

The Role of Psychoanalysis in Philip K. Dick's Time Out of Joint

Abstract

Philip K. Dick remains one of the most celebrated and influential science-fiction writers globally to this day. His novel *Time Out of Joint* takes his themes of delusion and conspiracy and puts them in the context of a dystopian narrative with a main character of unsound mind. This paper aims to provide the first thorough look into the nature and significance of Sigmund Freud and his theory of psychoanalysis in the formation of this novel. A novel that is otherwise not widely discussed in the author's bibliography, yet remains one of the select few, in some ways solitary, in its characteristic use of the aforementioned psychological discipline. With thorough examination of Freud's methods present, along with an investigation of the author's historical and biographical circumstances, personal tropes, and other influencing factors; this text shall provide the closest approximation of Dick's intent in the usage of the aforementioned psychological theory.

Keywords: Psychology, Psychoanalysis, Sigmund Freud, Literature, Philip K. Dick, Science-Fiction, *Time Out of Joint*, Dystopia, 1950s, Biography

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I. Methodology

First this paper will discuss Philip K. Dick's relationship with psychoanalysis and why it might be that he was familiar enough with the theory that he used it in such a predominant way. An example from the author's later life will provide backing for whether this was a conscious choice on his part or not, which serves to contribute to the paper's ultimate goal. It is also necessary to establish in what specific instances Freud's work is referenced in the text of *Time out of Joint*. This will make up the bulk of this paper, and produce three possible options when discussing the reason behind the presence and specific role of psychoanalysis in the novel. The rest of the paper is dedicated to coming to the most appropriate conclusion regarding this, eliminating all options that are not supported by the text or the historical, biographical context behind it.

II. Psychoanalysis

1. Freud in America

Sigmund Freud, trained physician, well-established psychologist and the co-founder of the psychoanalytical movement, received an invitation in 1908 from the president of Clark University, Stanley G. Hall to perform his introduction to psychoanalysis lectures to an American audience for the first time on the occasion of the university's anniversary celebration. Hall was about the only proponent of Freud's work in the U.S. for a considerable amount of time, even making references to him in his own publications. Earlier in 1908 he even began holding graduate courses on Freud's psychology.

Freud would cross the ocean from his home in Vienna on steamboat in the company of Sándor Ferenczi and Carl Jung, and give his five lectures in 1909, which went on to garner universal praise in contemporary publications. However, the commonly held view would be that Freud was outshined by other attending lecturers and due to his lessons being performed only in German, they could claim only a modest audience to themselves. (Koelsch, 1970)

Freud's company was prestigious nonetheless, with several American psychologists and Harvard professors, as well as his own followers present. His lectures would come out in print soon after, producing eight German editions and translated versions in 10 languages, making them a remarkable success for the Austrian overall.

No matter how popular Freud's theories would become in the U.S., the man would not return a second time, and would eventually fall out of favor not only with his American benefactor, Stanley Hall, but with his own disciples, Adler and Jung as well. The latter's disillusion with Freud ironically started on their trip across the sea, and would eventually lead to a rift between the two. (Koelsch, 1970)

His theories would still prove influential nonetheless, and went on to become one of the most widespread psychological methods outside of the more historically prevalent practice of behaviorism in the nation. Even so, in the coming years Freud would be eclipsed in popularity across the sea by his contemporary and former disciple Carl Gustav Jung, who performed his own lectures at the very same event. His personality model would later serve as the basis for the Myers-Briggs Type Indicator, a personality test used worldwide, but especially in the USA as a guide for future employment. (Cherry, 2021)

2. Psychology and Philip K. Dick

Philip was born December 16, 1928, in Chicago. His family's financial circumstances were so dire at the time that him and his twin sister were dangerously malnourished. This ultimately led to the premature death of his sister 41 days after their birth, an event he was openly blamed for by his mother. According to her, he was drinking too much breast milk, not leaving enough for his sibling. Philip internalized this blame and cited it as the source of his mental health problems. This singular event at the start of his life would be (self-professed) the biggest defining feature of it, resurfacing in his fiction and his own behaviour, as well as his relationships. "the ultimate problem confronting me all my life has been the senseless injury to and neglect of my sister." (Arnold, Kyle, 2016 p. 12)

At five years old his parents separated, and the custody of Philip was awarded to his mother. Early childhood divorce compounded his deep feeling of abandonment from his parents, not to mention the fact that the story of his sister was regularly retold to him by his mother. (Arnold, Kyle, 2016) At age seven he was placed in a "special school" partly due to his refusal to eat. It was at this time that he was diagnosed as potentially schizophrenic and was prescribed his first dose of amphetamines for his asthma.

While enrolled in education writing wasn't the only subject Philip would show great interest in. At the University of California he took classes in history, philosophy and even psychology. Nonetheless, he would later drop out due to his ongoing anxiety problems. Philip was reported to be, by his own clinician, a "therapy junkie". As a therapy client he was nearly impossible to treat since he was familiar with the therapeutic processes, and would outsmart them regularly. Would he be challenged on this point he would use manipulation tactics, and lament that his therapist was just another person in line to abandon him. It is also from this source one can come to be aware that Philip had a great interest in Jungian psychology. (Rickman, 1989)

While it is tempting to regale the entirety of the madness that is the life of Philip K. Dick and the many fantastical elements related to his mental health, some of the most major developments in regards to this happened during the 1960s and 1970s. Things such as his addiction to amphetamines, LSD, his sleep deprivation, cocaine psychosis, or his personal experiences of time being out of joint. (Wimer, 2017) In 1958 and 1959, at the genesis of the novel at hand however, Philip was just through his first divorce and in a relationship with a fellow divorcee, a woman he would go on to marry in April 1959. According to his own description "I had her and three girls to take care of, and for two years I was unable to produce anything except hack work." (Dick in Sutin 1995 p.15-16) Whether this umbrella of "hack

work” includes *Time out of Joint* or not is not entirely clear, since the book was definitely executed before the mentioned timespan. It may be that the turbulent period of divorce, or the relative calm that came after were both large influences on the novel, but more importantly, some of Philip K. Dick’s most extravagant mental health issues and eccentric behaviours had no part in shaping this story. These would be relegated to its afterlife.

III. Life Out of Joint

1. Retreat Syndrome

There is a large personal trope frequently used by the author at play in the novel: a character retreating into fantasy when faced with a harsh, incomprehensible reality.

Another example of this can be found in his 1965 short called *Retreat Syndrome*, in which the protagonist, John Cupertino, discovers that the world around him is a fabrication. Similar to Ragle (the main character of *Time out of Joint*), he experiences objects around him disappearing into nothingness, until he ultimately realizes that his mind retreated into a fantasy to escape from the reality that he committed a heinous crime.

While the Freudian influence is not as apparent here, it becomes a lot clearer when one takes a closer look at Philip K. Dick’s life once again. From early childhood Dick had experienced abandonment on several accounts. First from his father, who grew distant, then completely disappeared from his life with the divorce. Then from his mother and grandparents once he was sent to boarding school. It was at this early point in his life that Dick started to retreat into his fantasies to cope with the realities of his circumstances. He created imaginary companions, and even conjured up his dead sister as a playmate.

Retreating into a false reality is not only one of the author’s more specific literary tropes, it’s also a coping mechanism repeated throughout his life. One he gained further and further insight into during his years of studying psychoanalysis and frequenting therapists. (Arnold, Kyle, 2016)

2. 2-3-74

As alluded to in the first discussion of Philip K. Dick's life in this paper, the man described an experience that is hard not to draw similarities to with the plot of his novel. Only, these occurrences were as real to him at the time as they must have been to the main character in his story.

In 1974 Dick was under a mountain of stress and anxiety originating from multiple sources. Him and his recent spouse had just had a baby, a huge financial strain on the couple with the looming threat of an IRS investigation over their heads, owing to the fact that Philip did not pay his taxes for a number of years. Not to mention the fact that the man was on at least three kinds of medications at the time. Some have been prescribed as a result of a botched dental surgery, others by his psychiatrist to help with his moodswings. There was also a good chance that he was abusing amphetamines at this time, a lifelong addiction, one that affected his previous marriage as well. This, unfortunately just further amplified his already existing anxiety and paranoia.

In February Dick received a package, and from what he conceived to be the pendant of the delivery woman, he saw a blinding pink light. This light would mark the start of the spiritual experience Philip went through, which he would later refer to as 2-3-74, signifying the most intense months of the phenomenon that would last the entire year.

He felt possessed by a divine entity that showed him the falsehood of reality. From a life that was spiraling out of control he suddenly found himself at the center of a spiritual revolution, an active combatant in the fight against oppressors.

Later he would see the benign, godly presence as one always camouflaged in animate or inanimate objects around him. He named it Zebra, and came to be more aware of its presence as several red and gold threads floating around him. (Arnold, Kyle, 2016)

He also thought to have communed with a person called Thomas who lived in tyrannical Rome. He experienced perceiving two timelines at once through organisms of living energy in his eye called plasmates. He would accredit the pink light and the red tendrils he saw as the activity of these plasmates. "In addition to Thomas, Dick claimed to hold plasmate-facilitated communication with Francis Bacon, St. Augustine, Simon Magus, and other prominent figures from religious history." (Arnold, Kyle, 2016 p. 132)

His visions of the ancient Roman Empire in his surroundings grew stronger. He became convinced that the modern world was an illusion, and that time was frozen in the year 70 A. D., in the year Rome destroyed the temple of Jerusalem. Not only that, he among a very few stood in opposition to the Empire, a surrender to further paranoia. (Arnold, Kyle, 2016)

3. Demonstrative power

While this is not a full account of the experiences the author had during these months of his life, it is an exhaustive demonstration of the overarching themes and returning tropes this paper already discussed not only in his other works, but most of all in *Time out of Joint*.

The main character's paranoia of a worldwide conspiracy, who's goal is to chase him down becoming true. Time being halted at a specific point, and everyone living in a false reality, with only the main character seeing through the veil.

Additionally, if one dons the viewpoint of the reader of a story once again, and looks beyond Philip K. Dick's experiences to the meaning or reason behind them, one might see a man regressing, utilizing his childhood coping mechanism of retreating into a fantasy, where he is the center of attention and doesn't have to face the undesirable realities surrounding him. Just like the process of unacceptable realities being relegated to the unconscious mind, a theory of Freud's. Just like Ragle Gumm's retreat from his own reality.

While it is neither the goal nor a necessity when discussing the goals of this paper, this episode from the author's life and its clear parallels to his own, previously written fictional work provide us with proof of his deliberate, conscious efforts in the use of psychoanalysis in the creation of the inner worlds of his characters. It is no matter where these similarities come from, whether it's Philip K. Dick's own experiences, or any other influencing source, this excerpt from the author's life serves to highlight his deliberacy and authorial awareness when constructing these narratives.

It is one of the cardinal errors of literary criticism to believe that the author's own views can be inferred from his writing; Freud, for instance, makes this really ugly error again and again. A successful writer can adopt any viewpoint which his characters must needs possess in order to function; this is the measure of his craft, the ability to free from his work his own prejudices. (Dick in Double:Bill, SF Writers' Symposium, 1969)

4. Why not Jung after all?

One of the reasons Freud's inclusion is so perplexing is that while Dick was clearly educated in psychology, his most prevalent influence in writing from this human science was Carl Gustav Jung.

Between the years 1946-47 Dick attended weekly sessions with his second ever therapist, a Jungian psychiatrist. While he was ashamed of this fact at the time, he did share some of his experiences with close friends, and would later talk openly on both positive and negative experiences he derived from this period.

In 1949 due to the influence of a close friend and neighbor, Connie Barbour, Dick would eventually read all of Jung's then translated works. (Sutin, 1989)

Influences of Jung in his writing from here on are too numerous to count. In 1954 he remarked about his fantasy characters "I had a term I used. Inner-projection stories. Stories where internal psychological contents were projected onto the outer world and became three-dimensional and real and concrete." (Dick in Sutin, 1989 ch.4) Such characters were essentially Jungian archetypes projected on the page as people.

His connection to Jung is compounded due to the large influences of gnosticism as an inspiration for his imagination. An essay of Jung's, *Transformation Symbolism in the Mass* speculated that behind the story of Christ dying for our sins lies a sense of punishment befitting the crime of creating a false world, this being a Gnostic worldview. His reading of this essay and subsequent fascination with the subject of Gnosticism serves as another, yet deeper connective tissue between the authors.

Phillip's second wife, Anne R. Dick was also a great proponent of Jung. She had a degree in psychology, and it was perhaps from this source that Philip would gain a further knowledge of Freud as well, since she would talk with such conviction of the two men as if she knew them personally. (Carrère, 1993)

It is quite impossible to pinpoint why Dick felt it more appropriate to use Freud's theory over Jung's from an external perspective. *Time out of Joint* serves as quite an anomaly in this regard. Therefore, one must turn to the internal, the novel itself to realise Freud's significance therein.

II. Time Out of Joint

1. Madness in Narration

Philip K. Dick's dystopian novel, *Time Out of Joint* was published in the United States in 1959. It is set in the very same year in the American suburbs, and follows a nuclear family and the peculiar, bachelor uncle, Ragle Gumm, who solves a daily newspaper contest for a living. While the plot is told from a third person perspective, the story is frequently conveyed through the unreliable narration of its main character.

Ragle is insane. Such a protagonist is not unfamiliar to the frequent readers of Philip K. Dick however. Many of his science-fiction novels feature mad or substance-influenced narrators through which the reader experiences the story. Another favored trope of the author is hidden forces influencing the world around the protagonist. While these features are present in *Time Out of Joint*, rather uniquely, the revelation of a hidden government agenda and the fabricated reality around the main character are not mutually exclusive. The world is out to get Ragle, but he himself does not live in objective reality. This unique circumstance is underpinned by a psychoanalytic explanation of his inner processes, the concrete description of the 'why' behind Ragle Gumm's madness, one which this paper will be discussing furthermore.

2. A Legacy in Practice

One of the first factors that provide the basis of our investigation into the significance of psychoanalysis and Sigmund Freud in the novel is the simple fact that both are referenced on a regular basis throughout it.

Bill Black, the neighbour of our main character self-reports to have “an interest in psycho-analysis” (p. 29). Both June Black, the partner of Bill, and Margot Nielson, the sister of Ragle, make remarks to Freud in conversation, suggesting his teachings are part of the public consciousness of this world and can even be likened to common sense by the sheer number of ways they are used in explanation of extraordinary circumstances.

There are a number of conclusions one could come to in regards to this information. It might be a choice to represent the author’s own period, however this might seem unlikely considering the prevalence of Freud in the U.S. is not as all-encompassing as the novel might suggest. Still, this might leave us with the simple belief that this is a localized phenomenon, maybe just the simple coincidence of these two households’ similar level of education on the subject. This however, is disproved later on when the reader comes to be aware of the fact that forces outside of the fabricated reality the characters inhabit use the theories of Freud to explain Ragle’s condition.

The issue is not partisan either, since both sides of the conflict use these methods at one point or another. Bill Black being an agent of the One Happy World government, and Mrs. Keitelbein being a secret “lunatic” in aid of Ragle Gumm’s escape, and the one to reveal his mental condition to him.

Thus, Freudian theories can be best described as integral parts of the world of the novel and one of the key ways characters have a way of interpreting the world around them, however successfully.

3. Unnamed Third Party

While Freud and his theories are directly referenced in the novel as showcased before, one of Freud's contemporaries has just as much influence on the plot of the piece as the Austrian himself. This person is none other than the Russian physiologist, Pavlov. References to his classical conditioning in the novel are plentiful. In fact one of the great clash of theories is usually between the Freudian explanation and the presence of prior conditioning due to unremembered experiences. The first example of such is Vic's reaching for a light chord in his dark bathroom which was never present in the first place.

The muscle memory and the involuntary motion combined with the temporary belief in a non-existent object would suggest a life lived in an environment where Vic would be used to the chord in a bathroom in his immediate surroundings. This is the first of many clues the reader is subjected to throughout the novel to the true nature of reality.

However, this phenomenon is explained by the character of Bill using the Freudian method.

What about this?" Bill said. He had an interest in psycho-analysis; Freudian jargon cropped up in his conversation, a sign of his being familiar with cultural questions. "A reversion to infancy due to stress. Your feeling ill. The tension of the sub-conscious impulses to your brain warning you that something was amiss internally. Many adults revert to infancy during illness. (p. 29-30)

Ironically this also serves as foreshadowing to the nature of the main character's mental state. An alternative explanation provided by the character of Junie uses yet another Freudian concept, the unconscious. Although, this quote acknowledges the possibility of prior conditioning.

"There's just some light switch you don't remember consciously," Junie said. "Some gas station where you used to go when you had that old Dodge that used so much gas. Or some place you visit a few times a week, year after year, like a laundry or a bar, but outside your important visits, like your home and store. (p. 30)

While the concept of the unconscious was not created by Freud; rather it was Friedrich Shelling who coined the term in the 18th century; he certainly popularized it and presented empirical evidence to its existence. Feelings, urges, memories falling outside of conscious thought all occupy the unconscious mind. They are considered unacceptable or unpleasant, and can be the source of anxiety, even affecting our normal behaviour. One might also observe the manifestation of our unconscious mind in dreams, slips of the tongue or even jokes.

For reasons the reader only learn at the end of the novel, where it is finally revealed that Ragle Gumm's mental condition, his apparent insanity causes him to perceive the world to be that of the 1950s, other characters living in Old Town have been put through conditioning in order to live their parts in Ragle's fantasy. It is described as a form of brainwashing, "education along new lines, a freeing of the individual from prejudices, malformed convictions, from neurotic obsessions and fixed ideas." (p. 247) The same technique used on captured lunatics to

re-educate, and re-establish them into society. It is through the character of Victor where the reader sees this conditioning show its inconsistencies and gradually fall apart.

The next example of this is in Vic's workplace, the grocery store, where at the end of a shift he asks his employees to indulge him in an experiment.

I'm going to pop this bag and then I'm going to yell a command at you. I want you to do exactly what I say; don't think about it—just do it when you hear me yell it. I want you to react without giving it any time. (p. 101)

He would then alter his expected behaviour in order to facilitate a truly reflex-based outcome. "Okay," he said, and, lifting up the bag, yelled, "Run!" And then he popped it." (p. 101) . His theory was that all of them had prior life experiences unknown to them, which would result in the pack running in

[...] various directions, one toward the door, one toward the wall, one away from the door. That would have supported his theory that this situation, in which they found themselves, was in some manner episodic. That a good part of their lives had been spent elsewhere, and in an elsewhere that none of them remembered. (p. 103)

However, the results astonished him, having even more bizarre implications than he anticipated:

As he yelled, the four of them jumped slightly, startled. When the bag popped—its noise in the empty store was terrific—the four of them bolted like hares.

None of them ran toward the door. As a group they ran directly left, toward an upright support pillar. Six, seven, eight steps at it ... and then they halted, wheezing and disconcerted. (p. 101)

The implications are that these people not only possess unconscious memories of different places they used to work at, they all originate from the very same place. A fact that is confirmed offhandedly by Bill Black as he explains that the residents of the town were voluntarily recruited later in the novel. Vic tries to find a rational explanation to these things, but to no avail.

[...] he realized, some mediocre explanation; for instance, that the four checkers had attended some sort of function together. They might have lived in a boardinghouse together, or eaten in the same café over a period of years, been in school together.... (p. 103)

The final episode concerning Vic is set on a bus that's taking him home from work after this incident.

Maybe, he thought, if I squeeze my eyes darn near shut, so just a crack of light shows, and I concentrate like hell on this bus, on the weary, hefty old women shoppers with their bulging shopping bags, and the chattering schoolgirls, and the clerks reading the evening paper, and the red-necked driver, maybe they'll all go away. (p. 105)

The sides of the bus became transparent. He saw out into the street, the sidewalk and stores. Thin support struts, the skeleton of the bus. Metal girders, an empty hollow box. No other seats. Only a strip, a length of planking, on which upright featureless shapes like scarecrows had been propped. They were not alive. The scarecrows lolled forward, back, forward, back. Ahead of him he saw the driver; the driver had not changed. The red neck. Strong, wide back. Driving a hollow bus. (p. 106)

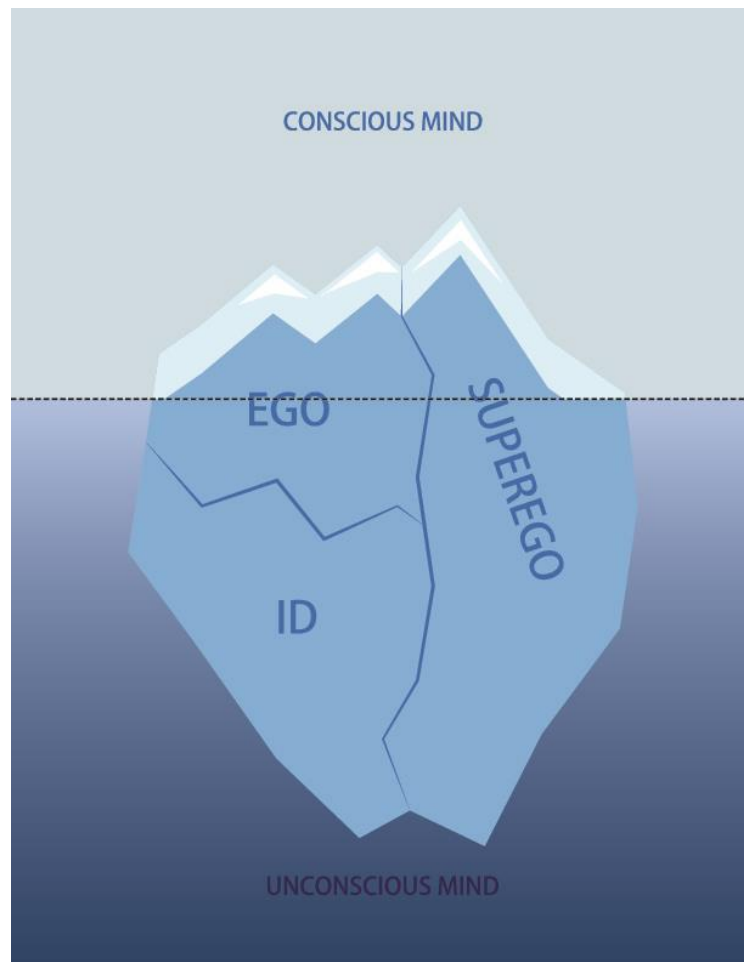
In this example the reader sees Vic actually breaking through his conditioning through concentration and self-hypnosis. The latter perhaps might be too perilous to the immersion of a

modern reader, but Freud did theorise the possibility of bringing the contents of the unconscious forth into conscious thought. One of his early instruments in this process was in fact hypnosis (Freud, 1919), however he discontinued his practice of it upon learning about the unreliableness of this method, and opted for the usage of free association. (Freud, 1895) Still, in the world of the book this process proves successful and allows the character to understand his true surroundings; a set designed to mimic the 1950s but not one that is convincing enough to fool the conscious, unaffected mind.

4. Lunatics and the Id

In the previous part this paper discussed the Freudian theory of the unconscious and what it entails. In 1923 Freud introduced his personality theory, presenting 3 sections that make up the mind: the super-ego, the ego and the ID.

Diagram of Freud's Psychoanalytic Theory of Personality



The theory is commonly illustrated in the form of an iceberg. The unconscious mind is what is hidden under the water. This includes the id, which houses our instincts. It is driven by the pleasure principle, seeking the gratification of our most primal needs. “The desire for pleasure - the ‘libido’, as we call it - chooses its objects without inhibition” (Freud, 1920 p. 114) On the opposite end there is the superego, the part of our personality that is responsible for our moral behaviour and self-criticism. Between the two, acting as an intermediary is the ego, which also seeks pleasure but devises a realistic avenue to it, releasing the tension between the id and the superego.

While some of the processes of the ego and the superego remain unconscious, it is only the id which remains completely so, without any direct access to its processes (Freud, 1923).

The relevance of Freud's personality theory becomes evident when one starts to examine the major influences on the world of the novel. The two major, warring parties, The One Happy World government, presiding over Earth, and the lunatics, colonizers of the Moon. Finally Ragle Gumm, the entity stuck between the two major ones, with both of them trying desperately to push through their own agenda with the help of his genius.

One can start to see what the lunatics represent when examining their motivations in the text. The ability to traverse planets reignited a deep longing for travel in humanity. As described by Ragle Gumm:

It answered, for him, a need that he had never been aware of. A deep restless yearning under the surface, always there in him, throughout his life, but not articulated. The need to travel on. To migrate. (p. 240)

Space travel opened up the final frontier, the final stage for humanity's great migration. The innate need to move on, to flee an ancestral home and establish a new identity is, what is proposed by the novel to be the driving force present in the id of all mankind. People whose instincts have been reawakened thus are labeled as lunatics, the force behind the lunar colonies.

It is clearly established that the political tensions between Earth and Luna are completely one-sided. For the lunatics "It had nothing to do with minerals, resources, scientific measurement. Nor even exploration and profit. Those were excuses." (p. 241) Finding excuses, distorting facts to shield ourselves from a harsher reality is a form of ego-defense mechanism called rationalization (proposed by Anna Freud). One can see many further examples for the use of defense-mechanisms in the novel such as repression, sublimation, denial and displacement.

The answer to Earth's restrictions was civil war. Still in keeping with the concept of the id, which responds aggressively to resistance. Brother turning against brother, each side a loser in their own right, it was up to Ragle Gumm to resolve this issue. This scenario can be perceived as an allegory for Freud's entire model. Lunatics represent the id. Earth represents the superego, the moral consciousness of humanity, and the ego is represented by Ragle Gumm. In the literal meaning of the text these forces are all present in the character, influencing his decision making, which leads us to the defense mechanism he ultimately employs to resolve his inner turmoil.

5. Group Thinking

When their true identity is laid bare for the characters of Vic and Ragle, their motivations in the context of their full life comes back to them as well. Ragle's complex background of being an upstart fashion designer turned lunatic, and to Vic the fact that he's a devout One Happy World patriot.

When Ragle comments on the gullible nature of their previous president, Vic responds with: "I don't agree with you," Vic said in a voice that grew abruptly hard with conviction" (p. 227) This is the first time any animosity can be felt between the characters since the beginning chapters of the novel, when Vic made a slight against the way Ragle earns his money. Even in that exchange Vic was a reluctant participant. It was rather Ragle wanting to externalize his own shame over his situation, and to express his superiority over Vic that motivated him to escalate the situation.

For some obscure reason he savored these insults directed toward his preoccupation with the Gazette contest. Probably because of an inner guilt at frittering his time and energies away, a wanting to be punished. So he could continue. Better to have an external source berating him than to feel the deep internal gnawing pangs of doubt and self-accusation. And then, too, it gave him a kick that his daily entries earned him a higher net income than Vic's slavery at the supermarket. (p. 20)

Vic and Ragle have been companions in the story, especially the later chapters where Vic agreed to Ragle's plan to break out into the outside world. He showed open-mindedness, and his values were placed on his relationships, especially his family. It was him that lectured Ragle about the importance of marriage, and argued that to be the missing link in the man's life that would finally help him settle down.

Once he regains his old identity however, his values are exemplified by recited government propaganda.

He took advantage of the President's illness. Restoring funds to the Lunar projects to please a bunch of California liberals with a lot of starry-eyed dreamy notions and no practical sense—" Vic gasped with indignation. "Mentality of teen-agers yearning to drive fast and far in souped-up cars. See beyond the next range of mountains." Ragle said, "You got that from some newspaper column. Those aren't your ideas." "Freudian explanation, something to do with vague sexual promptings. Why else go to the Moon? All that talk about 'ultimate goal of life.' Phony nonsense." Vic jabbed his finger at him. "And it isn't legal." (p. 227-228)

The clear contempt of Vic towards lunar colonization becomes evident, and is further exacerbated when it comes to the subject of the bombing of Earth and the human cost of the conflict.

What Vic's behaviour exemplifies in this chapter of the novel is what Freud theorized in his work *Group Psychology and The Analysis of The Ego*. The negative feelings of the mass are transferred to the individual, amplified, and then returned to the group. The way of transference implied to be newspaper articles, and their amplified effect can be seen in the

enthusiasm Vic goes on the offense with without any serious prompting. Throwing logic aside and using any angle of attack he can, he insults the lunatics without compassion.

Unwittingly or not, Philip K. Dick creates the perfect example for an individual, who once placed outside their group, completely changes their behaviour and value system. Belonging to a group allows the self to express his deep desires without inhibitions. In a sense letting the id and the primal aggression towards others flow freely. (Freud, 1921) In this case this would mean that Vic directs his inner hatred and aggression against the common threat, represented by the lunatics. The fact that this aggression does not manifest in any way within Old Town is the key evidence that it originates in the group identity Vic takes on from his memories.

Further characterization of Vic's group-identity is evidenced by the lack of his previously fundamental values towards his family. "Vic said, "You're a traitor." (p. 248) "Would you kill me?" he said to Vic. "If you could?" "No," Vic said. "There's always the chance you'll switch back again, to this side." (p. 249-250) Vic no longer defines Ragle by their familial relationship or even their companionship throughout the plot. Ragle becomes an enemy to him as soon as he identifies with the other side. Vic even refuses to shake hands with his "brother-in-law" in a show of disgust.

The loss of individual likes and inhibitions both play huge factors in conforming to a group identity. There is a part the singular entity gives up from themselves in their existence as part of the group, and exiting it brings huge ramifications, as exemplified by Ragle Gumm's life. (Freud, 1921)

6. Diagnosis of Ragle Gumm

The main character of the novel receives the most amount of nuance when it comes to his mental condition. For good reason too, since this serves double duty as a major twist in the plot of the piece, revealing that not only is the world around Ragle Gumm fabricated, his own mind is playing tricks on him as well.

In early portions of the novel Ragle starts perceiving reality coming undone before his eyes. During these episodes an item he experienced as present is reduced to a slip of paper with the item's name on it. These go on to serve as tangible proof of the disorder in Ragle's reality. His condition worsens as he develops "A paranoid psychosis. Imagining that I'm the center of a vast effort by millions of men and women, involving billions of dollars and infinite work ... a universe revolving around me." (p. 115) Of course later the reader learns that this is exactly the case and his paranoia is completely justified by the objective reality surrounding him.

So what is the real psychosis of Ragle Gumm? The character of Bill Black spells it out to the reader in exact detail.

"He withdrew into a fantasy of tranquillity," Black said, winding the clock that Junie had brought over. "Back to a period before the war. To his childhood. To the late 'fifties, when he was an infant." (p. 236)

Ragle's condition has also been foreshadowed throughout the novel. Several characters, including himself refer to his behaviour as infantile. "Here it was again, the projection of the paranoid infantile personality: the infinite ego." (p. 117) It was actually Bill Black once again that perfectly described his mental state in chapter two of the novel. Only this time he was trying to provide an explanation to Vic's strange behaviour.

A reversion to infancy due to stress. Your feeling ill. The tension of the sub-conscious impulses to your brain warning you that something was amiss internally. Many adults revert to infancy during illness. (p.29)

One of the defense mechanisms described by Freud is called regression, a return to previous development stages (psychosexual) in behaviour when encountering great external difficulties. Like other defense strategies, the ultimate goal of this is to reduce anxiety arising by the ego's (Ragle) inability to resolve a conflict between the superego (One Happy World) and the id (lunatics). (Freud, 1920) The arising conflict of the id in his case is the primal drive to migrate, to travel to other planets, discover the universe. The superego, represented by the One Happy World government's agenda, says that resources should be concentrated on the home planet, and the goal should be to ensure the wealth and happiness of Earth's citizens.

Remember that if a people in its wandering has left large groups at certain way-stations, it is natural for those who have gone on to return to these stations if they are beaten or encounter a mighty foe. The more they have left on the way, however, the greater is their chance of defeat. (Freud, 1920 p. 300)

Defeat in this case meaning Ragle's total regression into his past, which does come to pass. He starts living life as his younger self who is still unaware of this situation, and spends time solving competitions in the newspaper. "That was his last memory. Spending his time meditating about the 'fifties. And then, one day, he found himself back in the 'fifties. It had seemed a marvelous event to him." (p. 241) The Earth government then seizes this opportunity, reinforces the main character's psychosis with conditioning of their own and creates Old Town, an ideal environment to nurture Ragle's fantasies, so they can keep using his powers of discovering patterns in order to evade devastating bombardments coming from the enemy.

Consequently, the main character's situation is unique, not only on a broad spectrum of psychosis, but in the world of unreliable narrators as well. Ragle's false reality parallels that of Don Quixote.

[...] they are both the authors of their own insanity. Whatever the material causes of Don Quixote's madness, its form and content come from the chivalric novels that Cervantes's hero cannot stop reading: his obsession is so all-encompassing that it leads him to sell off his land bit by bit, when only his land stands between him and penury. Similarly, in *Time Out of Joint*, we learn that Ragle Gumm, who discovers that the life he has been leading for two and a half years is a delusion, is himself the author of this alternate reality—a mental place to which he has regressed in a psychotic flight from reality. (Krabbenhoft, 2000 p. 216)

Some key differences between the two establish the eccentric nature of Dick's creation even within his bibliography. While the cause of madness for Cervantes' main character remains ambiguous, the reader knows the exact cause for Ragle Gumm's. Furthermore, while the other characters in the 1605 book are caught up in Don Quixote's delusions so much, that they behave exactly as characters in his stories would, making his madness, in a sense, contagious, Ragle's contagion is inflicted by an outside force, the government. But the participants are just as willing in both.

It is this exact mixture of inner psychosis and outer manipulation that differentiates the novel. As discussed previously, the author has a habit of employing insane protagonists, or even false realities wrought by giant conspiracies, but it is exceedingly rare for these two conditions to meet in the exact way they do in *Time Out of Joint*. In fact, the uniquely Freudian explanation for Ragle's condition (instead of it being the product of drug influence) makes the novel one of a kind in Dick's library of work.

The conditions that had to be met for this also necessitate this novel to remain solitary, since (as discussed in Chapter 1, Part II of this paper) the author would fall into a creative rut following the creation of the novel, and his next significant work, *The Man in the High Castle*, displayed wholly different influences, which would only accumulate for his later works.

Conclusion

What is ultimately the place of psychoanalysis in the novel? It can be understood that Freud's influence was not as universal in the author's life as to provide a constant framework through which he experienced things. If anything, Jung was a much larger influence on Dick in this regard.

The same can be said of his characters, who do not cite Freud because of their upbringing or agenda, but to observe their inner world and the ones of those around them. It is also this same method the narration itself uses to achieve the same ends.

The conclusion we can come to therefore, is that psychoanalysis is used in the novel as an objective lense through which one can perceive the world. It has been fully integrated in the novel's plot, so much so that removing it would mean the removal of its central theme, character conflicts and major conflict. It is essential in the make up of the piece.

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