

Dick (3)

“*Sheep* stemmed from my basic interest in the problem of differentiating the authentic human being from the reflexive machine, which I call an android. In my mind, *android* is a metaphor for people who are physiologically human but behaving in a nonhuman way.

“I first became interested in this problem,” he continues, “when I was doing research for [*The Man in the High Castle*. I had access to prime Gestapo documents at the closed stacks of the University of California at Berkeley, and I came across some diaries by S.S. men stationed in Poland. One sentence in particular had a profound effect on me: ‘We are kept awake at night by the cries of starving children.’...

When I wrote *Sheep*—which was written during the Vietnam War when I thought we had become as bad as the enemy—I was revolutionary and existential enough to believe that these android personalities were so lethal, so dangerous to human beings, that it might ultimately be necessary to fight them. The problem in this killing then would be, Would we not become like the androids in our very effort to wipe them out?”

Paul M. Sammon, “The Arts,” *Omni* 3, no. 7 (April 1981): 28, [Internet Archive](#).

“CULTURE”

Frank Merriwell: Hero of a long-running series of sports stories in dime-novel format published between 1896 and 1930.

Elisabeth Schwarzkopf (1915–2006): German-born soprano, one of the greatest of the last century.

Edvard Munch (1896–1944): Norwegian expressionist painter, famous for *The Scream* (1893).

Alfred Jarry (1873–1907): French proto-surrealist playwright, famous for *Ubu Roi* (1896).



Monsieur Ubu, by Alfred Jarry, woodcut, 1896, [Wikimedia Commons](#).

There is the usual fiction magazine, the love story and the sex-appeal type of magazine, the adventure type, and so on, but a magazine of “Scientifiction” is a pioneer in its field in America.

By “scientifiction” I mean the Jules Verne, H. G. Wells, and Edgar Allan Poe type of story—a charming romance intermingled with scientific fact and prophetic vision.

Hugo Gernsback, “A New Sort of Magazine,” *Amazing Stories* 1, no. 1 (April 1926): 3.

SF is, then[,] a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author’s empirical environment.

Darko Suvin, “[On the Poetics of the Science Fiction Genre](#),” *College English* 34, no. 3 (December, 1972): 375, [JSTOR](#).

SF has no essence, no single unifying characteristic, and no point of origin...

Pigeonholing a text as a member of this or that genre is much less useful than understanding the way it positions itself within a field of generic possibilities.

John Rieder, *Science Fiction and the Mass Cultural Genre System* (Middletown, CT: Wesleyan University Press, 2017), 16, 22, [Project Muse](#).