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**The Elicitation of Jung's Shadow in
*Star Trek***

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Introduction

This paper will briefly explore Carl Jung's concept of the shadow, a subconscious archetype, and will scrutinize the myriad ways in which the shadow has manifested in *Star Trek* and their repercussions in these narratives.

Sigmund Freud divided the self into the conscious and the unconscious mind, with the latter further divided into id (instincts and drive) and superego (conscience). The unconscious mind is not usually accessible to the conscious mind and includes repressed feelings, phobias, desires, traumatic memories, and emotions. These are socially unacceptable and the individual is therefore actively averse to acknowledging them, hence their suppression. Carl Jung further developed this notion by dividing the unconscious into a personal and a collective unconscious. The former resembles Freud's concept of the unconscious, while the latter comprises inherited psychic structures and archetypes that are shared by the entire race. Archetypes are universal templates that embrace common classes of memories and interpretations and may be used to interpret behaviors. Jung delineated five major archetypes within the individual:

The Self, the control center.

The Shadow, which contains objects with which the ego does not consciously or readily identify.

The Anima, the feminine image in a man's psyche, or the Animus, the masculine image in a woman's psyche.

The Persona, the mask that the individual presents to the world.

Special Shadows of Erasmus Issues

Victor Grech on *Star Trek's* Jungian Shadows

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The Elicitation of Jung's Shadow in *Star Trek*

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This concept is tangentially alluded to in *ST* when Captain Picard states that the extinct “Kurlan civilization believed that an individual was a community of individuals. Inside us are many voices, each with its own desires, its own style, its own view of the world” (Frakes, “The Chase”).

Since one is likelier to repress one's least desirable personality traits, the shadow is largely negative and represents “an aspect ... of the individual's personality which is objectified or personified through projection” (Woods and Harmon 170). In narratives, “[t]hese contents or elements of the unconsciousness are manifested as archetypes, which in turn are expressed symbolically” (Woods and Harmon 171), such that the reader or viewer may readily comprehend the nature of the shadow which is reified as an actual person.

Individuation is the process whereby components such as personal experiences and archetypes are merged and integrated, producing a stable, functioning, and balanced individual. This includes the shadow, since the individual “constantly needs the renewal that begins with a descent into his own darkness” (Jung, “Mysterium” 334), a repellent, albeit necessary undertaking. This does, however, carry the risk of a shadow takeover, since Jung believed that this archetype is the strongest of all, in Jekyll and Hyde fashion, since the “acknowledgement of the shadow must be a continuous process throughout one's life” (Hart 92).

Jung also believed that the excess of any force, including the shadow, inevitably results in its opposite coming into being with an equilibrium reached in a *coincidentia oppositorum*, such that the shadow can be isolated, studied, and accepted and the process of individuation embarked upon. Indeed, this Heraclitean concern with opposites and their interactions in the formation of the structure and functioning of the human psyche was a prime tenet in Jung's work.

The physical manifestation of the shadow is extremely common in *ST* as it allows the psychological exploration of the human condition through “an explicit dialogue or interplay between the parts of the personality that coexist uneasily within each of us” (Lundeen and Wagner 74). The science fiction genre and *ST* itself are highly suited to such explorations “given the special premises of its science fiction world (to say nothing of cinematic special effects), the Doppelgänger can so easily be made incarnate (Lundeen and Wagner 74).

Arguably, “[t]he breadth and depth of *Star Trek*'s appeal can ... more easily be understood by referring to basic and universal psychic structures” (Blair 311). Indeed, “[t]he simultaneous presence on screen of two identical or nearly identical characters played by the same actor is so common in *Star Trek* that one might consider it a stock *Trek* device” (Lundeen and Wagner 71). This paper will catalogue and categorize all manifestations of the shadow in *ST* and any relevant references thereto, in the same way that Roger Robert's seminal work *A Psychoanalytic Study of the Double in Literature* (1970) studied more classical narratives. Rogers considers six functions of fragmentation which are related to

psychological and literary aspects, an appeal to the reader's own psychology, the stimulation of defensive adaptations, representation and defense, and the institution of aesthetic distance (Rogers 172). In these narratives, it will be shown that in the entire *ST gesamtkunstwerk*, decomposition is only used to expose and investigate various psychological facets of the human condition.

Shadows that must be physically reintegrated

The transporter offers a convenient medium whereby the individual may be deliberately or accidentally split and the shadow exposed (Grech, “The Trick”). As observed by Spock, this provides “an unusual opportunity to appraise the human mind, or to examine, in Earth terms, the roles of good and evil in a man” (Penn, “The Enemy Within”). However, other opportunities arise that do not include *ST*'s transporter, and a variety of these occurrences will be also explored, under the categories of shadows that must be physically integrated, shadows that cannot be reintegrated, unleashing of the shadow by the acquisition of excessive powers, racial collective shadows and the actual subtraction of the shadow. For the purposes of this essay, the terms “fragmentation,” “doubling,” and “decomposition” will be used synonymously (Rogers 4–5). Such scenes permit dramatic clarification such that “when an author wishes to depict mental conflict within a single mind a most natural way for him to dramatize it is to represent that mind by two or more characters” (Rogers 29).

In “The Enemy Within” (Penn), Kirk is accidentally doubled by a transporter accident (Grech, “The Trick”), “his negative side, which you call hostility, lust, violence, and his positive side, which Earth people express as compassion, love, tenderness.” Woods and Harmon explain that the former manifestation is “created by the malfunction of a product of advanced technology, ... a duplicate characterized by violence and anger” (172), while they incorrectly equate the latter with the everyday Kirk persona. Due to the division, the positive half finds himself

rapidly losing the power of decision ... what is it that makes one man an exceptional leader? We see indications that it's his negative side which makes him strong, that his evil side, if you will, properly controlled and disciplined, is vital to his strength. Your negative side removed from you, the power of command begins to elude you. (Penn, “Enemy”)

The negative half initially poses as the real captain, adopting a changeling role, and is quickly unmasked. The positive half has insight and realizes that reintegration is crucial: “I have to take him back inside myself. I can't survive without him.”

The ship's doctor reassures the captain

We all have our darker side. We need it! It's half of what we are. It's not really ugly, it's human.... A lot of what he is makes you the man you are.... Without the negative side, you wouldn't be the Captain.

This is confirmed by the negative half, who pleads against reintegration: "Please, I don't want to. Don't make me. I don't want to go back." The positive half attempts to reassure the negative half: "Don't you understand? I'm part of you. You need me." After reintegration through the reuse of the transporter, the captain muses: "I've seen a part of myself no man should ever see.... The impostor's back where he belongs. Let's forget him."

In an episode of *Star Trek: Voyager*, a half-Klingon/half-human engineer (B'Elana Torres) is split into her two halves, one completely human and one typically Klingon, aggressive and warrior-spirited, a proxy for B'Elana's shadow. The human half confesses "when they extracted my Klingon DNA, they turned me into some kind of a coward," alluding to the unfortunate consequences of a splitting off of a vital archetype, and yet, when she confronts the Klingon half, she accuses her:

That's the way you respond every situation, isn't it? If it doesn't work, hit it. If it's in your way, knock it down. No wonder I got kicked out of the Academy.... (Kolbe, "Faces").

This supports Rogers's assertion that the "double represents both qualities he hates in himself and attributes he lacks and desires to have" (Rogers 17). B'Elana's two halves are eventually integrated, just as Captain Kirk was.

Shadows that cannot be physically reintegrated

Physical integration may not always be required or necessary but may occur psychologically if the shadow is extracted and examined and lessons thereby learnt.

Sybok, Spock's half-brother, is fully Vulcan. He was

exceptionally gifted, possessing great intelligence. It was assumed that one day he would take his place amongst the great scholars of Vulcan. But he was a revolutionary.... The knowledge and experience he sought were forbidden by Vulcan belief.... He rejected his logical upbringing. He embraced the animal passions of our ancestors.... He believed that the key to self-knowledge was emotion, not logic.... When he encouraged others to follow him, he was banished from Vulcan, never to return. (Shatner, *Star Trek V: The Final Frontier*)

The subversive Sybok may therefore be viewed as Spock's shadow, and that of the entire Vulcan race. Moreover, Sybok steals the *Enterprise* to journey to the center of the galaxy, where he believes God resides. Instead, he finds a shadow, an evil and cruel superbeing who is an impostor. Sybok sacrifices his life in a struggle with this being and both are killed.

In the Original Series episode "What Are Little Girls Made Of?", an android copy of Kirk is created who must be killed so as to avoid spreading other androids throughout the galaxy. Similarly, in the *Next Generation*, a doppelganger Picard takes over the *Enterprise* and orders dangerous maneuvers until

removed by his creators (Kolbe, "Allegiance").

Data is a sentient android, an artificial life-form. His creator had first assembled another android called Lore. Since this android was stronger and had a better brain than humanity, Lore became emotionally unstable and malevolent toward his human creators, in all respects the opposite of Data, who wishes to become more human (Grech, "Pinocchio"). Lore attempts to subvert Data and destroy the *Enterprise* (Bowman, "Datalore"; Bole, "Silicon Avatar"), kills his creator (Bowman, "Brothers") and eventually takes over a group of Borg, cybernetic organisms. He unethically and callously experiments on them, replacing parts of their organic brains with artificial positronic components (Singer, "Descent"), and is eventually dismantled after being defeated.

In *Nemesis* (Baird), the new leader of the Romulan Empire is a chronologically younger clone of Picard. This clone plans to destroy Earth, saying "If you had lived my life and experienced the suffering of my people, you'd be standing where I am.... I can't ... fight what I am! ..." Picard remonstrates his clone, with existential angst, confirming that "[w]hen an author portrays a protagonist as seeing his double, it is ... a result of his sense of the division to which the human mind in conflict with itself is susceptible" (Rogers 29):

Look at me, Shinzon.... Your heart, your hands, your eyes are the same as mine. The blood pumping within you, the raw material is the same. We have the same potential.... It can be the future.... Oh yes, I know you.... There was a time you looked at the stars and dreamed of what might be.... I see what you could be.... You still have a choice! Make the right one now!

When the clone elects to attempt to destroy Earth, he is killed by Data.

Earlier in the same film, an android that had also been fashioned by Data's creator is discovered, an android called B-4 that had been suborned by Shinzon, possibly because "he's a prototype, a lot less sophisticated than" Data. However, Data interfaces with B-4 and downloads his memories into B-4, in the hope that if Data's

memory engrams are successfully integrated into his positronic matrix, he should have all my abilities ... with my memory engrams he will be able to function as a more complete individual....

In this way, by merging with and counter-suborning his evil alter-ego, Data not only neutralizes the threat presented by B-4, but also lives on within B-4 when he is eventually killed while saving his Captain and the *Enterprise*.

Computer software may also directly manifest as the shadow. While experimenting with the possibility of utilizing Data's brain as an emergency backup for the ship's computer, Data inadvertently overwrites and corrupts software and systems within the ship's computer, dangerously disrupting a holodeck cowboy simulation of the far west. In this simulation, Data fragments into multiple villains, retaining the real Data's speed and strength, formidable and seemingly

invincible opponents. Interestingly, outside the holodeck, Data's software also becomes corrupted with cowboy slang and mannerisms. The holodeck Datas are defeated before they can seriously injure the individuals within the holodeck, and the situation is ultimately resolved when both the ship's computer and Data are purged of the corrupted software (Stewart, "A Fistful of Datas").

Miles O'Brien, the chief engineer of Deep Space Nine, is cloned and infused with the original's memories. However, while he has no inkling that he is not the original, he is biologically programmed to be triggered to sabotage a crucial set of peace talks. This "manifest double" is physically real and even on medical testing indistinguishable from the original, with "the projected self being not merely a similar self but an exact duplicate" (Rogers 19). He is killed during his efforts to appraise his superiors that something is amiss on Deep Space Nine (Landau, "Whispers").

Deep Space Nine's science officer, Jadzia Dax is a "Trill," a humanoid species that physically host "symbionts," long-lived, slug-like creatures which mentally integrate with the host survive its death to be reimplanted into another Trill, in effect, "serial binaries" (Lundeen and Wagner 74).

Jadzia's symbiont was once hosted by a murderer, whose memories have been repressed, just like a repressed shadow. This almost causes Jadzia's death, which is forestalled when the memories of the murderer are accepted and reintegrated (Bole, "Equilibrium"). In a later episode, Jadzia furthers her process of individuation by undergoing a Trill ritual that permits her to meet the symbiont's previous hosts through a temporary process of memory projection of each individual dead host's memories into the mind of her closest friends, a deliberate decomposition of her memories.

Decomposition thus "involves the splitting up of a recognizable, unified psychological entity into separate, complementary, distinguishable parts represented by seemingly autonomous characters" (Rogers 5). Afterward, Jadzia mused: "[i]t forced me to deal with some things about myself I've never really faced" (Bole, "Facets").

After cranial trauma, *Deep Space Nine's* Dr. Julian Bashir experiences a hallucination wherein his archetypes decompose, manifesting as the rest of the senior crew who "embody different aspects of my personality, different voices inside my head." These individuals separately represent "doubt and ... disbelief ... aggression ... sense of suspicion and fear ... confidence and sense of adventure ... professionalism and ... skill" (Singer, "Distant Voices"). It is this episode that most classically results in "the splitting up of a recognizable, unified psychological entity into separate, complementary, distinguishable parts represented by seemingly autonomous characters" (Rogers 10).

Accidents that unintentionally elicit the shadow can also happen to sentient but nonhuman beings. The Emergency Medical Hologram on *Voyager* interviews historical re-creations as part of his

da Vinci, Lord Byron, T'Pol of Vulcan, Madame Curie, dozen of the greats.

But this creates problems, when he discovers that "A lot of the historical characters you chose have this dark thread running through their personalities." The resultant creation exhibits the combined shadow of all of the integrated personalities, in effect "a new personality, from the subroutines." The new and malevolent doctor explains:

I was born of the hidden, the suppressed. I am the dark threads from many personalities.... None of whom could face the darkness inside so they denied me, suppressed me, frightened of the truth.... That darkness is more fundamental than light.

But when he attempts to completely expunge his old, lighter, personality, he finds that he cannot: "delete the Doctor and you go too. The subroutines are all inter-connected," reinforcing the notion of the necessity of all archetypes for the existence of the whole.

When the extra personality subroutines are finally eliminated, the composite shadow is expunged, and like Kirk, the doctor comments "good riddance." The overall episode is a clear reference to Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, albeit with a happy ending.

The Shadow unleashed by excessive powers

In various *ST* episodes, beings with disproportionately large powers or who suddenly acquire new powers may oppress others who are weaker, or may find themselves overwhelmed by their new-found powers and make incorrect decisions.

Children are immature and egocentric beings whose shadow is more easily brought to the fore if they are undisciplined. Charlie (Dobkin, "Charlie X"), Trelane (McDougall, "The Squire of Gothos"), Amanda Rogers (Scheerer, "True Q") and the surviving children of a scientific colony (Chomsky, "And the Children Shall Lead") all have extraordinary powers with which they threaten the crew of the *Enterprise*. Moreover, the latter group have been suborned by an "evil [that] is awaiting a catalyst to set it again into motion and send it marauding across the galaxy." These children have been given the ability to summon "the enemy from within," paralyzing all of the adults in the crew at will by recalling their deepest subconscious fears. Kirk confronts the evil after his "beast is gone. It lost its power in the light of reality." Evil responds:

My followers are strong and faithful and obedient. That's why we take what is ours wherever we go.... I would ask you to join me, but you are gentle, and that is a grave weakness.... Your strength is cancelled by your gentleness.... You will be swept aside to make way for the strong.

But the children reject the evil, which then obligingly vanishes from the *Enterprise*.

personalityimprovementproject.I'vebeeninterviewing
the historical personality files in our database. Socrates,

Human, Klingon, Vulcan, and Romulan collective shadows

The shadow within the collective unconscious has also manifested in the canon, either irrupting after long periods of dormancy through suppression, or as a way of life for an entire race. This is often manifest in a race's myths, since "[e]very culture has its demons. They embody the darkest emotions of its people. Giving them physical form in heroic literature is a way of exploring those feelings" (Landau, "Heroes and Demons")

In the Original Series episode "The Return of the Archons," the *Enterprise* finds a colony governed by a computer (Landru) where everyone is at peace, and violence and all other negative emotion are suppressed. To Landru "[t]he good is the harmonious continuation of the Body. The good is peace, tranquility." However, Landru allows the populace free rein for their emotions in a recurrent "Festival," a Bacchanalian orgy of rape, fighting, destruction and looting. Kirk rejects this *status quo*, accusing Landru:

The body is dying. You are destroying it. What have you done to do justice to the full potential of every individual of the Body? Without freedom of choice, there is no creativity. Without creativity, there is no life. The body dies.

This reiterates the notion that the shadow is necessary for creativity and individuality, and Landru accepts the accusations and obligingly destroys itself, freeing the colony of its rule.

In the Next Generation era, Starfleet itself contains a shadow called Section 31 headed by the enigmatic Mr. Sloan. This is a nefarious organization that has an enigmatic relationship with Starfleet and the Federation. "The Federation claims to abhor Section 31's tactics, but when they need the dirty work done, they look the other way. It's a tidy little arrangement, wouldn't you say?" (Brooks, "The Dogs of War"). Naturally, this arrangement is repugnant to the protagonists who find out that Section 31 went so far as to plan genocide.

Interestingly, Sloan commits suicide when forced to divulge information related to his genocidal plans, and on using a medical device to enter his mind, two protagonists find themselves in a simulated physical environment. When helped by a Sloan who seems to have repented and is intent on helping them, another, black-clad Sloan manifests and kills the helpful Sloan, thereby functioning as a shadow that displaces the original (Posey, "Extreme Measures").

In the Original Series episode "Day of the Dove," A mysterious energy being enters the *Enterprise* and somehow precipitates a "magnification of the basic hostilities between humans and Klingons," unleashing aggressive shadows that provoke violent outbreaks between the ship's crew and a group of Klingons who have been recently captured. The being

subsists on the emotions of others.... strengthened by mental irradiations of hostility, violent intentions.... It

exists on the hate of others.... It has brought together opposing forces, provided crude instruments in an effort to promote the most violent mode of conflict....

The captives eventually comes to the realization that

all hostile attitudes on board must be eliminated. The fighting must end and soon.... Or we're a doomed ship, travelling forever between galaxies, filled with eternal bloodlust, eternal warfare.... For the rest of our lives. A thousand lifetimes. Senseless violence, fighting, while an alien has total control over us.

When all calm down and cease fighting, the being considerably leaves the ship and the shadows are controlled (Chomsky, "Day of the Dove").

The Vulcan shadow is most obviously precipitated by the *pon farr* mating ritual which occurs every seven years (introduced in Pevney, "Amok Time"); I explored it in depth in an earlier article ("Irruption"). *Pon farr* constitutes an extreme physiological storm that rages through the Vulcan body in an uncontrollable and inexorable manner, such that the shadow is violently unleashed. "Perhaps it's the price they pay for having no emotions the rest of the time."

Since Vulcans are calm individuals who strive to maintain emotional equanimity, the Romulan race may be considered a reification of the Vulcan shadow. This is because Romulans were originally Vulcans who refused to accept Surak's philosophy of logic to suppress emotion, and are colloquially known as "those who marched beneath the Raptor's wings" (Grossman, "The Forge"). Having abandoned Vulcan, they colonized the planet Romulus and conquered neighboring races, developing in semiotic counterpoint to their Vulcan cousins.

Romulans may be viewed as shadow manifestations in two ways. First, the entire Romulan empire and ethos may be viewed as the Vulcan shadow, a Levi-Straussian antithesis of the moral and dispassionate Vulcans who value "integrity and personal honor" (Lucas, "The Enterprise Incident"). Or they perhaps regarded as Vulcans who have acceded to their shadow and allowed it free reign in controlling their destiny.

Moreover, Romulans are also very different from Vulcans in their mating habits and a female Romulan starship commander rubs Spock's nose in this while attempting to corrupt him, insinuating that sex does not necessarily have to bow to a seven year mating cycle thereby appealing to his human half (Lucas, "The Enterprise Incident"). Thus, in turn, over the history of the *ST* timeline, both Klingons and Romulans participate as collective shadows (Tyrrell).

A parallel or alternate universe is a hypothetical universe that is entirely separate in space and time from our own. There are a potentially infinite number of parallel universes in the *ST* canon (Wiemer, "Parallels") but the Mirror Universe is most commonly interacted with. The Mirror Universe is a sinister locus where events happen as if seen "through the looking glass" (Livingston, "Crossover"). This universe has been invoked in one episode of *Star Trek: The*

Original Series, five episodes of *Star Trek: Deep Space Nine*, and two episodes of *Star Trek: Enterprise*.

The Mirror Universe is dominated by the totalitarian Terran Empire instead of the peaceful United Federation of Planets, an empire in which humanity enslaves alien worlds; warfare and rebellion are continual, with humanity eventually overthrown by another empire. Characters in the Mirror Universe correspond to those in the main universe but are usually more aggressive, distrustful, treacherous, and opportunistic. Such characters serve to reify shadows of their canonical universe counterparts and provide many opportunities for contrasting the optimistic beneficence of the United Federation of Planets with the depressing and cheerless outlook of the Mirror Universe.

In the mirror universe, a human slave wonders about a human doctor who has entered the mirror universe from this one:

This man is a doctor where he comes from. And there's an O'Brien there, just like me.... Except he's some kind of high-up chief of operations. And they're Terrans. Can you believe that? (Livingston, "Crossover")

Actual Subtraction of Evil

In "Skin of Evil" (*Next Generation*), an entire race somehow manages to expel its collective shadow, with tragic consequences for the *Enterprise*. This race "perfected a means of bringing to the surface all that was evil and negative within. Erupting, spreading, connecting. In time it formed second skin, dank and vile.... I do not serve things evil. I am evil."

This being was discarded on an empty planet and left behind by its beautiful creators for the unwary to stumble upon. Picard defies it:

So here you are. Feeding on your own loneliness. Consumed by your own pain. Believing your own lies. You say you are true evil? Shall I tell you what true evil is? It is to submit to you. It is when we surrender our freedom, our dignity, instead of defying you.

Discussion

Rogers began *A Psychoanalytic Study of the Double in Literature* with the hypothesis that humans are inherently double or multiple in their nature. He states that authors inadvertently divulge their own intrinsic repressed selves when creating narratives that expose hidden archetypes. Rogers moreover observed that "the value of discussing multiple personality in connection with multiple decomposition is largely analogical. There do not seem to be many literary works which exhibit a precise correspondence to the phenomenon of true dissociation" (93). However, in contrast with mainstream literature, in *sf* narratives such as those outlined above, "dual and multiple fragmentation" (5) are relatively easily accomplished, through technological or other novums.

Doubling and fragmentation in *ST* has been shown to

result in various manifestations of the shadow, which seems "to contradict the notion of a stable, bounded self-marked by continuity over time" (Lundeen and Wagner 79). However, doubles and greater multiples may arise from "a bifurcation of space/time that has little to do with moral duality" (Lundeen and Wagner 72), such as Picard meeting himself in a wrinkle in time (Scanlan, "Time Squared") and the *Voyager* crew meeting other versions of themselves from an alternate space-time continuum (Livingston, "Deadlock"). Such "eigenshadows" (Rogers et al) manifest vectors that parallel the somehow privileged original and have no ethical or moral superiority or inferiority.

Doubling and fragmentation manifest as shadows that are largely opposed to the individual Starfleet officer, creating a full "opposing self" (Rogers 62) that is in conflict with the overall precepts of the United Federation. These include Aristotelian ethics reinforced by Kantian principles of the categorical imperative, such that actions are carried out that are good in themselves and therefore morally worthy, irrespective of the eventual consequences (Barad and Robertson). This reaffirms Rogers's view that "[t]he conventional double is ... some sort of antithetical self, usually a guardian angel or tempting devil. Critics oriented toward psychology view the diabolic double, which predominates, as a character representing unconscious, instinctual drives" (Rogers 2), that is, the shadow.

The shadow thus manifests as the evil Manichean counterpart to the principles of the Federation, symmetrically completing a Lévi-Straussian dyadism, a convenient construct since "[e]veryone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is" (Jung, "Psychology and Religion" 131). Indeed, Manichaeism is ubiquitous in *ST* with episodes often playing themselves out as not-so-subtle morality plays, and in the abovementioned narratives, the shadow acts out the role of the evil complement.

It is thus that *Star Trek's* popularity "can ... more easily be understood by referring to basic and universal psychic structures" (Blair 311) as physical beings who can be readily comprehended and appreciated by viewers.

The shadow in *ST* often replaces the villains in traditional fairy tales, time-honored monsters that have been banished by science and technology, so that speculative journeys to distant planets have led authors to populate "these new unknowns with monsters and ogres that could well be the close relatives of the trolls and ogres of folklore fame. In that sense ... *sf* is modern folklore" (Schelde 4), to the extent that *sf* has been cogently argued as acquiring the role of modern myth (Kappell). Thus, "just as the principal character projects his malevolent impulses onto his double, thereby disclaiming any responsibility for such impulses, so is the reader easily able to shunt off the guilt he unconsciously shares with the evil protagonist" (Rogers 33), an identification and projection with which fans readily associate. In this way, the shadow in *sf* becomes the modern mythic equivalent of "spells, demonic possession, soul loss and doubles" (Lundeen and Wagner 74).

The shadow, this "double [as] an evil version of the self, the repository of all the personal traits that one ordinarily

refuses to confront and may actively deny, but which remain incorrigibly present in the recesses of the personality” (Lundeen and Wagner 70), with potentially devastating consequences. The shadow serves several purposes in the canon and all were neatly summarized by Jung himself. The shadow reminds us that

man is, on the whole, less good than he imagines himself or wants to be. Everyone carries a shadow, and the less it is embodied in the individual’s conscious life, the blacker and denser it is... If it is repressed and isolated from consciousness, it never gets corrected. (Jung, “Psychology and Religion” 131)

We are also reminded that this is a powerful archetype, a “shadow side ... consisting not just of little weaknesses and foibles, but of a positively demonic dynamism ... a raging monster” (Jung, “On the Psychology of the Unconscious” 35). Moreover, there is a deliberate lack of insight in that “[h]aving a dark suspicion of these grim possibilities, man turns a blind eye to the shadow-side of human nature.... [He] even hesitates to admit the conflict of which he is so painfully aware” (ibid.), a deliberate rejection of the possibility of the very existence of the shadow.

This is because our mind retains ancient primordial vestiges, such that “[w]e carry our past with us, to wit, the primitive and inferior man with his desires and emotions,

and it is only with an enormous effort that we can detach ourselves from this burden” (Jung, “Answer to Job” 12), a remnant of our precedents of which we are simultaneously embarrassed and ashamed. Indeed, one must deliberately seek out one’s shadow since “no one can become conscious of the shadow without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge” (Jung, *Aion* 14).

This is directly alluded to in *ST*, when the *Enterprise*’s counselor (psychologist) notes that “[s]ometimes it’s healthy to explore the darker sides of the psyche. Jung called it owning your own shadow” (Conway, “Frame of Mind”).

The search for and reconciliation with the shadow must be an active process. However, even with the best will in the world, “the acceptance of the shadow-side of human nature verges on the impossible. Consider for a moment what it means to grant the right of existence to what is unreasonable, senseless, and evil!” (Jung, “Psychotherapist or the Clergy” 528). Generally speaking, the individual’s “[f]ailure to consciously acknowledge our own material and to unconsciously project it onto others, is to contribute to the sum total of evil in the world” (Woods 171), which imposes an actual responsibility for the individual to reconcile the self with the shadow.

However, the shadow may also be unintentionally overlooked by individuals who “have no suspicion whatever of



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the internecine war raging in their unconscious.... people who are utterly unaware of their actual conflicts” (Jung, “New Paths in Psychology” 425).

A deliberate or inadvertent rejection of the shadow results in a refutation of individuation, the process whereby unconscious archetypes are merged and integrated in order to produce a stable individual with a balanced personality, with possible destabilization of the self. Man “constantly needs the renewal that begins with a descent into his own darkness” (Jung, “Mysterium” 334). Rebuffing the shadow carries significant risks, even to humans, as noted by aliens, since as noted by the Cardassian Garak, “under your Federation mask of decency and benevolence, you’re a predator” (Vejar, “Empok Nor”). Moreover, a Ferengi bartender notes

I still don’t want you anywhere near them. Let me tell you something about humans, nephew. They’re a wonderful, friendly people as long as their bellies are full and their holosuites are working. But take away their creature comforts, deprive them of food, sleep, sonic showers, put their lives in jeopardy over an extended period of time, and those same friendly, intelligent, wonderful people will become as nasty and as violent as the most bloodthirsty Klingon.... You know I’m right, don’t you?” (Kolbe, “Siege of AR-558”).

This was averred by Jung: “a small evil becomes a big one through being disregarded and repressed” (“A Psychological Approach to the Dogma of the Trinity” 286). Prolonged neglect may have catastrophic consequences.

A gentle and reasonable being can be transformed into a maniac or a savage beast.... [We] are constantly living on the edge of a volcano, and there is, so far as we know, no way of protecting ourselves from a possible outburst that will destroy everybody within reach. (Jung, “Psychology and Religion” 25)

This is also depicted in *ST*, and in an episode when the crew forget who they are while retaining their practical skills, it is observed that “[w]hen you have no memory of who you are, or who anybody else is, ... we might do the things that we’ve always wanted to do” (Landau, “Conundrum”). Moreover, several of these episodes affirm Jung’s contention that “in spite of its function as a reservoir for human darkness—or perhaps because of this—the shadow is the seat of creativity” such that “the dark side of his being, his sinister shadow ... represents the true spirit of life as against the arid scholar,” (*Memories* 262), eliciting yet another crucial need for individuation. Moreover, individuation requires that all memories and experiences, agreeable or otherwise, are accepted, since “if you want to know who you are, it’s important to know who you’ve been” (Bole, “Equilibrium”).

Naturally, members of the United Federation of Planets and of Starfleet function as heroes, with shadows defeated by integration or destruction. Jung views this as “the hero’s

main feat ... to overcome the monster of darkness: it is the long-hoped-for and expected triumph of consciousness over the unconscious” (Jung, “The Psychology of the Child Archetype” 284).

Furthermore, a hopeful theme constantly resurfaces in *ST*, the anticipation that an accommodation of some kind will be reached with our shadow, both individually and racially. At the individual level, a protagonist is exhorted: “[d]on’t deny the violence inside of you, Kira. Only when you accept it can you move beyond it” (Lynch, “Battle Lines”). And an acknowledgment of the wider, racial potential for the emergence of the shadow is postulated by Picard:

Earth was once a violent planet, too. At times, the chaos threatened the very fabric of life, but ... we evolved. We found to find better ways to handle our conflicts. But I think no one can deny that the seed of violence remains within each of us. We must recognize that, because that violence is capable of consuming each of us. (Wiemer, “Violations”)

This optimism in *ST* also extends to emergent phenomena that arise from the *Enterprise’s* collective unconsciousness. When an intelligence is born out of the ship’s computer, Picard observes that

[t]he intelligence that was formed on the *Enterprise* didn’t just come out of the ship’s systems. It came from us. From our mission records, personal logs, holodeck programs, our fantasies. Now, if our experiences with the *Enterprise* have been honorable, can’t we trust that the sum of those experiences will be the same? (Bole, “Emergence”)

In conclusion, these narratives establish clear rules: that the shadow is vanquished by individuation or by being banished or destroyed or isolated after one comes to term with it, such that “[t]he traditional binary opposition between ‘Us’ and ‘Them’ becomes what Derrida calls a ‘Crisis of versus’ ... ‘They’re us ... we’re them.’” (Badmington 32).

These episodes also function as cautionary tales with a reminder that “[h]e who fights with monsters should be careful lest he thereby become a monster” (Nietzsche 63). However, these episodes also evoke the optimistic expectations that in the not too distant future, we will become reconciled with our shadow, a complete process of individuation that will allow us to become better and happier—in Donald Wincott’s phrase, become our true selves. ▲

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