas" and writes of the James's philosophy, "each human being shapes the community's ethical philosophy by responding to experiences. A community, therefore, does not have a fixed ethical system, but a protean, unstable, flexible system that changes depending on the choices made by each citizen" (89). In her essay "'Variations on a Theme by William James': Varieties of Religious Experience in the Writing of Ursula K. Le Guin," Greene attempts to make the interpretation even deeper by digging into Le Guin's unpublished notebooks and drafts to argue "Le Guin's Utopian thinking finds more complete and, as I argue, more Jamesian expression in *The Dispossessed*" (222).

is" (23); and Chapter 41 includes: "The Way's brightness looks like darkness" (51).[40] In particular, the idea that brightness and darkness are indistinguishable reminds us of Le Guin's famous lines in *The Left Hand of Darkness*: "Light is the left hand of darkness / and darkness the right hand of light, Two are one, life and death, lying / together like lovers in kemmer / […] / like the end and the way" (222). Assuredly, Sutty "define[s]" the Akan planet's relative ethics "as a religion-philosophy of the type of Buddhism or Taoism" not William James's philosophy (*The Telling* 102).

It seems that the Okzat-Ozkat peoples' firm belief in ethical judgment cannot be considered absolute in its influence on the organization of their anarchistic consensual political system. If no one can claim what is right or wrong, a society cannot make fixed rules by which one single political entity can govern the society. Claiming something is a good thing cannot avoid the judgment of other things as bad. Hence, Lao Tzu writes, "Everybody on earth knowing / that beauty is beautiful / makes ugliness. // Everybody knowing / that goodness is good / makes wickedness"; "That's why the wise soul / does without doing, / teaches without talking" (5). Here, it seems Lao Tzu argues that political leaders should not impose their blueprints or ethical perspectives on others and instead should allow people to make their own life choices—the essence of "does without doing." This could mean that a wise soul could "make" a better world "without making" it, without planning or forcing one. Society *does* work fine only *without* the *doing* of a leader in his or her will. In that sense, Lao Tzu writes, "Stop planning, forget making a

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[40] Dena C. Bain also writes of Taoist relative ethics and their influence on Le Guin's novels (209–216). James H. Thrall calls this "Taoist relativism" (198) and finds it not only comes from Lao Tzu but also from another Taoist sage, Chuang Tsu (203).

profit / There won't be any thieves and robbers" (23). This is echoed in Odo's lesson in *The Dispossessed*, as Odo writes, "To make a thief, make an owner; to create crime, create laws" (139).[41] In this way, Le Guin gradually developed her idea of political utopianism throughout her literary career from the 1970s to 2000s by maturing her understanding of Taoism. It began with articulating a Taoist political society and expanded into pluralized relative ethics. Le Guin's characters embody Taoist thought, and Le Guin does not treat it as an exotic philosophy that can liberate them from the outside.

Le Guin's Time, From a Conical Spiral to a House

The embodiment of Taoism in Le Guin's politics and ethics gradually developed throughout her writings. The political ideals and ethics are pluralized in Le Guin's novels because she finds it from diverse communities and people's embodied knowledge in the way of bottom-up not top-down. From this embodiment of politics, ethics, and knowledge, Le Guin's characters draw autochronotopic temporal sovereignty. The autochronotopic temporal sovereignty of Le Guin's characters effectively challenges the Orientalist and settler time that distinguishes Asia/ns from the West either as backward or futuristic people based on the singular Western universal temporality as a given. Le Guin's temporalities are spatialized into a specific place and to a person who perceives

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[41] Le Guin wrote about the relationship between political resistance and Taoism many times. In an interview, David Streitfeld brings up contemporary US politics. He says, "Right after Trump's election, you came up with a new model of resistance that elevates not the warrior but water." To this, Le Guin responded, "It's rooted firmly in Lao Tzu and the *Tao Te Ching*" (*The Last Interview* 178). Le Guin also wrote, "no wonder anarchists and Taoists make good friends (*Tao Te Ching* 17).

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the times. In contrast to Burroughs and Dick, Le Guin's East is not a separate entity existing somewhere outside; Le Guin's East is not portrayed to wait for a white male subject to be liberated or speculate on. Le Guin's characters embody the temporality of Taoism in their way of living. They live in the world—that is, they are the world. For example, George Orr says: "We're in the world, not against it. It doesn't work to try to stand outside things and run them that way. It just doesn't work. It goes against life. […] You have to be with it. You have to let it be" (140). Orr's ideas that "we're in the world" and "we have to be with [the world]" also echo a comment made by an alien Orr meets in a mall. The alien says, "Self is universe" (142).[42] The novel's true Taoism is in Orr's way of living. He does without doing. He knows that he cannot change the world in the way he wants it with a blueprint utopia in mind because he is the world he wants to change.

Likewise, the Athsheans in *The Word for World Is Forest* know the world is not a separate entity to be tamed as Terran soldiers think. Therefore, "The Athshean word for world is also the word for *forest*" (86). Nature and humans are not two separate entities because when the forests are destroyed, the entire world is gone. The world is not patiently waiting to be changed in this novel, but the world changes Selver and other Athsheans through their dreams. A dreamer is a person who links "between the two realities, considered by the Athsheans as equal, the dream-time and the world-time" (123). The unconsciousness in the dream changes Selver, who is also able to "weave and shape, direct and follow, start and cease" his dreams "at will" (43). Dream and reason,

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[42] About Orr, Lelache comments that he is "the unlimited and unqualified wholeness of being of the uncommitted, the nonacting, the uncarved: the being who, being nothing but himself, is everything" (96).

unconsciousness and consciousness, unreality and reality are in reciprocal Taoist relationship "to change and to be changed" (124). The embodied Taoism also generates a unique means of knowledge production and temporality. The characters in Le Guin's novels do not impose their knowledge onto a newly discovered land—rather, the lands generate knowledge. Likewise, Le Guin's novels show that time does not exist separately from land in a linear universal temporality, but each land creates a unique temporality.

The land and the given environmental condition of the land always mattered in Le Guin's novels. Le Guin's novels have always shown that any political and ethical ideal cannot be sustained without considering the condition of the given land. For example, one of the biggest reasons Odo's social experiment fails in *The Dispossessed* is Anarres's unique environmental condition. There is a region called Dust, and the novel explains, "in the previous geological era the Dust had been an immense forest of holums, the ubiquitous, dominant plant genus of Anarres. The current climate was hotter and drier. Millennia of drought had killed the trees and dried the soil to a fine grey dust that now rose up on every wind" (46). The changed and still changing climate of the Dust area and the entire planet make Odo's political and ethical ideals toward a small, organic, self-dependent community impossible to sustain in reality. On this, Shevek writes that Odo's plans "had been based on the generous ground of Urras. On arid Anarres, the communities had to scatter widely in search of resources, and few of them could be self-supporting, no matter how they cut back their notions of what is needed for support" (95). Therefore, in *The Dispossessed*, the human characters' political ideals and knowledge do

not determine how land is to be used; on the contrary, the environmental condition of a given land determines how the political system of the place should be organized.[43]

Le Guin goes further in the theme of embodiment. Her novels show that time is also generated from the land, instead of a universally progressing time of Orientalism and settler colonialism determining which society is considered developed or backward. Athsheans live by the balance between dream-time and world-time, and Terrans only by world-time. The two contrasting societies in *The Dispossessed* also have different concepts of time. The Anarres people use the lunar calendar, while Urras uses the solar calendar (93). Moreover, the people in Urras believe time progresses and moves toward the future, so they think people's sacrifices for the unknown future can be justified. In contrast, Anarres people oppose society's change and progress; hence, they are stuck in a closed, ahistorical, circular temporality.[44] These two concepts of time are also at the center of Shevek's theoretical research as a temporal physicist. He seeks to find "the solution of To's Temporal Paradox," trying to solve it with "the Theory of Simultaneity" (158).

This inquiry began in Shevek's early years when he discovers Zeno's paradox. When he is eight years old, he asks a teacher, "let's say you throw a rock at something.

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[43] In this sense, Shevek argues that no one changes the social condition into which one is born and that people should find a way to make their society better in terms of the conditions of their environment. He says, "Suffering is the condition on which we live. […] You know it as the truth. Of course it's right to cure diseases, to prevent hunger and injustice, as the social organism does. But no society can change the nature of existence. We can't prevent suffering. […] a society can only relieve social suffering, unnecessary suffering. The rest remains" (*The Dispossessed* 60).

[44] It is also reminiscent of the time of Gethens in *The Left Hand of Darkness*. Gethenians do not believe in progress, as they have relative calendar. The current year is always year one, and they count backward or forward from the that year. In her essay "Is Gender Necessary: a Redux," Le Guin compares the Gethenians' non-linear calendar to the ancient Chinese one and those of the "pre-Conquest cultures of the Americas" (165).

[…] but it can't. Because […] to get from you to the tree the rock has to be halfway in between you and the tree. […] there's always a place" (29). The teacher ignores Shevek's theory, thinking it is merely a bad joke. However, Shevek's early interest in Zeno's paradox is related more closely to the temporal theory he practices later in his life. Regarding a thrown rock that hits a tree, one should ignore the process of how the rock gets to the tree. In his view, once the rock reaches the tree, there is nothing afterward, when in reality, time never stops. Thus, Shevek thinks this concept of time—progressive, linear, reaching toward the end—does not represent reality and is merely one way to perceive time. He argues that we experience another concept of time, which explains the process of the rock, not just the end—in other words, the time we experience dreaming, the circular time. As the young Shevek argues, the rock cannot hit the tree because it must constantly reach the middle point. It never meets the end and is stuck in its cycle.

In his conversation with a Urras scientist, Shevek elaborates his thoughts on these two concepts of time. The Urras scientist criticizes Shevek by saying "Your simultaneity Theory simply denied the most obvious fact about time, the fact that time passes" (221). To this, Shevek responds:

We think that time "passes," flows past us, but what if it is we who move forward, from past to future, always discovering the new? It is like reading a book, you see. […] [I] is only in consciousness, it seems, that we experience time at all. […] In a dream there is no time, […] and cause and effect are all mixed together. […] Sequency explains beautifully our sense of linear time, and the evidence of evolution. […] But there it stops. It deals with all that changes, but it cannot

explain why things also endure. It speaks only of the arrow of time—never of the circle of time. […] So then time has two aspects. There is the arrow, the running river, without which there is no change, no progress, or direction, or creation. And there is the circle or the cycle, without which there is chaos, meaningless succession of instants, a world without clocks or seasons or promises. (221–222)

Here, Shevek argues both concepts of time have their merits and limits. The teleological arrow of time cannot explain endurance, dreams, and cycles, although it can explain sequency, direction, progress, creation, and evolution. Circular time is the opposite because it cannot explain change and progress, while it explains endurance, seasons, and promises.

Hence, the novel shows that depending on which land one belongs, one will have a different concept of time and historicity. Due to the progressive temporality, the Anarres society neither moves forward nor changes their social system; they are in a closed cycle of rigid Odonian principles. In contrast, the Urras society only moves forward without a fixed center, so it falls into a succession of meaningless instants only to reach to its goal. These contradictory concepts of times are like Haber's progressivism and Orr's pre-Lelache fatalism. Shevek explains these different concepts of time "chronosophy" and argues they determine a given society's ethics (225).[45]

The novel eventually makes these two temporalities into one through Shevek's returning home and the novel's unique narrative structure. Shevek takes his journey and

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[45] Ellen M. Rigsby's article "Time and the Measure of the Political Animal" also contains a useful analysis of the relationship between politics and time in Le Guin's novels, which she calls "a politics of time" (167).

returns home, but the home he returns to is not the same home from which he departed. In this sense, Shevek's future and the past are mixed together, as he came back to the place of his past to make a new future. In his article "Postmodern Anarchism in the Novels of Ursula K. Le Guin," Lewis Call writes that Shevek fails to reconcile the two different temporalities. Call writes, "there is no dialectical reconciliation of Sequency and Simultaneity in *The Dispossessed*. Shevek develops the ability to think both thoughts together, but not in a synthetic way. The two thoughts remain separate and distinct. […] Shevek's experience of time is thus an experience of permanent cognitive dissonance" (103). Call's assertion, however, overlooks the Taoist meaning of coming back. Taoist returning does not seek dialectical reconciliation or synthesis. The Taoist way does not need to be synthesized or reconciled but begs a constant journey and return. It is a cycle with a direction. It is like a conical spiral that moves somewhere without an end.[46] In an interview, Le Guin implies Taoist temporality is akin to a conical spiral, saying, "we say the earth has a circular orbit around the Sun, but of course it doesn't. The sun moves too. You never come back to the same place, you just come back to the same point on the spiral. That image is very deep in my thinking. You can't come home again and you can never step in the same river again" (*The Last Interview* 165). So, as Le Guin says here, she thinks the world neither follows the arrow of time nor a closed circle. Time moves while it is circling. As the circular movement and directional movement do not contradict

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[46] A mobile that hangs in Shevek's child's room also represents this. He writes, "The delicate concentric mobiles hanging at different levels overhead moved with the introverted precision, silence, mystery of the organs of the body or the processes of the reasoning mind" (245).

each other in a conical spiral, they do not need to be synthesized or reconciled. Le Guin believes this is the way the Earth, Taoist time, and rivers move.

The novel's unique narrative structure also embodies Taoist time as a moving spiral. Shevek says, "[the people of Urras] are our history. [The people of Anarres] are perhaps your future" (75). But Urras in the past and the Anarres of the future are not in a Manichean relationship in the novel's unique narrative. The novel begins with a chapter in which Shevek departs for Urras. Between every chapter, Shevek spends his time on Urras, and there are chapters of Shevek's personal past on Anarres. Therefore, Shevek's personal future is on Urras, which is the past of Anarres, whereas Shevek's personal past is in the planet Anarres, the future of Urras. Hence, readers of the narrative are also asked to move back and forth between this intertwined past and future. Furthermore, the last chapter of the novel ends with Shevek's personal past, when he decides to go to Urras; this continues back to the first chapter of the narrative. The narrative circles back, and the reader who finishes the novel is guided to go back to the beginning of the novel to reread the whole novel again. The rereading process is not repeating the same novel once again. As the reader now understands what happened in Shevek's past and future, readers will find something new every time they reread the novel.

As the novel has this circular structure, the reader can also choose any place to begin the novel. Shevek explains the conical spiral temporality with a metaphor of the book-reading process. He says, "We think that time 'passes,' flows past us, but what if it is we who move forward, from past to future, always discovering the new? It is like reading a book" (221). Likewise, the readers of this novel can choose where to begin,

how to read, and in which sequence to read this novel. Like an Athshean dreamer does, the readers can weave and shape, and direct and follow the narrative's time and sequence in their own ways. Le Guin explains this concept of time as "Chinese" in an interview. She says the future and the past are in "a Gordian knot which I have no wish to cut. It's obvious there is going to be no future without the past and no past without the future. I get rather Chinese about the whole thing" (*The Last Interview* 68). She contrasts this to the Western concept of time when she says, "Western Civilization has announced that there's only one real time" which means a teleological progressive linear time (68). In this way, the lands of the two planets, Shevek's perception of time, and the novel's narrative structure embody Taoist time.

Time as a conical spiral is repeated in *Always Coming Home*, but in a more developed way. In this novel, Le Guin shows how a particular land generates a time, as well as how space and time are interlinked. Like the arrow of time on Urras, the Condor people also believe in the beginning and the end of the time. The narrator says that Condor people "say that as there was a time when One made everything, there will be a time when everything will stop being" (201). In contrast, "the Valley doesn't share those beginnings or those ends; but it seems to have none of its own. It is all middle" (163). They think "chronology is an essentially artificial, almost an arbitrary arrangement of events" (169). So, instead, their calendar has two circular components of "'cycles' of fifty years and 'gyres' of four hundred and fifty" (168).

The temporality of the Valley community is also a conical spiral instead of being stuck in the closed circle of the Anarres society. The Valley people already know what

Shevek has learned through his journey. A Valley member named Cooper tells an anthropologist, "My uncle told us in the heyimas that there are four times the world has ended that we know about. […] [I]t went on getting warmer and getting warmer, until it got too hot. […] [A]lmost everybody died on the land" (160). In this comment, although the Valley people live by the circular calendar, he highlights the importance of not imitating the past and moving forward. Cooper says the previous four civilizations have failed because "all they could do was imitate what happened before" (160). This shows that the Valley community knows that time circles with the cycles and gyres, but they should not imitate what previous civilizations did before. In this sense, Le Guin shows that the temporality of the Valley is neither teleological nor circular but moves in a conical spiral.

In this novel, however, Le Guin further develops her idea of time. She moves from the Taoist metaphor of a river to a new metaphor of a house. She spatializes time. For example, the people in the Valley say that teleological time is "the time outside" (152–153), and they think people who live by teleological time "lived outside the world" (153). They do not think chronological temporality is "an adequate reflection of reality," as time does not move in linear chronology. They think "time and space are so muddled together that one is never sure whether they are talking about an era or an area" (153). Hence, they perceive time "as a landscape in which one may go any number of directions, or nowhere. [The Valley person] spatializes time; it is not an arrow, nor a river, but a house, the house he lives in" (171–172). Although she uses the river as an ideal metaphor of time many times in her previous work and interviews (*The Last*

Interview 165; *The Dispossessed* 221–222), as Lao Tzu also did in *Tao Te Ching* (34), she shifts her understanding of time to a house instead of a river.

About this spatialization of time, or the muddled relationship between time and space, in his book *Ursula K. Le Guin: Beyond Genre*, Mike Cadden calls it "chronotope," borrowing the term from Bakhtin's book *The Dialogic Imagination: Four Essays* (50). Bakhtin writes, and Cadden quotes, that chronotope is "the intrinsic connectedness of temporal and spatial relationship that are artistically expressed in literature" (qtd. in Cadden 50). The joined term is made by two words meaning time (*chronos)* and space (*topos*). He adds, "in the literary artistic Chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole" (qtd. in Cadden 50). Using Bakhtin's concept, Cadden writes that Le Guin's novels show what he calls the "threshold chronotope," as her novels always show different concepts of time and space clashing at the moment of diverse communities' encounters (50). He goes on to prove how diverse the chronotopes are that Le Guin's novels contain: the deductive chronotope (53), the chronotope of dream (56), singular or multiple chronotopes (61, 66), and so on. Among these diverse chronotopes Le Guin uses, he particularly highlights the deductive chronotope. For example, he argues Le Guin's characters like Shevek, Genry Ai, Sutty, Rocannon, and Lyubov make a journey outside of their homes, and from these experiences of displacement, they find "a new sense of purpose, identity, and home" (53). These characters afterward realize "'home' is the process not ultimately the place" (54), and he explains this is an example of the deductive chronotope.

I broadly agree with Cadden's argument of the deductive chronotope. However, considering Le Guin's deep knowledge of and interest in Indigenous culture and philosophy, I argue that the Indigenous chronotope better explains Le Guin's novels than does Bakhtin's concept. Cadden's use of Bakhtin's theory and Collins, Knapp, Greene, and Simon's use of William James's ethics as a theoretical frame of understanding Le Guin show how these critics insist on making a connection between Le Guin and Western philosophers when Le Guin is clearly oriented toward Eastern thoughts. Traditionally, Indigenous communities have had a concept of time and space different than the Western counterpart. Vine Deloria Jr.'s book *God Is Red: A Native View of Religion* is particularly useful in this regard. In "Thinking In Time and Space," he compares the time of the Western religion to what he calls "Indian time." He argues that as the mission of Western religion was to colonize other places and convert the "heathens" of diverse cultural backgrounds into Christians, Western religion had to promote its lessons as something universally applicable without a specific attachment to a certain space. To do so, he argues that Western religion created the narrative with a universal linear temporality and highlighted the importance of teaching and preaching not tied to a specific place. Deloria Jr., however, finds that this causes a certain dilemma for the Western religion. If the teachings are to be truly universal, they cannot have specificity and thus become illusional; if they come to have any concrete meaning at all within a certain context, then it cannot be universally applicable. In contrast, he argues that Indigenous Peoples find the sacred within a specific site and not from preaching or a doctrine. For example, he writes, Indigenous Peoples do not care to record temporal specificity in historicity, instead

remembering the historic event with broad terms like "a long time ago." In their

historicity, what a historic figure did, where the figure did, and what it left to the

community matter more than to record the exact temporal period of the event. Therefore,

Deloria Jr. concludes by emphasizing the need to shift our framework from temporal to

spatial. In Western religion, the universal time determines a space's meaning; in "Indian

time," a sacred site determines the meaning of its time with a specific context, person,

and event. The Valley people's concept of time as "a landscape" or "a house" instead of

"a river" or "an arrow" shows well that how Le Guin creatively invented her unique

chronotope by putting together an Indigenous chronotope and a Taoist chronotope

(*Always Coming Home* 171–172).

The Valley people's animosity toward written records and their preference for

oral literature also reflects the way they prioritize a specific place, as well as a contextual

meaning of an historic event to the community, not a temporal specificity. Le Guin writes

that the Valley people "clear out the heyimas libraries every few years" in "destruction

ceremony" because they do not want to be "buried under" the books (314–315). The

Valley people prefer spoken words to written words. They think the written word aims to

be universal and is hence meaningless, exactly as Deloria Jr. explains regarding the

Indigenous chronotope. One of the Valley people says, "the written word is *there*, for

anyone, at *anytime*. It is general and potentially eternal. The spoken word is *here*, to *you*,

now. It is ephemeral and irreproducible" (emphasis original, 502). Although the spoken

word is ephemeral and irreproducible, the Valley people think literary works can only be

completed "when the artist and the audience are together, collaboration on the work

becomes mundane and actual; the work shapes itself in the speaker's voice and the listeners' response together" (503). Le Guin admits that oral storytelling can go wrong when the speaker uses the occasion for his or her own advantage. However, if there is trust between the speaker and listeners, "real community is achieved" and "the occasion is sacred" (503). In this oral tradition, the speaker repeats the same story, but it is never the same, because the work is shaped in that particular occasion, in that particular place in a collaborative process between the speaker and the audience's response. The binary distinction between time and space, time and the world, humans and time, and humans and knowledge are muddled together.

This idea of embodied knowledge is further developed in *The Telling*. In this story, Le Guin's protagonist says the written word can be accessible only to those who are literate and who has access to it, and it always has the risk of being exploited by powerful people when it is used to support social hierarchy. It is because written words can be either privately possessed or violently destroyed to benefit the powerful people. Therefore, in this context, knowledge embodied in people's minds can be more effective to resistance to the existing power structure. Once memorized and embodied to people's minds the knowledge becomes intact—it cannot be privatized nor destroyable. For example, in her journey, Sutty constantly hears the subconscious voice of her uncle or some phrases from the books she has read (134, 33–34, 89). Dovza's state agent cannot censor or surveil the embodied knowledge in Sutty's mind. One of the tellers in Okzat-Ozkat, Maz, also highlights this when she tells Sutty, "We're not outside the world, yoz. You know? We are the world. We're its language. So we live and it lives. You see? If we

don't say the words, what is there in our world?" (142). This shows that a story can deliver the idea that knowledge, a human, and the world cannot be divided, as knowledges are what humans embody.

In this way, politics, ethics, knowledges, and temporalities are plurally created from each community with temporal and epistemological sovereignty. The pluralization of chronotopes for diverse communities and peoples shows Le Guin's version of speculative Orientalism moves away from her predecessors, such as Moorcock, Burroughs, and Dick. These writers considered "the Orient" neither as backward nor as futuristic but as contemporary to their Western counterparts—as sharing the same modernity. Although it seems to be departure from the idea of traditional Orientalism in which the Orient is considered anachronistic, the idea of shared modernity is not the same as acknowledging the temporal sovereignty of the East or Indigenous Peoples. In this regard, Mark Rifkin, in *Beyond Settler Time*, argues that the idea of shared modernity is still limited, as it considers the non-indigenous Western temporality as a "given" and as "the background against which to register and assess Native being-in-time" (viii). He argues it is important "to pluralize temporality so as to open possibilities for engaging with Indigenous self-articulations, forms of collective life, and modes of self-determination beyond their incorporation or translation into settler frames of reference" (ix). He adds that in the pluralization of temporality, we can find "autochthonous existence as polities distinct from the settler state" and "Indigenous temporal sovereignty" (1–2).

Although Rifkin terms the acknowledgement of native Americans' temporal concept "autochthonous existence" which highlights only the temporal side, I would modify the term into autochrono*tope* because in Le guin's mind, time cannot be distinguished from the idea of space,. Le Guin's pluralization of chronotopes and her following claim of the autochronotope function as a strong critique against the ideas of Orientalism. Orientalist ideas can distinguish the Orient and its people from the West either as backward or futuristic people because the view is based on singular Western universal temporality as a given. When the singular temporality is deconstructed, Orientalist understandings of the East cannot remain. Indeed, Le Guin's novels exemplify how the ideas of the autochronotope can challenge traditional Orientalism. Indeed, Le Guin's characters such as Shevek, Selver, Stone Telling, and Sutty reverse what is considered to primitive into progressive (*The Dispossessed* 130; *The Word for Worlds in Forest* 65; *Always Coming Home* 171, 193). Thus, the conventional Western notion of "primitive" cannot be applied in the native communities in Le Guin's novels.

Many native societies in Le Guin's novels cannot be measured at the level of technological or scientific developments. Many societies that maintain the traditional lifestyles have what we call modern technologies, but they neither depend on them nor develop capitalistic economies out of the modern technology. For instance, the Valley people in *Always Coming Home* and Karhide in *The Left Hand of Darkness* have elasticities, solar cells, and guns, but these technological developments do not determine

their socio-economic traditions.[47] Le Guin's pluralized autochronotope understands the East or the natives neither as backward, futuristic, nor contemporary. The natives and the East own their concepts of time and space; hence they own their spatio-temporal sovereignty.

Le Guin's Speculative Orientalism

If Le Guin developed and matured in terms of her understanding of the East, in what ways are her ideas of the East still Orientalist? Can we still call her ideas Orientalist even when she is self-conscious of the danger of portraying others in a mythologizing and romanticized way? Even when she describes the non-Western people with their autochronotope and temporal sovereignty? I argue that in spite of the contribution of Le Guin's novels to the understanding the East and Indigenous Peoples and her great achievements for social justice in her novels, the Asian characters still appear as a middle ground that does not belong to the given world and as a way out to speculated alternative. This is best shown in Asian characters and their roles in imagining alternative worlds in Le Guin's novels, although scholars have overlooked many Asian characters and the way Le Guin uses their Asian identities in her novels.

There are many Asian characters or characters of color throughout her novels. In her early novels, the characters are not clearly identified as Asian, but vaguely portrayed

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[47] Fredric Jameson calls this "world-reduction," in which Le Guin shows a reduced Western history without capitalism (229). He writes that Le Guin's world reduction shows that the technological and scientific developments in Western history could have been achieved without capitalism. Notably, Le Guin highlights many times that she is neither nostalgic for the "primitive" time nor a luddite person (*The Last Interview* 63). She also writes that she does not intend to predict the future with her novels (xxi).

as people of color or "brown" people. For instance, in Le Guin's *Earthsea* trilogy, Le Guin introduces Ged as a person of color (*A Wizard of Earthsea* 158). In her 1971 novel *The Lathe of Heaven*, Orr repeatedly describes Lelache as "brown," while she is half African-American and half white. She also self-identifies as a brown woman instead of a Black or white woman, and Orr calls brown "the color of the earth," although again it does not mean that she self-identifies as an Asian woman (104). The readers meet the Asian-identified characters from Le Guin's 1972 novel *The Word for World Is Forest* with three Asian characters present—Raj Lyubov, Juju Sering, and Major Muhammed. Captain Davidson calls them "Asiatiform," and hence potentially suspicious "traitor[s]", by which he reveals his racist stance toward three Asian characters (160, 93). *The Dispossessed* again shows two Asian characters, Dr. Kimoe and the Terran Ambassador Keng. Dr. Kimoe, whose name reminds readers of a Japanese name, is portrayed as having a "yellowish" face (15). Later, when Shevek cannot not decide where to go between Urras and Anarres, he finds a third place as a way out in the Terran ambassy, where he meets the ambassador Keng who came from "Delhi" in India (338–344). Again, in *the Telling*, the main character Sutty is identified as "Anglo-Hindi," while her lover is "Sino-Canadian" (84).

What matters more is what kinds of role these Asian-identified characters play in the plot's Taoist balance and autochronotopic temporality. Between the world of white and Black, utopia and dystopia, and the world-time and the dream-time, they mediate between two different worlds, which provides the Taoist balance, autochronotopic temporality, and pursuit of constantly changing utopia in the novels' speculation. For

example, Lelache in *The Lathe of Heaven* is racially coded, and her racial identity is key in teaching a lesson to George; hence, he can move away from the closed cycle of his temporality. For example, when Haber changes the world into one without racism, he also displaces all the races of the people. Hence, one day, George finds that all people are gray. He says, "She was brown. A clear, dark, amber brown […] But no brown people went by. No black people, no white, no yellow, no red. […] But they all wore the same clothes, trousers, tunic, raincape; and underneath the clothes they wear they were all the same color. They were gray" (129). In this world where all people share just one unitary racial identity, he realizes that being brown is what makes Lelache who she is. Thus he adds, "She could not have been born gray. Her color, her color of brown, was an essential part of her, not an accident" (130).

Again, her being brown does not mean that she is of Asian descent. She is a mixed-race person with an African-American father and a white mother. However, the novel uses her racially coded color—"brown"—as a connotation of mediating color between Black and white. When George saw her brown hand, he is reminded of a button in his mother's bead box, and he says "SNCC or something she'd belonged to way back in the middle of the last century, the Black hand and the White hand joined together. Christ" (50). It seems that Lelache's "brown" identity shows she does not belong either to "the Black hand" or "the White hand"; it shows that the very binary understanding of Black and white should be displaced by her way of identifying herself—being brown. Therefore, although her being brown does not necessarily mean that she is Asian or of Asian descent, the racially coded identity of being brown plays a significant speculative

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role in this novel. In addition to this marginality of Asian characters in her novels, the lack of them in her novels mentioned above shows that Le Guin, on the one hand, respects Asian cultural ideas. Still, at the same time, she does not include Asian characters, perhaps out of her sense of 'fear' of not understanding. The result of her sensitivity is that she ends up erasing Asian presence in her imagined US future. Hence, it is fair to say her motives are good, but unfortunately, the result is problematic.

Thus Le Guin's speculative thought experiment of world reduction[48]—a world without racial identities—shows Le Guin's fantasy of utopia via erasing race but eventually it teaches George that this seemingly utopic idea does not work in the real life, making the world into another nightmare. Lelache is a speculative instrument who allows George to have the temporality of a conical spiral—cyclical but with direction. As Lelache is a speculative device in the novel, she is the person who appears and disappears in George's different versions of the world. The world with her is bearable and utopic for George, while the world without her is intolerable for him. She is the barometer, the thought device, for George to judge whether the changed world is good or bad.

Likewise, Asian-identified Raj Ryubov, the translator/historian/mediator character in *The Word for World Is Forest*, is also a man who does not belong to either world. He neither truly belongs in the world of the Terrans nor in the world of the Athsheans. He is the character who represents that the faith of reconciliation between the two worlds—the

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[48] This term comes from Fredric Jameson's article "World-Reduction in Le Guin: The Emergence of Utopian Narrative." He argues Le Guin shows a reduced Western history without capitalism, about which he calls "world-reduction" (229). The world is the same with one significant difference such as the lack of capitalism, war, gender and so on, thus "reduced."

belief that one world has the capability to understand the other. As explained the novel finishes without the possibility of this kind of reconciliation of two worlds and with the winning of the Athsheans and elimination of the Terrans; in this ending, Ryubov has no place to stay thus must die. His tragic death at the end of the plot shows Ryubov's non-belonging in two contradictory worlds and his role as a symbolic device more than as an actual human being in the plot. Finally, the Terran ambassador Keng in *The Dispossessed* who came from India also provides an escape for Shevek, who seemed to be stuck between Urras and Anarres. Due to the help of Keng and the shelter she provides, Shevek finally can return to his home; hence, the novel's circular structure is completed with a direction, a way out, or a potential for another future due to the presence of Asian Keng.

The way the Asian characters mediate between two worlds allows for an escape to the Taoist conical spiral temporality is notably different than the way Burroughs and Dick used Asian characters. Asian characters are not represented imagined utopia or alternative world as in Burroughs and Dick, but they represent a gateway for an alternative way of living. As mediators, their roles are more symbolic for Le Guin. However, given the fact that Asian characters are being used as speculative instruments for imagining a non-Western world, Le Guin's novels still belong to the category of speculative Orientalism.

Le Guin's use of Taoism also reveals her use of the speculative Orientalist trope. Although she is self-aware of the risk of using cultural others for fictional motivations, hence striving not to use them in an exploitative, romanticized way, the Taoism she understands is still often conflated with Buddhism and Hinduism. For example, although

the title of *The Lathe of Heaven* comes from Chuang Tzu, with Le Guin herself writing

that the novel is about Taoist philosophy, the novel never mentions Taoism or Tao, while

it is full of Buddhist references. George is described as a "natural Buddhist" (82), and his

dream state is termed "a Zen Buddhist in trance" (55). In *The Telling*, likewise, Le Guin

notes that she wanted to write a book about *Tao Te Ching*, but she takes the main

character's name from the Hindu Goddess Sutty. These three Asian religions are

obviously connected to each other at some points in their historical developments, but

they are also distinguishable from one another as much as Judaism, Christianity, and

Islam are.

In addition, Le Guin's writing about non-Western premodern communities and

lifestyles sometimes lacks depth in its specificity and uniqueness. In "Is Gender

Necessary?," she imagines non-Western gender categories and she writes, "because of

our lifelong social conditioning, it is hard for us to see clearly what, […] truly

differentiates men and women […]. The only going social experiments that are truly

relevant are the kibbutzim and the Chinese communes, and they too are inconclusive"

(159). Here, the agricultural commune in Israel and the Chinese community are

mentioned as examples of non-Western societies that do not have Western gender

binaries. The differences between the kibbutzim and the Chinese communes are

overlooked, as what matters here is their commonality in their non–Westernness. Later in

the same article, she writes, "a better model might be some of the pre-Conquest cultures

of the Americas […]. I was thinking of a Taoist ideal, not of such practices as bride-

selling and foot-binding" (165). Again, she mentions two examples—a pre-Conquest

Native American community and what she terms a "Taoist ideal" as models for gender balance.

These comments are Orientalist in that Le Guin thinks the Taoist ideal can be detached from Chinese society. In her novels, she portrays the "Taoist ideal" as embodied by non-Chinese characters, such as Selver, Estraven, Shevek, and Stone Telling. Selver may represent Vietnam under the war in readers' reality, but as an alien; Estraven is also an alien; Shevek may represent a person in the "second world" (Soviet Union), and Stone Telling is a future native Californian. While these characters are intended to represent the embodiment and practice of the Taoist ideal, the Asian-identified characters, such as Sutty, Ryubov, Keng, and Dr. Kimoe, are not described as Taoists but present in the novel as visitors and mediators to a Taoist native community. In Le Guin's novels, there is always this discrepancy between the Taoist ideal and the character who embodies and practices it, as there is no Asian-identified character who knows and lives the Taoist ideal. For Le Guin, the Asian-identified characters do not know or talk about Chinese history and religion, while the non-Asian-identified characters naturally live by Taoist ideals.

Moreover, Le Guin's understanding of *Tao Te Ching* also sometimes reveals a lack of historical contextual knowledge. In her interview with Peterson, for example, she writes, "Confucianism did control Chinese society so strongly that suppose this book was necessary. The orthodoxy had grown so rigid that you had to have this anarchist Lao Tzu setting off his little firecrackers." She understands Taoism as anarchist thought that has historically been oppressed by the Chinese state government. However, Taoism was

sponsored by the Tang (618–907) and Song dynasties (960–1279) as a state religion, spanning almost seven centuries of Chinese history and creating diverse versions and developments in its thought. This lack of historical context makes the reader wonder whether Le Guin constructed her own version of Taoism or simply cherry-picked what she needed for her fictional frameworks from the long and diverse histories of Taoism. Considering many sf writers today from Asian backgrounds, such as Charles Yu, Ted Chiang, and Ken Liu create their innovative versions of sf tropes via a richer understanding of Asian history and culture, the limit of Le Guin's knowledge of the Asian religion and history as a writer of the mid-twentieth century New Wave stands out despite her good intention and cautions of not exploiting racial others' culture.

Conclusion

In conclusion, Le Guin's work exemplifies the way understandings of the East and Eastern religions developed throughout American New Wave science fiction. In the beginning, writers in New Wave magazines presented Orientalism in American science fiction by depicting Asians as contemporary beings and not the people of the past. However, these early New Wave writers portrayed the East as a benign victim or an unassimilable and incomprehensible being. From this, Burroughs developed the prototype of speculative Orientalism into a gateway to a utopic non-Western libertarian place; he did so by deconstructing Western phonocentrism and logocentrism. While Burroughs imagined the East in his own way, which he believed to be real, Philip K. Dick thought of the East as the opposite to the West, unable to verify which world is real.

Burroughs and Dick began to see the West as the problem of the world and sought

ontological and epistemological escape in the East in their Orientalist speculation.

Meanwhile, Le Guin's East appears in the form of the Taoist ideal and not in the form of

a human or artifact. In this way, Le Guin's East was not something imagined because she

constructed it from her study of Taoist philosophy, which was based on her

anthropological study of and religious research on *Tao Te Ching*. Unlike Burroughs and

Dick, Le Guin does not see the West and the East in opposition; instead, she

acknowledges that there are multiple options in terms of political systems, ethics, and the

ways people perceive temporalities. In this way, she shows the maturation in American

science fiction's understanding of Eastern religions and the development of speculative

Orientalism. Yet, there are still limits in her understanding of the East, as she

decontextualizes the Taoist ideal as if it is something universally applicable to her

fictional worlds and non-Asian characters. Asian characters are still used as mediators of

two different worlds in a speculative way, and they are often conflated with Native

Americans and other non-Western peoples without considering their cultural and

historical specificities.

Chapter 5. Samuel R. Delany's *Dhalgren*: The Anti-Genealogical Oriental

as a Ready-Made Ally in Racialized America

Introduction

Thus far, this dissertation has traced the development of speculative Orientalism in American New Wave science fiction by analyzing three major New Wave magazines, William Burroughs's avantgarde novels, Philip K. Dick's short stories, and Ursula K. Le Guin's science fiction novels. By doing so, I established that in the New Wave period, the East and Asian characters are no longer depicted as backward, premodern, asynchronous places and people in the sense of traditional Saidian Orientalism. In addition, unlike the techno-Orientalism of the 1980s' cyberpunk novels, neither are the East and Asian characters yet portrayed as futuristic, robotic, consumeristic places and beings. Instead, Asian characters appear as unassimilable, incomprehensible but benign beings who provide cognitive estrangement in science-fiction plots (New Wave magazines) or an imagined anti-Western utopia (William Burroughs), or appear as gateways for unreal female aliens (Philip K. Dick) or as mediators/visitors that allow non-Asian characters to imagine an alternative or utopic world (Ursula K. Le Guin).

In the process of assuming these roles, Asian characters are alienated from their specific cultural and historical lineages and conflated with diverse groups of non-Western characters. As the figures of Eastern and Asian people in this genealogy of speculative Orientalism were born from American science-fiction writers' imaginations and not from the real history of these peoples, the imagined speculative Oriental Asian figure reflects a

root among diverse historical causes and prototypes for the following Asian model minority myth. The model minority myth has much commonality with the speculative Oriental figure: in both figures, Asians are depicted as spiritually awakened, as solution providers, as benign supporters, or as the best of the resident aliens who thinks differently.

In this development of speculative Orientalism in American New Wave science fiction, the understanding of the East's position vis-à-vis the United States also changed. Burroughs understands the world as a binary between the homophobic, oppressive, logocentric United States and the homosexual, utopic, logographic East. He was satisfied with exploring the East only in his imagination without taking time to study Eastern cultures and history in specificity. The East and Asians are still considered as foreign in Burroughs, in opposition to the US and Americans. Philip K. Dick also builds a world based on an East–West binary where West/human/man is contrasted to East/alien/woman. Whereas Burroughs always sought to move to the utopic reality shared by drug addicts via imagining the East, Dick does not show which world is preferable between the two worlds. For him, the verifiability among the two parallel worlds was the fundamental interest, although he eventually ends up being unable to verify, hence agonizes over it. Ursula K. Le Guin changes the binary of East–West into other forms of binaries such as linear time versus circular time (*The Lathe of Heaven*), Western time versus "Indian time" (*The Word for World is Forest*), or First World versus Second World (*The Dispossessed*). However, unlike Burroughs and Dick, Le Guin does not maintain these binaries in her later works: she eventually modifies the binaries into

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pluralized social systems and diverse indigenous auto-chronotopes by using Asian

religion and characters as mediators, visitors, and agents of deconstruction. From this

trajectory of speculative Orientalism, this chapter betrays how a New Wave sf writer of a

racial minority can use speculative Orientalism as a medium of deconstructing the

white/Black racial binary of the United States. Although Burroughs was queer hence

marginalized in the homophobic US culture, Burroughs and Dick were white American

male. Le Guin, although she was a woman writer, she still, as she admitted "Western"

"puritan" and white writer (Walsh and Le Guin 200; "A Response to the Le Guin Issue"

46). In contrast, Samuel R. Delany is one of the first generation of African American sf

writers in American sf history. His use of the Oriental figure differs from his

predecessors as he imagines Asia/ns as a readymade ally for anti-racist world building.

Delany does not see the world in the binary of East and West or First World and

Second World. He focuses on criticizing racial hierarchy between white and Black in his

work. He is not writing from the hegemonic position, as are white writers, but from a

marginalized community within the US, one perhaps being displaced further by the

model minority discourse. In particular, in the world-building in his 1975 novel

Dhalgren, racial identities and difference stand out first before other differences. The

world in *Dhalgren* is divided by Black and white. Delany's works, however, still belong

to the speculative Orientalism tradition because he uses Asian and Native American

characters as mediators between these two worlds, albeit in different forms.

Asian characters in Delany's *Dhalgren* speak fluent English as if they belong to

this world and have lived for many years in the US instead of being described as

outsiders, aliens, visitors, or foreigners. This depiction provides a completion in the genealogy of speculative Orientalism. In the 1960s, Asians began to appear as incomprehensible and mysterious markers of foreignness and then changed into the figures of aliens and visitors/archivists to local planets, but in Delany's novel they are included in the domestic space as fluent English speakers, though they are still included as the mediators of a divided world and as a speculative device in binary deconstruction. As explained in the previous chapters, since Lyndon B. Johnson passed Hart-Celler Immigration and Nationality Act, "Asian America has radically increased in kind (diversity of national origin) and quantity" (Fan 80). The flux of Asian immigrants on the US mainland changed how Americans view Asians not as mysterious foreigners anymore but as locals. At the same time, the alienation and marginalization of Asians remain, which are also reflected in the revised descriptions of Asian characters in this novel.

Delany, in *Dhalgren*, also shows his interest in post-structuralist theories and their potential to deconstruct Western binaries. While Le Guin and Dick use particular Asian classics such as *I Ching* or *Tao Te Ching* as the instrument for making or deconstructing binaries in their works, Delany uses the theories of poststructuralism for deconstruction instead of using Asian religions or classics for the purpose. In his interest in language, discourse, and structure, he shows some similarities to Burroughs, as Burroughs is also interested in comparative linguistic traits between English and Chinese.

The difference, however, between Delany and Burroughs is that Burroughs's inspiration included the avantgarde movement and literary experiments, while Delany read and was influenced directly by poststructuralist thinkers such as Jacques Derrida,

Gilles Deleuze, and Félix Guattari. While for Burroughs, the world of drug addicts is as real, or even more real, than the familiar world, Delany uses poststructuralist theories to debunk the ways in which we can perceive and define the real, and the way we perceive reality. The boundary between the real and the unreal, the boundary between science fiction and realist fiction, are intentionally blurred in Delany's fiction, requesting readers to re-conceptualize their notions of reality.

Despite these differences and the development of Delany's work in comparison to preceding writers, Native American and Asian characters in *Dhalgren* are still conflated and mirrored without specific histories or genealogies. Delany intentionally portrays these characters as anti-genealogical characters so they can function as speculatively deconstructive instruments in the novel's plot and provide ready-made allies for the racialized Black subjects. This chapter focuses on the native American protagonist and two other Asian (or, more specifically, Asian-looking) characters and how the novel describes them as fantastic, unrealistic characters that defy an understanding of their ethnic, racial, and historical backgrounds. The novel intentionally portrays them as these kinds of anti-genealogical characters. Hence, they ally with the native American protagonist, producing post-structuralist deconstruction of the white and Black binary in the novel's structure. By borrowing Bill Mullen's Afro-Orientalism notion, this chapter analyzes the novel's Asian and Native American characters as speculative Orientalist and afro-Orientalist figures.

The Orient at the Gate of Deconstructive Decolonization of the West

American science fiction writer Samuel R. Delany's 1975 novel, *Dhalgren* is 800

pages long and full of disorienting riddles. Moreover, the novel constantly resists readers'

expectations, assumptions, and applications of background knowledge to the characters'

races, genders, and sexualities. This resistance to readers' familiar way of interpreting the

novel makes critics' analytical work of the novel difficult. Although this notorious

difficulty might have drawn nearly half a million readers to this disorienting novel in its

first two years of publication, it causes critics not to reach a critical consensus yet. The

critics discussed whether the novel should be read as a work focusing on purely formal

and aesthetic aspect, or as a metaphor for African American culture. For example, in the

1970s and 1980s, the initial criticisms of *Dhalgren*, understandably, tried to read these

formal aspects of the novel through the theories of postmodernism and deconstruction

(Alterman 1977; Gawron 1977; Ebert 1980; Bray 1984; Schuyler 1988). On the other

hand, by focusing on the novel's historical context, there were critics who read it through

the lens of African American culture and history (Govan 1984; Bray 1984; Tucker 2004).

For instance, Jeffrey Allen Tucker writes, "*Dhalgren*'s creation and subsequent

subversion of formal expectations, for example, can also be recognized as a specifically

African American characteristic … [because] [i]n Black music, the disturbance of

expectation is accomplished through the addition of another or other beats or rhythms or

through repetition" (62). However, Mark C. Jerng, in his article "A World of Difference:

Samuel R. Delany's *Dhalgren* and the Protocols of Racial Reading," criticizes again

Tucker's historical analysis. Borrowing Mark Poster's concepts, he argues these previous

criticism types have been readings of either "underdetermination" or "overdetermination" of race in the novel (263). He argues that reading *Dhalgren* as completely irrelevant to African American history and activism—just as an experimental, postmodern work—is "underdetermination" of race in the novel, whereas reading it only through the African American racial frame is "overdetermination" of race. Instead, Jerng points out the novel's major achievement is to demonstrate the very problem of reading race in either an underdeterministic or overdeterministic way in habitual Western epistemology.

As these critics' polarized analysis aptly betrays, the world in *Dhalgren* is truly a disorienting world. *Dhalgren*'s Bellona, the city in which the plot is set, is a world divided along a distinct color line—mostly Black and white. On one side, there are the law-abiding, high-brow Roger Calkins and his white friends. On the other side, there is a lawless and dangerous group, called the "Scorpions," who hang around in Black ghettos and abandoned parts of the city. After setting up the plot in this seemingly stereotypical representation of a racially divided, post-segregation United States, Delany playfully disrupts the readers' expectation of the characters' identities by showing a series of characters and events that constantly crosses the normative categorization of races, gender, and sexualities. In addition to the novel's plot, its literary structure also disorients readers. The two most noticeably confusing, and, hence, most misunderstood, formal aspects of the novel are its autopoietic style and circular structure. First, the novel's narrative is what Kid writes down on margins and blank spaces in a used journal in which someone (presumably himself, although he does not know this) already wrote. In this sense, he simultaneously becomes a writer and the subject being written about in an

autopoietic way. Second, the novel ends where it begins. Its last words are "I have come

to," and it opens with "to wound the autumnal city" (*Dhalgren* 1, 801) These fragmented

sentences repeat slightly different versions of the same conversation, as if the protagonist,

Kid, is trapped in Möbius strip.[49]

As Jerng suggests, in *Dhalgren*, any kind of binary theme exists only to be

deconstructed.[50] In Delany's critical writing "Neither the First Word nor the Last on

Deconstruction, Structuralism, Poststructuralism, and Semiotics for SF Readers," while

supporting poststructuralist critics (such as Derrida, Deleuze, and Guattari) compared to

"thematic critics," he writes that these poststructuralist critics "must be aware of just how

mired in themes we already are. What has changed for the poststructuralist critic is the

state, the status, the ontological position of the theme" (144). He considers these themes

to be "the great ~~theme~~ of the West," hence he can show his deconstructive method with

the idea of words "under erasure" (144; strikethrough original). He even lists examples of

themes to be deconstructed: "Male/female, white/black, good/evil, civilized/primitive,

culture/nature, self/other, literature/paraliterature, mind/body, conscious/unconscious,

subject/object, presence/absence, voice/writing, artist/critic, sanity/madness" (144). As

the binary thematic of the West equates white with good, civilized, culture, and subject,

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[49] This circular structure surely reminds readers of the structure in Le Guin's *The Dispossessed*, discussed in the last chapter. In spite of the similarities between *The Dispossessed* and *Dhalgren*, Delany pushes the circularity further by breaking one sentence into two and putting half of the sentence at the end of the novel, and the other half at the beginning.

[50] In this sense, the name of the city that the novel is set shows its mythical and historical relevance. The name "Bellona" presumably comes from a Roman Goddess that has the same name. As a symbol of war, Bellona signified destruction. Moreover, the area that had Bellona's temple was regarded as legal gray area as extraterritorial place; foreign ambassadors who were not allowed to enter Rome waited here to meet the senate. This area was also regarded as a boundary of Roman territory and used to declare war.

whereas Black with bad, primitive, nature, and object, he points out that this binary ontology has been used to justify colonial and racist violence. In *Dhalgren*, once these traditional themes are constructed, they immediately are deconstructed. In this way, Delany creates *Dhalgren* as a decolonial literary work to liberate Black subjects, who had been silenced and objectified by the thematically binary Western epistemology mired in "the great ~~theme~~ of the West" (144).

In the praxis of the decolonial deconstruction of Western epistemological themes, this chapter raises several questions. In this racially coded binary world, there are three characters who are neither white nor Black—the half-Native American main character, Kid; a woman who is described merely as "Oriental"[51]; and an Asian-looking man, Lansang—all of whom appear without specific descriptions of their racial and ethnic identities. The presence of these three characters leads us to a series of questions in regard to the broad discussion of speculative Orientalism. Is the "Oriental" woman really Asian? How can we be sure about her racial and ethnic identity? Why does Delany describe her only as "Oriental" and not with a specific national or ethnic identification? Why does *Dhalgren* require the appearance of "Oriental" and Native American characters? Why does the praxis of decolonial deconstruction necessitate these characters? Are the "Oriental" and the Native American located inside this colonial thematic in a subsumed way, or are they located outside it in an unassimilable and

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[51] I use the term "Oriental" to denote these characters instead of "Asian." I do this because these characters do not reveal how they identify their racial, ethnic, and national identities (the readers don't even know whether they are Asian people). The novel, however, describes a female character as a woman with "Oriental" features or hastily assumes a male character, Barry Lansang, as an Asian without knowing how he identifies himself.

unknowable way? If neither is true, do they stand at the border between inside and outside?

These questions are important because, in Delany and other African American science fiction writers' decolonial works, Asian characters and their cultural products are often present in the peripheries. For instance, Delany presents many Asian or mixed-Asian characters in his other fictional works such as an Asian linguist and captain, Rydya Wong in *Babel-17* or an Asian-mixed character Sebastian in *Nova*. Both of Octavia Butler's *Patternist* and *Lilith's Brood* series also present Asian characters such as Egypt-descent Doro and an Asian Canadian Joseph Li-Chin Shing.[52] Moreover, the founding of the US on indigenous lands and embodying settler colonialist values is insufficiently taken up through a binary analysis that focuses on Black and white racial imaginary in the novel. Therefore, this chapter argues two other points concerning *Dhalgren*. First, the novel's formal aspects are a decolonial deconstruction creating a new, epistemological viewpoint on humanity and its relation to race, which escapes from the colonially racist, liberal humanist subjectivity in the post-segregation United States. Next, Delany epistemologically locates and uses his "Oriental" and Native American characters in this critical disruption of binary liberal humanist epistemology. As Delany focuses on deconstruction of Black/white racial binary which is so central to contemporary understanding of race in the United States, he overlooks how the characters connected

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[52] To be more specific, Octavia Butler's *Patternist* series features a 4000-year-old, body-changing, supernatural villain named Doro with origins in Egypt. In her other series, *Lilith's Brood*, the first human, the protagonist Lilith encounters, in an alien ship, a Japanese character named Fukumoto. Later, she decides to wake up an Asian Canadian named Joseph Li-Chin Shing, first as an assumptive ally, but then she gives birth to the first alien-mixed baby with him. Another of Delany's novels, *Nova*, includes a character named Sebastian, who is of mixed race with Asian features.

with indigenous and Asian background are rendered as stateless subjects. From this reading, I will suggest that the novel reiterates Orientalist thinking through a form of Afro-Orientalism, hence completes the genealogy of speculative Orientalism in American New Wave science fiction.

Recurring Appearances of the Orient as a Marker for (Un)Reality

Dhalgren begins with half-Native American protagonist Kid's encountering an "Oriental" woman. Delany writes:

> [He] still could not make out her expression for the leaf dappling; but her cheek bones were *Orientally* high. She was *Oriental*, he realized and waited for another word, tuned for accent. (He could sort Chinese from Japanese.) "You've come!" It was a musical Midwestern Standard. … Her round face was compelling, her eyebrows un-*Orientally* heavy. (2; emphasis mine and ellipsis original)

Likewise, the novel ends with an encounter with another "Oriental" woman (presumably the same person Kid meets in the beginning). Kid describes the meeting as follows: "Down on the black-top, she was walking slowly toward us. … She squinted up at us: a dark Oriental, with hair down in front of her skirt" (798; ellipsis original). Instead of Asia, she says she has come from Canada, but that was just in Canada visiting. The novel does not provide any more information about her, such as where she came from before her visit to Canada. This mysterious, female, "Oriental" character and the half-Native American protagonist, Kid, confirm *Dhalgren*'s experimentally circular structure. In addition to the two, fragmented sentences that appear at the very beginning and end of the

novel, which, together, make a complete sentence—"I have come to," "to wound the autumnal city" (1, 801)—the recurring encounters between Kid and the "Oriental" lady flank the novel's structure.

The "Oriental" woman's comments at the end of the novel mirror and copy Kid's initial comments at the beginning. Kid says he comes from the south and writes with his left hand when he receives a weapon, the "orchid," from strangers who just left Bellona. In the following quotation, Kid's comments are italicized:

"You're gonna give him that*?*"

"Yeah, why not? I don't want it with me any more"

"Well. Okay. It's yours." [...]

"Where you from?" […]

"*Up from the south.*"

"You don't sound like you're from the south," one said who did.

"*I'm not from the south. But I was just in Mexico.*" […]

 "Here's your weapon."

"*What'd they call it?*"

"An orchid."

"Yeah, that's what it is." […]

"Put it on."

"Are you right or left handed?"

"*Ambidextrous…*" [...] "*But I write with my left. Usually.*" (13; emphasis mine)

At the novel's end, when Kid and his fellow Scorpion members are conversing with the "Oriental" woman, she copies the comments Kid made at the book's beginning. In the following, her comments are italicized.

"You gonna give her that?" …

"I don't want it with me any more."

"Okay," Dragon Lady said. "It's yours."

"Where you from?" Glass was asking.

"*Down from Canada.*"

"You don't look Canadian."

"*I'm not. I was just visiting.*" …

"Here's your weapon." …

"How they call that?" Fireball asked.

"An orchid," I said.

"Yeah," Fireball said. "That's what it is." …

"Put it on," I said.

"Are you right or left handed?" Glass asked.

"*Left.*" She stood, examining the flower. "*At least, I write with my left.*" (800)

Here, readers notice that Kid and the "Oriental" woman mirror each other. They come from opposite places; he comes up from the south, while she comes down from the north, and, in terms of gender, one is male and the other female. At the same time, they imitate each other because neither really originates from, but were merely visitors to, the places from which they came, and both write with their left hands. The "Oriental" woman is,

therefore, a marker betraying the novel's circular structure. At the same time, she also marks the boundary between the fantastic city of Bellona and ordinary, outside places. After Kid meets her on his way to Bellona and has sexual intercourse with her, he is terrified seeing her magically transform into a tree. He leaves her there at the city gate, walks along a highway, crosses a bridge, and enters Bellona. This shows that in this novel Asian character is used again as a gateway to alternative estranging reality although she is portrayed as less foreign compared to other Asian characters in Burroughs, Dick, and Le Guin due to her "musical Midwestern standard" English. She is the first person he meets before he enters Bellona, and she is also the first person he meets after he leaves Bellona. It seems as if she is a gatekeeper of Bellona, staying there while Kid has various experiences in the city.

Another mysterious Asian character appears in the novel: Barry Lansang, who keeps the gate of the Calkins mansion. Kid meets him when he enters and leaves the Calkins mansion for the party about his poetry book's publication. Like the "Oriental" woman, Lansang's racial and ethnic identity is also only conjecturable, as he does not say how he self-identifies his race and ethnicity. When Kid sees Lansang, he thinks "A young—Filipino? (probably)" (599). When leaving the Calkins mansion, a Scorpion member asks Lansang, "Hey, gook; are you from Nam? I was in Nam…" (642). Delany shows the way typical Americans think of Asians at the time of the novel's publication by making the Scorpion member use the pejorative term "gook" instead of trying to show his endorsement of this kind of racism toward Asians. However, the failure to differentiate specific Asian identities repeats in the words of the protagonist as Kid, in his

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journal, writes that he met an "young Filipino gatekeeper" (642). The question mark in the first encounter ("Filipino?") becomes essentialized into Lansang's national identity ("young Filipino gatekeeper"), although Kid is not certain of it. Meanwhile, Lansang remains voiceless because Kid speaks Lansang's national and racial identity on his behalf.[53]

The novel continues by making Lansang even more mysterious and eccentric. Considering that Bellona is already a post-apocalyptic city, Lansang is working exceptionally hard compared to other characters there. What makes him eccentric in Bellona is his non-eccentricity in the surrounding eccentric world. Money and currency have already become obsolete in Bellona. A Scorpion member, Jack, says, "This God-damn city. … You can buy drinks at the God-damn bars and you don't have to pay no money. Or anything" (285). As evidenced by an old woman who broke into a new school building later in the novel, people in this city loot for abandoned foods and staples here and there. However, Lansang keeps his duty with a mechanical and professional smile on his face. When Kid arrives for his publication party, the conversation between Kid and Lansang reads as follows:

> "Go on up," Lansang *smiled*. "They're all expecting you. Is this your whole
> party?"
>
> "Yeah. I think so."

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[53] It is also significant that Scorpion members conjecture Lansang's national identity either as Vietnamese or Filipino , the two countries that U.S. had intervened and occupied when the novel was written.

> "If you expect anybody else to come by later, just leave their names with me and
>
> I'll make a note."
>
> "Naw. This is it."
>
> Lansang *smiled again*. "Well, if stragglers come along later and we do have an
>
> identification problem, I can always go up and find you. Come on in," this last
>
> over Kid's shoulder, accompanied by a gesture. (599; emphasis mine)

The constant smile on Lansang's face with his professional labor is almost robotic. It shows that he is expected to adopt this emotionless and robotic style of self-presentation in his work mode. Even when Angel calls him "gook" and asks whether he comes from Vietnam, Lansang does not respond to this discriminatory comment—instead focusing solely on his duty (642). In this sense, Lansang remains a strange and eccentric other, who does not seem to have any personal desires, even while everyone else in the city expresses all of their desires freely. At the same time, the readers can conjecture that Lansang is a resident alien or Asian America as he shows fluent American English and no characters mentions if he has an accent. On this subject, the questions I wish to raise concern what these "Oriental" characters are doing in this fictional world. Why does the novel's praxis of decolonial deconstruction necessitate these two gatekeeping characters—one at the gate of Bellona and the other at the gate of the Calkins mansion party? What functional role do they take in deconstructing the binary themes of the West? Where can we place these "Oriental" characters, and Kid's Native American identity, in the West's binary thematic system, comprising white/Black, subject/object, mind/body, etc.? To answer these questions, we should understand the function of the gates, what is

epistemologically changed and achieved after the gate, and what is learned and unlearned.

The Distorted Phenomenology of Space and Time in Bellona

Every time Kid passes the gates, it seems as if the world becomes more and more unrealistic. The party at the Calkins mansion parallels Bellona as a small, but more intensified, version of the city. By analyzing Kid's odd journey in these two unrealistic places, these two spaces require readers to change their previous phenomenological senses of space and time. Through this change of perception, the novel leads readers to acknowledge that conventional phenomenology does not guarantee transparent perceptions of reality, but what have been regarded as transparent perceptions are an auto-instituted, imaginary, social byproduct imposed by the Western epistemology of absolute time and Newtonian empty space as an imperial technology of colonialism as theorized by queer theories and native American studies. Through revealing and deconstructing the self-reflexivity of the conventional, Western epistemology and its attendant phenomenology, *Dhalgren* attempts to provide an alternative, decolonial conceptualization of ontology for humanity, but only with the help of including an Orientalist understanding of Asia and a settler-colonialist understanding of Native Americans.

Once Kid passes the "Oriental" woman, who transformed into a mythical tree, the first things to become distorted are the perception of space and time. Before Kid meets the "Oriental" woman, even though there are some incomprehensible lines, such as "All

you know I know," nothing speculative happens in *Dhalgren* (1). The woman's transformation into a tree is the first forewarning readers have that this novel is not realistic prose, and that more fantastic events will surely follow. Delany writes, "he looked up among the twigs of her ears. Leaves shucked from her eyebrows. Her mouth was a thick, twisted bole, as though some footwide branch had been lopped off by lightning. Her eyes—his mouth opened as he craned to see them—disappeared, first one, up there, then the other, way over there" (9). It is unclear whether this magical description of her is metaphorical or literal, because the descriptions of the woman immediately follow numerous metaphorical descriptions of the landscape, such as "The rocks licked his soles" (8) and the "grass whispered again" (9). The moment the narrator writes, "the twigs of her ears," however, readers cannot resist accepting that these lines are not metaphorical anymore but, rather, are literal in a fantastic way.[54] The "Oriental" woman's transformation into a tree is the pivot point, at which the novel shifts from realistic fiction to a speculative genre.

As the woman's mythical transformation forewarns, from the moment Kid enters Bellona, he realizes it is not a regular world. He especially sees that he cannot rely on his familiar phenomenology anymore. The first thing he notices is how opaque the city is. Due to an unknown reason—presumably a civil rights protest or riot—the city is disconnected from outer cities; there are no landlines or radio transmissions, and Bellona

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[54] In a similar context, Delany writes in "About 5,750 Words" in *The Jewel-Hinged Jaw*, a phrase such as "the door dilated" is "meaningless as naturalistic fiction, and practically meaningless as fantasy. As SF—as an event that hasn't happened, yet still must be interpreted in terms of the physically explainable" (69). Thus, the phrase describing the "Oriental" woman as a transformed form of tree is the moment that requires the readers to explain the event as physically explainable as a part of science fiction.

is full of smoke and haze. Kid ponders, "[n]o lights in any near buildings; but down those waterfront streets, beyond the veils of smoke—was that fire?" (15). The equally uninformed readers cannot answer his question, and, once they go deeper into the city with him, they notice that his description of the city is filled with repetitions of similar words, such as "haze," "smoke," "mist," "fog," and "cloud" (e.g., "the sky was all haze," "the hazed-out moon," "smoke rolled about the building," and "there was too much smoke") (15-17). Even the first person Kid meets in the city comes into sight as a "momentary silhouette," and "the visor of his leather cap blocked his upper face with shadow" (16-17). Throughout *Dhalgren*, the entire visual description of Bellona's landscape is filled with these kinds of "limits of vision" (381).[55] As Kid describes crossing the bridge to Bellona, it is truly a city "of inner discordances and retinal distortions" (14).

These visual challenges cause spatial disorientation for the city's people. Even the sky does not help to orient the characters, as there are "clouds all over the sky" (432). Due to this, Kid says, "There's hardly any change in light around here from morning to evening anyway" (375). The characters cannot distinguish whether light comes from the sun, the moon, or some artificial source. Kid wonders, "beyond the mist, it shone through as moon or sun shone through an even veil of clouds" (420). As they cannot find the sun or the moon, they cannot figure out which direction is east. When Kid meets Tak, Kid

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[55] The words, "smoke," "smoky," "smog," and "smoggy," appear 146 times; "shadow" appears 128 times; "cloud" 33 times; "mist" and "misty" 32 times; "fog" or "foggy" 25 times; "haze," "hazy," and "hazed" 16 times; and "invisible" 13 times. Of course, if we count other tangentially-related expressions, such as "dark," "vague," and "vapor," we can add even more to the list.

asks, "which way is east?", and Tak answers, "That's where it's getting light. … but what do you do if it gets light in a different place tomorrow?" (36). Kid sneers by saying, "Come on. You could tell by stars," and Tak responds again with, "You saw how the sky was. It's been like that or worse every night. And day. I have not seen stars since I've been here—moons or suns either" (36).

Of course, there are other ways to navigate a city without the solar, lunar, and stellar lights in the sky, such as by using familiar buildings and landmarks. In Bellona, however, there are neither orienting landmarks nor a geographic city center. In fact, Kid once wonders, "where is this city's center?" (381). To find it, Kid asks another character, Bunny, about the location of the Emboriky department store. Bunny answers "I don't actually know … like everything else in town, you just hear about it until it bumps into you. You have to put yourself at the mercy of the geography, and hope that down-hills and up-hills, working propitiously … manage to get you there. (326). Another character, Pepper, adds, "I heard it's on the other side of town. … Only I do not even know which side of town this is" (326). As Pepper says, the geographically orienting expression, "the other side," can have a meaningful connotation only when people know on which side they are located. When he feels completely disoriented, he sees that the bus he rides is passing Emboriky department store, as if geography propitiously, and mercifully, guided him to the other side of town.

Furthermore, the lack of sun and moon visibility in Bellona disorients characters, not only spatially, but also temporally. *Dhalgren* clearly demonstrates that, when lunisolar visibility is limited, Bellona becomes a "timeless city" (646). Kid sleeps and

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wakes up several times in the plot, but, without a clock and calendar, he cannot figure out how many hours or even days have passed while he slept. Therefore, Kid does not know which day it is when he says to Lanya: "Let's get going. I mean if this is really Tuesday. You're sure he said Tuesday now?" (252). A few days later, he also says, "I've just lost the time, then. I mean, I've lost days before—thought it was Thursday when it was Friday" (376). Without the sun, seasonal change is also imperceptible. Even a person like Tak, who has lived for months in Bellona, does "not think [the season] changed that much" (36).

Without a visible and phenomenological temporal criterion, the only way to measure time is through consensus, based on individual perception and memory. Of course, there is no way to achieve such consensus in Bellona, where people have different timetables, sleeping, and waking independently and randomly. Considering this, it might not be as crazy as it seems when Kid and Lanya claim that different amounts of time have passed. When Kid stays with Lanya, she says three hours have passed, while Kid feels that it has been less than an hour (296). Lanya cannot help concluding that Kid has lost his memory (296). The gap even increases; the next time Kid sees Lanya, she says that he has lost five days (367). When Kid says, "I saw you this morning," Lanya answers, "either you're lying to me … or you're really crazy. … I haven't seen you in five days" (367). Memories make the perception of chronology even more confusing. As if he is experiencing Bergsonian temporality in the world of Proust,[56] memories of the past are

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[56] Henri Bergson theorizes time as a subjective experience not as the quantitative unit. In his *Time and Free Will: An Essay on the Immediate Data of Consciousness* and *Matter and Memory*, he argues past, present, and future permeate each other through the subject's perception and memorization. Marcel Proust who was

stronger to Kid than his perception of the present. Thus, his past memories distort his perception of temporality even further. He says, "I remember lots of things … sometimes it'll be sharper and clearer than what you see in front of you" (377). When his memories of the past are sharper than his realizations of the present, the temporal perception is more distorted.

Journals and newspapers in *Dhalgren* increase the temporal confusion because, in these records, time seems to have either stopped or jumped. For instance, the only newspaper in Bellona says that time jumps forward 300 years in a day, and then goes backward 30 years in another day; the newspaper date changes from "Sunday—July 14th, 1776" on one day to "Sunday—June 16th, 2001" on the next day (589). The day after that, it says "Sunday—January 1st, 1979" (590). Therefore, for the purpose of orienting himself temporally and spatially, he records his experiences in his journal. However, as he has decided to write in the margins of a used journal in which someone already wrote, he cannot recognize his own handwriting from the other person's every time he reviews his journal. He thinks, "sometimes I cannot tell who wrote what. … With some sections, I can remember the place and time I wrote them, but have no memory of the incidents described" (686). In a separate section of the journal, an unknown writer (presumably Kid) also notes, "reading over my journal, I find it difficult to decide even which incidents occurred first" (700). Instead of reassembling the chronology using causal relationships, Kid's journal increases the confusion about chronology and causality. In

a cousin of Bergson's wife, was heavily influenced by Bergson's notion of temporality. In his famous work, *In Search of Lost Time*, Proust demonstrates how the narrator brings the memories of the past back into the present through a sensation of eating his grandmother's Madeleine.

this sense, this novel undoes Western imperialistic epistemology and historicity that is grounded on linear and progressive temporality.[57]

Multiplicity of Perceptual Realities

      With this spatio-temporal disruption, one important point in relation to this chapter's larger argument is the fact that the disruption happens only inside Bellona, by crossing the border guarded by the "Oriental" woman. All these odd events happen after Kid crosses the bridge that connects Bellona and outer spaces. Furthermore, Kid's age also changes after he crosses the border. Kid says that he was born in 1948, and he is 27 years old (5). If what Kid says is correct, then the current year is 1975 (the same year of the novel's publication). However, the "Oriental" woman he meets just before he enters Bellona says, "if you were born in nineteen forty-eight, you've got to be older than twenty-seven" (5). In contrast, Lanya, whom he meets inside Bellona, says that, if Kid was "born in nineteen forty-eight," then he has "to be younger than" 27 (307). It seems that, outside of Bellona, it is later than 1975, while it is earlier than 1975 inside Bellona. If we can trust these women's comments, entering Bellona is like time traveling to the past, or at the very least, a temporally disruptive event of a linear passage from past to future through 1975 as a pivot point. In other words, experiencing through Bellona lets the characters and the readers see the past differently and it opens another future than the

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[57] A good comparison could be made between Kid's journal and Mina Harker's diary in Bram Stoker's novel *Dracula*. Mina's journal in *Dracula* seeks to secure the power of information and Western logical reasoning over Eastern superstitions. In this sense, Kid's journal serves the opposite function to Mina Harker's diary.

one outside of Bellona that seems an inevitable unfolding in the United States in 1975.

This disruption in temporality and historicity leads to an ontological uncertainty as the

"Oriental" woman, and people inside Bellona, describe how Kid looks in different ways.

The "Oriental" woman remarks that he looks sixteen (4), while people in Bellona

describe him as "seventeen or eighteen" (620) or even older, as Mr. Newboy says he

looks "nineteen or eighteen" (290). This spatio-temporal confusion results in ontological

uncertainty as no one can guarantee how old Kid and other characters are or what

memories and experiences of the past they have.

The lunisolar objects also look different from inside and outside Bellona.

Although, as previously mentioned, the characters do not usually perceive sunrise and

sunset inside the city, there is a moment when a hugely expanded sun appears in the sky.

Kid sees, "From the edge of the sidewalk, three-quarters of the disk was visible above the

houses. … What they could see of it filled half the visible sky. … The rim was a broil of

gold. Everything was like burning metal" (432). Afterwards, however, Captain Kamp

says to Kid, "nobody outside … of Bellona, saw that one," meaning the expanded sun

(450). The difference in characters' perceptions prove that this fantastic solar event has

only happened inside Bellona's boundaries, or it was witnessed differently, depending on

the place at which observer was standing (450). In addition to this eccentric solar event,

the moon in Bellona also looks differently. In fact, there are two moons in the sky instead

of one. Kid says he "saw a second moon," noting that, "crescent and near-full" (95).

When there are two moons, one crescent and one near-full, they stop functioning as

sources of temporal and seasonal information. About this irregular phenomenon, Jack

guesses, "Maybe it's some kind of reflection" (95). To this conjecture, Tak asks,

"Reflected from what, on to what?" (95). Tak's question is significant because moonlight

is already the reflection of sunlight. If one moon is reflecting the light from another

moon, it is reflecting a reflection of the sunlight as a mirror of an already mirrored

image.[58] Or, if both moonlights are reflections of the sunlight, they reflect one source in

two different forms—one crescent and one near-full. The difference of perceptions

between inside and outside Bellona requires readers to ask themselves which perception

is true. Is it earlier than 1975 or later? Is Kid sixteen or nineteen-years-old? Is the

expanded sun true or not? Are there two moons or one? It seems there are two kinds of

realities—one in Bellona and another outside of it.

This difference of spatio-temporal perception between outside and inside Bellona

is intensified once Kid enters the Calkins mansion, passing the gate at which another

"Oriental" character, Lansang stays.[59] Thus every time Kid passes the "Oriental"

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[58] This will probably remind readers of Jacques Derrida's semiotic in *Of Grammatology*, when Derrida argues a sign is a signifier of a signifier, not a signified. Delany is particularly interested in the Derridean way of understanding semiotics, as the style of *Dhalgren* shows his parody of the style of Derrida's book, *Glas,* with multiple columns in different type sizes and lots of side notes. 13 years after the first publication of *Dhalgren*, Delany wrote a nonfiction essay entitled, "Neither the First Word nor the Last on Deconstruction, Structuralism, Poststructuralism, and Semiotics for SF Readers," which contains his summary of and thoughts on structuralism and poststructuralism, including Derrida's theories. The structure and format of this essay are the same as *Dhalgren,* with the same style of multiple columns, margin notes, and circular structure. It is as if "Neither the First Word" is reflecting *Dhalgren*, and *Dhalgren* is reflecting Derrida's *Glas*. Or, Delany's fictional and nonfictional writing are reflections of Derrida's *Glas* in two different forms and genres. In "Neither the First Word," Delany writes about Derridean semiotics by saying that the sign is not the signifier for the signified, but the signifier for the signifier: "a sign that leads to another sign" (171).

[59] Roger Calkins, the chief of Bellona's newspaper, *Times*, and the city's most powerful and richest person, holds a party to celebrate the publication of Kid's poetry book. The difference between these two groups are highlighted by the clothes each group wears. Kid brings a dozen of his low-brow Scorpion friends, and, at the party, they meet Calkins's high-brow friends, who each wear "suit, shirt, and tie of different blues" with "a serious expression" (600). As this is probably the first event at which the two divided groups mingle, Captain Kamp, who oversees the party on behalf of the mansion's absent owner, shows his embarrassment over the Scorpions' tasteless behaviors. He says, "I'm just not used to it. I mean all these

characters the spatio-temporal perception is disrupted, but this time when he passes

Lansang, it is done through even more intensified form of the spatialization of

temporality. This spatializaiton of temporality results from the unique naming of the

mansion's gardens. Kid and Lanya, during a previous visit to the mansion, find each

garden bears the name of a month on an identification plate. In the garden, Kid finds "a

verdigrised plate" that reads "MAY" (256). When Kid asks Lanya, "what are you looking

at?" she answers, "The November garden" (256). Here, we can see that Calkins names

each garden after the months of the year, although there are several that, for no logical

reason, have no names.

Due to this unique spatial characteristic, the description of the party, and the

people's movements in it, disorient readers in a more intensified way. The novel writes,

"there was a bridge between January and June" (605). Although readers can determine

that the words "January" and "June" do not represent the names of months in a temporal

way, they still find that their habitual phenomenology, resisting to follow this odd

signification, keeps requiring them to read the description in a more familiar way, as if

there is a symbolic bridge between the months of January and June. Other such phrases,

containing the spatialization of temporality, follow: "From the high rocks of—'October,'

… he looked down" (606), "They came, laughing, along the short-cut from March to

October" (626) and so on. Readers feel as if they are moving from January to June

through a direct bridge, or from March to October through a short-cut; they feel as if

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different … kinds of people. Like that boy back there walking around with no clothes on?" (608). Kid's
Scorpion friends do not seem to care the sophisticated dress code when walking naked, whereas Calkins'
friends wear fancy suits.

there are rocks on October. Delany forces readers to feel temporality in a spatial way, as if there were imaginary, three-dimensional space, in it. If entering Bellona disables readers from using their familiar phenomenology of space and time, entering Calkins' party leads them to experience even more distorted phenomenological renderings of space and time through the spatialization of temporality. Hence, *Dhalgren* shows that, each time Kid passes the gates kept by the "Oriental" characters, the Western conventional phenomenology gets more and more challenged and modified, casting doubt on the reality in which readers have long believed, while, in Le Guin, this spatialization of temporality is brought by the indigenous phenomenology of Valley people which comes from native American philosophical tradition, in Delany it happens when they pass the gates kept by Asian characters experienced by native American protagonist.

The Regime of Cognitively Closed Order of Western Knowledge With Phenomenology, Epistemology, and Classical Physics.

Although we do not know which perception is true between outside and inside Bellona, and between outside and inside Calkins mansion, we do know which perception is more familiar to Western readers' conventional phenomenology. The disrupted spatio-temporal perception in Bellona, and the spatialization of temporality in Calkins mansion are strange to readers' minds. It shows the later version of the pattern of the East representing an alternative world initiated from the works of Burroughs and developed through New Wave science fiction. Hence, considering Darko Suvin's traditional

definition of science fiction, the "Oriental" characters seem to symbolically function as gateways to an imaginary, created, and estranged world. Although Suvin emphasizes the difference of science fiction from the genre of fantasy by saying the descriptions in science fiction should be possible in "cognitive norms of the author's epoch," he also differentiates the genre from naturalist or realistic fiction by writing sf is "radically, or at least significantly different from the empirical times, places, and characters of 'mimetic' or 'naturalist' fiction" (*Metamorphoses of Science Fiction*, viii). However, borrowing Seo-young Chu's definition of sf, I argue they are not a gateway to non-existent non-empirical estranged sf world but a gateway to existing but unfamiliarly decolonized perspective to the world. Theorists like Sarah Ahmed in *Queer Phenomenology* and Mark Rifkin in *Beyond Settler Time*, as described more in detail below, point out that the Western notions of chrononormative phenomenology, linear temporality, and progressive historicity are not a transparent representation of reality but one of many different frames we can use to interpret the world. They further argue this Western knowledge on time is grounded by classical physics such as the Newtonian notion of space and time and used to justify colonial violence. From this theoretical engagement, I shift to the second point of the chapter's argument—how Delany understands this web of Western knowledge system as a self-reflexive structure, which has been used to objectify Black subjects under the binary imaginary of Black and white racialization. By establishing this point, this chapter moves to another aspect of how Delany conceptualize the Western themes fundamentally as binary structure and disregards the presence of Native Americans,

Asian-descent people, and other colonized groups who exist already in American land and speak fluent English.

Writers of queer theory, indigenous studies, and postcolonialism argue the conventional and familiar Western phenomenology of space and time is a social construct that silences and oppresses queer, colonized, and indigenous subjects. For instance, writers of queer theories analyze the fictiveness of temporality and spatiality in the Western knowledge system (Sedgwick 1993; Edelman 2004; Halberstam 2005; Ahmed 2006; Freeman 2010). For instance, Sarah Ahmed, in her book *Queer Phenomenology*, argues that we are not aware of the fact that our bodies are always already being oriented, and even directed, by the space which they inhabit over time. She asserts that "directions are instructions about 'where,' but they are also about 'how' and 'what'" (16). Such directions instruct our bodies to be "direct," "straight," and in alignment with a society (16). Therefore, she argues that "turning" from the social spatio-temporal alignment is crucial for the liberation of subject formation (15). Thus, she and other queer theorists call for a "queer phenomenology" (or, "queer time and place," quoting Halberstam) that does not force a chrononormative and heteronormative temporal-spatial understanding of life. These theoretical works allow readers to acknowledge that the conventional phenomenology of space and time—though it is habitually familiar to us and considered as a realistic representation of reality—is not a transparent tool that brings outside reality to the readers but, rather, an imaginary and violent social construct.

In a similar vein, theorists of Native American studies and postcolonialism point out the violent, imperial epistemology of history (time) and geography (space). These

theorists argue Western imperialism is based on a linear, homogenous, and quantitative

historicity, which was universalized and mapped onto a spatial grid of the colonial

territory on the base of Euclidian-Newtonian spatiality by the International Prime

Meridian Conference of 1884. For example, in addition to Mark Rifkin which the

previous chapter introduced, Dipesh Chakravarty criticizes this kind of Western notion of

singular and linear history by calling it "historicist imagination of time" (*Provincializing*

Europe 10). Rifkin and Chakravarty criticize the way this imperial epistemology of

history and geography supports colonial violence, which justifies the dehumanization of

the Black and colonized subjects as not-yet-modern and, thus, non-human.

Delany intentionally and philosophically blurs the boundary between science

fictionality and reality by using Asian characters about which Dick leaves unverifiable.

For Dick, science fictional world and familiar reality are always confused, and the

question of which world is real remains unanswered. In contrast, Delany intentionally

blurs the two worlds redefining the fundamental conceptualization of the real. Recalling

Chu's definition, it is wrong to render "'science fiction' and 'realism' each other's

antonym" (8) she writes, "there is no such thing as the opposite of science fiction.

Likewise, there is no such thing as the opposite of realism" (8). Instead of conventional

definition of science fiction as a genre for estranged cognition for imaginary world, she

defines science fiction as a "variety of realism" whose referents "requires astronomical

levels of energy to accomplish its representational task insofar as its referents elaborately

defy straightforward representation" due to the referent's unfamiliarity to our quotidian

mind (7). Considering Chu's categorization between realism and science fiction, the

"Oriental" characters in *Dhalgren* do not play a role of entry into imaginary world from the realistic world, but they function as a gate for another unfamiliar reality existing outside of heteronormative, chrononormative, and colonialist worldview. Black studies critic Sylvia Wynter and posthuman theorist Stefan Herbrechter's critiques on Western knowledge system demonstrate why readers feel there is something strange and unreal about the spatio-temporal disruption and unfamiliar lunar-solar events in Bellona. Wynter writes the Western knowledge disciplines construct a "cognitively closed order of knowledge" eventually resulting in what she calls a "disciplinary 'truth of solidarity'" (*On Being Human as Praxis* 22). As this truth of solidarity is a cognitively closed system, she writes, the other model of ontology becomes illegitimate as unreal and non-truth (22). Stefan Herbrechter, a theorist of posthumanism, raises a similar argument in his book *Posthumanism: A Critical Analysis*—asserting that our notion of realism is embedded with so-called "legitimate knowledge" in the "scientific regime of truth" (137). Under this regime of truth, he writes that human others are illegitimatized as non-truth, namely "ghosts" (16). Thus, "Oriental" characters open not an imaginary, fantastical world, but a queer, decolonized, deconstructive, and non-Newtonian world that defies straightforward representation under the closed regime of Western knowledge.

Native American and "Oriental" Characters as Symbolic Instruments

Reading *Dhalgren* as this kind of decolonial deconstruction of the closed regime of Western knowledge sheds light on the structural role of Kid's Native American identity and "Oriental" characters' Oriental identities in this novel. Delany's critical

writing "Neither the First" quoted above shows he is keenly aware of the self-reflexivity of the closed structure of Western epistemology and ontology. However, the way in which he understands and conceptualizes the closed system of Western knowledge is solely done with Manichean binary terms following from Derrida's theorization: "male/female, white/black, good/evil, civilized/primitive, culture/nature, self/other, literature/paraliterature, mind/body, conscious/unconscious, subject/object" (Delany, "Neither the First" 144). As he conceptualizes the post-segregation US racial problems through this binary structure of black and white racialization, Native American and "Oriental" characters become marginalized as unassimilable beings and present only as a symbol of deconstruction.

Before discussing the "Oriental" characters' deconstructive role in the novel, it helps to understand how half-Native American Kid appears in the novel as a symbol of Western knowledge system's autopoiesis and self-reflexivity. *Dhalgren* highlights this epistemological and ontological self-reflexivity by constantly bringing the question of these to readers and leading them to a place where they have no recourse other than to accept the self-reflexivity of the relationship. This is solely done through Kid's experiences in the city and his journal writing. For instance, the boundary between Kid's ontological status and his epistemology is deconstructed. He writes, "I go down a street: buildings are burning. I go down the same street the next day. They're still burning. Two weeks later, I go down the same street and nothing looks like it's been burned at all. Maybe time is just running backward here. Or sideways" (377). Although this comment seems to be an ontological issue—that Bellona has magically returned to its previous

state—it can be read as Kid's epistemological issue; Kid misremembers the city's landscape. As the Kid's perception of time and space in *Dhalgren* is already deconstructed, it is completely unanswerable which of these is true. Of this, Lanya makes an important comment: "I realized something. About art. And psychiatry. They're both self-perpetuating systems. Like religion" (300). About the self-perpetuating aspect of art, psychiatry, and religion, she adds, "the problem … is that we have an inside and an outside. We've got problems both places, but it's so hard to tell where the one stops and [the] other takes up" (301). In Bellona, it is "so hard" to tell where Kid's epistemology stops and his ontology takes up, and vice versa. Thus, until the readers stop asking the meaningless questions of which one is true, "the problem" does not end. While dick leaves the same question as fundamentally unverifiable, Delany actively engages with the question and makes it meaningless. The novel highlights the only possible answer to the issue of epistemology and ontology is in Kid's palimpsest autopoiesis. Delany shows Kid shapes Bellona's landscape and geography, and, reversely, the city shapes his life and thoughts. Kid asks Lanya, "Do you think a city can control the way people live inside it? … Thinking that live streets and windows are plotting and conniving to make you into something you're not, that's crazy, isn't it?" (249-50). Here, Kid is saying that Bellona's geography itself control his behavior and thought.[60]

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[60] In this sense, this novel's disruption of temporality and spatiality is different from the Fredric Jameson's diagnosis of postmodern temporality. In "End of Temporality," Jameson argues that as a postmodern and late capitalist phenomenon, the reduction to the present happens. Although this new temporality that does not depend on Western teleological temporality, might have had a positive effect in that it can recognize the previously unacknowledged colonized people, it results to a new abstraction through "renewed privatization," a fragmented form of fragile autonomy. However, in Delany's *Dhalgren*, renewed privatization

The circular structure of the novel is also betrayed through Kid's status elevation in the city. Due to the novel's circular structure, Kid returns to Bellona, after leaving the city, which he has shaped and influenced so much. When Kid first enters Bellona, he does not have any idea of the city's rules and laws. Although it seems a lawless city, Tak explains, "It's a strange place, maybe stranger than any you've ever been. But it still has its rules. You just have to find them out" (87). However, in the process of uncovering the rules of Bellona, Kid ends up being a ruler. For example, a "black man," whom Kid meets with three other Scorpion members on Jackson Avenue, tells them that there is a white boy who shoots from the roof of the Second City Bank building (467). The man asks, "You Scorpions gonna…come down to Jackson and give us some protection?"; Kid answers "we don't protect anybody" (467-68). In this instance, although Kid is not yet a leader of the Scorpions, he already makes a new rule for Bellona and Scorpions.[61] Seeing how Kid has already begun making rules, Nightmare, the previous boss of the Scorpions, suggests that Kid be the new boss (498). Thus, Kid does not become a rule-maker after he is officially designated as the boss. The opposite is true; since he had already made rules, he could become the boss. The way in which Kid shifts from a person who is shaped by Bellona's strange rules to a person who instates new rules shows how he shapes the city based on his experiences, which have already been shaped by the city and its landscape. Afterward, as mentioned above, Kid leaves Bellona and then reenters the city, due to the

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[61] There is another similar instance. When Dollar, a Scorpion member, becomes problematic, Copperhead tells Kid, "if you want me to…I'll kill the little white bastard," and Kid answers, "[n]o, I don't want you to do that" (Delany, *Dhalgren* 497). In this instance, again, Kid performs as a rule-maker, deciding what other Scorpion members can and cannot do.

novel's circular structure, to figure out and be influenced from the rules that he created before.[62]

The journal Kid receives from a pub-owner in Bellona adds to the self-reflexivity of his epistemology and ontology. Kid writes in the journal to represent the world he perceives, but the journal has already been filled by a previous owner (presumably his former self). Because he cannot distinguish which writing is which in the distorted spatio-temporal phenomenology, the writing that has been written before re-influences and reshapes Kid's thoughts, and, under this influence, he leaves new writing in the journal in a palimpsest way. The palimpsest, autopoietic journal writing, of course, is made possible only by the novel's circular structure—the circular structure that the half-Native American Kid and the "Oriental" woman, with both of their non-white, non-Western identities, initiate and complete in a mirrored way. As the novel begins again where it ends, Kid can repeat writing in the journal.

As the novel's deconstruction of closed Western knowledge is done through the Kid as a symbol of autopoiesis, the novel overlooks Kid's specific Native American identity and history. To betray the world's autopoietic characteristic he becomes a figure that does not have any specific history and culture. For instance, although Kid is so sure

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[62] This is like what Derrida says about the logic of law in *Acts of Literature*: "[t]he law is prohibition: this does not mean that it prohibits, but that it is itself prohibited, a prohibited place" (201). He concludes, "[t]he law is transcendent and theological" (Derrida 270). In these comments, Derrida means that the law itself is prohibited from our etymological grasp because law is not a realistic entity; instead, the law can be law only when it is articulated by the place of the law self-reflexively. This notion of law is also analogous to Walter Benjamin's understanding of positive law in "Critique of Violence," in which he argues that positive law cannot be justified in any sense. According to Benjamin, the mythic figure, Niobe, is not punished for violating pre-existing law. Instead, by killing Niobe's children, Leto instates a new law that self-legitimizes itself (294-295)

of his "Indian" identity when he introduces himself by saying, "I am American Indian" (73), he does not remember anything of his cultural heritage and history. Although he explains "My mother was a full Cherokee…she died when I was about fourteen" (37), this short comment is the only one Kid makes about his Native American identity in this 800-page novel. Rather, his Native American genealogy has been disconnected as he writes, "I had a mother, I had a father. Now I don't remember their names" (733). While the linear temporality and chrononormativism of the novel is deconstructed, his Native American history and specificity also disappear.

This shows Delany inherits from the poststructuralist tradition a way of thinking that perpetuate colonialist discourses while he deconstructs the Western knowledge system by taking up methodologies developed by Derrida, Deleuze and Guattari. Both Delany's fictional and non-fictional critical writings show his heavy interest in Derrida, Deleuze, and Guattari's poststructuralism in relation to his science fiction writing. In "Neither the First," after he cites Derrida's *Glas*, and Deleuze and Guattari's *Anti-Oedipus* and *A Thousand Plateaus*, he connects these works to his theory about science fiction. He writes the "themes" of the West (which should be deconstructed by post-structuralism) "are not science fiction's ~~themes~~" (Delany, "Neither the First" 183). He argues the themes that are generally considered as science fiction's themes such as time, space, Utopia, and technology should not be considered as sf's themes anymore because these themes are historically originated from other literary traditions such as nineteenth-century American literature or continental literature (181). Instead, he urges "I propose…we remember the model of Derrida" in reading and writing science fiction

(184). Hence, he makes the structure of *Dhalgren* as a fictional imitation of Derrida's

book, *Glas,* with multiple columns in different type sizes and lots of side notes.[63]

Native American studies scholar Jody Byrd, however, points out Derrida,

Deleuze, and Guattari's symbolization and homogenization of Native Americans and

Eastern others in their poststructural deconstruction. Quoting Deleuze and Guattari's *A*

Thousand Plateaus, she writes "Their work maps out possibilities for rhizomatic

movements, de/re/territorializations, and nomadic assemblages…that give way to new

lines of flight and new nomadologies as a way to resist the arborescene of master-

signifiers, logos-centered thought" (11). She points out that they search these "new lines

of flight and new nomadologies" through homogenization and symbolization of Eastern

and Native American others. She quotes Deleuze and Guattari when they write "the

search for arborescence and the return to the Old World occur in the East. But there is the

rhizomatic West, with its Indians without ancestry, its ever-receding limit, its shifting and

displaced frontiers" (qtd. in Byrd 11). The problem in this process of searching for

"rhizomatic movement," Byrd argues, is the way that the Eastern and Native American

paradigms are homogenized and symbolized as "stateless war machine…transversal

scramble, antigenealogical, and always proceeding through re/deterritorializations" that

perpetuate colonialist discourses justifying the expropriation of indigenous lands (14).

Thus, she points out that Native Americans appear as "present absence" in their

theoretical frame (14). She also brings up the replaceability of the Native American and

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[63] Delany also delves into Derrida's semiotics in many other nonfiction writings, such as "Appendix: Some Informal Remarks Toward the Modular Calculus, Part Three" and "About 5,750 Words."

Eastern models in Deleuze and Guattari's theory, as they write "The Indian model replaces the Egyptian" (qtd. in Byrd 14).[64] She further criticizes Derrida's *Writing and Difference* by paying attention to the description of Indians as "tattooed savages" in his work in the same colonialist way of Deleuze and Guattari. She asks, "what of the 'tattooed savages' that…Derrida announce[s] but who remain unacknowledged throughout the rest of the text? How might we approach the present absence, the supplemental gap, of their signification?" (Byrd 8). As Byrd criticizes Derrida, Deleuze, and Guattari's theoretical dependence on Orientalist and colonialist discourses in their deconstruction, Delany repeats their problems through the symbolization of half-Native American character Kid as an ahistorical anti-genealogical character that plays a deconstructive role in the novel's structure as a "stateless war machine" (Byrd 14). Similar critiques can be made of Delany due to the degree to which such thinkers shape his work in Dhalgren.

Oriental Identity as a Symbol of "Rhizome"

Reading Deleuze and Guattari's *A Thousand Plateaus* alongside Delany's *Dhalgren* suggests even further how heavily this novel depends on Deleuze and

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[64] Sylvia Wynter also tries to find an alternative model for humanity outside of the Western knowledge structure. She asks, "what other model was there? Except, of course, for the hitherto neocolonially neglected yet uniquely ecumenically human model put forward by Frantz Fanon from what had been his activist 'gaze from below' anti-bourgeois, anticolonial, anti-imperial perspective" (Wynter 22). However, she immediately adds that, this "uniquely ecumenically Fanonian human model that could in no way law-likely exist within the vrai of our present epistemological order" (Wynter 22). The only alternative way of conceptualizing can be, as she suggests, "those clusters of still extant nomadic or sedentary indigenous traditionally stateless societies—for example, those of the Masai, the San, or the Pygmy in Africa, as well as the range of other such societies in Australia, the Americas, and elsewhere" (Wynter 22-23). However, she also adds that most of them do not exist in the world anymore as "many of these groups are now being pushed out of their ostensibly 'underdeveloped' 'places' totally" (Wynter 23).

Guattari's theorization. The name of the weapon Kid exchanges with the "Oriental" woman and the "Oriental" woman's transformation into a tree strongly resonate with Deleuze and Guattari's poststructuralist theory. Kid brings two deconstructive tools into Bellona: first, his half-Native American identity and, second, the weapon, "orchid." Although critics have not yet been interested in the name of this weapon, regarding Delany's direct interest in *A Thousand Plateaus*, it is arguable that the name came from Deleuze and Guattari's explanation of rhizome created from orchid's deterritorialization and wasp's reterritorialization (Deleuze and Guattari 10). Indeed, the orchid weapon is never used as a physical weapon in *Dhalgren* but, rather, as a semiotic, deconstructive weapon. The novel describes the weapon as "an adjustable metal wrist-band, seven blades, from eight to twelve inches, curved sharply forward. There was a chain-and-leather harness inside to hold it steady on the fingers" (*Dhalgren* 15). The signifier "orchid" might mean this blades and wrist-band but afterwards, Kid also names the title of his poetry book "Brass Orchids" (506). Thus, the novel uses the same signifier, "orchid," to refer to two different signified things—one to the weapon of low-brow Scorpions and the other to Kid's poetry book acclaimed by high-brow Calkins. Thus, "orchid" in *Dhalgren* is a weapon that does not physically cut someone's flesh but cuts the notion of transparent, semiotic representation. When he leaves Bellona, Kid hands over this deconstructive weapon to the "Oriental" woman, so, when she enters the city while Kid is away, she can keep deconstructing the Western knowledge system—but this time with her Eastern identity.

Moreover, the significance of the "Oriental" woman's bodily transformation into a hybrid tree surfaces if reading this section of *Dhalgren* in light of *A Thousand Plateaus*. In a dichotomous reading of the West and the East, Deleuze and Guattari write:

> It is odd how the tree has dominated Western reality and all of Western thought, from botany to biology and anatomy, but also gnosiology, theology, ontology, all of philosophy. … The West has a special relation to the forest, and deforestation; the fields carved from the forest are populated with seed plants produced by cultivation based on species lineages of the arborescent type….The East presents a different figure: a relation to the steppe and the garden (or in some cases, the desert and the oasis), rather than forest and field. (*A Thousand Plateaus* 18)

Here, Deleuze and Guattari argue that the tree has been the dominant image for Western reality and thought, from natural science to ontology, philosophy, and theology, while the East depends on different images. Therefore, the "Oriental" woman's transformation into a tree should be read, not as a mythical, unrealistic, science fictional element, but as a decolonial, deconstructive, rupture into the cognitively closed regime of Western knowledge structure. With her Oriental body and physical transformation into the symbol of the West, she ruptures and enters the dominant Western paradigm.

In this sense, using "Oriental" characters as a semiotic tool for decolonial deconstruction for the liberation of Black subjects also repeats the Afro-Orientalist discourse. Bill Mullen, in his book *Afro-Orientalism*, defines this Afro-Orientalism as referring to African American writers using the East as only a decolonial remedy and ally. According to Mullen, Malcolm X, in his book *The Autobiography of Malcolm X*,

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writes that he is a descendant of the "Asiatic Black Man" and that "Chinese will be the most powerful political language of the future" (qtd. in Mullen xiv). Mullen also writes that Du Bois "hoped for just such radically imaginative linkages between and among people of color," so when Japan won against Russia in the Russo-Japanese War of 1904, Du Bois declared "Asia [to be] the fraternal twin of Africa in the struggle to decolonize the modern world" (Mullen xii). In the collaborative photodocumentary, *12 Million Black Voices*, Richard Wright also notes, concerning Asia, that "we seek to become protectively merged with the least-known and farthest removed race of men we know" (qtd. in Mullen xi). Mullen concludes that this shows, "the tendency of Western speakers to conjure Asia primarily for the purposes of delineating Occidental problems and desires [through] a negative affirmation of knowing this unknowing as the starting point for rethinking and reordering the world" (xii-xiii). Therefore, from these African American writers' viewpoints, the Orient is a readymade, presumptive ally with anti-colonial potential due only to its semiotic and paradigmatic difference, but, in this idea, the orientalist symbolization of Asia is perpetuated.

Through this Orientalist symbolization, like Kid who does not remember any past of him, the "Oriental" woman's history also appears as equally absent, as she says she comes down from Canada. Based on her "musical Midwestern Standard" accent and "un-Orientally heavy" eyebrows, which show her non-Eastern style make-up, we can guess that she might not have been born in Asia and might have never even been to any Asian countries before (*Dhalgren* 2). Another Asian-looking character, Lansang is similarly antigenealogical, as he never reveals his self-identification of his ethnic and national

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identity, nor does he reveal his past. Kid and other characters are not interested in which

Asian country Lansang comes from, as Kid states that Lansang is a "young Filipino

gatekeeper," without knowing Lansang's nationality for certain (642). It is as if it does

not matter whether Lansang comes from Vietnam or the Philippines; the only thing that

matters is the fact that he has non-Western characteristics in spite of his fluent English

without an accent. As a decolonial deconstructive tool, these non-Western, foreign

countries are merely replaceable.[65] Indeed, Kid replaces non-Western countries with one

another. He states that, in the past, he stayed in foreign countries such as "Japan. And

Australia [and] Mexico" (4). However, later in the novel, he replaces "Mexico" with

"Uruguay," as he says he has visited "Japan, Australia, Uruguay" (708).[66] These

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[65] The astronomer Kamp compares visiting the moon to visiting Persia. He says "'you can't describe it. You'd have to be there.' But that's my first wife telling her mother-in-law about the time we went to Persia. And that isn't what I mean" (Delany, *Dhalgren* 611). Here, Kamp argues his experience on the moon is even more indescribable than his experience in Persia. Although he says Persia is not as abnormal as the moon, he still uses the Orient to emphasize how unusual the moon is. Kamp, and *Dhalgren* in general, use Persia as a reference and criteria for anomaly, because what Kamp basically means is that the moon is even more indescribable and abnormal than Persia.

[66] Although this paper cannot discuss further about the structural role of these Latin countries and Latinx people in the novel, Latinx characters also appear in a marginalized way in the novel. For instance, there is a Mexican character who is described as a ghostly, haunting figure. In the middle of the novel, a mysterious Mexican guy periodically appears, who, like the "Oriental" woman, has no name until the end of the story. After Kid separates from Tak, he walks aimlessly along the foggy, misty street. As he contemplates the nature of Bellona, he bumps into a male character who has a Mexican accent. The Mexican-accented male character says some incomprehensible words, such as "you are the one who……When I was…you didn't…no? You, please…don't……Oh, please, don't you…you were in there" (*Dhalgren* 383). However, the ontological status of this Mexican man is doubtful because, once he leaves, Kid ponders, "[i]f I'm hallucinating that, how do I tell if anything else is real? Maybe half the people I see aren't there—like that guy who just ran up? What's he doing in my world? Some fragment of Mexico" (385). The memory of this encounter comes between Kid's sleeping and waking moments (400). This Mexican man appears before Kid's eyes under random circumstances, like a ghost. During Kid's conversation with Fenster, Madame Brown, and Kamp in *Teddy's*, "the heavy blond Mexican with the blanket shirt rose from beside Tak and walked to the door, passing within a foot of Kid, and left. Tak saw Kid….Kid, curious, went to sit in the vacated seat" (449). Since nobody except Kid sees this person, and nobody mentions this man, readers cannot be sure whether he is real or a hallucination from Kid's memories of the past or the previous encounter. The next time the man randomly appears, Denny and Kid see him, but they cannot explain why he appears and what he does. So, Kid says, "don't tell me everything in this fucking city happens for a reason" (516). As if this Mexican man only exists to raise doubt about Kid's phenomenology and

countries are mentioned and included in the novel only as an easily replaceable, foreign countries.

It is notable that the gatekeeper position at the Calkins mansion is also assigned to replaceable foreigners. When Lanya and Kid visit this house for the first time, Lanya asks Mr. Newboy about a previous gatekeeper: "Isn't the man who used to be a guard here anymore?....He had to stay in there all the time" (254). Mr. Newboy answers, "Tony?", and Lanya says, "I thought his name was something Scandinavian" (254). Newboy says, "Then it must be somebody else now…Tony's quite as Italian as you can get" (254) Lanya replies, "So was the other one….Things are always changing around here" (254). The nationalities of Tony and the other gatekeeper Lanya met are not designated in the novel, except that they are both foreign and their jobs were to "stay in there all the time" (254). While the racial imaginary of Black and white binary is deconstructed in the novel, there is always a non-American foreigner at the gate between Calkins's expensive mansion and ghetto places, namely between white and Black, and subject and object, and so on.[67]

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perception of the world, he stays in the background. Likewise, when Kid has a conversation with Madame Brown about his meeting with the "Oriental" woman, he says it happened in his "dream" (766). Of course, there is a possibility that these encounters are not dreams or hallucinations at all, but what is important is these foreign characters' function in the novel as a symbolic instrument to arouse doubt to Kid's phenomenology

[67] In addition, when Kid goes to the storage house, he sees many boxes labeled, "PRODUCTO DO BRAZIL," "FABRIQUE FRANÇAISE," "MADE IN JAPAN," and "ΠΡΑΓΜΑΤΑ ΕΛΛΕΝΙΚΑΙ" (meaning "Greek things" in Greek) (*Dhlagren* 554). As Kid does not attempt to see what is inside these boxes, readers also do not get a hint as to what is in them. Hence, the labels become empty signifiers. We have no clue what the "thing" is, although we know this thing came from Greece or was made in Japan. Hence, the words on these foreign products are empty signifiers, denoting nothing. On the contrary, other words in *Dhalgren* signify another signifier in a web of signifying chains, which, of course, changes while we read the novel. As the gatekeepers' national identities are interchangeable as long as they are foreign, these labels are also interchangeable. The last label written in Greek, "ΠΡΑΓΜΑΤΑ ΕΛΛΕΝΙΚΑΙ," shows that these words do not even try to be read by most American readers. As with the oft-repeated idiom, this

In this vein, it is significant that Kid creates an immediate, intimate relationship with the "Oriental" woman in his journey to liberate oppressed Black subjects. As if the "Oriental" woman is readymade to be an ally to Kid, she immediately and without resistance has sexual intercourse with him and then becomes a rhizomatic arborescence. At the end of *Dhalgren*, she receives Kid's duty by taking the weapon, "orchid," and enters Bellona, mirrored and homogenized with Kid in *Dhalgren* as antigenealogical, stateless, deconstructive weapons, which perpetuate the Orientalist discourse. Kid and the "Oriental" characters exhibit present absence—being included in *Dhalgren* as only rhizomes to deconstruct the regime of Western reality, themes, knowledge, and ontology—and they are replaceable mirrors simply imitating each other's comments and characteristics.

Conclusion

Delany's *Dhalgren* belongs to the genealogy of speculative Orientalism in that it uses Asian and Native American characters as beings who are alienated from their specific ethnic identities, histories, and genealogies and it conflates Native American characters with Asian characters. However, the differences in Delany's version of speculative Orientalism in comparison to writers in the previous chapters is that in his work Asian (looking) characters are not present as foreigners or visitors. The "Chinaman" in Burroughs's work is present in his novels as a marker of foreignness (a

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is merely Greek to the readers. It exists only to be incomprehensible. The same effect can happen, though the labels change from Greek to Hindi or Sinhala. These signifiers only function as unreadable, and therefore, empty, signifiers.

gateway for a different utopic world), Asian woman in Dick's stories are present as unreal aliens, and Ryubov, Keng, and Sutty appear in Le Guin's novels as alien envoys, visitors to the local planet.

In Delany's novel, by contrast, the "Oriental" woman is already there, her eyebrows are "un-Oriental" looking, and she speaks with a "musical Midwestern standard" accent (*Dhalgren* 2). Although these Asian characters still play the roles of reality markers and mediators between two worlds, they stand as gateways, they are also included in the US domestic sphere. They are not foreigners anymore; instead, they appear as resident aliens who are included and excluded simultaneously. Considering Delany's early work, such as "Aye and Gomorrah" (1967) included in *Dangerous Visions* also hints at a similar approach toward Asia/ns, it seems that Delany's position as an African American writer makes him have a distinguished idea toward other racial minorities although his way of describing Asia/ns still changed and developed throughout his writing career. They are also ready-made allies for both the local Black and white characters, as these benign and talented supporters imply figures that veer into the representation of Asians as the model minority.

Afterword: From Speculative Orientalism to Asian Futurism

The discourse of Orientalism is deeply related to how we can understand universal time and the temporal sovereignty of Asian nations. Orientalism is rooted in the colonial or settler time that considers the continental, national, and racial others as asynchronous people and as either backward or futuristic. Although speculative Orientalism imagines the Asian others as synchronous and contemporary people, it still does not recognize Asians to represent their cultures, historicity, and temporal sovereignty. While I was writing this dissertation, several significant events took place that made us think further about the entanglement between colonial times and Asian temporal sovereignty. On April 29, 2018, North Korea announced that it would return to UTC+09:00 to rematch its time with South Korea. For the previous three years, South and North Korea had 30 minutes' time differences although both countries are located in the same longitude. The time difference began with the North Korean government's announcement on August 5, 2015, that the country would use its own time zone called Pyongyang Time (PYT), which is UTC+08:30. When the North Korean government created the Pyongyang Time, it declared the decision as a break from "imperialism," thus the time zone change began from the day of the 70th anniversary of the liberation of Korea from the Japanese Empire. When the North Korean leader Kim Jong-un had a series of historic meetings with then-US-president Donald Trump and former South Korean president Moon Jae-in, the North Korean government revoked its own time and realigned it to South Korea's as a part of peace building.

These events remind me of how the North Korean government understands time as a colonial tool so much that they had to create their own time zone by pulling thirty minutes. As a result, in the three years during which South and North Korea had different times, North Korea was always 30 minutes behind South Korean time. As a science fiction scholar, it felt to me as if the North perpetually stays in the past and can never meet the South at the present, as unification requires a kind of science fictional time travel. The first time I saw Kim Jong-un's face on live television was at the 2018 official summit between South and North Korean leaders at the truce village of Panmunjom. When Kim Jong-un walked down the stairs to shake hands with Moon Jae-in, watching his face live felt so bizarre and unrealistic. I realized I had thought of him as a fictional person, a historic figure, someone who lives on a different planet and not in a place just an hour away from Seoul. Indeed, he was there with flesh and bone, sharing the same temporal and historic moment with me and the world. I am not saying that I support all the decisions and policies of the North Korean regime; I do not argue that what North Korean leader Kim Jong-un does is justifiable. What I felt, however, was how easy it is to think of racial and national others as if they are people in a different time (literally and figuratively), as I had imagined him as a person who does not share the same time with me even though we share the same race, nationality, and time zone. It reminds us of how much the concept of time is related to colonial history, national sovereignty, and arbitrary political decisions.

Recently, South Korean president Yoon Suk-yeol announced another historic policy change about time and age. South Korea has had two age calculating systems—

what locals call the "Korean age" and the "international age." In the Korean age, everyone is one year old when they are born, and all Koreans get one year older not on their birthdays but on January 1st. In the Korean age, someone who is born on December 31 will become two years old the next day when he or she is actually two days old in terms of international age. There are many theories among scholars on how and when South Korea developed two different age systems, but it has surely caused a lot of confusion in society. During my Ph.D. studies in the United States, I had several transnational travels between the United States and South Korea. On December 31, 2021, I took a flight to Los Angeles while I was 34 years old in Korea. When I landed at LA Airport in the US, I became two years younger (from the Korean age to the international age) even though I became one year older in Korean age during the flight. I have always felt this age change as a science fictional experience. My transnational flight always felt like time travel, as if going to the US was going to the past of myself while going to Korea was going to the future. If the policy of "standardizing" the South Korean age to the "global standard" takes its effect soon as announced by the president, every South Korean will become one or two years younger, whether the "standardization to global norm" is a good or bad is a different matter. It is not just in age but also in the landscape of Koreatown in Los Angeles that enhances this feeling of time travel. Many immigrants who settled in Koreatown came to the US in the 1970s and 80s. Due to that, the memories of Korea that many Korean immigrants have remain in the past and are represented in Korean immigrants' way of speaking, their social etiquettes, and restaurant interiors. My first visit to LA's Koreatown literally felt like going to Korea's past, as the

70s' and 80s' culture was frozen there. Because of this, whenever I fly to the Los Angeles, I felt as though I do time travel to my personal past (due to the age difference) and the national past (captured in Koreatown).

Time is such an interesting concept. When one makes transnational travel, time passes and the transnational traveler ages, but it can also make the traveler feel they are time-traveling to the past. As Burroughs felt in South America and North Africa, the transnational traveler can feel rejuvenated in different countries. The way many cyberpunk novels and contemporary techno-Orientalist films depict visiting Asia, it can feel like time travel into a future. As Le Guin imagined in her novel *Always Coming Home*, the future of the United States can be like the pre-colonial past of the country. Le Guin's novels particularly demonstrate to me how important it is for every nation and community to have temporal sovereignty against the colonial or settler time. The universal linear time of the West considers time as something perpetually progresses toward more advanced capitalistic development, making others feel as if they are behind. Without acknowledging the temporal sovereignty of others, it can easily fall into a colonialist, racist, xenophobic, and sexist understanding of others. When others are imagined as asynchronous people of the past, it is easier to hate them imagining them as people who should have already disappeared and vanished in the past or as people who came to the present too early, as if they do not have the same right to exist in the present with "us." Speculative Orientalism gestures to include Asians as synchronous contemporary allies, however, using generic benign terms, such as "Asian man" or "Asian woman," or at the expense of making them speculative and fantastic beings.

Although Asians in speculative Orientalism share the same time, this does not mean they are allowed to have their temporal sovereignty. They still linger at the margin between the real and the speculative.

Even as I complete this dissertation, a series of grim news stories is coming from New York regarding Asian hate crimes. Asians and Asian Americans—mostly women—are being pushed into subway trains, punched in the face, or stabbed 40 times in a Chinatown apartment. All of these incidents occurred in a period of only a few months, even as COVID-19 restrictions were being lifted. The novel that opened this dissertation, Charles Yu's *Interior Chinatown*, published in 2020, illustrates the fact that Asians and Asian Americans in the United States are still being harassed and discriminated against through comments such as "go back to your country" being aimed even at Asian Americans whose families have lived in the US for more than two centuries. As Yu points out, when racists in the United States see an Asian person, they do not see the person's face as an American face but as a "generic Asian man" or "generic Asian woman." Here, the adjective "Asian" simultaneously connotes a continent, various nations, a race, and various ethnicities. When these racists see an "Asian man/woman" from this group of people, instead of seeing an "American man/woman" or simply a "man/woman," the Asian Americans can easily be labeled as foreign nationals and aliens rather than as American citizens.

In literature and the visual media, the culture of the US constantly perpetuates tropes of the Asian as a foreigner, an outsider, a visitor, an imaginary being, a model minority, a Kung Fu guy, an alien, or a refugee. An Orientalist understanding of Asians

does not necessarily portray them only as villains and apes or only as robots and machines. However, even when the narrative portrays Asian characters as if they were superhuman, as solution providers who can save their Black and white friends, or as benign and discreet teammates, Orientalism still works in the background of these seemingly positive narratives. It is helpful and timely to notice that the figures in speculative Orientalism, the genealogy of which this dissertation attempts to trace, have appeared in US culture since the 1950s.

However, there are also many writers that I had to omit from the dissertation due to its limited research scope. In particular, I could not include the SF novels of the 1990s and later. In the 1990s, speculative Orientalism in American and British science fiction took on an interesting development. For example, Kim Stanley Robinson's Mars Trilogy (1992–1996) has interesting Asian and Indigenous characters among a joint American–Russian space exploration team. In the same period, there are many fictional works written by talented female SF writers that show interesting developments in speculative Orientalism. These include Maureen F. McHugh's *China Mountain Zhang* (1992), Kij Johnson's *Fudoki* (2004), Karen Joy Fowler's *Sarah Canary* (1991), and Pat Cadigan's many novellas, including "The Girl-Thing Who Went Out for Sushi" (2013). There are also many works of visual media that require further research within the theoretical frame of speculative Orientalism, such as many Kung Fu films of the 1950s–1970s.

Before I end this afterword, I would like to briefly mention the current landscape of American visual media, which shows a mixture of many kinds of Orientalism as the residual, dominant, and emergent forms. Like all literary tropes and figures, the

speculative Orientalist figure this dissertation foregrounds also mutates and evolves in close contact with other literary tropes. In particular, it joins with other Orientalist tropes such as the Saidian Orientalist figure, the techno-Oriental figure, and the model minority figure. Even though I have argued that American science fiction writers' fascination with Zen Buddhism and Taoism changed the course of American science-fiction history, Asians in this body of work are neither depicted in an overtly discriminatory way nor as backward, premodern people as is, for example, the traditional Orientalist figure. However, it does not mean that traditional Orientalism disappeared from US visual media and literature. For example, Marc Foster's Hollywood Zombie Blockbuster *World War Z* (2013) describes a South Korean city, Pyungtaek, as the origin of the global zombie pandemic and the room where the first zombie appeared looks unhygienic, premodern, and mysterious. The 2011 film *Contagion* locates Macau as the origin of its global pandemic due to a Chinese chef's unhygienic cooking practice. The residual culture of traditional Orientalism remains alongside with other literary tropes.

In the progression of American science-fiction novels, after Le Guin's *The Dispossessed* (1974) and Delany's *Dhalgren* (1975), North American science fiction began to include techno-Orientalist figures such as those in William Gibson's cyberpunk novels and the ninja robot (played by Bruce Locke) in *Robocop 3* (1993), settings like the virtual tatami room in the Hollywood blockbuster series *Matrix* (1999-2021) and the acid-raining future Chinatown in Ridley Scott's *Blade Runner* (1982), and characters such as Asian female robot Sonmi-451 (played by Doona Bae) in *Cloud Atlas* (2012), T-1000 (played by Byung-hun Lee) in *Terminator Genisys* (2015), and sushi-serving

Japanese robot Kyoko (played by Sonoya Mizuno) in Alex Garland's *Ex Machina* (2015). The examples are endless. Techno-Orientalism describes the East itself and Asian characters as futuristic, robotic, mechanic, emotionless, and consumeristic.

Although techno- and speculative-Orientalism have their differences, techno-Oriental figures merge and crisscross at some points with speculative Orientalist figures. For example, *Robocop 3*'s ninja robot and *Terminator Genisys*'s T-1000 are hostile, threatening, and emotionless hence not like the speculative Orientalism, but *Cloud Atlas*'s Sonmi-451 and *Ex Machina*'s Kyoko are both helping the main character to flee from authoritarian oppression so that they can escape to a liberated world. The virtual reality tatami room in *Matrix* also helps Neo to train his necessary martial arts skills so that he can liberate his fellow humans. In that sense, techno-Orientalism is also a byproduct of speculative Orientalism, as, in both concepts, Asians are gateways for alternative realities: the only difference is that the reality is futuristic and virtual in techno-Orientalism, while it is utopic or politically liberating in speculative Orientalism. Both tropes are based on the Western imagination without a real connection to Asian history.

Another trope in American science fiction that was influenced by and developed in relation to speculative Orientalism is the model minority figure. Again, the examples are endless: the Chinese-Canadian protagonist in the Disney animation *Bao* (2018), the Japanese American protagonist in *Big Hero Six* (2014), the Jubilee character in *X-Men: The Last Stand* (2006) and *X-Men: Apocalypse* (2016), Asian geneticist Helen Cho (played by Claudia Kim) in *Avengers: Age of Ultron* (2015) and so on. Although these

characters do not appear as *robots*, they are sort of *roboticists*. They are valedictorian type of people, good at math and technology, a bit nerdy. As human characters, they are full of emotion and cognition and thus avoid the techno-Orientalist trope and move closer to the model minority figure, but they also partly belong to the speculative Oriental trope. They are liberators who provide needed solutions to their teams of Black and white. They are translators of incomprehensible words of sciences and technologies. They are mediators of two different worlds: the world of science and technology and the world of American reality.

To overcome these numberless literary tropes of Asians in science fiction is to describe non-Western others based on their traditional perceptions of time and space. Every ethnic and racial group has its own sense of time and space; even men and women perceive time and space differently. What Le Guin shows in her novels—the way in which each community perceives temporality differently and the way in which their sense of time is deeply rooted in the context of each place, thus chrono-*tope*, not chrono*logy*— is important. To describe each racial and ethnic group based on the way they perceive time and space requires specific research in order not to flatten these minority groups, not to make them unfairly anachronistic. Although this dissertation has navigated diverse problematic literary tropes in the genre of science fiction, there is no better genre than science fiction to represent and generate autonomous chronotopes of Asians and Asian Americans. Therefore we need more stories about Asians and Asian Americans, more stories written by Asian and Asian American writers and artists. Viet Nguyen in his SEASON conference speech at UCLA said that, to challenge the "narrative scarcity"

surrounding Asians, "what we need is a situation where there are thousands of stories about us," what he calls "narrative plenitude."

I consider the recent discourse of Afro- and indigenous-futurism to be among these attempts. Grace L. Dillon's anthology *Walking the Clouds: An Anthology of Indigenous Science Fiction* shows diverse autonomous chronotopes of indigenous peoples. African American female writer Nnedi Okorafor's *Binti* trilogy is a good example of Afrofuturism. However, compared to afro- and indigenous futurism, the scholarly debate and research around Asian-futurism is still relatively scarce. This is probably due to the problem of techno-Orientalism. Unlike for African and Native Americans, we have seen (too) many Asians in the future in US popular culture, so it does not seem necessary to claim Asian-futurism. That is not right. Asians in the future in a techno-Orientalist way is not the same as Asians in the future in an Asian-futuristic way. Techno-Orientalism imagines Asians in the future with Western linear temporality as its default, while Asian-futurism imagines Asians in the future within an Asian autonomous spatiotemporal concept.

Luckily, there is more and more literature, film, and TV drama created by Asian Americans or translated from Asia appearing. We are seeing not only prominent Asian American science-fiction writers, such as Yoon Ha Lee, Zen Cho, Ling Ma, Ken Liu, Charles Yu, or Ted Chiang, but also more and more science fiction from South, South East, and East Asia coming to the US. For example, Chinese science fiction film *The Wandering Earth* (2019) flips the typical Hollywood narrative in which the US government and its white American hero save the planet, creating a Chinese version in

which Chinese astronauts and scientists find a way to save the world. The Netflix's South Korean film *Space Sweepers* (2021) shows Asians in a spaceship, and how they suffer from but eventually defeat white imperialists in space travel. Another South Korean Netflix drama *The Silent Sea* (2021) imagines Asian people at the center of Moon exploration and development instead of NASA. These recent works created by Asians and Asian Americans practice world-building that places Asians at the center of the future, thus modifying racist, patriarchic, heteronormative and colonialist notions of futurity and space. This body of work provides Asian ways of speculating about the world and the future instead of providing speculative Orientalism. It is time to move away from techno-Orientalism to Asian futurism, from speculative Orientalism to Asian speculation.

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APPENDIX: Philip K. Dick's Short Stories
Included in *The Collected Stories of Philip K. Dick*

* The list of these stories came from five-volume collections of *The Collected Stories of Philip K. Dick*, and I added the last three stories that were not included in the collection.

* The stories with bold are the stories in which Dick deals with Asian themes, characters, and artifacts.

1. *Stability*
2. *Roog*
3. *The Little Movement*
4. *Beyond Lies the Wub*
5. *The Gun*
6. *The Skull*
7. *The Defenders*
8. **Mr. Spaceship**
9. *Piper in the Woods*
10. *The Infinites*
11. **The Preserving Machine**
12. *Expendable*
13. *The Variable Man*
14. *The Indefatigable Frog*
15. *The Crystal Crypt*
16. *The Short Happy Life of the Brown Oxford*
17. *The Builder*
18. *Meddler*
19. *Paycheck*
20. *The Great C*
21. *Out in the Garden*
22. *The King of the Elves*
23. *Colony*
24. *Prize Ship*
25. *Nanny*
26. *The Cookie Lady*
27. *Beyond the Door*
28. *Second Variety*
29. *Jon's World*
30. *The Cosmic Poachers*
31. *Progeny*
32. *Some Kinds of Life*
33. *Martians Come in Clouds*
34. *The Commuter*
35. **The World She Wanted**
36. *A Surface Raid*
37. *Project: Earth*
38. **The Trouble with Bubbles**
39. **Breakfast at Twilight**
40. *A Present for Pat*
41. *The Hood Maker*
42. *Of Withered Apples*
43. *Human Is*
44. *Adjustment Team*
45. **The Impossible Planet**
46. *Impostor*
47. *James P. Crow*
48. **Planet for Transients**
49. *Small Town*
50. **Souvenir**
51. *Survey Team*
52. *Prominent Author*
53. *Fair Game*
54. *The Hanging Stranger*
55. *The Eyes Have It*
56. *The Golden Man*
57. **The Turning Wheel**
58. *The Last of the Masters*
59. *The Father-Thing*
60. **Strange Eden**
61. **Tony and the Beetles**
62. *Null-O*
63. *To Serve the Master*
64. *Exhibit Piece*
65. *The Crawlers*
66. *Sales Pitch*
67. *Shell Game*
68. **Upon the Dull Earth**
69. *Foster, You're Dead*
70. *Pay for the Printer*
71. *War Veteran*
72. *The Chromium Fence*
73. *Misadjustment*
74. *A World of Talent*
75. *Psi-Man Heal My Child!*
76. Autofac
77. Service Call
78. Captive Market
79. The Mold of Yancy
80. The Minority Report
81. Recall Mechanism
82. The Unreconstructed M
83. Explorers We
84. War Game
85. **If There Were No Benny Cemoli**
86. Novelty Act
87. Waterspider
88. **What the Dead Men Say**
89. Orpheus with Clay Feet
90. **The Days of Perky Pat**
91. Stand-by
92. **What'll We Do with Ragland Park?**
93. Oh, to Be a Blobel!
94. **The Little Black Box**
95. The War with the Fnools

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