

Entheogens and the Human Self in
Philip K. Dick's
The Three Stigmata of Palmer Eldritch

“Palmer”

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I. Introduction

The following lines were written by Maureen B. Roberts in her 1994 paper entitled “Jung Circle” where the author deals with the relationship between Jung’s tenets and the genre of science-fiction:

Since the 60s, in an often more positive light, much of science fiction as prophetic mythology has anticipated certain changes about to erupt into our collective awareness. As a reflection of radical shifts in the meanings of ‘science’ and ‘God,’ our age is witnessing a dramatic upheaval of consciousness through the humanization of the universe and the corresponding deification of humanity. This development reflects our quest for selfhood as completeness - as a relatedness of being that seeks to unite the many polarities of life - dark and light, male and female, inner and outer, Nature and technology, human and divine (Roberts).

Although Roberts does not treat of the role of drug motives in the genre of science fiction, reality and the realms provided by the fictitious entheogens in Philip K. Dick’s *The Three Stigmata of Palmer Eldritch* also compose an antithesis which could be the next one in Roberts’ list.

Processes in the human psyche induced by psychedelic drugs have always been an important field in psychology, therefore, the issue of drug abuse and the field of psychology are naturally interrelated. Presumably, psychology and drugs are the first two things that come into mind for those who are familiar with the works of Philip K. Dick. Both played an important role in the author’s life, who built them into his works using the generic frames (genre) of science fiction. He wrote several essays about psychological issues, and he explicitly took on his connection with drugs, furthermore, he even spread legends about it (Sutin 141). *The Three Stigmata of Palmer Eldritch* is ostensibly that novel, which is most concerned with the theme of psychedelic drugs.

This parallel between psychology and drug abuse and their connection to the author make an analysis of the novel from the aspect of the processes which take place in the human self justifiable. To carry out such an analysis, one needs a generally accepted theory of the human self to base the further investigation on. With its notion of the collective unconscious, Carl Gustav Jung’s self-theory not only answers the requirements of being generally acknowledged, but considering the plot and the themes of the analysed novel, it is the most

appropriate choice. Being the most cited and referenced authority in Dick's essays on psychological matters, Jung's ideas will provide the main aspects of the analysis. However, using his tenets necessarily involves looking at the teachings of his master Sigmund Freud who founded the discipline of psychoanalysis, and thereby laid the foundations of any further research of the human psyche.

Numerous studies dealt with the effects of psychedelic drugs on the human mind where the Freudian and Jungian self-theories gave the psychological basis for the research, either mentioning their names, using their terminology, or simply referring to their tenets. Stanislav Grof's studies in the topic directly relies on Jung's collective unconscious theory, while Aldous Huxley's essays on psychedelic drugs do not even mention Freud, but Huxley uses the notions of psychoanalytic theory in the description of his experiences during the changes of his state of consciousness under the effect of psychedelics.

Although both Huxley and Grof write about their experiences or experiments with real entheogens, it is not the aim of the thesis to compare the effects of the real entheogens with those of in the novel. The actual goal of the analysis is to describe the influence of the fictitious psychedelics on the human mind in accordance with the Freudian and Jungian self-theories. Nevertheless, in the course of such an investigation, a comparison of the effects of the hallucinogens in Dick's fictional world and those of the real entheogens helps the examination to be more systematic and accurate. Thus this essay does not intend to prove that Dick's aim was to interpolate real drugs into his fictional world, but it only uses the results of the aspects of several academic researches about real entheogens to study the changes caused by the fictional psychedelics on the Freudian and Jungian concepts of the self.

Both Freud and Jung wrote studies about the relationship between analytic psychology and literature. While Freud analysed a literary product as a clinical evidence of its author's psychological condition, Jung deemed it to be eternal and absolute. This thesis, however, takes it to be more expedient to commit itself to the Jungian approach. Disregarding the author's mental processes, this thesis adopts the following thoughts of Jung and concentrates on the novel: "In order to do justice to a work of art, analytical psychology must rid itself entirely of medical prejudice; for a work of art is not a disease, and consequently requires a different approach from the medical one [...] a work of art is not a human being, but is something supra-personal" ("Poetry" 71).

II. Divisions of the human psyche

1. The Freudian and the Jungian self—a vertical division

The Jungian self will help us to see how drugs operate in the characters' minds in *The Three Stigmata of Palmer Eldritch*¹. The theoretical basis of the Jungian self-theory is unquestionably rooted in the concept of psychoanalysis. This method of analysing the causes of neurotic illnesses was invented by the Austrian psychiatrist Sigmund Freud, and was directly based on his previously composed theories about the map of the human psyche. For the purpose of this paper however, the examination of the manner in which drugs operate in the characters' minds in *The Three Stigmata of Palmer Eldritch* will not be conducted through looking at psychoanalysis as a whole, but rather through studying two of Freud's psychoanalytic theories which are concerned with two ways of dividing the human conscience. These two ways of partition are the topographic and the structural model of the human psyche. In the first model, he distinguishes between three components of the human mind: the conscious, the preconscious, and the unconscious. Conscious represents a shallow mental territory in the psyche where the individual keeps temporary and up-to-date information which one can use in given circumstances. The latter of the three components, the unconscious, is claimed to be the broadest area in the human mind, since it contains hereditary pieces of information and data which once were stored within the conscious part of the brain, but over time has become repressed by that area of the brain. This process makes it hard to transfer anything from the unconscious to the conscious. The third, preconscious part is located between the other two, constituting a transition between the others, and it stores data easily transferrable from the unconscious. Due to some inadequacies of the topographical model, Freud devised another division: the structural model. In this partition he divides the human self into three parts again: the ego, the id, and the super-ego. The ego is a kind of cross-section of the others in the following way. The id is affected by the pressure or constraints made up by the super-ego which represents the requirements of the external world.

¹ In this thesis I will refer to the following edition: Dick, Philip Kindred. *The Three Stigmata of Palmer Eldritch*. London: Gollanz, 2007.

Both of them – the id and the super-ego – form parts of the unconscious and, accordingly, they configure the character of the conscious. Consequently, one can presume that the superego has the exclusive right to control the id, creating the ego in the structural model which appears as the conscious part in the former topographical model.

The above mentioned principles in psychology must be taken into account when talking about Carl Gustav Jung's self theory. In his early youth, Jung was a disciple of Freud, but the analytical psychology that he worked out later diverged from his master's ideas. This divergence is only apparent in the details of Jung's theory, since the main tenets of Freud correspond with Jung's theories about the human self. The collective unconscious and synchronicity are not just the most famous elements of his life-work, but these two theories help us to interpret the role of hallucinogens in shaping the characters' selves in *The Three Stigmata of Palmer Eldritch*. Jung's innovation in psychoanalytic theory was that he divided the unconscious part of the topographical model into two further parts: the personal unconscious and the collective unconscious (*The Archetypes* 3). The contents of the personal unconscious are the results of one's individual life, while the collective unconscious comprises certain things which exist in every human mind.

In his book entitled *The Tower and the Abyss: an inquiry into transformation of the individual*, Erich Kahler coins the term "generic unconscious" for the Jungian collective unconscious to differentiate it from "the truly collective unconscious which has developed in recent times under the impact of modern collectives—political parties, unions, associations of all kinds" (Kahler 7). However, in the analysis of the psychedelic drug Can-D, this approach of the notion will be appropriate as well, since the collective unconscious of a group can be related to the Martian residents deported from the overcrowded Earth.

In Jungian terms, the collective unconscious is composed of projections of the average human approach upon the world surrounding us. These projections are called archetypes. As Jung put it, "The archetype is a tendency to form such representations of a motif—representations that can vary a great deal in detail without losing their basic pattern. [...] They are indeed an instinctive trend" (*Man and His Symbols* 58). According to him, the most ancient ideas and images of humanity derive from these archetypes. The operation of human personality is highly influenced by these common notions, though not exclusively, since it is manipulated by the personal unconscious and conscious part of the psyche as well.

The Jungian self is made up of numerous archetypes, but among these, in control of the individual, the four most important are the persona, the shadow, the animus and anima, the Self – and their balance. Persona functions as a mask which covers the ego and protects it from negative images continuously trying to meet the requirements of its circumambieny – to put it simply, this is how the world sees the individual. As C. George Boeree conceived the Jungian theory, although persona “begins as an archetype, by the time we are finished realizing it, it is the part of us most distant from the collective unconscious” (Boeree). So the conscious ego is located behind the persona and it is in connection with the unconscious part of the mind where the shadow has developed which is actually the negative ectype of the persona, therefore it includes contrasting contents that the ego would like to escape. Inserting the notion of shadow into the Freudian structural model of the self, “the shadow is roughly equivalent to the whole of the Freudian unconscious” (Stevens 43); even Jung himself declared that “the result of the Freudian method of elucidation is a minute elaboration of man's shadow-side unexampled in any previous age” (Jung, *Psychotherapy* 63). The anima is the woman living in the man’s psyche, summing up all the feminine psychological tendencies of the male psyche, while the animus is the man living in the woman’s mind and bearing all the masculine tendencies of the female psyche.

In Jungian terms, the Self is an archetype as well which works as superiority to all conflicting aspects of the personality, and actually, it is being composed of the main and minor archetypes located below it in the hierarchy. As Boeree put it in simple terms, the Jungian self is “a new centre, a more balanced position for your psyche” (Boeree).

2. The relation between psychedelic drugs and the Freudian and Jungian self

As suggested by the title of the present thesis, these aspects of the divisible nature of the human mind react upon the consumption of psychedelic drugs – their hierarchy breaks up, and mental territories get a bigger share in the control over the body than they normally have access to. Technically speaking, these hallucinogens are called entheogens. Entheogens are usually derivatives gained from plants, which give “an experience of being controlled by frozen block-universe determinism with a single, pre-existing, ever-existing future. Experiencing this model of control and time initially destabilizes self-control power, and amounts to the death of the self that was conceived of as an autonomous control-agent. Self-control stability is restored upon transforming one’s mental model to take into account the dependence of personal control on a hidden, separate thought-source, such as Necessity or a divine level that transcends Necessity” (Hoffman).

As Sanford M. Unger states in his study of 1963, the most well-known and prevailing entheogens were LSD and mescaline in those days, and “it is now rather commonly adjudged that the subjective effects of mescaline, LSD-25, and psilocybin are similar, equivalent, or indistinguishable” (Unger). The only significant difference between the effects of the two drugs is that LSD has an influence on its user which is at least five times stronger (Römpp, 190).

The most frequently quoted lines from high literature were committed to paper by the Romantic poet William Blake, and are as follows: “If the doors of perception were cleansed, everything would appear to man as it is: Infinite” (Blake 36). These lines inspired the English writer Aldous Huxley when he entitled an essay of his *The Doors of Perception*. In this essay, Aldous Huxley discusses the effects of entheogens on his own consciousness and how the use of entheogens results in a temporary ego death. A friend of his, the famous psychiatrist Dr. Humphry Osmond, who investigated the psychical effects of the newly discovered drug mescaline, asked him to be his brand new guinea-pig in his experiment with the stimulant. Osmond was such a committed and thorough researcher of psychedelic drugs that even the term psychedelic was coined by him (Murray 419). Huxley was an expert in religious philosophies which are profoundly involved in different states of consciousness, like Buddhism. Besides that, this mescaline experience inspired the drug soma in his best-known

novel *Brave New World* (Huxley *Revisited*). Huxley wrote down his experiences in his essay *The Doors of Perception*, and already being a world-famous writer, his ideas caused the role of hallucinogens in broadening the consciousness to be widely discussed, even within the circles of high society. Huxley's account of his psychedelic experiences was so impressive and authentic that Albert Hoffman himself "found a meaningful exposition of the experience induced by hallucinogenic drugs, and I thereby gained a deepened insight into my own LSD experiments" (Hoffman). In his well-detailed, but still literary description about taking his very first dose of mescaline and the subsequent affections, Huxley almost immediately justifies Blake's thoughts mentioned above. His first deductions about the altered state of consciousness are the following: "Through these permanent or temporary by-passes there flows, not indeed the perception 'of everything that is happening everywhere in the universe' (for the by-pass does not abolish the reducing valve, which still excludes the total content of Mind at Large), but something more than, and above all something different from, the carefully selected utilitarian material which our narrowed, individual minds regard as a complete, or at least sufficient, picture of reality" (Huxley 7). Experiencing the effects of mescaline, Huxley calls this state of consciousness "Mind at Large". As it has been mentioned above, in a normal state of consciousness, the super-ego disciplines the id, but this supremacy ceases when the mescaline gets into the human machine and its blood-stream. This process caused by the entheogen mescaline equals that of the ego death – Huxley's "Mind at Large" kills it by eliminating the super-ego. This leads to a state of consciousness where the balance between the parts of the self does not exist any longer. The unconscious assumes authority on the whole self and the stimuli of the external world cannot have any influence on it.

The oeuvre of the Czech psychiatrist Stanislav Grof means a confluence of the Jungian collective unconscious and the altered states of consciousness under the influence of psychedelics, especially LSD. Grof was the founding president of the International Transpersonal Association in 1977, and his studies of altered states of consciousness and psychedelic psychotherapy, especially LSD's effects on the psyche, made him known all over the world. In his book *Realms of the Human Unconscious: Observations from LSD Research*, he devotes a whole chapter to the role of LSD in transpersonal psychology. Providing examples from the results of scientific experiments with LSD, Grof studied collective and racial experiences of the users. According to his findings, these two kinds of hallucination

would be impossible to separate, as collectiveness manifests itself through the racial ancient knowledge of the users even with different cultural backgrounds. The author mentions several examples of LSD experiences where the users, in their LSD sessions, had the knowledge that was needed to conduct a religious ceremony which was practiced long before our era (Grof 171). These collective or racial experiences, as Grof calls them, are “quite independent of the subject’s ethnic background, country of origin, cultural tradition, and even previous training, education, and interests” (Grof 171). In many cases, this new information about the operation of an ancient civilization shaped their world view and, in this way, influenced the Self itself.

Consequently, from the experiments conducted by Grof, it was found that these pieces of ancient knowledge can be considered as manifestations of Jungian archetypes (Grof 168). Under the influence of entheogens, these abilities are transferred from the collective unconscious part of the psyche to the conscious, therefore, the ego can gain access to them. Grof relates to the results of certain experiments which proved that their subject using LSD can “encompass the consciousness of entire racial groups or the totality of the human race. Such experiential expansion of the individual to the consciousness of all mankind can approximate the Jungian archetype of the Cosmic Man” (Grof 171). This observation can be analogized with the mechanism of Can-D in *The Three Stigmata of Palmer Eldritch*; this correlation will be expounded later on in this paper in a more in-depth analysis of the role of the entheogen in the novel.

III. *The Three Stigmata of Palmer Eldritch* – “The classic LSD novel of all time”

The Three Stigmata of Palmer Eldritch is probably Philip K. Dick’s most concerned novel with the theme of psychedelic drugs. The magazine *Rolling Stone* called it “the classic LSD novel of all time” in a review in 1973, although the word LSD is not mentioned in the novel at all (Williams 46). Knowing even just the outlines of the Dick’s life, the reader may easily think that the story was inspired by personal experiences of its author. His most profound biographer Lawrence Sutin contradicts these assumptions when he declares that he never really liked LSD (Sutin 141). Furthermore, Dick himself rejects this premise when, referring to the slogan of the magazine *Rolling Stone* among others, he states in an interview in 1978 that “my drug experiences have not manifested themselves in my work. Many critics have said that *The Three Stigmata of Palmer Eldritch* was the first ‘LSD novel.’ I wrote that after reading a magazine article on hallucinogenics by Aldous Huxley” (Interview by Joe Vitale). Additionally, after the author’s death, his friend Ray Nelson mentioned one of Dick’s few LSD experiences in 1964, where he was present and heard the writer speak Latin, despite him not being able to speak Latin when not under the influence of LSD (Sutin 141). In his 1981 novel *Valis*, Dick recalls an LSD trip when his fifth and last wife Tessa heard him speak Koine Greek “which he couldn’t speak before he dropped the huge hit of Sandoz LSD-25” (*Valis* 28). Although these experiences were never established scientifically, a parallel can be drawn between them and the collective or racial experiences in Grof’s transpersonal experiments under the effect of LSD mentioned above.

Given that he submitted the manuscript of the novel in March of 1964, it can be assumed that this aforementioned experience with LSD happened after he had written the story. Besides that, in a letter from 1967, he states that, unlike amphetamines, LSD did not belong to the psychedelic drugs that inspired the story of *The Three Stigmata of Palmer Eldritch* (Sutin 127). However, this trip inspired him to write his essay “Drugs, Hallucinations, and the Quest for Reality” at the end of the same year in which it becomes apparent that this experiment with the drug meant a milestone in his life and the evolution of his worldview (Sutin 142). In the essay he discusses the same matter as he does in the novel using a more scientific terminology, referring to the ideas of Freud concerning the concept of the human self. This matter may easily remind the reader of the findings of Stanislav Grof’s

experiments regarding the connection between LSD and collective unconscious.

In the interview mentioned above Dick names an essay written by Huxley as his first source of inspiration. Although he does not say which work he is talking about, it seems reasonable to assume that the psychoanalytic analysis in Dick's works was inspired by Huxley's *The Doors of Perception*, since Huxley's most popular books were *The Doors of Perception* and *Heaven and Hell*, and both of them have quite similar conclusions about the use of psychedelic drugs.

Despite these circumstances of the birth of the story above, there are several arguments which support the existence of a link between LSD and entheogens in the novel. It frequently occurs that the title of a foreign language translation differs from the word-by-word version of the original work, since the translator or the publisher would like to make it more attractive or persuasive for the readers by suggesting the theme of the book. An example of this would be when the translator of the 1971 German edition Anneliese Strauß gave *The Three Stigmata of Palmer Eldritch* the title *LSD-Astronauten*. This fact also indicates that the theme of drugs, and moreover, LSD itself, is quite emphatic in the novel. The German title may also refer to the so-called psychonauts, the regular users of LSD and other psychedelics, who do not admit being drug addicts and claim that they make deep travels in their "mind at large" using the entheogens for magnificent aims (Blom 434). Another factor according to which a comparison between the drugs in the novel and LSD seems to be valid is the parallel drawn by Aldous Huxley between LSD and the drug soma in his work *Brave New World Revisited* (Huxley *Revisited*). As it will be explained, the social function and certain determining features of the drug soma are quite similar to those of the entheogens in Dick's novel.

The plot takes place on a colonized Mars, during a period in the twenty-first century which remains undefined. Under the leadership of the United Nations, the earthlings conquer the planets of the solar system one after another because they see this as the only possible way to survive and save their over-crowded Earth. On the deserted lands of Mars the only shelter from depression offering itself for the emigrants is the widely available but theoretically illegal hallucinogen called Can-D. This substance is derived from a *lichen* originating from the planet Titan. The name is an effective transcription of the English word candy which refers to its peroral form; although it does not need any marketing, being monopolistic, this

psychedelic substance is the only available way out for the deportees to endure their dead-end life in the new location. Other important ingredients of their survival are the dolls named Perky Pat and her boyfriend Walt with the help of which they can make their mental journey to a world where a perfect but just visional life on the Earth becomes available for them. Being quite high-priced, this transit, as the Martians call the trip raised by the derivative of the *lichen*, offers only 15 minutes of redemption per day for them. This function of Can-D reminds the reader of the drug soma in Huxley's *Brave New World*, which also offers a temporary salvation to its users. The title hero Palmer Eldritch is introduced into the plot when he comes back from the Prox system and starts to distribute his new-found drug Chew-Z. This is a sort of *lichen* which has an effect different from that of Can-D on the Martians.

1. Earthling and Martian societies in a crisis of identity

Although the plot is built on the main motif of psychedelic drugs, there is a general crisis of identity both in the Earthling and Martian societies arising from the dystopian living conditions. These distortions and distinctions from the normal state of identity are derived from the influences which, in Freudian terms, modify the operation of the superego. This fact, according to the psychoanalytic theories of Freud and Jung, must entail further changes in the work of the whole self. This mutant structure of roles in the human self has causes in several social processes and symptoms as well as consequences in the use and the effects of psychedelic drugs.

It is apparent that Dick does not apply detailed and extended characterizations that create an atmosphere in which the characters do not differ from each other—their individual identities are hard to trace. This general absence of conventional characterization is especially true in the case of the Martian people. Representing the on-goings on Mars, the author does not even write about the family statuses, he just brings forward a character and it becomes unambiguous whose partner joins the story by giving their full names. However, this piece of information remains almost the only one beside those the reader can catch from their conversations infiltrated by the misery of Martian life. Their transits, as they call the travels of their conscience into the layout provided by Can-D, are the only opportunities to get to know something about their selves.

Dick explores the characterizations further in the scenes on Earth, however. For example, through a thought of Leo Bulero he depicts the Earthling society as a community built on clichés, as becomes evident from the following lines:

. . . but wasn't there more in life than this? He did not know. Nor did anyone else, because like Barney Mayerson they were all engaged in their various imitations of him. Barney with his Miss Rondinella Fugate, small-time replica of Leo Bulero and Miss Jurgens. Wherever he looked it was the same; probably even Ned Lark, the Narcotics Bureau chief, lived this sort of life--probably so did Hepburn-Gilbert, who probably kept a pale, tall Swedish starlet with breasts the size of bowling balls-- and equally firm (*TSOPE* 24).

Apart from these cliché-like lives, people can see their future anytime through the

ability of so-called precogs who can predict not just the prospective fashion of the layout system for the P. P. Layouts, whom they work for, but they can give prophecies about anyone's private life. Leo Bulero learns about his troublesome fate in the Luna after he asks the precog Rondella Fugate to predict what will happen if he visits Palmer Eldritch in the hospital, and although he does not even plan to use violence, he still has guesses about the way he kills the "well-known interplan industrialist"—just because Roni spoke about it. This extent of inevitability represents the human self as completely exposed and something which is just a part of a complex system called fate, that the human self has to serve.

On Mars the reader can encounter a totally dystopian world where the Martian deportees' only shelter from depression is the realm provided by Can-D. Therefore, they do not care about their real lives and do not aspire to achieve things that would determine their place in the complex system mentioned above. They even search for a psychoanalyst layout which indicates the fact that they have mental problems, but it is obvious for them to solve it in the realm of Can-D (*TSOPE* 38). This indifference towards reality makes their individuality and selfhood obscure, insignificant and miserable. Being the last resort, Can-D is generally used and it means the supreme value on Mars which exceeds every moral sense or material worth. Leo Bulero's character appears to be heroic among these circumstances as he is the leader of the company which supplies the Martians with the *lichen*, but in a normal world there would not be such enormous power in his hands, and thus, nobody would consider him to be a hero (not even himself, insomuch as he is the only figure in the novel who apparently does so). At the end of this decaying process of the self, Chew-Z will (or seeing that it does not come into general use during the plot, just would) be the one which completely absorbs and redefines it, since nobody can tell when its effect is over. It promises eternal life, but the word does not mean the same anymore.

According to the arguments above, it is apparent that the general drug abuse on Mars arises from and brings about this crisis of identity at the same time, so the distortions of the characters' self is not only due to the consumption of psychedelic substances, but there was a given frame in which these drugs were able to have their influences on the users' minds to such a great extent. Similarly, in the society of the World State in Huxley's *Brave New World* where individuality is put into the shade by the morals and structure of the community, the drug soma has its influence on human selves which are already distorted by their

circumstances. In Huxley's utopian world, society is divided into castes which have their own function, and whose structure does not allow any individuality. Accordingly, the curious function of the Martian residents in *The Three Stigmata of Palmer Eldritch* is to live far from the Earth where there is simply no room for them, and Can-D is the only means that enables them to endure the hardships of their lifelong mission.

2. Entheogens in the novel and their relationship with the self

To a large extent, the plot of the novel revolves around adventures which are experienced in an abnormal state of consciousness. Getting an inside view of these mental processes, the reader is imperceptibly forced to concentrate on these aspects of the story. Avoiding any detailed or sentimental descriptions about the characters' emotional and mental processes, and performing these things in the matter-of-fact manner of experimental psychology, Dick created a medium in the novel in which different states of consciousness are more clearly representable.

In a manner of speaking, one can say that the plot of *The Three Stigmata of Palmer Eldritch* is about the contest of the two hallucinogenic drugs, Can-D and Chew-Z, for the psyches of the characters. Comparing the two substances, although they are both enteogens, there are some essential points where their characterization differs. Firstly, they originate from different planets, and also, from different solar systems. This pivotal distinction in the location of their origins could not have been represented in any literary genre apart from science fiction where spatial possibilities are not restricted to earthly locations. Though the reader cannot know too much about their exact provenience, the fact that the latter appearing Chew-Z comes from the Prox-system, which is often mentioned by the earthlings as something obscure and mysterious (*TSOPE* 25), indicates the profound difference in the nature of the two substances. Although they are derived from completely different locations, their type of source is common—both of them are made from the extract of a plant. As most real enteogens are made of plant sources, this formula could not have been far to seek for the author to make this motif one of the few realistic elements in a science fiction novel. In the story both substances originate from a *lichen* whose names are not mentioned in the text, but this way of producing psychedelic drugs reminds the reader of LSD whose most well-known ingredient is the essence of sphacelia or mescaline which naturally occurs in peyote cactus.

Both Freud and Jung approached the question of the unconscious through the medium of dreams. They both formed their theories of the mechanism of the unconscious around the principle that the unconscious part of the self surfaces when dreaming. Nevertheless, their theories about the interpretations of dreams are different. Freud states that dreams mean protection for the self, since they contain and channel one's socially incorrect desires which

are repressed when one is awake, therefore they make harmony in the human self. The Austrian psychiatrist also states that dreams cannot be treated literally, they always have some symbolic meaning. Jung applies this symbolic interpretation when analysing confusing and ambiguous images in a dream which may come from the collective unconscious, as according to his view, images from the personal unconscious are for communicating with the conscious, so they do not only symbolize hidden contents of the unconscious. It is worthy of an investigation how much these hallucinations provided by the drugs in the novels are dreamlike. As it was mentioned above, dreams have a similar quality to psychedelic hallucinations, however, they are not identical. James L. Kent compares the two states of consciousness. In his work titled *Psychedelic Information Theory: Shamanism in the Age of Reason*, he writes that “subjective reports indicate that multiple layers of dreaming and waking consciousness can overlap in a single psychedelic frame, creating a complex overlay of both real and imagined perceptions” (Kent). This argument is suitable for both Can-D and Chew-Z. However, at this point the effects of the two drugs must be distinguished, because they exclude reality to different extents. Can-D does not take its user’s conscience to a level so deep that the hallucination it provides would be entirely dreamlike. Barney Mayerson and Anne Hawthorne compare the effect of Can-D to dreaming in their dialogue on their way to Mars:

‘Are you going to try Can-D?’ Anne asked.

‘Sure.’

Anne said, ‘You have faith in that. And yet you know that the Earth it takes you to isn’t the real one.’

‘I don’t want to argue it,’ he said. ‘It’s experienced as real; that’s all I know.’

‘So are dreams.’

‘But this is stronger,’ he pointed out. ‘Clearer. And it’s done in—’

He had started to say *communion*. ‘In company with others who really go along. So it can’t be entirely an illusion. Dreams are private; that’s the reason we identify them as illusion. But Perky Pat—’

Although Barney deems Can-D to have a “stronger” effect on its user’s mind than dreaming, he thinks of the realistic nature of the hallucinated world it provides. But according to him, this realistic nature depends on how much one can communicate with the others who use the drug simultaneously. In other words, telepathy makes the realm provided by the drug

more realistic than dreams where there is no scientifically proven way to communicate with others who are asleep. Therefore, from the aspect of this thesis, Barney confirms the assumption above that the effect of Can-D is not so strong that the hallucination it provides would be entirely dreamlike. Chew-Z offers a more “private” state of consciousness, as Barney would say, inasmuch as it is for individual use, and as it will be clarified later, its effect is so strong on the human mind that its user cannot really be sure to get back into reality. Accordingly, under the effect of Can-D, symbols of the Jungian archetypes of the collective unconscious do not appear as clearly as in the realm provided by Chew-Z.

To put it concisely, Can-D and Chew-Z have different effects on the user’s psyche. Both have their own limitations in broadening the users’ consciousness, but these boundaries are elsewhere, and they appear in various forms. Both drugs provide an experience that is surely involved in the theme of the Freudian psychoanalysis and the Jungian collective unconscious. With its division of the psyche into conscious and unconscious parts, the Freudian psychoanalytic theory underlies any analysis which studies the effects of entheogens on the human self. In comparison with the Freudian self-theory, Jung’s main development is the collective unconscious, and the use of both Can-D and Chew-Z emphasizes its role. Since Jung’s idea is a really complex one, these involvements are manifold. As the Jungian self is composed of archetypes, an analysis of the altered states of consciousness in the novel needs to investigate the occurring manifestations of the archetypal symbols. These symbols are essentially different under the effects of the two psychedelics.

a. The relation between Can-D and the Freudian and Jungian self

The experience provided by Can-D is similar in several aspects to the LSD and mescaline trips of Aldous Huxley and Stanislov Grof. While Huxley’s account is in parallel with the Freudian theory, Grof went further to the level of the Jungian collective unconscious. Before the analysis of the fictitious Can-D through these real experiences, it is necessary to explain the basic features of the drug in the novel.

Can-D takes everybody who uses the substance at the same time and at the same physical place to the same illusionary realm. This imaginative (or real) world has its boundaries. Under the effect of the hallucinogen, every man’s consciousness gets into the

body and circumstances of Walt Essex, while every female consumer of the *lichen* gets the identity of Patricia Christensen, alias Perky Pat. The luxurious living conditions of these two protagonists of the realm created by Can-D greatly (but not exclusively, as it will be clarified later on) depend on what the user has got in their mini versions. These smaller sized houses, cars, pieces of furniture and other accessories are available from the regular spaceships of the P. P. Layouts. The company seemingly deals in mini-accessories, but their commercial profile is mainly built on an illegal operation, in particular, growing, processing and distributing Can-D. In spite of the fact that almost every Martian uses the substance, its consumption and trade are both against the law of the Solar system, but the United Nations Narcotic Bureau turn a blind eye to the abuse. The simple reason of this connivance is that the drug may be the only thing which holds the Martian residents back from a rebellion against their miserable living conditions, and the UN, of course, is fully aware of it. Similarly, in Huxley's *Brave New World* the drug soma also has the same function as it was explained above, but the author's utopia goes further with the fact that soma is legal, and its consumption is suggested by the government.

There are various apprehensions about the factors shaping the world that manifests itself to the users of Can-D after chewing the psychedelic plant. According to its supreme distributor Leo Bulero, "the reaction you get to Can-D depends—varies with—your imaginative-type creative powers" (*TSOPE* 23). He also mentions that he can procure a portion of grade AA, so it is probable that quality influences the effects of the drug as well. The accuracy of the layout is also mentioned as a factor on which the quality of the experience depends (*TSOPE* 37). The most discussed theory about the supernatural power of Can-D is the religious one which theme, beside that of hallucinogens, constitutes the other main topic of the novel. Dick emphasizes the religious nature of the entheogen when he writes about one of the Martian deportees' approach to Can-D as follows:

He himself was a believer; he affirmed the miracle of translation--the near-sacred moment in which the miniature artifacts of the layout no longer merely represented Earth but *became* Earth. And he and the others, joined together in the fusion of doll-inhabitation by means of the Can-D, were transported outside of time and local space. Many of the colonists were as yet unbelievers; to them the layouts were merely symbols of a world which none of them could any longer experience. But, one by one, the unbelievers came around (*TSOPE* 37).

Leo Bulero himself says that “It’s like religion; Can-D is the religion of the colonists” (TSOPE 24), and he thinks of the “actual translation” in which, being so-called Neo-Christians, most of the colonists believe. There are Christian believers who do not identify translation provided by consumption of Can-D with the Christian tenet of translation. Anne Hawthorne, for example, who confesses herself to be a member of the Neo-American Church, differentiates between the translation provided by the consumption of Can-D and the transubstantiation of bread and wine to body and blood (TSOPE 133).

Nevertheless, this religious nature of the drug overlaps with the doctrinal system of Christianity. The tenet of the actual translation comes from Dick’s readings. In 1963 he joined the Episcopal Church, and he was amazed by the carnification of the Eucharist in the mass that he approached even from a psychological aspect after reading Jung’s *Transformation Symbolism in the Mass* (Sutin 128). His commitment to Jung made him meet one of the oldest of the Chinese classic texts, the *I Ching*, or the *Book of Changes*. In an interview in 1976, Dick answered the following to the question of how he discovered the *I Ching* so far ahead of most people in the United States: “Well, I was interested in Jung. Jung wrote the introduction to the Wilhelm Baines translation, and I came across it in a ...I’m not sure. I guess I came across it in a list of Jung’s writings, and sent away for the I CHING in order to read Jung’s introduction” (Interview by Daniel DePrez). The *I Ching* had a great influence on the whole oeuvre of Jung, and Dick, being a fan of Jung, acquired its tenets through his books. Dick himself compares the message of the *Book of Changes* to the experience provided by LSD when he writes the following in his essay “Schizophrenia and the Book of Changes”:

Ask it [the *Book of Changes*] questions the outcome of which can have no genuine bearing on your life, or even on your immediate conduct; in other words, don't "act out" on the basis of what the book hands you -- comport yourself strictly as you should under LSD: Observe and enjoy what you see (or, if it's the hell world, observe and suffer through in silence and immobility), but let that be all, white man; you begin to act out in real life on basis of what you see and we put you in Shanghai People's Democratic Funny Farm doing stoop labor at harvest time. (Dick “Schizophrenia” 181)

Here the author warns his reader that both the essential message of the *I Ching* and LSD cannot be used to find answers to the main questions of one’s life, because the external world will not accept a behaviour conducted by any of them. Practically speaking, *The Three*

Stigmata of Palmer Eldritch is a warning for LSD users that is conceptualized by the tenets of Jungian psychology which was highly influenced by Christianity and several other East Asian religious doctrines. Accordingly, he emphasized the religious nature of Can-D and Chew-Z, therefore one can assume that the author probably could not leave out religion when dealing with the topic of psychedelics and psychology of the self. This topic is quite common in not just Dick's life, but in the whole real world as well where a measurable proportion of (the) LSD users relate to their narcotics in the same way, and where questions of spirituality and psychedelic drug consumption are interconnected. This assumption is supported by the Harvard psychologist Timothy Leary who published his book on the topic entitled *Start Your Own Religion* in 1967, in which he inserted LSD into the group of spiritual psychedelics. Religion determines the place of the self in the world just like Can-D does, and the newer drug Chew-Z being advertised with the slogan "God promises eternal life. We can deliver it" (TSOPE 90) apparently offers a higher level to it—namely, a kind of reincarnation. This wandering of the soul from a body to another would definitely enlarge the power of the id and the collective unconscious as the superego and the personal conscious would be bound to human bodies and their circumstances from which the former two would be freed by Chew-Z. Another life in another brand new body would mean different circumstances and experiences which would shape the superego and the personal unconscious in a completely different way, while the id and the collective unconscious would remain the same. This permanency of the id and collective unconscious would make their role much more important in controlling the whole self.

Freudian psychoanalysis and Can-D—"Mind at Large"

In his psychoanalytic therapy, Sigmund Freud cured psychotic complaints caused by the excessive operation of the superego. This defective mechanism throws the whole self off its balance and it means that the super-ego's restrictions gain ascendancy over the id and the ego cannot keep harmony between them. Huxley follows the same idea when he states that "All that the conscious ego can do is to formulate wishes, which are then carried out by forces which it controls very little and understands not at all. When it does anything more—when it tries too hard, for example, when it worries, when it becomes apprehensive about the future—

it lowers the effectiveness of those forces and may even cause the devitalized body to fall ill” (Huxley 15). He writes about this mechanism because disappearance of the superego together with all of its restrictions was the most prominent effect of mescaline for him. Can-D works in the same way when it liberates the Martians’ ids from their superegos suffocated by their miserable circumstances as deportees. When Huxley gets rid of his superego by taking his dose of mescaline, he “was now a Not-self, simultaneously perceiving and being the Not-self of the things around me” (Huxley 9). This “Mind at Large” sensation which he experienced is partially adaptable to the process where the conscience of Can-D users gets into the bodies of inanimate dolls. Users of Can-D get into another state of consciousness which is not the same, but just similar to Huxley’s “Mind at Large”. Although perception of the external reality is more like it was in the case of Huxley’s experience, the bodies of Perky Pat and Walt Essex operate as artificial boundaries of Huxley’s sensation. He remained aware of the situation he was in, and mescaline just concentrated his attention on specific details of his environment, for example on the folds of the draperies in Botticelli’s picture. In a comparison between Huxley’s state of consciousness and that of the Martian Can-D users, in the case of the Martians, these details are the dolls and the other accessories of their layouts, as their mind concentrates on them exclusively. Nevertheless, these details were random in Huxley’s experience, while they are constant during the Martians’ trips.

The Jungian collective unconscious in the operation of Can-D

Arising from its nature that Can-D is usable only by two or more people at the same time and location, Carl Gustav Jung’s collective unconscious theory is apparently more applicable in the analysis of the drug’s effect on the human self than the more obsolete Freudian theory that concentrates on the individual psychoanalysis.

Dick was a committed adherent of Jung’s ideas. He started to read Jung’s works in 1949 (Sutin 61), and the ideas of the Swiss psychologist increasingly gripped him as time went by. In his 1976 essay “Man, Android, and Machine,” he declares his commitment to the psychologist as follows: “I have the distinct feeling that Carl Jung was correct about our unconsciousness, that they form a single entity or as he called it ‘collective unconscious’. In that case, this collective brain entity, consisting of literally billions of “stations”, which

transmit and receive, would form a vast network of communication and information” (Dick, “Android” 221). According to these lines, it is apparent that Dick’s conception about the human self is in accordance with Jung’s theory about it, and the terminology and gist of the whole essay suggest that, although he never studied it officially, he was well acquainted with Jung’s theories and psychology as a whole.

As it has been mentioned above, Carl Jung’s collective unconscious theory can be applied to the operation of Can-D in the human psyche even in its frequent misconception that Eric Kahler differentiates from the original Jungian one. This misinterpretation of the notion is perfectly adaptable to the case of the Martian colonists, since being a separate social group, these deported crowds certainly have a common mental and spiritual heritage that is comparable to the phenomenon that Kahler calls “truly collective unconscious” (Kahler 7). Radical circumstances that reality shows and Can-D gives tend to create an association of people who suffer and enjoy them together. However, the aim of my investigation is to detect the changes in the self built up by the actual Jungian ideas caused by the entheogens in Dick’s fictional world.

As Stanislav Grof writes about the connection between psychedelic drugs and Jungian ideas, “the maps of consciousness emerging from my LSD work are fully compatible and sometimes parallel with other existing systems” (Grof 33); then he mentions Jung as the first example of this. The effect of LSD which strengthens the role of the collective unconscious versus the personal unconscious and exposes pieces of information and desires from the former has already been discussed above. Its correlation with the mechanism of Can-D becomes apparent when it is investigated considering the social context of the whole process. The Martian colonists live in their desolate hovels amidst miserable conditions, and probably, their topmost desire is to get back to the Earth and live a life that they did before they had got their call-ups from the UN. Although it does not become clear in the book, it is possible that they are not the first generation on Mars and that they were born there. In this case, the accounts of their ancestors made an auricular tradition which infiltrated the collective unconscious of the Martian society. The dolls have become the archetypes of men and women, just as the further accessories of their layout which change into that of the circumstances of a perfect life. This archetypal nature that they possess is implied by their perfect quality. Symbols of perfection have to be flawless.

As this common desire proves, this particular collective unconscious of the Martian society exists. In addition, the archetypal structure of the Jungian self can be traced in the psyche of the Martian residents under the influence of Can-D. The Jungian archetypes that the relevant literature used to name as the four most important – the persona, the shadow, the animus and anima, and the self—are all detectable in the state of consciousness brought forth by the consumption of Can-D.

The role of the Jungian persona in a Can-D user's self immediately weakens when using the drug, but it does not disappear completely. As Huxley described it, LSD inactivates the Freudian superego, which is equivalent to the Jungian persona, but Can-D does not have such a strong effect on the Martians' selves. Even after taking the drug, they are still aware of their original identity, and in this way, they can even communicate with each other, as it is represented when the reader encounters their first transit. In the scene Sam Regan courts Fran Schein which action would result in adultery in reality, but he tries to convince her that it is not against the moral laws of the real world, because those are not available during their transits. In this way, they can discard even the moral standards which shape the Freudian superego and the Jungian persona otherwise. Even the author himself emphasizes that "While translated one could commit incest, murder, anything, and it remained from a juridical standpoint a mere fantasy, an impotent wish only" (*TSOPE* 43). This "impotent wish" obviously equals the repressed desires of the Freudian unconscious and the Jungian personal unconscious. In spite of the fact that Sam manages to persuade the woman, they cannot do anything wrong, as the others from their hovel interrupt them joining their transit and leaving a note on the shaving mirror of Walt (Sam) with the followings:

THIS IS AN ILLUSION. YOU ARE SAM REGAN,
A COLONIST ON MARS. MAKE USE OF YOUR TIME OF
TRANSLATION, BUDDY BOY. CALL UP PAT PRONTO!

(*TSOPE* 44)

Sam Regan's reaction is quite telling about the remaining influence of the persona: "An illusion, he thought, pausing in his shaving. In what way? He tried to think back; Sam Regan and Mars, a dreary colonists' hovel . . . yes, he could dimly make the image out, but it seemed remote and vitiated and not convincing" (*TSOPE* 44). Therefore, the Jungian persona is still

present during the transit, but it has only its trace and thereby, completely lost its original function, since the self is not forced to be adapted to the requirements of reality which is hardly evocable now. So Can-D abolishes the control of the original persona, and in a manner of speaking, it provides a new one which takes the role of the former. Although the plot does not cover those times, it can be presumed that the influence of the new persona was not so strong in the earliest period of their drug consumption, but as the years progressed, they gradually got used to the new circumstances. This brand new persona will not be as individual as the one which controls the self in reality, since it is artificial and illusory. The features of the new persona are not shaped by the former experiences of the individual as they would be in the case of a natural persona—their variety is restricted to that of the products manufactured by the P. P. Layouts. Even Palmer Eldritch himself declares this artificial nature of the whole process when he says that, “Obviously it’s illusion because there is no Perky Pat and no Walt Essex and anyhow the structure of their fantasy environment is limited to the artifacts actually installed in their layout; they can’t operate the automatic dishwasher in the kitchen unless a min of one was installed in advance. And a person who doesn’t participate can watch and see that the two dolls don’t go anywhere; no one is in them” (*TSOPE* 93).

According to the Jungian theory, the influence of shadow should counterforce that of the persona. However, the reader cannot see such a surge of it in the novel. There are two possible explanations for this. On the one hand, since there are no stock characters in the story, there are no morally perfect heroes and heroines whose nature would transform into evil, or vice versa. On the other hand, the effect of Can-D does not suppress the persona of the self, in this way, the shadow archetype cannot manifest exclusively, and this change in a character’s nature is hardly visible for the reader.

The absence of any archetypal symbols other than persona is another fact which points out the weaker effect of Can-D. One can presume that the drug is not strong enough to take the user’s conscience to such a deep level where ancient or archaic images would be discoverable. Despite its religious nature, the archetype of God does not appear either. As it will be discussed in the next subchapter, Chew-Z has an effect strong enough to represent and materialize these archetypes in symbols.

b. The relation between Chew-Z and the Freudian and Jungian self

Although it appears as a completely unknown drug for the characters, and in this way, there are much fewer accounts of its effects and features, it is beyond doubt that Chew-Z forms just as significant an element of the story as Can-D does, for almost half of the plot happens under the influence of Chew-Z. Even the eponymous hero Palmer Eldritch first appears in the realm of Chew-Z—and for the only time as well, because the plot does not include him personally in the scenes in real locations (as it will be explained later on, perhaps there are no further real locations).

Before the explanation of the Freudian and Jungian psychoanalytical results of Chew-Z consumption and comparing them to those of LSD or mescaline, it is necessary to study the role of the drug in the plot giving a further context to the analysis. As has previously been mentioned, according to the story, Palmer Eldritch had travelled to the Prox-system 10 years before and he returned to the Sol-system under mysterious circumstances. From there he brought away a *lichen* seemingly similar to that used in the manufacture of Can-D, and he starts a shady but complex campaign to popularize the derivative of his importation among the Martian colonists to take the monopole position from Can-D away. The name of the drug presumably is derived from the American slang word choosey which means “fastidious,” and it probably serves the aims of advertising the exquisite nature of the product comparing it to the concurrent Can-D. It suggests that the derivative of the new *lichen* provides a much more contenting experience than Can-D. Three main characters are necessary to be involved in the analysis of the derivative of the *lichen* from the Prox system: Leo Bulero, his right-hand Barney Mayerson, and Palmer Eldritch. The reader can see the effects of the drug on the first two (being the ones whose thoughts can be followed by the reader), while the character of Eldritch inextricably interlaces with it. At first, the reader may think what Leo Bulero is for Can-D is what Palmer Eldritch is for Chew-Z, but it soon turns out that the relation between him and his psychedelic is way more influential. In the hallucinated realm provided by Chew-Z everything is Palmer Eldritch and Palmer Eldritch is everything. In this way, seemingly, he is free to do and create anything in the hallucinatory world created by Chew-Z.

The first person in the novel who gets into the realm of Chew-Z and Palmer Eldritch is Leo Bulero. He considers the “well-known interplan industrialist” Eldritch to be his arch

enemy who could spoil his business' monopoly on the production and supply of Can-D to the Martians, if Eldritch starts to distribute his newly acquired *lichen* from the Prox system. To prevent this, Leo attempts to make an appointment with Eldritch who is somewhere on his demesne on Luna. As the industrialist's personnel deny his demand, he tries to do it furtively during a press conference where they put him under arrest and give him a dose of Chew-Z intravenously. Thereby, Bulero gets into a hallucinated world where it soon turns out that Eldritch governs everything, and Leo's creative power depends on Eldritch's approval who appears in the realm of Chew-Z (and for the first time personally in the plot), and starts to introduce the world to Bulero whom he leaves alone and exposes to the dangers of this illusionary world for a while (unlike Can-D, there is no use talking about time under the effect of Chew-Z). So Bulero gets into Palmer Eldritch's newly created reality and he will not be able to get free any more—the effect of the first dose of Chew-Z lasts until the end of the plot, and perhaps forever. Anytime he thinks that he can defeat his enemy, the three stigmata of Palmer Eldritch show themselves on the body of a character who would be able to help him. This motif makes the remaining part of the plot ambiguous, since after several recognitions of the title-hero in his various appearances it is hard to decide whether the plot takes place in a real or an illusionary world. However, by the end of the plot it becomes apparent that these two realms have become one and the same. The second character who experiences the realm of Chew-Z is Barney Mayerson. The reader cannot be sure whether he actually took the drug, since his adventures under the effect of Chew-Z may only be a part of Leo's dream. His encounter with Palmer Eldritch could disprove the assumption that the title-hero is visible only for those who are under the effect of Chew-Z, but considering the fact that their meeting occurs between two of Leo's false awakenings from his seemingly never-ending trip, it is probably unreal, and only happens in Leo's mind. These two (or just one) uses of Chew-Z show that the drug has the following effects on its user's psyche.

The Freudian self and the influence of Chew-Z

In Freudian terms, Chew-Z, just like real entheogens, takes its users to their unconscious ids where there is no activity of the super-ego, and by this, death of the ego occurs. Huxley describes the process as follows: "In the final stage of egolessness there is an

‘obscure knowledge’ that All is in all—that All is actually each. This is as near, I take it, as a finite mind can ever come to ‘perceiving everything that is happening everywhere in the universe.’” (Huxley 6)

This state of consciousness may prove that the remaining part of the plot after Leo Bulero has got his dose of Chew-Z is just a representation of his unconscious. Palmer Eldritch shows him the enlargement of his creative power, but emphasizes that it is not infinite—he can always overrule anything that Bulero creates (The correlation between Jung’s idea about the archetypes in the collective unconscious and the character of Eldritch will explain his power and presence in Bulero’s unconscious). The fact that, after Leo has got Chew-Z, every action seems to be a link in a chain which ends in his final battle with Eldritch also justifies this assumption. The rest of the plot contains inexplicable happenings like when Palmer Eldritch visits the hovel Chicken Pox Prospects personally (but his appearance is rather visionary, so it does not prove his physical existence), and hardly by chance, Barney Mayerson, Bulero’s right-hand, lives there. Knowing that Leo hates and wants to defeat Eldritch since he had heard about his coming back for the first time, it would not be surprising that a powerful feeling like this has an influence not just on his conscious, but on his unconscious as well—and his topmost fear in the situation was that his right-hand will come over to his enemy’s side.

In the introductory part of his book, Stanislav Grof deals with the general effects of LSD on the human psyche. While Huxley wrote his account of his mescaline experience in literary language, Grof used scientific terminology which makes the parallel between the effects of Chew-Z and LSD even more apparent. Therefore, the academic research of the effects of LSD on the human self helps to make an analysis of the effects of the entheogens in the novel on the human self more systematic and accurate. The Czech psychiatrist established that “distortions in the perception of time and space are one of the most striking and constant aspects of LSD sessions. The perception of time is quite regularly altered; most commonly a short time interval is experienced as being much longer [...]. In the extreme case, minutes can be experienced as centuries or millennia” (Grof 10). Similarly, Palmer Eldritch explains to Leo Bulero that “when we return to our former bodies you’ll find that no time has passed. We could stay here fifty years and it’d be the same” (*TSOPE* 34). Dick writes about this effect of the real entheogen LSD in his essay “Schizophrenia and the Book of Changes” in the

following colloquial way: “So, within a nontime interval, all manner of elaborate and peculiar events can take place; whole epics can unfold in the fashion of the recent movie *Ben Hur*. (If you'd prefer to undergo the experience of LSD without taking it, imagine sitting through *Ben Hur* twenty times without the midpoint intermission. Got it? Keep it.)” (Dick “Schizophrenia” 177). Another important observation of Grof about the effect of LSD on the human mind is that the users experience past, present, and future at the very same time, and it is frequently accompanied by “the experience of regression to various periods in the individual’s history” (Grof 10). Grof’s observation bears resemblance to the situation where Barney Mayerson gets back to his past with Emily and tries to make up with his former wife, or when Leo Bulero finds the monument in the desert which Roni Fugate has already foreseen.

The first scenery of Leo Bulero’s hallucination where he meets the so-called “glucks” is equivalent to Grof’s other observation that many of the laboratory subjects can create a separate individual space and time; a subjective microworld that they can live as real (Grof 11). Actually, the rest of the plot represents a microworld like that but with more realistic sceneries, so the parallel with Grof’s statements are less apparent. In an individual space and time the users can feel a sense of eternity or total annihilation (Grof 11) which both appears in the story at the climax when Barney Mayerson gets into Palmer Eldritch’s body to die instead of him. Dick describes Mayerson’s feelings in the new body (which—being just a symbol of an archetype in the collective unconscious of every character who has eaten Chew-Z—probably does not exist physically) as follows: “With vast trailing arms he extended from the Proxima Centaurus system to Terra itself, and he was not human; this was not a man who had returned. And he had great power. He could overcome death” (*TSOPE* 213). This is obviously the “materialized eternity,” and it is going to burn away as Leo Bulero will have managed to kill Eldritch whose identity transferred to Mayerson’s original body.

Grof also deals with the religious aspects of the LSD experiences. The sense of death and rebirth or coalescence with the universe or God are quite frequent under the influence of LSD (Grof 14), so the aforementioned climax scenery is also appropriate for proving the analogy between the effects of the real and the fictitious entheogens, if the reader accepts the presumption explained above that Palmer Eldritch symbolizes the archetype of god in the Jungian collective unconscious.

According to Grof, users of LSD are always aware of their personal identity, and they

can identify the location and other conditions of the experiment. Their consciousness goes through a qualitative change, it becomes dreamlike “this is frequently referred to as expansion of consciousness” (Grof 13). This symptom of LSD consumption simultaneously suggests Aldous Huxley’s “Mind at Large” and the illusory travel of the two main characters in *The Three Stigmata of Palmer Eldritch*.

After the climax of his LSD trip, decomposition of his self makes Huxley frightened as he feels as if his consciousness breaks away his body which gets the commands of the super-ego, but does not obey them. In a late phase of the experience Huxley was beginning to be afraid of the total permanent disruption of his self—so does Leo Bulero who cannot see the end of his trip, since every time he thinks that it is over, Palmer Eldritch appears with his three stigmata and reminds him of the never-ending nature of the drug.

The never-ending aftermath of Chew-Z consumption, namely, that Palmer Eldritch may appear at any time, bears a resemblance to the experience of being under the influence of mescaline, during which “one looks ‘beyond the horizon’ of the normal world and this ‘beyond’ is often so impressive or even shocking that its after-effects linger for years in one’s memory” (Kluver 105). Drug science has a term for this phenomenon—it is called flashback. Even Philip K. Dick himself indicated the parallel between the flashback effects of Chew-Z and that of LSD in an interview in 1974 when he said the followings: “It didn’t do them [the characters] any good to stop taking the drug because they had flashbacks. And nobody at the time knew LSD was going to produce flashbacks. I had it in mind that the ultimate horror would be to get an addictive, hallucinogenic drug out of your system and you would say, “Well, I’m back in the real world now.” And suddenly a monstrous object from the hallucinogenic world would cross the floor and you would realize that you were not back. And this is what has happened to many people who have dropped acid. It was just an accidental prophecy on my part” (Interview by Arthur Byron Cover).

The Jungian self-theory and the influence of Chew-Z

Erich Kahler’s theory about the misconceived notion of the collective unconscious which is frequently applied to the mental commonness of the member of a social group cannot really be adapted to the group of Chew-Z users, since the plot presents only two of them, Leo

Bulero and Barney Mayerson who are both from the richer part of the Earthling society where there are no circumstances which would create a common point in their unconscious. As has been explained in the analysis of Can-D, the Martian society has a common desire which most likely is projected upon the archetypal structure of their consciousness, but the Earthling society probably lacks these wishes.

The Jungian archetypal structure can be detected not just in Can-D, but also in the realm provided by Chew-Z. Persona, being equivalent to the Freudian superego, loses its function under the effect of Chew-Z, as it has been mentioned above. Although the users of Chew-Z, just like Huxley under the effect of mescaline, can identify themselves, communication with the real world around them ceases. It becomes apparent when Palmer Eldritch explains the effect of his importation to Bulero, and he says that “you’ll find that no time has passed. We could stay here fifty years and it’d be the same” (*TSOPE* 34). This indicates the illusory nature of the drug and also shows the incredible broadening of the psyche. An enormous extent of broadening like this is possible only by getting rid of the persona (or superego) which suppresses these processes.

Collaterally with this disappearance of the persona, the shadow necessarily comes forward. The novel gives two contradictory examples of this archetype. While Leo Bulero frequently advertises himself as the saviour of the Martian colonists by Can-D, in his unconscious the shadow archetype obviously shows its opposite. Leo Bulero sees a monument in the future which memorializes him as a hero who killed the evil Palmer Eldritch whose evilness is not admittedly proved just like Bulero’s heroic cult. Leo hates the industrialist to the extent that he would be able to kill him. In a normal state of consciousness this desire is suppressed by his persona, but under the effect of Chew-Z seeing into the future, it appears as a fact which has already happened. The other example of the shadow which contradicts the former example is that of Barney Mayerson. Being a careerist who abandoned his loving wife just because of his job, in the real world he wears a mask (persona) which covers a man who terribly regrets what he has done. This greatly influences his illusory travel in his unconscious where he walks over past and future to get Emily back, though he rejected her ceramics as a precog on the Earth. Even his travel to Mars waiting for his death seems to be a pilgrimage by which he unconsciously wants to purify himself.

The animus and anima are hardly represented in Bulero’s trip, but it apparently has a

role in Barney Mayerson's unconscious into which the reader gets an inside view when he takes his dose of Chew-Z. Actually, the anima in his male mind is what forces him to get back his wife in the realm of Chew-Z. This archetype causes him to feel empathy and to confess that he had made a mistake.

C. George Boeree, who has been quoted earlier, refers to the symbolic nature of the archetypes when he states that "the archetype has no form of its own, but it acts as an 'organizing principle' on the things we see or do" (Boeree). As it has been mentioned above, though it is not prevalent enough to function as a religion for the colonists, the religious nature of Chew-Z is much more obvious than that of Can-D. If one consumed Chew-Z, it does not matter whether one believes the actual translation, the divine presence cannot be expelled, it is default, it is just there, being the only element which is common in every user's experience. According to Viktor Von Weizsaecker, "C. G. Jung was the first to understand that psychoanalysis belonged in the sphere of religion. That Jung's theories constitute a religion can be seen in his view of God as the collective unconscious and thereby present in each person's unconscious" (Weizsaecker 72). According to Jung's theory of the archetypes in the collective unconscious, there is an image in every culture which helps people to understand the whole universe and the things around them. This need of an explanation of all that happens is fulfilled by a God-image, the archetype of God. One can presume such a theory of Jung about a supernatural being is atheistic, but he point out in his book titled *Psychology and Religion* that "it would be a regrettable mistake if anybody should take my observations as a kind of proof of the existence of God. They prove only the existence of an archetypal God-image, which to my mind is the most we can assert about God psychologically". (*Religion* 58) It is Palmer Eldritch who enacts the archetype of God in the collective unconscious of not just the Martian society, but the Earthling as well. Eldritch's godlike quality becomes apparent when he offers Barney Mayerson to become anything he wants to be, if he helps him. As Barney Mayerson thinks realizing Eldritch's actual nature,

it's all the same, it's all him, the creator. That's who and what he is, he realized. The owner of these worlds. The rest of us just inhabit them and when he wants to he can inhabit them, too. Can kick over the scenery, manifest himself, push things in any direction he chooses. Even be any of us he cares to. All of us, in fact, if he desires. Eternal, outside of time and splicedtogether segments of all other dimensions... he can even enter a world in which he's dead. Palmer Eldritch had

gone to Prox a man and returned a god (TSOPE 202).

However, the archetype of God is a complex notion for Jung, and this complexity manifests in the character of Palmer Eldritch. Although Barney declared him to be a god, he is not necessarily the Christian God, moreover, his figure may not be adaptable to the Christian dogmatic system at all. Dick's third wife, Anne R. Dick told about her and the author's commitment to Jung in her book *Search for Philip K. Dick: Revised with new material*. "He was interested in Jung's idea that a new world religion would soon arise, a religion based upon a quaternary instead of a trinity. The fourth force will be, Jung said, the force now regarded as demonic. This statement had a big influence on Phil" – she states (Dick 60). According to this statement, the author believed in a fourth power which is still against the Christian Trinity as an evil entity, but is definitely godlike. This quaternary comes up in Jung's *Religion and Psychology* as well. The psychiatrist states that

"in reality the orthodox Christian formula is not quite complete, because the dogmatic aspect of the evil principle is absent from the Trinity and leads a more or less awkward existence on its own as the devil. Nevertheless it seems that the Church does not exclude an inner relationship between the devil and the Trinity." (*Religion* 59).

The figure of Palmer Eldritch may symbolize this devilish power, as the Jungian conception about the fourth member of the quaternary is the following: "the devil possesses personality and absolute freedom. That is why he can be the true, personal "counterpart of Christ" (*Religion* 59). Being able to enter the unconscious of every user of Can-D and decide about everything that happens there, the title-hero also has this absolute freedom.

"He can even enter a world in which he's dead" – said Barney in his thoughts about the godlike nature of Palmer Eldritch quoted above (TSOPE 202). This sentence possibly reminds the reader of the following statement of Nietzsche:

God is dead. God remains dead. And we have killed him. How shall we comfort ourselves, the murderers of all murderers? What was holiest and mightiest of all that the world has yet owned has bled to death under our knives: who will wipe this blood off us? [...] Must we ourselves not become gods simply to appear worthy of it? (Nietzsche 120)

These thoughts of Nietzsche made him an atheist in the public feeling. Jung was the one who absolved him, and came to the conclusion that “Nietzsche was no atheist, but his God was dead...the tragedy of Zarathustra is that, because his God died, Nietzsche himself became a god; and this happened because he was no atheist. He was of too positive a nature to tolerate the urban neurosis of atheism” (*Religion* 85). One can presume that Leo Bulero, the killer of the godlike Palmer Eldritch symbolizes “the urban neurosis of atheism” in the 19th century society that the German philosopher could not bear. In the beginning of the novel the character of Palmer Eldritch is apparently a negative one, but as the plot goes along, the estimation of his figure changes. The two main characters, Barney and Leo both “come through” to the end of the novel, and recognize Eldritch as “the creator” and that they are “only made out of dust”, although their relation to him remains ambiguous, and not necessarily positive. One can presume that this transformation of their approach to the godlike figure of the title-hero symbolizes the changed nature of religiosity in the modern world. Contemporary society in the novel still needs a God to believe in or to reject, but after taking Chew-Z, this God is not the well-known good Christian God any more.

IV. Conclusion

In this paper it can be seen through the structure given by Freudian and Jungian psychoanalysis and the theory of the self, that the two psychedelics, Can-D and Chew-Z are both equally important, but that they nonetheless practice differing degrees of influence on the human psyche. This difference mostly stems from the changing role of the conscious and the unconscious parts of the self in directing the whole human psyche.

The role of the unconscious is strengthened by both, while as a consequence the role of the conscious is respectively weakened. Besides that, within the unconscious, the personal unconscious and the collective unconscious becomes stronger in differing degrees. It can be seen that Can-D is less capable of trapping the conscious in the background, since its use only results in a temporary change of consciousness. In addition, although the unconscious became stronger under the influence of Can-D, this layout means a barrier to it, since the self gets an artificial persona, while under the effect of Chew-Z, this barrier does not exist. Through becoming one with their layouts and using the drug in company, the collective unconscious becomes more pronounced under the influence of Can-D, while at Chew-Z, as it can be seen through the projection of Leo's fears and the strengthening of his shadow archetype, the personal unconscious comes to the foreground. As it could be seen, during the use of Can-D the user was still capable of sensing something from the messages sent by the conscious part, while in the case of Chew-Z, the user experienced the situation entirely consciously, which in fact was not reality, for the connection with the conscious part was completely cut off. The weaker influence of Can-D is indicated by the fact that Leo Bulero offers it as an entertaining drug to his secretary, however, he gets frightened by the effects of Chew-Z, and constantly tries to find a way out from its realm, which he appears to find, but in reality he is still not able to escape. Chew-Z breaks the border between the conscious and the subconscious. Once the user has got into its realm, there is no escape, since the conscious and the unconscious interlink, and constitute a constant hallucination. From this aspect, Chew-Z is much stronger than Can-D, and it takes its users to a deeper level of their unconscious.

The novel starts with an "interoffice audio-memo" circulated by Leo Bulero right after his return from Mars to the Earth which reads as follows: „I mean, after all; you have to consider we're only made out of dust. That's admittedly not much to go on and we shouldn't

forget that. But even considering, I mean it's a sort of bad beginning, we're not doing too bad. So I personally have faith that even in this lousy situation we're faced with we can make it. You get me?" This draws the attention to the fragile nature of human existence that Leo recognized by his experiences provided by the realm of Chew-Z, but this recognition already proves to have come to him too late, since he is still incapable of escaping the captivity of the drug, even if he believes otherwise.

Even though fictional and non-fictional elements are never comparable without any preconceptions, Huxley's and Grof's studies on the effects of the entheogens have proved to be capable of demonstrating that the drugs in the novel and real entheogens operate in a similar way. Through using entheogens as a motif, Dick tried to understand the changing of consciousness, and the varying movement across the levels of consciousness. Science fiction offered Dick a medium to explore his thoughts, this medium presented itself as the only available method, for Dick to write about the problems concerning the consciousness of human existence with such thoroughness. Maureen B. Roberts declares the same when she writes that "in science fiction, along with the stock transcendental themes of parallel universes and time travel, we find metaphysics, utopianism, shape-shifting, gender-swapping, cybernetics, psionics, God – anything is fair game in this genre's role as mediator between science and the imagination in our quest for release from the limitations of mundane existence." (Roberts) Roberts calls this interest of the contemporary writer "the search for a new paradigm of reality which reflects the level we have ascended to on the evolutionary ladder of enlightenment." (Roberts)

As it was presented in the thesis through several comparisons of *The Three Stigmata of Palmer Eldritch* and Aldous Huxley's *Brave New World*, Huxley subjected the dangers of social development, while Dick, broadening the plot of his novel in time and space by the genre of science fiction, investigates the changes of individual existence and the processes in the human self.

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