

Simulation and Hyperreality in a Scanner Darkly

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ABSTRACT

Philip K. Dick's novels focus on question of reality and the construction of personal identity. In one of his novels, *A Scanner Darkly*, Dick creates the world which is saturated with information and technology and this world, people seek for reality through information and technology, whereas the distinction between reality and fake has been disappeared and the personal identity is disintegrated. In this novel, the main focus is on how the characters experience the hyperreal world, as well as the effect of hyperreal conditions on the development of their identities. The philosophical guide for the purpose of this research is Baudrillard who argues that hyperreal world offers fake as real. It also affects us all in a way that we become increasingly lost in its mesh of simulations. Hence, this paper demonstrates how identity is challenged in techno-consumer society in *A Scanner Darkly*.

1. INTRODUCTION

Philip K. Dick, the canonical writer of the digital age, is the creator of alternative forms of realities. Dick's concerns in all his novels revolve around one issue, the question of reality. In his novels, Dick tries to illustrate about uncertain nature of reality and the personal identity of the characters and shows how they are captured in an illusory life intensified by the drugs. Thus, the reason for this study is to prove that Dick has not merely created a fantasy, but he has written about postmodern society. The characters in his novels are confined with neither the past nor the present; however, they remain within the unknown present. Dick's novels show the connection between hyperreal and the advanced society we live in. His ideas about society, technology, science and human experience make his novels worthy to study. One of his novels, *A Scanner Darkly* portraits that how postmodern society, information technology and drug culture lead to disintegrated identity.

Drugs in Dick's novels tend to be mind-altering substances. Manufacturing of drugs are a highly sophisticated technology that drastically affects society in *A Scanner Darkly*. Since drugs in this story tend to be mind-altering substances, they have a powerful influence on how society functions. Dick also draws the attention of readers to the role of technology and its effect on the characters' mentality. Philip Dick's novels describe the complex philosophical and social issues associated with the

technological communities. Dick is paying close attention to the psychological effects of drugs on human personalities. By examining the dark side of modern life, he examines the negative result of capitalism, consumerism, technological advances, political and psychosocial, and social issues. Scott Bukatman (1993) argues that "the central characteristic of Dick's protagonists involves their crises of subjectivity; crises which begin when the categories of the real and the rational begin to dissolve their boundaries" (3). These crises are completely apparent in this *A Scanner Darkly*.

The main character of this novel puts his trust in technology because he is unable to trust his own senses. This seems to be one of the consequences of living within the hyperreal society. In this novel, characters are delusional due to the use of drugs, and they are not able to recognize the difference between real and unreal. When this distinction between reality and unreal goes away, we will face with hyperreality. This hyperreal will actually undermine the identity of the individual and, according to Baudrillard's theory, will lead to the disruption of the individual's identity. Baudrillard believes that in the world of media and consumer society, humans no longer have contact with reality, but engage in images, codes, and beliefs, and these images, codes, and evidences create a new reality that Baudrillard names as hyperreal. Some of the problems concerning the hyperreality are actually tied up to a consumerist culture; a culture based on

consumption of objects with no other purpose than to keep humans in a state of mass integration.

So, the novel of Philip Dick's, *A Scanner Darkly*, would be analyzing under the light of Baudrillard's perspectives to demonstrate how characters affect by hyperreal world in their everyday lives. In this novel, technologies are manipulating reality and they make a gap between the person and reality, which leads to the distortion of identity. Moreover, character's double identities are formed by society which is the result of living in a consumerist society and in this society, nothing is real and everything is simulated.

2. OBJECTIVE OF THE STUDY

This article is a critical study of Philip K. Dick's novel, *A Scanner Darkly*. Dick has created the world very similar to our contemporary society which is dominated by information and technology which lead to hyperreality. A central concern here is how individual identity is treated in the hyperreal society. Technology and information are supposed to be means of improving and providing convenience for human life; however, in this novel it is shown that technology and information not only does not bring comfort but also they develop split personality in characters. This research answers the following questions by reading Philip Dick's *Scanner Darkly* through Jean Baudrillard theory:

1. How does Baudrillard notion of hyper reality contribute to distinguish of identity in *A Scanner Darkly*?
2. How do technology and consumerism lead to hyperreality in *A Scanner Darkly*?
3. Do characters in *A Scanner Darkly* cope with hyperreality?

3. METHODOLOGY AND METHOD

This research is based on qualitative approach. The method of this research is based on the French theorist, Jean Baudrillard (1929–2007) who is one of the foremost intellectual figures of the present age, whose work combines philosophy and social theory. Jean Baudrillard's philosophy centers on the twin concepts of 'hyperreality' and 'simulation'. These terms refer to the virtual or unreal nature of contemporary culture in an age of mass communication and mass consumption. We live in a world of dominated by simulated experiences and feelings. Jean Baudrillard believes that we experience only prepared realities. To him the real is not what can be reproduced but it is already reproduced. "His postmodern universe is one of *hyperreality* in which

entertainment, information and communication technologies provide experiences involving the scenes of banal in everyday life, as well as the codes and models that structure everyday life" (Stanford Encyclopedia of Philosophy). Baudrillard in his book, *Simulacra and Simulation*, claims that in the media and consumer society, people are caught up in the play of images, spectacles, and simulacra, that have less and less relationship to an outside, to an external "reality," to such an extent that the very concepts of the social, political, or even "reality" no longer seem to have any meaning (3). He states that "society has replaced all realities and meanings with symbols and signs" (Ibid) and human experience is more a simulation of the reality than the reality itself. Baudrillard believes that "society has become dependent on simulation, and it has lost its contact with the real world" (6). Simulacra have been replaced by original and the distinction between reality and representation has broken down; therefore, we are experiencing hyperreality. Hyperreality disconnects us from our environments and everything in society appears as a copy, which makes the distinction between copies and original impossible. Baudrillard postulates that the age of hyperreality is one where transcendence is inconceivable. The signifier is not only become more important than the sign, but it is replaced it.

4. DISCUSSION

4.1. Technology and Identity

In *A Scanner Darkly*, the main character Bob Arctor lives with his two roommates, Ernie Luckman and Jim Barris. He also has a girlfriend named Donna who is a drug dealer. This group of friends uses various drugs but especially a drug named Substance D. This drug also known as death and it made from a flower called Mors Ontological which means slow death. However, the extensive use of this drug does not lead to the physical death but to the ontological death, the death of identity. Substance D addicts eventually destabilize their identity as the chemical causes the right and left hemispheres of the brain to separate. Once both halves of the brain fail to communicate with one another, one hemisphere takes precedence over the other. Therefore, the identity of the users becomes fragmented as they succumb to delusion. In *A Scanner Darkly* the issue of identity is challenged. One such reason is that Arctor performs different roles and different identities at different times.

Bob Arctor is an undercover federal narcotics agent who is under the name of Fred wears a 'scramble suit' to hide his identity. The scramble allows him to spy on his peers; however, it also indicates his loss of

selfhood; first at physical level, and later at intellectual and spiritual level. In the beginning of the story Arctor appears as Fred as he is giving a speech against narcotics. For disguising his identity, he wears a Scramble suit in order to hide his identity:

Now, you will notice, the Lions Club host said, that you can barely see this individual, who is seated directly to my right, because he is wearing what is called a scramble suit... This man whom we called Fred, because this is the code name under which he reports the information he gathers, once within the scramble suit, cannot be identified by voice, or by even technological voiceprint, or by appearance. He looks, does he not, like a vague blur and nothing more? (Dick, 2011: 13).

Scramble suit undermines the distinction between gender roles since the one who wears it appears as neither man nor woman. He would become a 'vague blur'. Thus, there would be no boundary between man and woman. According to Kucukalic, in this novel "the good guys versus the bad guys, the police versus the drug abusers, and the identity of the establishment vs. the identity of junkies are far from clearly distinguished" (451).

Another important technological device in this story is a holo-scanner. As Fred's superior officers have become aware of increasing drug activity centered on Arctor; they assign Fred to investigate Bob Arctor, unaware the fact that he would be investigating himself. As the suspicion against Bob Arctor's household grows, a holo-scanner system is put up in his house to monitor all his activities. This system consists of cameras and microphones that record sounds and images, and a scanner that process this information and turns it into three dimensional images. Consequently, due to the massive surveillance in Arctor's house, the boundary between public and privacy has been removed. As Baudrillard claims that in postmodern era, "the domestic scene or the private sphere per se- with its rules, rituals and privacy is exteriorized, or made explicit and transparent" (Kellner, 1989: 71).

These two information technology devices, scramble suit and holo-scanner, lead to manipulation of reality, and as the devices gather more information, they create a distance between the user and reality. Arctor's tasks of going through the scanner material and spying on himself eventually, lead to his cognitive disabilities. However, Arctor, through these technologies such as, holo-scanner is unconsciously in search of his real identity. Furthermore, even by

wearing scramble suit, he desires to escape from the predetermined identity constructed by society. He believes that the appearance of people plays a pivotal role in deciding how society will judge and treat them. It is a fact that if someone is represented in certain way, we are usually ready to believe them, as Arctor then exemplifies. "You put on a bishop's robe and mitre, he pondered, and walked around in that, people bow and genuflect and like that, and try to kiss your ring, if not your ass, and pretty soon you're a bishop. So to speak. What is identity? He asked himself. Where does the act end? Nobody knows" (Dick, 2011: 17). Arctor's statement demonstrates that in hyperreal society when signs substitute realities, representation becomes significant. In Baudrillard's universe, simulacra and simulation play a crucial role in social life since all binary oppositions between appearance and reality would be subverted. Therefore, when there is no real, there cannot be anything as counterfeit, thus there is no difference between the real bishop and the one who acts like one. Hence, Arctor prefers to wear scramble suit and looks like a vague blur thing than to be judged by his appearance.

4.2. Hyperreal Society and Disintegration of Identity

As previously stated, Arctor has two different identities and when he acts like his addicted friends, he becomes like them that is why it is difficult for him to distinguish which identity is the real one. When he is with his addicted friends, he acts like them and when he is in the federal police office, he tries to hide his identity and acts like a cop. "He always had a strange feeling as to who he was [...] he looked like a dooper when out of his scramble suit. He conversed like a dooper; those around him now no doubt took him to be a dooper and reacted accordingly. Other dopers, he thought; gave him a peace brother look and straights didn't" (17). As it can be seen, identity is the main issue of this story. Fred receives the task of watching Bob Arctor and his friends. Besides, Actor/ Fred becomes addicted to Substance D which finally leads him to degeneration of his mind and a total loss of his sense of self. According to Stuart Hall (1996), one of the characteristics of postmodernism is that the subject, previously experienced as having a unified and stable identity, is becoming fragmented; composed, not of a single, but of several, sometimes contradictory or unresolved, identities" (276-277).

One of the main characteristics of postmodern era is the fragmentation of the subject. Human being is not considered as a single, unified self anymore, hence the subject is fragmented. These characteristics are clearly evident in Arctor's behavior. As we can see

the name of Arctor is similar to actor. His thought also reveals that he is also acting “like and actor before a movie camera... you act like the camera doesn’t exist” (Dick, 2011: 146). So Arctor and Fred are acting based on their different roles. Thus, Both Arctor and Fred are simulacra with no referentiality or origin. Characters takes different names when performing different social roles and switching identities. As the story progresses, the boundaries between Fred and Arctor begin to blur, and even the narrator has a hard time separating his both identities. So one does not know if Fred is acting as Arctor or Arctor is acting as Fred. Accordingly, the boundaries between the outlaw and the law have dissolved as well, since a police officer (Fred) is an addict and therefore, he breaks the laws. So we do not know if he is an outlaw or a law enforcer. Hence, when there is no reference for distinguishing between law and outlaw, good or bad, we would encounter with hyperreal world in which there is no meaning or truth which results in fragmentation of the subject. Arctor/Fred’s crisis of identity even delineates through physical problems such as split brain, which is caused by substance D. Moreover, the more Arctor becomes detached from his identity the more the narrative of the story become fragmented. The story interrupted by scientific articles discussing the duality of mind such as character’s disconnected thoughts, or even by some quotations in German language. These German words indicate that “as if another person or mind were thinking” (87). It should put into account that, in the beginning of the story, Arctor is aware of having two identities but gradually he has lost his awareness and his identity totally become disintegrated:

How many Bob Arctors are there?
Two that I can think of, he thought.
The one called Fred, who will be
watching the other one, called bob.
The same person. Is Fred actually
the same as a Bob? Does anybody
know? I would know, if anyone
did, because I’m the only person in
the world that know that Fred is
Bob Arctor. But, he thought, who
am I? Which of them is me? (58).

So he still knows that Bob and Fred are the same person but the more he overuses the drug, the more he becomes detached from his own double identities. “Drug abuse breaks down the user’s social identity while fusing relationships with others through mental states induced by the drug” (Cherry, 2008: 23). Another example of his forgetting about his divided identity is that, Arctor thinks that Barris is plotting against him, forging his signature and passing fake

checks. But he comes to realize that this signature is his. “Arctor saw that the handwriting was his. A perfect forgery. He would never have known it wasn’t his, except that he remembered not having written it” (Dick, 2011: 140-141). Thus he understands that he is the one who has done the act of forgery. Furthermore, Arctor is unable to distinguish himself in 3-D hologram or in video tape. “What isn’t Barris or Luckman and lives here must be Bob Arctor. Unless it’s one of the dogs or cats” (85). Consequently, technologies like scramble suite and holo-scanner and drug do not close him to reality but they unable him to distinguish between reality and imaginary.

In this story, even the identity of Donna puts into question. The first thing to take into consideration is that, like Arctor, Donna has two identities; she is both a drug dealer and an undercover agent. Her fluid identity is even shown through changing into another person. After having intercourse with a girl named Connie, Arctor finds out that the face of the Connie changes into Donna’s and after watching the video that has been taken with holo-scanner he faces with this issue again and he encounters with Donna’s face. “Standing, Fred walked into the holo-cube, into the three dimensional projection, and stood close to the bed to scrutinize the girl’s face. Halfway between, he decided. Still half Connie; already half Donna” (109). Thus, here there is no difference between what is real and what is not. As Bob and Fred are the same person, Donna and Connie are the same as well. According to Kim Toffoletti:

There is no separation any longer,
no emptiness, no absence: you
enter the screen and the visual
image unimpeded. You enter life
itself as though walking on to a
screen. You slip on your own life
like a data suit... It is the
interactive, immersive and
instantaneous nature of our digital
encounters that erodes the distance
between the subject and the screen,
and which makes the individual as
much a spectacle as they are a
spectator (16).

Thus through holo-scanner, the division between spectacle and spectator is removed. Arctor is watching himself and others through the scanner and at the same time he is watched by it. So all boundaries are blurred here. It is clear that through technology like holo-scanner, Bob wants to get the sense of himself; however, this technology does not help him to recognize his true identity since in

hyperreal world there is nothing such as authentic and true self or identity because we are separated from reality and cut off from the truth. Baudrillard maintains that, “in the postmodern world, individuals flee from the desert of the real for the ecstasies of hyperreality and the new realm of computer, media and technological experience. In this universe, subjectivities are fragmented and lost” (Murray, 2004: 61). He also believes that, “we are witnessing the disappearance of the human, there is a vanishing of will and freedom because consciousness is absorbed into the world of objects” (Clarke et al, 2009: 45). So, in postmodern world, objects are triumphant over the subject and subject has no power or agency. Thus, we encounter with a subject of ‘self-estrangement’.

4.3. Consumer Society and Alienated Selves

It should be noted that, one of the reasons of Arctor’s addiction is detachment from consumer society, unaware the fact that addiction is the continuation of the consumer society and drug abuse is one of the aspects of consumer society which makes people incapable of distinguishing real from imaginary. He is of the opinion that wealth and indolence disconnect people from the real life; therefore, through joining the addict community he desires to escape from consumer society. Richard G. Smith (2010) asserts that:

Baudrillard risks a more shocking and obverse interpretation of such escapist drug risks, namely that is a defense by dependents against the syndrome of immunodeficiency endemic to consumer societies: a vital, symbolic reaction- though an apparently desperate and suicidal one- to something even worse. Thus, Baudrillard posits a significance to drug addiction that exposes a paradox at the heart of the issue of substance abuse in modern consumer societies: it is society which produces this preserve effect and society which condemns it (60).

According to Palmer (2003), substance D, MacDonald and Coca cola are all the sign of capitalism. He argues that drug, MacDonald and Coca cola are as poisonous as substance D and addicts believe that Coca cola contains cocaine. So, Coca cola and MacDonald are manifestations of substance D (183 and 189). Kucukalic (2009) maintains that:

The language of the drug world is the language of economy: throughout *A Scanner Darkly* we are reminded that the two worlds_ the establishment and anti-establishment_ exist under the same rules and conditions of buying and selling_ the production of large quantities persistent in and moving both worlds. The chain of commerce and the commerce of chains that Arctor is so rueful about produce the culture of sameness and unoriginality and meaninglessness (475 and 478).

Hence, in a technological world of capitalism, through consumerism, drug and technology, people cut off from reality. So capitalist world, is the world of simulations and fundamental rules of the industrial society are production and reduplication. Every product is as the same as the previous product and every single sign of differentiation is interpreted as a defect. Thus, although people want to attain differentiation through commodities, capitalism tries to make them as the same as possible. Therefore, people through excessive consumption transform into objects or even an apathetic machine. For instance, when Fred wears scramble suit which is a sign of high-tech technology, he becomes machine like. “Fred’s voice is like one of those robot computer voices down in San Diego at the bank, perfectly toneless and artificial” (Dick, 2011: 14). Thus, scramble suit makes him an artificial faceless human being. Furthermore, Arctor believes that after some times, addicts become like a device which is winded up. “The mind of a junkie being like the music you hear on a clock radio...the music from the junkie is to get you to become a means for him to obtain more junk, in whatever way you can serve. He, a machine, will turn you into-his-machine” (101). Moreover, audiences would be encountered with apathetic and inhuman behavior of characters. When Luckman chokes to death, Barris has not done anything to save his life and he is very nonchalant toward this incident. Accordingly, after Luckman revives, Barris calls this incident another form of consciousness as if nothing has happened. “Did I pass out? Not exactly. You did go into an altered state of consciousness. Probably an alpha state” (90). So, Fred thinks that Barris is a freak who has not done anything for Luckman. “Luckman had recovered despite him. What a freak, he thought. What a kinky freak. Where is his head at, just to stand idle like that?” (Ibid). Arctor puts the blame on society since he thinks society has formed people in this way. “People are formed by society, and like a person in a scramble suit, they become an indistinguishable of everyman” (16). Thus, here, we face with self-estrangement of

the characters. Baudrillard maintains that, “once separated, detached from the self, the self secretly contained in the commodity, and vanishes into the marketplace never to be seen again” (Clarke et al, 2009: 110). Hence characters in the world of objects become alienated.

As it could be seen, consumerism has a pivotal role in this story. We are facing a world in which commodities transform into the sign. The postmodern world is based on consumption of commodities and objects. The society builds our needs and we, human beings, need to differentiate ourselves to gain meaning and social status. This interminable search of meaning and prestige through consumption of objects leads to revulsion and alienation. (Powel, 2007: 74-75). Hence, we do not consume a commodity because of its usefulness. Rather we consume signs substituted by commodities in order to gain identity and prestige:

The worth of an object is not intrinsic to it- it does not have a pre-existing meaning, but transcends material value to calculate among a host of other elements in a signifying chain...consumption has become another kind of code or language through which the member of a society can communicate messages to each other about themselves and their world. Consumption thus plays an important part in the construction of collective and individual identity. And it is through the consumption of signs that Baudrillard argues identity is forged (Toffoletti, 2010: 75-76).

Arctor is one of the characters who is fed up with consumer society and wants to be released from it. Although he at first had a peaceful life, the kind of life he is criticizing now, one day he becomes aware that this is not the life that he wants to live. Accordingly, he gave up everything, and he entered the dark murky world. Arctor once had a wife and two daughters but one day when he hit his head on the corner of a kitchen cabinet, he came to realize that he hated this peaceful life. “It flashed on him instantly that he didn’t hate the kitchen cabinet: he hated his wife, his two daughters, his whole house... he wanted to split. And so he had, very soon. And entered, by degrees, a new and somber life, lacking all of that” (Dick, 2011: 40). Thus, Arctor in this consumer society tries to differentiate himself and that is the reason he joined the drug community. In

fact, Arctor has done an anti-consumerist act. However, it is important to take into account that Arctor not only does not exclude himself from the consumerism cycle but he, in a new fashion, involves in this cycle:

Another way that identities are constructed through consumption is by adopting a critical stance towards a consumerist way of life. There have always been those who have challenged consumption, or sought to opt out of the consumer lifestyle or limit their involvement with it. There are many practices that we point to as reactions against consumer society like wearing second hand clothing and participating in consumer boycotts. Yet rather than offering a way out of the consumer cycle, these acts in themselves become modes of communicating status and identity within a system of consumption. This is because social standing is not contingent on the goods a person accumulates but on differences (Toffoletti, 2010: 79).

Hence, through limited consumption, Arctor wants to build his identity. As Baudrillard argues (1998), “Differentiation may then take the form of the rejection of objects, the rejection of consumption, and yet this still remains the very ultimate in consumption” (90). Thus, Arctor desires to differentiate himself from others but he does this act inside the consumption cycle; therefore, his action in Baudrillardian term would be called “underconsumption” or “in conspicuous consumption” (Toffoletti, 2010: 79), which is another form of consumption.

4.4. Hyperreality and the Loss of Authenticity

Another important point in this novel is that, there is no distinction between real and fake since there is no originality. We are dealing with a society where copies have taken over original. According to Baudrillard (1994), we inhabit in a society made up wholly of simulacra, simulation of reality, which replace any pure reality (6). Baudrillard maintains that in hyperreal era, we are not able to distinguish any difference between what is real and what is not. Baudrillard believes that “all dichotomies between appearance and reality, surface and depth, subject and objects, collapse into a functionalized, integrated and self-reproducing universe of simulacra controlled by simulation models and codes” (Kellner, 1989: 77). He also argues that, in hyperreal world even medical

science is called into question since there is no difference between a sick person and the one who pretends to be sick. As stated by Baudrillard “with simulation, we can no longer negotiate the differences. If this logic is taken any further, then every further, then medical science is itself brought into question. If any symptom can be produced, then every illness may be considered simutable and simulated and medicine lost its meaning” (Lane, 2009: 87). Thus, when an illness is simulated, it shows itself by its special symptoms. This matter can be seen in *A Scanner Darkly*’s story. In this part, Luckman, a friend and roommate of Arctor, tells a story in which shows the disappearance of boundaries between reality and fake:

This Chick had gotten knocked up, and she applied for an abortion because she’d missed like four periods and she was conspicuously swelling up [...] One day I was over at her place, and this girl friend of hers was there telling her she only had a hysterical pregnancy. You just want to believe that you are pregnant. It’s a guilt trip. And the abortion, and the heavy bread it’s going to cost you, that’s a penance trip. So the chick looked up calmly and she said, okay then if it’s a hysterical pregnancy I’ll get a hysterical abortion and pay for it with hysterical money (Dick, 2011: 125).

Accordingly, here, the pregnancy and even the abortion are simulated. Even the setting of the story shows the replacement of copy over reality. According to Palmer (2003), the story takes place in California where there are Hollywood and Disneyland (179). Therefore, this story takes place in Orange County and this county is associated with simulations since there are many amusement parks in there such as Disneyland. Baudrillard asserts that “these amusement parks are only represented as imaginary to maintain the illusion that the surrounding world is real and not just a hyperreal simulation” (12). So he believes that the society with fake realities is a kind of Disneyland. Thus, the setting of the story demonstrates that characters are dealing with the society where the copies have taken over the original. Hence, “Disneyland’s production of fake animals, historical settings, natural environments, etc, embodies ‘the quintessence of consumer ideology’ in which ‘the public is meant to

admire the perfection of the fake’ and in which we are ultimately dumb-founded by verisimilitude” In *A Scanner Darkly*, the verisimilitude is acknowledged through a large number of references to fake items in the novel” (Kucukalic, 2009: 487). For example, Luckman tells the story of the imposter who is at first a sweeper at Disneyland but then he has decided to pose as a most famous imposter and everybody believes him that he is a real imposter. “Then he decided, ‘I’ll just pose as another imposter’. He made a lot of bread that way, the Times said. Almost as much as the real-world famous imposter” (Dick, 2011: 126). Or “when Fred wants to buy Donna some flowers, he wonders if they should be plastic or real. He also thinks of the plastic dog shit sold in L.A. during his psychological test” (Kucukalic, 2009: 488).

From the examples above, it is concluded that there is no such a thing as reality, the real has been disappeared. Baudrillard postulates that “in a world of appearance, image, illusion, virtuality and hyperreality, where it is no longer possible to distinguish between the virtual and the real, reality disappears, although its traces continue to nourish an illusion of the real” (Clarke et al., 2009: 40). Thereby, hyperreal world is the world of uncertainty, alienation and disintegration of identity. In this world by accumulation of objects, people strive to gain identity and meaning. It could be noted that “The disappearance of the real through the human project of the domination of the object by the subject leads in Baudrillard’s logic to the disappearance of the human and subject itself” (Ibid). As it can be seen in hyperreal world of the story characters become more detached of their identity and they become alienated. Henceforth, “in the media and consumer society, people are caught up in the play of images, spectacles and simulacra, that have less and less relationship to an outside. To an external reality” (Murray, 2004: 62). As it is apparent, Arctore, finally gains the knowledge that he is not able to find reality and he finds out that the human has a fragmented being:

Any given man sees only a tiny portion of total truth, and very often, in fact almost... he deliberately deceives himself about that little precious fragment as well. A portion of him turns against him and acts like another person, defeating him from inside. A man inside a man. Which is no man at all (Dick, 2011: 147).

Thus, in Philip Dick's novel, human subject, in a world of machines and drugs, turns into object, and "the subject of praxis is fractured, and objects come to rule human being" (Murray, 2004: 62). 'Man inside a man' indicates the fragmented identity which is the result of hyperreal world. In this world of objects, Arctor is in search of hidden truth, his own identity and finally, in this quest, he comes to realize that there is no absolute reality since no one is able to find the truth. As it can be seen at the end of the story, Bob Arctor totally loses his connection with reality due to the excessive drug abuse and he has been taken to New path rehabilitating center and in this center he gains a new identity as Bruce. In *A Scanner Darkly*, names illustrate each identity. The main character has different names when playing different identities. As aforementioned, he becomes Fred when he is at the police officer and Bob Arctor, when he is a drug addicts. Accordingly, he struggles between two social roles and two identities and eventually losing his sense of self and yielding to the third identity. According to Kucukalic, "the material fakeness translates into the fakeness of identity" (489). When Arctor loses all attributes of Fred and Arctor, he gets a new name as Bruce. Therefore, when he is brought to New Path, he becomes a new person. "Once inside the clinic his wallet, his name, everything that identified him, was stripped away in preparation for building up a new personality not drug oriented" (Dick, 2011: 135).

Bruce is a silent man who is devoid of any feeling and only he responds mechanically to requests and repeats what he hears. He only repeats words such as "see, touch, feel, hear and so on" (193-202). So he even loses touch with language; therefore, Bruce lacks language and original thought. Bruce even has no recollection of his past lives, "he heard nothing now. And forgot the meaning of the words, and finally, the words themselves" (200). Hence, he becomes absence of memory, absence of language, absence of humanity and identity. In the end the reader comes to realize that, the New Path is not just the rehabilitation center but it is the source of the manufacturing of the drug. Thereby, this rehabilitation center is not associated with humanitarian acts like helping addicts to be recovered, but it is responsible for production of drugs. Therefore. On that account, for Arctor/Fred/Bruce there is no way out from this consumerist, hyperreal society.

5. CONCLUSION

As we look at the novel of *A Scanner Darkly*, we come to the conclusion that how hyperreality affects personal identities. In this novel, Philip Dick portrays a society obsessed with all kinds of simulations and

shows that there is no longer any difference between real and fake, because in the postmodern world the real is dead and the subject has disappeared. This issue is well illustrated in Arctor's disintegrated identity; a person who changes from Bob to Fred and from Fred to Bruce, and ultimately turns into passive observer without knowing who he is. The story of *A Scanner Darkly* reveals a technology-driven consumerist society in which drugs and advanced technologies, such as the scramble suit and the holo-scanner dominate and distort reality. In fact, this story depicts humans quest for their own identities, a slippery identity in the world of simulacra. Arctor, who is fed up with the capitalist society, takes drugs and joins the community of addicts to gain a new identity, but he does not know that there is no escape route from capitalist society, instead of leaving consumerist society he has entered a critical consumption cycle. Even at the end, when he comes to the rehabilitation center for addicts, he finds its way to the source of substance D, the substance of the death of identity. So, as Baudrillard believes, the subject is subjugated by objects in the postmodern world; therefore, the subject is disappearing.

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